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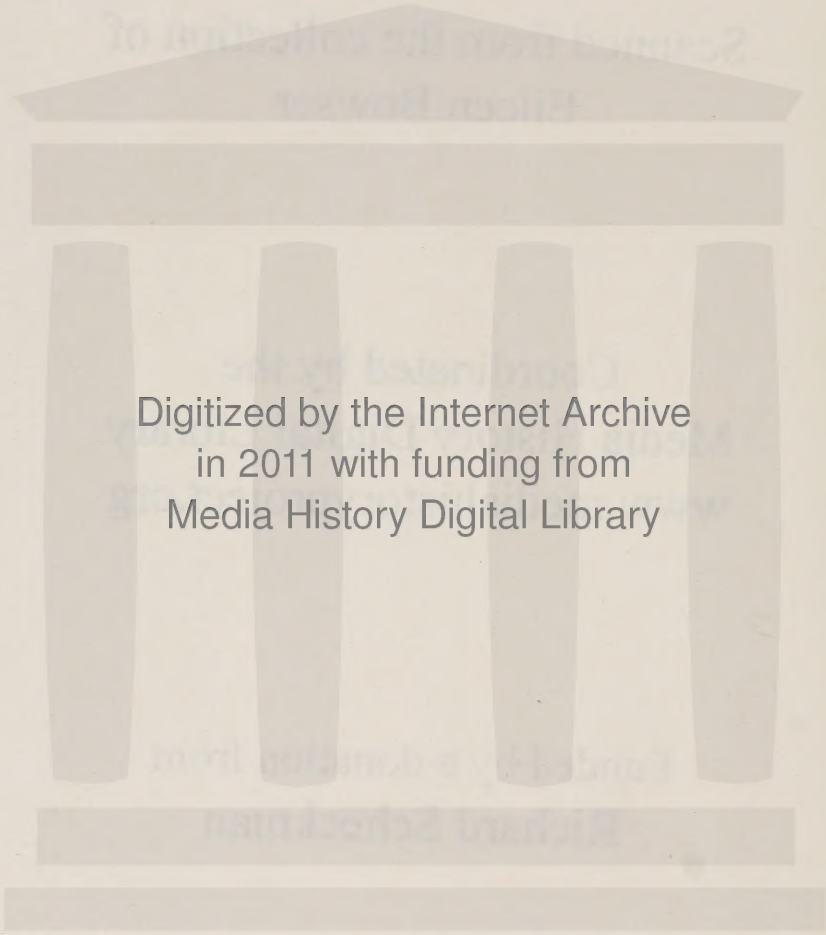

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Vol. 20. No. 1 April 4, 1914 Price 10 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Little Mail Carrier" (Victor).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

SPRING IS HERE!

—Start your Spring "boost" campaign with a feature that costs a little more but IS A LITTLE BETTER.

—It's "CARDINAL RICHELIEU'S WARD" a "Thanhouser BIG Production," four reels, James Cruze and Flo La Badie featured. Renting now.

—Better run "Thanhouser BIG Productions" clear through Spring and even through the heated spell. Better make your theatre the *attended* theatre ALL THE TIME! Better see that nearest Continental or Mutual office for the attractive arrangement that gives you

"Thanhouser 'BIG' Productions"

for exclusive first-run use for a full-year in your locality. Absolute protection is yours under this system. No more advertising a feature heavily to learn the fellow down the street is going to get it, too. All in four reels and all BIG in story, cast and settings.

THE THANHOUSER THREE-A-WEEK

Sunday, March 29—"WHEN SORROW FADES" is a story of high life and slum that features a little settlement-worker, played by Mignon Anderson. There is a regular beauty array in this picture—Mignon, Fan Bourke and Lila Hayward Chester, the New York Times' Prettiest Girl. Handsome Harry Benham, in the leading male role, contributes more "looks," and Eric Jewett and Ed Walton are in his support.

Tuesday, March 21—"REPENTANCE," TWO REELS, is one of the type of "lesson" plays that made the name of Thanhouser famous. The "punch" in this play is simply terrific! The noted foreign actor, William Glickman, heads the cast—his first appearance in a moving picture—and with him are "Miss Beautiful," the mystery of the movies; John Rhinehart—in a DUAL role—Frank Farrington, Nan Bernard and May Dunne.

THANHOUSER FILM CORPORATION
NEW ROCHELLE, N. Y.

Head European Offices: Thanhouser Films, Ltd., 100 Charing Cross Road, London, W. C., England

More "Adventures of a Diplomatic Free Lance," based on the most Popular of Magazine Series, SOON!!!

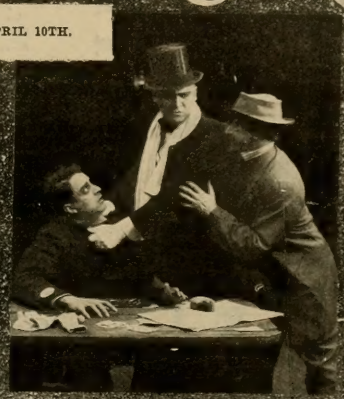
Essanay

Superlative and Aristocratic Features

Essanay's Mystery Drama In Two Parts

In The Moon's Ray

RELEASED FRIDAY, APRIL 10TH.



RELEASED TUESDAY, APRIL 7TH.

"THE PRICE OF HIS HONOR"

(A FEATURE DRAMA)

RELEASED WEDNESDAY, APRIL 8TH.

"THE BARGAIN HUNTERS"

(A COMEDY SCREAM)

RELEASED THURSDAY, APRIL 9TH.

"SNAKEVILLE'S NEW SHERIFF"

(A WESTERN COMEDY)

RELEASED SATURDAY, APRIL 11TH.

"THE TREACHERY OF BRONCHO BILLY'S PAL"

(AN EXCITING WESTERN DRAMA WITH G. M. ANDERSON)

THE SYRACUSE HERALD. THE INDIANAPOLIS SUNDAY STAR. The E Post. The Globe. THE LEXINGTON HERALD THE PENSACOLA NEWS

THE EVENING MAIL The Boston Post The St. Louis Times The Pittsburg Dispatch The Evening Post.

THE MOVING PICTURE WORLD

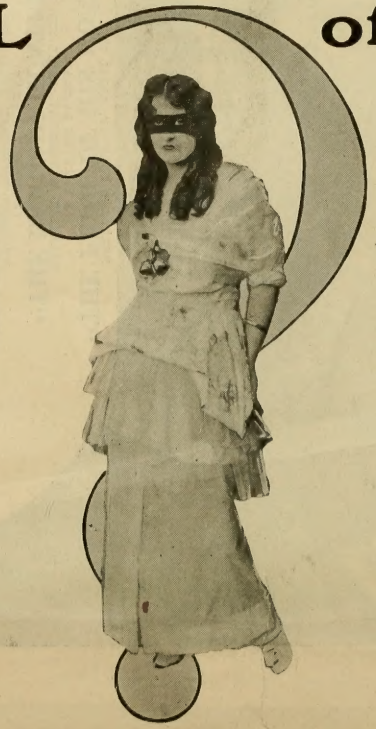
THE STATE JOURNAL Tacoma Daily News THE POST-INTELLIGENCER. Baltimore American. BUFFALO EVENING TIMES.

? ? ? ? ? ? ? ? ? ? ?

Look Here Mr. Exhibitor, Get This Name Firmly Fixed in Your Mind

"LUCILLE LOVE"

THE GIRL of MYSTERY



That name is going to bring hundreds of people to your house that have never been there before and make real friends of those who have been your steady patrons. "LUCILLE LOVE, THE GIRL OF MYSTERY," is the name of a tense, nerve-gripping, awe-inspiring romance of love and intrigue. It is not a fiction story written years ago, but a live, up-to-date thriller that was especially written with a view to having it produced in moving pictures.

Some of the leading newspapers (one in your immediate

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Get busy with your exchange and show a healthy, lively interest in this wonderful serial. Get him to promise you early booking on it, so that you will get the full benefit of this gigantic publicity campaign at the earliest possible moment. The advertising that this big feature will get will drive the patronage to

neighborhood) have already signed a contract, with the syndicate which controls the publishing rights to "LUCILLE LOVE, THE GIRL OF MYSTERY," to publish this wonderful story in their papers. All of the editors who have read it have acclaimed it to be a 20th century literary masterpiece.

The author of the story is one of the best fiction writers in the world. The story is one of the most successful productions ever written and the Universal is spending thousands of dollars to make it the greatest moving picture it has ever produced.

your doors and make your competitors hop around to try to beat you to it.

The release date of this wonderful house-packer will be announced shortly, but don't wait a single minute. Start right in to demand "LUCILLE LOVE" from your exchange, **NOW**, so that you can, at the earliest possible moment, show it to the mobs who will demand it.

There will be wonderful lithographs on this great big feature and plenty of advertising matter.

It's the biggest treat you have ever had offered to you and we want you to appreciate the importance of it by demanding an early booking on "LUCILLE LOVE" from your exchange.

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CARL LAEMMLE, President

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The Sunday Tribune. The Pittsburg Dispatch THE COMMERCIAL APPEAL Toledo Times DAYTON DAILY NEWS TWIN-CITY DAILY SENTINEL
THE TRIBUNE The Leader The Toledo News-Bee Evening World-Herald FORT WORTH RECORD

THE SPY

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HERBERT R
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Ready the middle of April! Book it NOW!

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Otis Turner

THE SPY

Played By
AWLINSON
RTHINGTON
MAISON
HALL
A Wonderful Cast!

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SPECIAL UNIVERSAL FEATURES

Posters that will pack your house to the doors!

Spy"

4 REELS
WITHOUT A
DULL MOMENT

A picture that cost a fortune to make and is WORTH IT!

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WARNER'S

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The Most Remarkable Production Ever Filmed—Stupendous in its Scope, Sensational in its Imaginative Departures.

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WILLIAM FARNUM

In The Famous Tale of a Strong Man's Temptation, Transgression and Regeneration,

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"The Redemption of David Corson," the noted story of a man's desperate struggle with himself, provides William Farnum with a role superbly suited to his individuality. David Corson is a rugged man with an abundance of magnetism and spiritual power. For a time he uses his psychic gifts to rescue and redeem his stumbling fellow-men; until a woman comes into his life—and Satan comes also. From this time David degrades his great power by using it as a means to secure the woman. He loses his great faith, gambles and drinks, and narrowly escapes becoming a murderer. Then, after an agonizing period of anguish and remorse, he emerges from the shadow of shame and sin, and achieves his regeneration.

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A strong story, with an appealing touch of the supernatural.

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DANIEL FROHMAN, Managing Director EDWIN S. PORTER, Technical Director

"30 FAMOUS FEATURES A YEAR"

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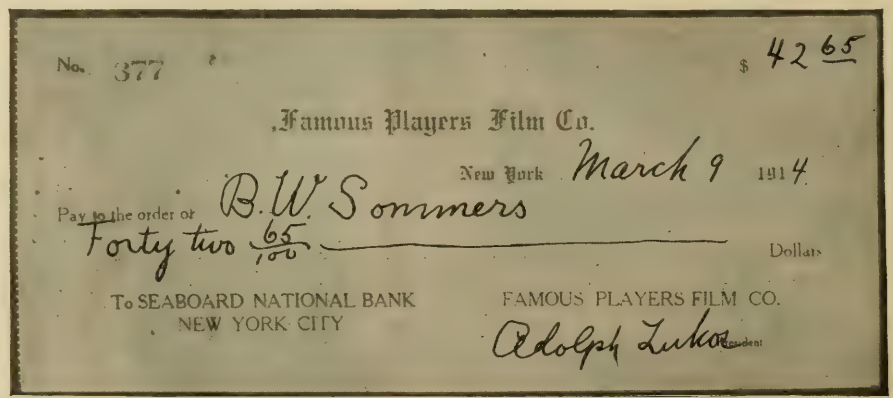
To the trade:

A notorious swindler has been forging the signature of Adolph Zukor, President of the Famous Players Film Co., and passing bogus checks upon exhibitors throughout the country. Below is a fac-simile of one of the forged checks:


No. 377
$ 42 65
Famous Players Film Co.
New York March 9 1914
Pay to the order of B. W. Sommers
Forty two 65/100 Dollars
To SEABOARD NATIONAL BANK
NEW YORK CITY
FAMOUS PLAYERS FILM CO.
Adolph Zukor President

If these checks are presented to exhibitors or others in the trade, we would thank them to place the man under arrest and communicate with the Famous Players Film Co.

DESCRIPTION OF THE SWINDLER:

Name, Chas. P. Saunders; aliases, C. H. Baker, Charles H. Sanders, B. W. Somers, Robt. O. Manning, A. P. Stiver; nativity, American; age, 35 years; height, 5 feet 10 inches; weight, 140 to 150 lbs.; build, medium; complexion, light, sallow; hair, dark brown; eyes, blue; style of beard, clean-shaven.

Warrant for this swindler is held by the Akron, O., police. He has defrauded hotels in New York, Connecticut, New Jersey and Pennsylvania. If this man defrauds you, or attempts to defraud you, notify your police and cause his arrest!

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LULA R. RIEFSNIDER,
Mgr.

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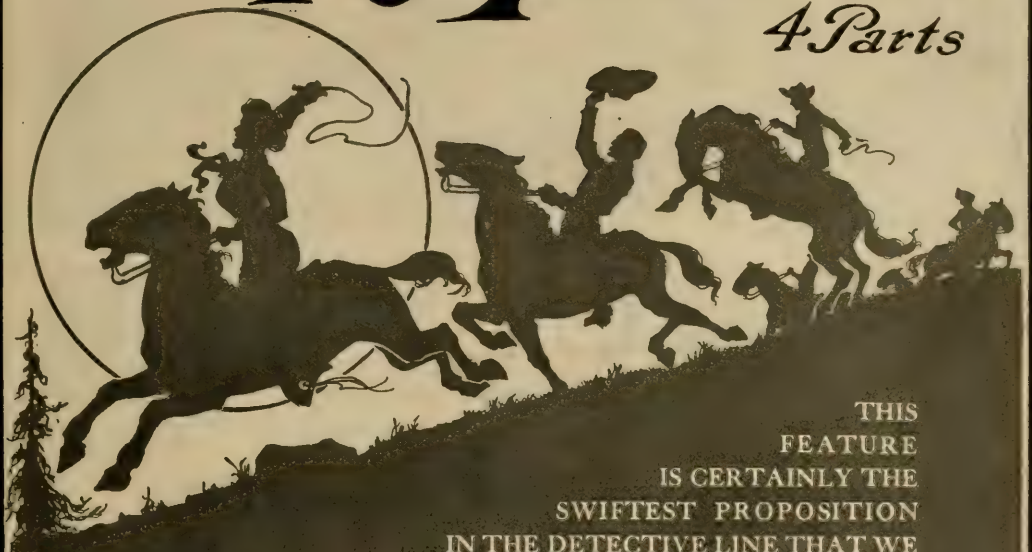

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MISS BETTY NANSEN

The Distinguished Emotional Actress in a Role Worthy of Her Superb Art

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After an introductory which fairly bristles with action and the joy of living, the plot swerves by gradual stages up to the supreme test imposed upon a devoted wife whose husband has become a hopeless cripple by reason of a fall from his horse. The sufferer pleads for the means with which to end his agony and the wife, overwhelmed by conflicting emotions, hands him this medium and steels herself for the ordeal which follows. Man-made laws place her on trial for her life and the denouement is one of great power.

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No girl ever had a greater variety of experience than that busiest of all young people in New York.

"Our MUTUAL Girl"

In the eleventh issue of this incomparable picture series Margaret, who has been to see Blanche Ring in "When Claudia Smiles" at the Lyric Theatre, becomes so enthusiastic about this musical hit that she pleads with her Aunt for permission to go on the Stage herself. Of course, her Aunt refuses, much to the disappointment of

"Our MUTUAL Girl"

who, determined to have her own way at any cost, starts out to find a position. She applies to a well-known manager with such success that she is actually rehearsing with a ballet when her Aunt finds her. Then she has to go back home and is put to bed.

Remember that none of these things would have happened if Margaret hadn't had the good fortune to be introduced to

BLANCHE RING

who is shown on the Screen in two of the Best Scenes of her Production.

EASTER IS COMING SOON, and the part of this reel which is NOT devoted to Margaret's experience trying to "go on the stage," shows this young devotee of fashion at one of the most famous Fifth Avenue Millinery Shops. She has a number of hats sent to her Aunt's house and tries them all on—which is shown distinctly and in the utmost detail. These hats are certainly enough to make her the envy of half of the women in America.

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Ten stories by Richard Washburn Child appearing in "Popular Magazine."

**"THE BLACK MASK"—the first story—tells how John Perriton shields the brother of Mary Wales. The boy forges his sister's name to a check and kills the butler who finds him stealing a necklace. Perriton catches him redhanded, and they hear Mary approaching. Wales pleads with Perriton to put on his mask and pretend to be the criminal, but Mary tears it off, and Perriton stands before her apparently guilty of murder. He goes out into the night a fugitive from the law.

Released the first and third Tuesdays, beginning April 7th.

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Wood B. Wedd. Comedy.
Monday, March 30th.

***Mrs. Romana's Scenario**
The Missing Twenty-five Dollars
Comedies. Wednesday, April 1st.

****The Mystery of the Laughing Death**
Cleek Drama. Tuesday, March 31st.

***His Comrade's Wife**
Drama. Saturday, April 4th.

TWO REEL FEATURES

*****The Brass Bowl**
From the novel by Louis Joseph Vance.
Drama. Friday, March 27th.

*****A Romance of the Everglades**
Drama. Friday, April 3d.

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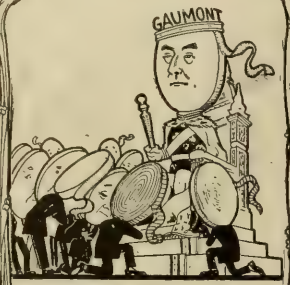

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Our Posters ARE Attractive AND HAVE A Strong Pull

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IN TWO PARTS

ONE OF THE FAMOUS GERMAN MASTERPIECE SERIES. REDOLENT OF THE SALTY AIR OF THE SEA AND WITH REALLY FINE ACTING.

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IN TWO PARTS

A REAL THRILLER. A FINE DETECTIVE STORY.

RELEASED SATURDAY APRIL 11th

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Romaine Fielding in "Fighting Blood," 2 Reel Military Drama, Released Wednesday, April 1st.

Arthur Johnson and Lottie Briscoe in "Lord Algy," 2 Reel Comedy Drama, Released Wednesday, April 8th.

A GOOD PROGRAMME FOR EXHIBITORS

A Comedy Every Tuesday and Saturday	A Drama Every Friday	A TWO-REEL FEATURE Every Wednesday and Thursday

SPECIAL LUBIN FEATURES

RELEASED BY THE GENERAL FILM COMPANY SPECIAL FEATURE SERVICE

MONDAY, APRIL 13th

"DAUGHTERS OF MEN" FIVE REELS — By Charles Klein

THURSDAY, APRIL 20th

"OFFICER JIM" THREE REELS — By Lawrence S. McCloskey

MONDAY, MAY 4th

"THE GAMBLERS" FIVE REELS — By Charles Klein

FIVE RELEASES EACH WEEK

"THE KNAVE OF CLUBS"—Comedy "IN THE SOUP"—Comedy	Split Reel	Tuesday, March 31st
"THE FIGHTING BLOOD"—Two Reel Military Drama		Wednesday, April 1st
"THE MANSION OF SOBS"—Two Reel Drama		Thursday, April 2nd
"A MAN'S FAITH"—Drama		Friday, April 3rd
"SHE WAS A PEACH"—Comedy "THE EYES HAVE IT"—Comedy	Split Reel	Saturday, April 4th

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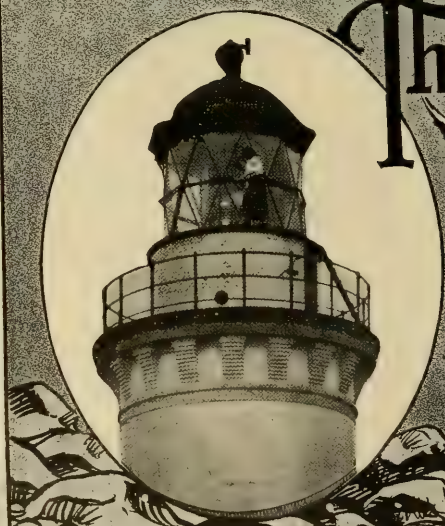

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Tuesday and Saturday
Every Week
A Comedy every Wednesday and Friday.

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Released Tuesday, April 7.

"THE SILVER SNUFF BOX"

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It leads to the unravelling of a series of villainous crimes. At sight of it, the culprit trembles in terror. A guiltless girl is saved from suspicion and marries the man who established her innocence. Clara Kimball Young and Darwin Karr in the leads.

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With inspiration to become an actor lady, the young wife makes a laughable mistake. Her husband, with the aid of a book-agent, makes her glad to go back home and give up her ambitions to pose in the limelight. Ada Gifford, Hughie Mack and Ned Finley keep things lively.

"TOMMY'S TRAMP"

Comedy-Drama. Thursday, April 2nd

The tramp Tommy knows doesn't have to wash. He starts out to be a tramp, too. After he is rescued from a burning barn, he is glad to go home and be washed and cared for by his parents. Little Buddy Harris is the lead.

"BUNNY'S SCHEME"

Comedy. Friday, April 3rd

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"THE CRUCIBLE OF FATE"

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Saturday, April 4th

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SIX A WEEK

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"PUPS ON THE RAMPAGE"
Comedy and Zoological.....MONDAY, APRIL 6th

"MEMORIES THAT HAUNT"
Drama—Special Two-Part Feature.....TUESDAY, APRIL 7th

"FRAID CAT"
Comedy-Drama.....WEDNESDAY, APRIL 8th

"THE LITTLE SHERIFF"
Western Drama.....THURSDAY, APRIL 9th

"AN EASTER LILY"
Comedy.....FRIDAY, APRIL 10th

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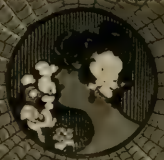

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A CELEBATED CASE—*In Four Parts*

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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr.....President
E. J. Chalmers .....Secretary and Treasurer
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The office of the company is the address of the officers.
WESTERN OFFICE—Suite 917-919 Schiller Building, Chicago, Ill. Telephone, Central 5099.

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NOTE.—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The index for this issue will be found on page* 134.)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, April 4, 1914.

Facts and Comments

TOWARD the end of our legislative sessions at Albany, when everybody knows that it is too late to pass a bill, a flood of fool measures is pouring down upon the speaker's desk. We would have been disappointed if the motion picture theater had been left out in this annual crop of legislative folly. Among the measures relating specially to motion pictures is one providing for the appointment of a commission with jurisdiction over the entire state. It is really a censorship scheme in thin disguise. We suppose the disguise was thought necessary in view of the odium which the late Mayor Gaynor has brought upon the word censorship in this state. Thanks to his vigorous and intelligent action, the spectre of censorship in this state will not emerge from the shadows in many a year.

* * *

ONE of the signs of the great progress in quality is the disposition of the public to expect high standards from the film producer who engages in the filming of a classic or biblical subject. It has taken years to reach the higher standards in the treatment of great subjects, and it is the plain duty of the journals devoted to motion pictures to maintain these standards and to protest against any lowering of them. What might have been tolerated five years ago has become impossible to-day. Not only the critics, but the public, have become far more discriminating, and an inferior picture leaning on a famous name or subject is a positive injury to the new reputation of the motion picture art. Nor will unconscionable "puffing" help in the least. You cannot "puff" merit into a picture which does not really possess it. The enthusiasm of the press agent is always pardonable and always harmless, because the public will freely use the grains of salt "in such case made and provided." The press agent owes responsibility only to his employer, while the journal with a conscience owes a duty to all its readers.

*

THE MOVING PICTURE WORLD enjoys the implicit confidence of its readers because every reader knows that it is not only fair but when occasion demands it, fearless. With every disposition to encourage the producer, whose money and enterprise and art are essential to the life and prosperity of the industry, THE MOVING PICTURE WORLD will never hesitate to point out what is faulty and inferior. It need not be emphasized to our readers that all criticism is intended to be constructively useful to the producer as well as profitable to the exhibitor. Any other kind of criticism is utter waste of words. The reader of this paper has the right to expect honest and truthful reports of all the work turned out by the producer, even if on occasion it becomes necessary to make Inferiority wince and Mediocrity to go into mourning.

* * *

THE School of Journalism is thought by many newspaper men to be an impossible fad, but there is one exercise lately adopted in that school which will be commended even by those who believe that newspaper men are born, not made. We refer to the intelligent use of the motion picture in connection with a course in reporting. Two or three reels of motion pictures showing real warfare are thrown upon the screen, and the budding reporters are asked to watch the action and then write out their reports of what they have seen. When the writer was a young man the description of gorgeously dressed show-windows was considered a suitable exercise for the youthful reportorial fancy, but the motion picture is much more likely to lick the "cub" into shape. There was no action in the show-window.

* * *

ORGANIZED exhibitors everywhere ought to fight the men who for the sake of a little money, or often for the sake of the pleasure of anticipating it, are willing to subject the reputable men in the profession to stigma and reproach. We call attention to a typical case in the neighboring city of Hoboken. Like the rest of the country, this thriving town had greatly increased both the quality and the quantity of its moving picture theaters within the last year or two. The personnel of the men in the profession had improved, their shows were unmolested by the authorities. Now comes one man, a stranger alike to the feelings of decency and fraternity and displays "white-slave" films after offensively advertising them. At once there is trouble. The Mayor very properly thinks his oath of office means something, and he sets about to stop the nuisance. Not familiar with conditions, he proposes censorship, thus endangering investments figuring into the hundreds of thousands. The danger is averted for the moment, but what about the man who either recklessly or willfully tried to wreck the business of his fellows? Can nothing be done by the organized exhibitors to eliminate him from the ranks of the profession?

A Solemn Joke?

By W. Stephen Bush

AT a time when all the great constitutional issues involved in the attempted censorship legislation of the State of Ohio are being considered by three Federal judges in the Northern District of Ohio a most curious "National censorship bill" is introduced in the Senate of the United States by Hoke Smith, one of the senators from Georgia. It is introduced "by request," which means that the introducer does not want to be blamed personally for what he has done. The Senator says in an interview that he is anxious "that the people all over the country should know just what is in the bill." He also hopes that "publicity will give the bill the benefits of criticism."

One does not have to read much between these lines to get at the true inwardness of it all. Senator Smith, who, as a member of one of the Cleveland cabinets, has acquired a reputation as a solemn political wag, has probably been importuned by the censorship "cranks" all over the country to help them, and he, consequently, introduced the bill, thus getting rid of the individual and collective reformers who have been dinning things into his senatorial ears.

It is impossible to look upon this bill and not laugh at it.

Nevertheless there is a serious, aye, almost a sad and sombre aspect of the whole situation. The introduction of the bill reveals the scandalous fact that there are many thousands, perhaps millions, of Americans who do not know the first principles of the fundamental laws of the land in which they and their ancestors have been living. Let us for the moment waive the question of the legality of official censorship in the states. Let us for the sake of argument—and only for the sake of argument—assume that the states may exercise the right of censorship over motion pictures. It is absolutely certain that the Congress of the United States has no jurisdiction over the subject-matter at all. It is well-known to every schoolboy who has passed his Regents Examination in Civics that the United States has only such powers as the Articles of Confederation and the Constitution of the United States confer upon it. These powers are carefully and specifically enumerated in the Articles of Confederation and in the Federal Constitution.

Article X of the latter instrument declares: "The powers not delegated to the United States by the Constitution . . . are reserved to the states. . . ." We make no apology for advising the strange human beings who still talk in all seriousness about a "national censorship" to either buy or borrow a copy of the United States Constitution and read it through, not once but several times. They will look in vain for any power conferred on the United States permitting the Congress of the United States to deal with censorship or regulation of motion pictures in any way whatever. The obvious fact that motion pictures were unknown in 1788 ought to make this discovery easy enough. There is no power in the Congress of the United States which by analogy might be construed into a Federal power over motion pictures. In other words, there is far more substance in the beams of the moon than in all this talk of official national censorship.

As exclusively announced in The Moving Picture World at the time, Congress put a censorship clause in the new tariff law. The power to censor certain motion picture films is vested in the Treasury Department and is confined to pictures made abroad and imported from abroad. We believe that this provision of the new tariff law is of doubtful constitutionality, but there is at least a shadow and a semblance of reason for it, for the power of Congress over importations and customs is clear. It is a well-known fact that the Treasury Department looks upon this censoring clause as a dead letter. It is optional with the Treasury Department to enforce this clause or to ignore it. Up to the present time no effort has been made to enforce it or to take it seriously. No set of rules and regulations have ever been prepared to carry it into effect. The fact of the matter is that the Treasury Department has been advised in an informal way of the absurdity of this censorship clause which was inserted into the new tariff law, not by a legislator, but by the chaplain of the United States, a pious man, no doubt, but a man with no legal or legislative experience.

To us it is perfectly incomprehensible that the advocates of censorship for motion pictures cannot see that its evils cannot be abated by making the censorship national in scope. A national censorship, even if such a thing were legally feasible, would by no means abolish state censorship. The states would exercise their censorships concurrently with the Federal government just as the liquor traffic to-day is subject both to state and to Federal regulation.

Sooner or later the sanity of American statesmanship and the validity of the fundamental law must be vindicated. The litigation now pending in Ohio must soon come to a decision. The facts and the law in that case were submitted to the U. S. District Court of the Northern District of Ohio in November of last year. Whatever the decision may be, it is bound to be appealed to the Supreme Court of the United States. The great question of whether the motion picture is to be enfranchised and put in one and the same category with the press as a medium of free and untrammeled expression cannot be ultimately adjudicated anywhere but in the highest court of the land.

Congress has forbidden the transportation from one state into another of films depicting prize-fights. We have always pointed out that while we are in sympathy with the suppression of such films we are altogether doubtful of the legality of the measure. Congress bases its action on the prize-fight films on its delegated power to regulate commerce between the states. It does not censor the film nor even attempt to censor it. Congress summarily forbids its transportation from one state to another. Even if we are prepared to admit that Congress had the power to do this it does by no means follow by any method of analogy that censoring motion pictures generally is one of the powers that Congress possesses as the regulator of interstate commerce.

Why not wait with any further agitation or action for the establishment of official censorship until the Court which is now deliberating on the arguments submitted has rendered its decision? Such a course would be common sense and good law at the same time. No earthly good can be accomplished by the foolish and arbitrary meddling by local authorities. The industry is sufficiently strong, at any rate, to be intrusted with its own regulation for the few days which will probably elapse before the announcement of the judicial decision. If the country has survived ten years of motion pictures without any great visible injury, it is likely to last a few weeks longer.

Only a Story

By Louis Reeves Harrison

FAR away, down in the valley, can be seen the figure of a woman all in white. She is coming straight up, sometimes hidden by slight undulation of ground and tall grass, but never wavering from her course, even to notice flowers that watch her in silent envy. There is an expectant look on her face as she approaches; it is radiant with promise of a smile; her eyes shine as she glances to the right and to the left of her, then she stops and lays one hand on her panting bosom and closes her eyes. Is she weary, or has a sudden thought affected her, a premonition that there is to be failure in what she has counted upon?

Now that she is near, it is seen that she is young—her face has the sweetness of inexperience,—that she is at the dawn of womanhood, yet there is an elegance about her, in the drapery of her costume, in her poise and grace of movement, that indicates a high social position. There is simplicity in her elegance—she wears no jewelry, not even a ring, and her costly gown is cunningly devised to harmonize with her youth. She is an exquisite product of rare cultivation. She opens her eyes, sighs deeply, bites her nether lip in impatience over her faint-heartedness and forces a smile. She is taking on new courage. "After all, it is only a question of waiting."

She waits a little, then a mystified expression creeps into her face. A frown of perplexity settles between her brows, and she glances about her with alarmed suspicion. Some one is near. She *feels* it, and shrinks back as if suddenly paralyzed with fear. "What is that movement in the grass?" She gazes with open-eyed horror at the spot, then her fears are superseded by curiosity. She advances and kneels down, her features relaxing with pity and softening with natural affection. She spreads the grass apart, and——

Such is the opening note of an intense drama, whose general scheme Yorick of Six Plots could not come within six hundred plots of guessing, but the point is whether the best of directors would similarly interpret a scenario reading, "Scene I. Dorothy seen climbing hill, looks about her, kneels down in grass, and——" *After* reading the detailed action and characterization herein given, the director might use an ordinary sketch as a reminder of what was already well pictured in his mind, but could not the rough sketch alone be subject to many interpretations, none of which would approach the author's conception?

I am only asking a question—I leave bare assertion to those who know all about it, and their name is legion. The whole art of photodrama production, from the original scenario, through the intricacies of staging, selecting types, insisting on appropriate costumes, directing the action, photographing the scenes, developing, toning, tinting, printing and editing, is a fascinating study in each and every department. It is all worth discussion, all worthy of the light of intelligent opinion, no matter how varied, so I occasionally raise a question without attempting to give the answer. Should not an author picture his story so that his full conception is made clear, or should he leave nearly all that is calculated to stimulate imagination to guesswork?

It is said that this question is difficult to decide because such a flood of manuscripts are sent to the studios, of which not one in a hundred is worth while. May I inquire, in purest simplicity of heart, why scenarios obviously not worth while are examined at all? Is it that their worthlessness is not obvious? I hope it is not unreasonable to compare a scenario to a plan of a house that is to be built. If you were about to build a house costing tens of thousands, or merely thousands, would you seek plans from those who know their business, or would you devote your valuable time to studying designs obviously drawn by those who know nothing about the business?

Would you ask a professional architect, one accustomed to give care, time, study, concentration upon a balance between good taste and practical utility in his drawings, to stunt all that afforded evidence of their value so that you could have more time to examine the obviously worthless? Is it not pretty nearly time for you to measure up to the publisher, or the editor, in recognizing craftsmanship at a glance? Even if an architect were able to picture the house he is to build by glancing at a penciled outline, could he give you a clear idea of the completed structure in that way? Do not the builders of successful structures of any kind require plans worked out in complete and thorough shape?

I am only asking questions. Is it not true that a split-reel farce comedy is the kind of a shack that can be built on scant framework, and that, as the drama rises in size and importance, the working plans require greater pains and attention to detail if the costly structure is to command general admiration? Is it not common experience that the greatest and the most beautiful edifices are well conceived in the mind of man before materialization is attempted? Is not the patched-up house that requires constant changing the least profitable in the end? Is it reasonable to expect, even, if the demand for features is in excess of the supply and permits the profitable sale of excrescences, that such a condition will always obtain?

A photoplay is only a story. That started at the beginning of this article was amplified a little more than necessary, but, even as it stands, it would only occupy about half of a letter page in single space, and it contains in story form a description of the setting, costume, type, characterization, emotional expression and actual movement in an opening scene of high importance. The director or the editor who reads it does not have to guess at its meaning as he goes along, with only one chance in a hundred that he will guess right. To the contrary, he is enabled to see the play as the author sees it and wishes the audience to see it.

If a photodrama is a structure that must be built up according to well-devised plans, those plans must naturally come from those competent to make them, and that is the trend of modern production. Producers are going to professional authors instead of to amateurs for their scenarios. I admit that professional authors have a lot to learn about this new art. One thing that few of them have ever though of is what might be called the "time scheme" of a big feature. A writer having expert knowledge of the question of time measurement in scenes and acts can greatly facilitate the director's labor and save quite an amount of money now wasted in taking more of each scene than is actually necessary.

But after an author has mastered all the technics of the new art, after he has succeeded in preserving the continuity of a hundred and fifty scenes in a five-reel feature and in establishing a condition of interest that will hold an audience motionless for two hours, he must remember that he must submerge all he has learned, even the purpose of what he is telling, for the finest photodrama ever shown on the screen is "only a story."

"The Perils of Pauline"

The New Eclectic Serial Carries Prizes Worth $25,000; But Is Good Enough To Stand Alone.

Reviewed by Hanford C. Judson.

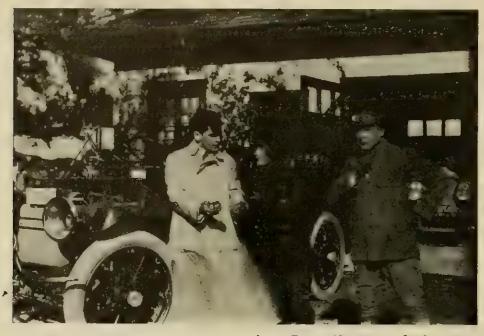
THE motion picture serial has come to stay. Serial novels have long held a commanding position in the magazines; but one of the most popular of these has concluded that they are no longer popular and is offering a complete novel with short stories. No one will deny that this, from the reader's standpoint, is a wise move; for the serial in the magazine, especially the monthly, was, except in cases of "three decker" novels, only a business expedient to induce an even, dependable distribution. But, quite on the other hand, the requirements of an evening's entertainment in a motion picture theater that accents the mechanical difficulties of presenting long stories would have made the serial picture imperative. The modern spectator wants variety and won't stand being wearied. The serial picture is so vivid and the impression it leaves on one is so clear-cut that the period of waiting between installments is rather a pleasant experience than otherwise. This is going to work out distinctly for the good of the business; for the serial that isn't vivid and doesn't leave an impression deep enough to last over the gap, is going to be the sharpest kind of frost. The serial that doesn't "get over" had better not have been made. By the same token, the serial picture that does get over with a real punch is going to be a great money-maker. "The Perils of Pauline" seems, on this account, to this reviewer, an ideal offering for the exhibitor.

There are several things that contribute to its excellence as a show. There are big prizes offered to spectators clever enough to solve certain mysteries that come up in the progress of its story and we may add at once that these mysterious things are not, so far, in connection with the plot and we feel sure that they will not hamper the interest in the story at all. But even better than the $25,000 in prizes that are offered is the good quality of the entertainment. Only the first installment, the first three reels, has as yet been shown to us. We know nothing of the rest of the picture; but are sure that this part is good and when it closes we are, in our hearts, certain that Pauline, charmingly portrayed by Pearl White, is in real danger from the much trusted but very villainous secretary (Paul Panzer), of her foster father now dead. By the old man's will, the precious secretary will inherit, "if anything happens" to the heiress.

Miss White hasn't had so good a chance in a long while to show her art and she plays this picture's ingenuous heroine with the truly wonderful naturalness that she has so surely at her command. Perhaps she doesn't always hit square in the center of the effect she desires; but she does it so often that she continually commands the heart-interest of the audience. Mr. Panzer, in the villain's part, finds it his duty to intensify this. His work on the audience is, of course, through the heroine and in the playing that he is doing and will do, he stirs an anti-sympathy that is every bit as worthy of praise; for the audience takes it with the left hand, so to speak, and affectionately hands it back to the heroine with its right. Crane Wilbur, as the hero, has little chance in this beginning portion. The character is still colorless and we can hardly as yet criticise the player. The picture's weakest point is in its relief. The "comedy" gauchery of the outdoors man, a sort of gardner, but too much of a fool to tend a garden, is weak and not less so is the "fall" of the butler who is running out to the gate to help the gardner bring in the mummy box that comes to the house shortly before the heroine's foster father dies. The old man is drawn very well. He has now passed away and will not appear again—at least we presume so. The mummy, who comes to life while the old man dreams, is graceful and pleasing. There is also a very fair "tough" character in the story. All the characters, except, Miss White, are guilty, now and then, of over-registering their points.

The mechanical work is meritorious and we wish we could say that the photography, the prints, are perfectly clear and serviceable. That the thickness of the photographs in some of the scenes fails to hinder our comprehension of the story, speaks well for the simplicity and clearness of the script. At the opening of the double exposure scene in which the mummy comes to life, an awkward jump is noticeable; but the unsubstantial figure flits about the room in the best possible way and goes back to her mummy case again in so perfect a closing of the double exposure that the eye can detect no manipulation at all; it is done as naturally as dream.

The story has a story within a story; for Pauline is a budding writer and has got one of her novelettes accepted and printed by the Cosmopolitan Magazine and the old man, her foster father, reads it to us (in pictures) without wearying us at all. She doesn't want to get married to the hero for a year; she wants to see life first so that she can write things worth while. In the old man's will, her part of the fortune is left in charge of the secretary until she gets married. As the picture's first installment ends, it is clearly to her interest to elope with almost anyone; but what she really does do is left undecided as yet till the next of the series.



Scenes From the First Installment of the new Eclectic Serial Feature, "The Perils of Pauline."

FRED KESSEL DEAD.

Fred Kessel, brother of Ad. and Charles Kessel, of the New York Motion Picture Corporation, died on Tuesday, March 17, and was buried on the 19th. The deceased was forty years old and leaves a widow and two children, one of whom, a daughter, is married. Fred Kessel was the only one of the brothers who was not engaged in the motion picture business, he, following the printing business instead. While he had been in poor health for more than a year the immediatte cause of death was pneumonia.

PICTURES AT PROCTOR'S FIFTH AVENUE THEATER.

Commencing Monday, March 23, the program at Proctor's Fifth Avenue Theater, Broadway and 28th Street, New York, was changed to include feature pictures, "Judith of Bethulia" being the first feature to be shown, followed by "Soldiers of Fortune" and "Why Girls Leave Home." This well-known house has been completely renovated and redecorated and its equipment greatly improved by the installation of a $30,000 Wurlitzer Hope-Jones symphony orchestra.

BURTON HOLMES MARRIES.

Burton Holmes, widely known as a motion picture travelogue man, was married on Saturday, March 21, to Miss Margaret Elise Oliver, daughter of Mrs. Charles K. Oliver. The ceremony was performed by the Rev. Dr. Nathan A. Seagle, at St. Stephen's Episcopal Church, New York.

CAN'T DO WITHOUT IT.

Editor Moving Picture World:

Dear Sir:—Enclosed please find check for renewal for this year and wish to compliment you on the last year's issues, which have been fair and impartial and consider it next to impossible to conduct the picture business today without having the Moving Picture World. With compliments of the season, I remain yours truly,

Crystal Theater, Waco, Texas. J. A. LEMKE.

"Like Father Like Son" (American)

Reviewed by James S. McQuade.

THE two reel subject, "Like Father Like Son," by the American, presents an impressive lesson on the dangers of playing cards for money. It is an old maxim that the man who loses heavily at his first game, in any form of gambling, is highly favored by the gods; and that the man who wins at his first game will need a host of guardian angels thereafter to protect him from wrong doing.

The subject under review gives us an instance where a father serves a long term sentence for using his employer's money to meet his gambling debts; and where his son, over twenty years after, commits a similar crime, but is saved from the consequences.

Scene from "Like Father Like Son" (American).

Thomas Ricketts directed the making of these films, and he has been careful to keep in mind the after supervision of the censor. He has told the story strongly, without any reasonable risk of pruning by the censorial scissors.

The story does not demand from those who sustain the characters the exercise of any great display of photodramatic talent; but the greatest praise that can be given an actor is that he or she invests an ordinary character, amid ordinary surroundings, with its full natural force and artistic form. Edward Coxen, Miss Winnifred Greenwood and George Field have been assigned the principal parts, and all are to be commended for faithful depictions.

Scene from "Like Father Like Son" (American).

Miss Greenwood in the role of Mrs. Longley, the much tried wife and mother, excites our sympathy and wins our praise. Mr. Coxen and Mr. Field, in the parts of Ed. Longley and Paul Longley, the erring father and son of the story, also give well-drawn characterizations.

The disappearance of Ed. Longley from the path of his son's life, after he had saved him from shame and dishonor, is a most effective incident of the story. It convinces one of the thorough reformation of the convict, who, in order to spare his son the humiliation which a knowledge of the past would bring, passes out into the big, cold world to bear his crushing burden alone.

Edward Longley, the trusted cashier of a bank, and happy with his wife and Paul, his little son, listens to the repeated invitation of some of his friends and plays his first game of poker. He gets up from the table a winner and feels elated.

Six months later we find that he frequents a professional poker game and that he is always a loser. These professional sharpers soon get the whole fleece of the lamb, and afterwards secure his I. O. U. for a sum too large for him to meet with his own funds. Then they press him for payment and he takes the money from the big safe in the bank. Next morning the theft is discovered, and soon afterwards Ed. Longley occupies a felon's cell.

Mrs. Longley sells the little home and takes her boy, Paul, aged five, to another town far away to start life anew. Twenty years elapse and she is proud of her son, who has become cashier of the chief bank in the city.

Edward Longley has just been released from prison, where his conduct had been exemplary. He tries to find work, but always fails because of his lack of references. Then he chances to enter the city where his wife and Paul live. There, too, he fails to find anything but menial labor. One day, having induced the boss of a sweeping gang to employ him, he is run down by an auto driven by his son, Paul. The latter takes the injured man home where Mrs. Longley recognizes him. She immediately insists that his identity must be kept from Paul, who knows nothing of the past. Longley gladly assents, and is about to leave the premises when Paul returns to the room and insists that he shall be put under a doctor's care. When Longley recovers, he finds that Paul has secured for him the position of night watchman at the bank.

And now history repeats itself. Paul plays his first game of bridge whist at a fashionable gathering and wins. Soon, like his father before him, he plays with professional crooks and loses a large amount. The holder of his note demands payment, under threat of Paul's exposure to the president of the bank. Paul abstracts money from the bank's safe, but the night watchman, who has been fearful for his son's future, suspects the truth and during the night's rounds finds Paul's handkerchief beside the safe. He goes to Paul's home and delivers it to him. Paul is conscience-stricken and returns the money to the safe the same night.

The release date is April 6.

FLORENCE HACKETT.

FLORENCE HACKETT is another instance of what talent backed by brains and determination will accomplish. Two and a half years ago she was assigned by the Lubin management to Arthur Johnson's company. At first she supplied "atmosphere," played minor character parts and was always in readiness to undertake what a more important player would decline. Then "second" parts were regularly assigned to her, and gradually the motion picture public came to associate her with Mr. Johnson's photoplays. At this time she was given her first character lead and shortly afterward scored a series of successes in widely different roles in Mr. Johnson's two-reel productions. To-day Florence Hackett parts are written for the actress. Let it be said that "Florence Hackett parts" are any which demand exceptional emotional strength and the ability to efface the player's personality completely. She is convincing and satisfying either as a self-centered society girl or a grief-crazed fishwife.

Florence Hackett.

Miss Hackett's hobby is the study of clothes—and the wearing of beautiful ones. She has original and entertaining theories regarding the science of dress and has embodied her ideas in several magazine articles.

PROVIDENCE, R. I., TO HAVE $100,000 THEATER.

Emery Brothers, Providence, R. I., have just completed plans for a moving picture theater to be erected in that city at a cost of $100,000. The theater will have a seating capacity of 2,100, and the plans call for an elaborate show house. Work will begin on the structure April 1. It will be ready for occupancy early in October.

"Tess of the Storm Country"

Miss Mary Pickford Appears in a Five-Part Famous Players Production That Will Make Wide Appeal.

Reviewed by George Blaisdell.

HERE is a story by a woman, of a woman, and for women—and for men, too. It makes a good picture, interesting throughout, and absorbingly so at times. That it will have wide and unusually popular appeal there is no doubt. "Tess of the Storm Country" possesses the qualities that make for success. There is an abundance of what is described as "heart interest," and strengthening and amplifying this most essential factor are not only big scenes but large groups well handled, situations in which many men and women are so impressed with the tragic happenings of which they are spectators that the concern revealed in their countenances makes them seem more like active participants. Two notable instances of these large groups are the court scenes and the dramatic christening of the fatherless and dying babe—at the altar of the church.

Of conflict of character there is much in these five reels. It is a contest between those who have little but content in primitive surroundings and those who have position and means and display no concern for the welfare of their humbler neighbors. Tessibel Skinner, a child of the seashore, unkempt in the early part of the story as she is ragged throughout it, is the natural leader of the fishermen-squatters in the shore huts. Against Tess and her people is Elder Elias Graves, stern, as cold-blooded as the fish he tries to prevent the squatters from catching, a man so thoroughly despicable as to be outside the pale of human sympathy.

As the interpreter of the part of Tess we have the always-charming Little Mary—it is doubtful if ever she will be to us a player by any other name. As she was in "Caprice," as she was in "Hearts Adrift." so she is in "Tess of the Storm Country"—inimitable, always doing the unexpected thing, yet always human, lovable; impulsive, her affections for her father as deep as her detestation of the elder for whose son there rises in her breast the first springs of love; religious, her faith in the God of whom she has learned from her theological student-lover as sure, as complete, as it is child-like and convincing. So, too, is she self-sacrificing, assuming without murmur of complaint the stigma of unwedded motherhood to save the reputation of the slowly declining sister of the man she loved as she was also the daughter of the man whose hand was always against Tess and her people.

Grace Miller White, the author of the book, laid the story by the shores of Cayuga Lake, which, on account of the fierceness of its squalls, is sometimes known as the "storm country." Producer Porter has staged his picture on the Pacific. He was most happy in his selection of backgrounds. A long row of fishermen's huts nestling on the beach at the foot of towering cliffs give the touch of realism when they are described to us as the homes of the squatters. It is in one of these that live Tess and her father. On the crest of the bluff in a great mansion resides Elder Graves, who when he finds he cannot legally evict his neighbors has enacted a law debarring them from the use of nets. It is Tess who urges on the fishermen to ignore the legislation. When one of the gamekeepers is fatally shot the evidence points to Daddy Skinner. He is tried and convicted.

Frederick Graves, who in the stormy conflicts between the contending factions has, while home on vacation, met and fallen in love with Tess, is visited by his chum, Dan Jordan. When the two young men return to school in the fall, Leola, the sister of Frederick, tries to muster courage to tell Dan, to whom she has become betrothed during the summer, a secret. She is handicapped by lack of a favorable opportunity. Some time after their departure, Leola writes a letter

Tess Brings Leola's Dying Baby to be Christened—Scene From "Tess of the Storm Country" (Famous Players)

to Dan in which she confesses by implication her condition. Before she can mail it she receives word from her brother that Dan has perished in a fraternity house fire. It is Tess who shelters Leola when gray days fall.

Troubles multiply for the child-woman by the shore. She assumes the motherhood of the baby. Her father is in prison. The young man to whom she has looked up discovers the presence of the infant and spurns her. She is forced to combat the attentions of two "admirers," uncouth men of the fishing village. The Bible, which Tess had, in her own descriptive phrase, "cribbed" from the Mission having

Scene from "Tess of the Storm Country" (Famous Players).

been destroyed by Frederick, she has nothing left but her God and the friendship of the failing woman for whom she has sacrificed her reputation—which means in the eyes of her own little world she has no character, that she is one of the big world's unfortunates, an outcast. When Tess discovers the baby is dying she carries it to the church on a Sunday morning to have it sprinkled. The pastor, under the domination of the elder, refuses the rites. The mother of the little one claims it as her own. When Tess returns to her hut she finds there her father, released from prison. A note from Elder Graves, brought by Frederick, tells of the death of Leola and her infant and asks forgiveness. So, too, does Frederick.

In spite of this grave recital there are many light moments. The scrubbing of Tess by one of the women of the huts will convulse. Her head is mercilessly plunged into a bucket of water and afterward lathered with soap. Out of the ordeal Tess makes comedy. So, too, her turning loose of the dog on her pursuer will amuse. Those wise in agricultural lore will laugh when they note the attempt of Tess to milk the cow on the wrong side. Perhaps, even yet, Little Mary does not know why the beast kicked at her so viciously.

Of dramatic situations, it may be said in all truth, there are too many to enumerate here. There are three, however, it would be unfair to ignore. One is the scene in the courtroom, where Tess breaks in as her father is condemned to die. Under the spell of her appeal to the judge she gets her father well outside the rail before the relentless elder restores the equilibrium. When Tess returns to her home and finds her father a free man and her lover come back to her, we all rejoice with her. Strongest of all, however, is the scene in the church. Tess, in her father's great boots, which she wears on necessary occasions, stalks down the aisle of the church with the baby in her arms. When the minister hesitates under the protest of Graves, Tess reaches into the font and herself vigorously sprinkles the infant. Then it is that the mother of the little one spreads consternation by her declaration "It is my baby" and takes the dying child to her breast.

Mr. Walters, as Elder Graves, gives a strong portrayal. The judge, by his sympathetic bearing, contributes to the effectiveness of the court scene. Miss Golden, as Leola, is good. So, too, is David Hartford as Daddy Skinner. The staging is praiseworthy. Especially notable is the portrayal of the rainstorm—be the same actual or simulated; as to which deponent sayeth not. The photography is Porterian.

We have said "Tess of the Storm Country" is a good picture. It is more. It is a production that grows on you as you analyze it.

Helen Dunbar

TO have been for seven years a member of Weber & Fields' famous company in the heydey of its brilliant success is a distinction of which any player may be proud. "For a real test of speed," says George Ade, "one should have a pace maker." Helen Dunbar, now with Essanay, had as pace makers during her service with Weber & Fields such shining lights as Warfield, Sam Bernard, Pete Dailey, Fay Templeton, Lillian Russell, De Wolfe Hopper, William Collier, Charles Ross, Mabel Fenton and all the rest of that remarkable cast. That she was able to make good for seven years in such smart-company is sufficient proof that she is possessed of more than ordinary ability.

Helen Dunbar.

But this is only a part of her eighteen years upon the stage. She has always been in the best of company and has no barnstorming experiences to relate. At the age of 15 she made her stage debut while attending school in Philadelphia, singing in the opera of "King Cole," sponsored by Wilson and Morse. In her fifteenth year she was married to the late Charles McClellan, a widely known theatrical manager; so, altogether, her fifteenth year was a decisive one in her life's history.

At the age of seventeen Helen Dunbar joined Pauline Hall's company and sang many comic opera roles for six seasons. Then she went with Heinrich Conreid's Comic Opera Company for two seasons in "The Black Huzzar" and "The Gypsy Bawn." After that came her seven-year engagement with Weber & Fields, following which she organized her own company, known as the English Players, and toured for two seasons in a repertoire of copyrighted plays. For the next three years she was absent from the stage. In 1911 she joined the Essanay Company at Chicago, where she has been ever since.

As a motion picture actress her renditions are superb. There is something queen-like about Helen Dunbar and the goodness of her face is like a benediction to a picture. As a society matron she has only to be herself, as much of her life has been spent in a social atmosphere. She is equally lovable in or out of a picture and those who have been her guests at home are quite sure that there is no more charming hostess in the world than Helen Dunbar.

WARNING TO EXHIBITORS.

A notorious swindler has been forging the signature of Adolph Zukor, president of the Famous Players Film Co., and passing bogus checks upon exhibitors throughout the country. Warrant for this forger is held by the Akron, Ohio, police. He has defrauded hotels in New York, Connecticut, New Jersey and Pennsylvania. His description is as follows: name, Chas. P. Saunders, aliases C. H. Baker, Chas. H. Sanders, B. W. Somers, Robt. O. Manning, A. P. Stiver; nativity, American; age, 35 years; height, 5 ft. 10 ins.; weight, 140 to 150 lbs.; build, medium; complexion, light, sallow; hair, dark brown; eyes, blue; face, clean shaven. If this swindler defrauds or attempts to defraud you, notify your police and cause his arrest.

CYRUS TOWNSEND BRADY'S WORKS SECURED.

Harry Leighton has secured both dramatic and moving picture rights to all novels and short stories by Cyrus Townsend Brady. Mr. Leighton is now busy dramatizing Dr. Brady's latest book for a prominent producer. This is probably Dr. Brady's most dramatic effort and will not be published until fall. It is expected that book and play will both appear at the same time. Mr. Leighton has already adapted "Hearts Adrift" and "The Southerners" from Mr. Brady's books.

EDITOR BUILDING THEATER.

A $10,000 theater is being built in Arkansas City,, Kan., by Richard C. Howard, the editor of the Arkansas City Daily Traveler, published in that city. When completed the house will be leased for five years by H. Hill, who will install moving pictures.

Franklin B. Coates, Explorer

Brings to New York Kinematographic Record of His Perilous Journey Across South America.

By George Blaisdell.

TO have traversed a continent for thousands of miles, a goodly portion of the distance covering ground over which the feet of white men had never been known to pass, is an achievement that falls to few men. To have brought back to civilization for the benefit of the world at large a kinematographic record of the more remarkable phases of this hitherto unknown country—views of snow-clad mountains, of torrential rock-filled streams and fever-infested swamps; intimate pictures of the savage men and women and the still more savage animals that live in it—is a rarer and greater achievement. Franklin B. Coates, comfortably seated in his office in the World Tower Building last Saturday morning, talked most interestingly of his experiences in carrying the camera into the pest hole of South America, where surely it had never been before, and where experienced camera explorers had declared it could not be taken. As he swung in his chair and looked out over the city roofs Mr. Coates told of the departure from New York last July of the Captain Besley Expedition and of some of the adventures it encountered in its three distinct trips, the last one of 1,200 miles, beginning at the source of the Amazon and ending at Iquitos, the head of navigation on the great river.

Franklin B. Coates.

There were eleven men in the party that set out from Lima, Peru, on the first expedition. At the head was Captain Besley, who, as Mr. Coates says, "has fought off the frozen sleep in the snow fields of the Far North and seen his companions die of tropical fever in the jungles of Africa." The captain is a man of means and of a craving for travel in lands most other white men avoid. Also accompanying the captain and Mr. Coates were scientists and photographers. Explorations were made in the Chanchamayo district, and many photographs were taken. It was on this trip that the expedition suffered the loss of one of their two Pathé cameras, 3,000 feet of film, dry plates, and other valuable material. The accident was due to the burden bearing mule, left alone for a moment, being seized with a desire to join his four-footed companions on the opposite shore of a steep-banked swiftly running stream. The animal got across in safety, but in climbing the sharply sloped shore fell backward. Seven of the eleven men were stricken with fever, but all recovered.

When the expedition returned to Lima and while men and beasts were resting, Captain Besley and Mr. Coates decided to travel south and explore the buried cities of the Incas, of which they heard such wonderful tales. While on this expedition the two men continued discussion of the plans for the cross-continent journey which they had determined on while in the north of Peru. Mr. Coates showed the writer hundreds of still photographs which he took in the land of the Incas and on the islands of the Sun and Moon, all marvelously interesting. The two men continued their journey south, crossed Lake Titicaca, the highest body of navigable water in the world (nearly 13,000 feet in elevation), and then by way of La Paz returned to Lima.

When Captain Besley and Mr. Coates informed their companions of the alteration in their plans and of their determination to cross the continent from the source of the Amazon to the mouth, through the uncharted Huayahamba region and then by way of the Huallaga River, instead of proceeding down the West Coast and over to Argentina, seven of the party decided to return to New York. The two who elected to go with the expedition were J. K. Holbrook, cameraman, and J. W. Dunne.

"I want to say," said Mr. Coates, in speaking of the photographer, "that Holbrook is one of the bravest and gamest men I ever met. He did without hesitation and without question everything that was asked or required of him. He was in many extremely dangerous situations, but he never flinched."

The explorers through the co-operation of the American Minister got in touch with President Billinghurst, of Peru, who, while advising against the trip, promised them every assistance in his power. He said that the eight men who had been known to attempt the exploration of that particular section of country had never been heard from. The President wanted to detail soldiers to accompany the expedition, but the Americans decided that it would be safer without them. Mr. Coates explained that the Indians in the interior have suffered much at the hands of the Peruvians and Brazilians, and in those sections at the first move of a white man that to them seems suspicious they attack.

Expedition at Outskirts of Civilization Cutting Into Jungle.

By railroad the party proceeded to Cerro de Pasco, the highest city in the world, the elevation being over 14,000 feet and the population represented by about the same figures. Here they picked up their animals, where they had been left on the return from the first trip. Five days' travel in the saddle brought them to Huanuco, called the end of the white man's travels, where the parting of men and horses took place.

Indian Oarsmen Guiding Raft Out of Rapids on Huallaga River.

Eighteen days were required to reach the River Huallaga, where the raft journey began. It was a succession of falls, whirlpools and rapids. For thirty-six days of actual traveling the little band journeyed on this frail craft, the last six of which included nights as well. The men made frequent long trips into the interior for subjects for their cameras. The perils here were even greater than in the boiling currents of the river. The nights were divided into four watches. Mr. Coates said that on awakening it was nec-

essary to institute a most searching examination of the immediate surroundings before making a move, to make sure there were no snakes or reptiles nestling about. If there were any of these unpleasant bedfellows it was essential that they make the first move. Otherwise they were very likely to strike.

The explorers had promised President Billinghurst to pass through the Pampa del Sacramento in order to discover if possible the fate of Mirko Seljan and Patrick O'Higgins, two missing American explorers. They found what they believed to be the trail of the men, and for six days followed it. This was possible, as practically every step of the way had once been cut with a machete. When the end of this hewed path was reached the four men used the point as a center of their search and circled around it. Two hundred yards into the jungle they found the bones of the two men. They gave to the grim reminders of their own perils an impressive Christian burial and erected a cross.

These land trips often taxed the patience of the travelers by reason of the disinclination of the animal inhabitants to come forward and have their pictures taken. "At times," said Mr. Coates, "we couldn't seem to get together with the animals. The vegetation was so dense we could do nothing but bait and wait. We waited for two days for one tiger which we had been trying to lure with live bait. We got him, though. It was too bad we had to kill him after we got his picture, but he foolishly jumped at the camera. Besley was on one side of the tripod and I was on the other, and you may be sure we had our rifles sighted and our fingers on the triggers.

"We got some wonderful snake pictures. We got one of a big boa only ten feet from the camera; he will go

Scene of Wreck on Huallaga River.

right across the screen. He had been traveling in a circle and his head swung around in our direction. You know those fellows carry a wallop when they swing their tails. This chap suddenly showed signs of excitement as he heard the click of the camera. Besley and I both pumped four or five shots into him. We thought it just as well when we measured him. How long was he? Forty-two feet. We got some good pictures of small poisonous snakes. If they got too close we put a forked stick over their necks.

"Sometimes drifting down river we would see an animal come out of the jungle to drink. Then we would have to act quickly. We would make for the shore, anchor our raft, then cut and work our way back to the point, plant our camera and wait for the return of our subject.

"How did we live? Well, as we were on this trip two months longer than we expected, we had to live on the game of the country a good deal. There were many times we did not have all we wanted to eat. Do you know parrots are not such bad eating? And as to monkey meat the worst of that is in the name. Some men liken it to chicken. We were three months practically in unexplored territory, a portion of that time in unknown lands with unknown Indians, savages the world has never met, and we had no way of getting a line on them. We had serious trouble with them only once. In hunting for game the Indians may have thought we meant harm to them. The first we knew was a fall of arrows—and we also knew that without question there was poison on the arrowtips. It was a two days' running fight, but we managed to get out of their section with unpunctured skins.

"You know an Indian down there will not go beyond the territory of his own tribe. That kept us constantly on the search for new helpers. We made it a practice not to avoid the Indians, but when we came to a camp or settlement to go right in and seek out the chief. Our experiences with the Indians would make a long story. I will say, though, that those of them who know the white man think little of him, as you may judge when I tell you that if we wanted to distribute trinkets we could do it only through the chiefs.

"We had some pleasant times in spite of the hardships, although they were few and far between, but we enjoyed them all the more. I don't know of a trip where men were placed under the trying conditions we were. On the raft we could not move. And yet you may imagine we had long since talked ourselves out—that we had told each other all we knew. Yes, New York seems mighty good to me." And the explorer swung around in his chair and looked over the city.

Mr. Coates faced one bitter disappointment on his return to the metropolis. When he started on the trip into the jungle he put all the kinematographic results of his first two trips into a trunk, which was to be shipped to New York from Lima. When the trunk was opened in the appraiser's office here it was discovered that all the films had been abstracted. Mr. Coates has employed the Burns agency and offered a reward of $1,000 for the return of the film and no questions asked. It is small consolation to him that the film cannot be shown without exposing the thieves to arrest. Mr. Coates needs it in his own business. He says if in thirty days he gets no returns from the circulars he is sending out he will start for Peru and retake all the locations he photographed before. Captain Besley, who is in London, will arrange to meet Mr. Coates in Peru and take part in the expedition. Of the Amazon trip Mr. Coates brought back 7,000 feet in perfect condition, which he will cut to 5,000. It is Mr. Coates' intention to go on the lecture platform with his pictures. If he is compelled to make another trip to South America he will defer his lecture tour until next fall.

Cleo Madison.

Will Play Female Leads in Gold Seal Dramas—Wilfred Lucas to Direct New Company.

CLEO MADISON, who has been in motion pictures but six months, and during that time has won a place of distinction as one of the foremost emotional actresses in films, will be featured as the leading woman by the Universal in a Gold Seal Company, of which Wilfred Lucas will be director. Before entering the motion picture field Miss Madison had wide and prolonged experience on the legitimate stage.

She came to the Universal Company as a novice in motion picture work, but her worth and talents won recognition at once. She scored success after success in the productions of Otis Turner. Her most recent work has been in the Victor Company, where she played leads opposite J. Warren Kerrigan.

Cleo Madison.

Wilfred Lucas, who, after a survey of the entire field, has been chosen to direct Miss Madison, is an old and experienced hand in motion picture production, having been in the business for seven years. For a number of years he played leads with the Biograph Company. On a previous occasion he has directed for the Universal Company. He is responsible for such Universal masterpieces as "At Midnight," "Below Stairs," "The Smuggler's Daughter," and "Honor of the Regiment."

The first production in which Miss Madison will be seen under the direction of Mr. Lucas will be entitled "The Mystery of Wickham Hall," a powerful psychological drama.

The Unopened Letter

Two-Reel Edison Feature. Released Through General Film Company.

Reviewed by Louis Reeves Harrison.

THE incidents of this story are contrived to lead up to an interesting situation and one of large dramatic possibilities. The situation is that of a father, an attorney of large practice, acting for defendants in a case where his own daughter, of whose existence he is unaware, is the plaintiff. He married when in college and was obliged to keep the wedding a secret because his own father had put a ban upon any such serious step until the boy had qualified in business. Having proved his ability and

Scene from "The Unopened Letter" (Edison).

been taken into the firm, he returns to the home of his young wife only to be informed that she is dead and buried. He thereafter devotes himself to the profession of law, and twenty years elapse before it comes to his knowledge in a highly dramatic way that he has a child, plaintiff in a case he is defending.

This makes an interesting story—the author is Bliss Milford—and one that holds in spite of the treatment rather than on account of it. In many cases the way a scenario is handled brings out effects superior to the playwright's conception. In this case

Scene from "The Unopened Letter" (Edison).

the director handles his settings with good taste and his actors as if afraid they would transcend it. With a bright company, headed by Bessie Learn, composed of Edward Earle, Margaret McWade, Charles Sutton, M. C. Mack, Marjorie Ellison, Harry Beaumont, Edwin Clark, William West, Harry Eytinge and William Bechtel, pretty close to a star cast, and plenty of chance for these interpreters to exercise their artistry, their movements are directed in a way that obscures when it should clarify. This is not an auditory art but a visual one.

That the father was unaware of his child came about partly through the fact that a letter he wrote to his wife shortly after her death was returned by her sister unopened. He goes to see what is wrong and the surviving sister, believing that he has caused his young wife's death, tells him of that but not of the child. We are willing to accept the premise that a keen lawyer would not make any further inquiry about the woman he loved and married—that is possible, though not in accord with human experience—but it was not made clear to me why a young wife would not or could not let her husband know that a child was expected and failed to notify him when the child was born. Great pains should be taken in making immediately plausible the ultimate event upon which the entire plot depends. This could have been easily done by one of many well-known expedients, sympathy aroused by the young wife's inability to let her husband know of the great event and the whole play given the strength and dignity necessary in serious drama.

The whole trend of Edison releases is away from theatrical artificiality and toward such stories of human life as shall be credibly within the cognizance of the audience. The characters must do as human beings ordinarily would under the circumstances. This is in response to the popular demand for more logic of cause and effect. "The Unopened Letter" will please because it is a good story, but its value is partially submerged by handling that clouds it at moments and that does not give full vent to what the interpreters could accomplish. Do not be afraid of intense acting for screen purposes. What may appear too intense under the powerful studio lamps becomes greatly modified when seen from a back seat in a big picture show.

Pearl Sindelar.

MISS SINDELAR, leading lady of the Pathe Company, is considered one of the most finished and capable photoplay artistes appearing in this country. Her magnetism is marvelous. She has gained a multitudinous following, attested to by the patronage enjoyed by the theaters where the pictures in which she appears are exhibited. She is designated as "The Lavender Lady," on account of her fondness for the color "of old memories." John Temple McCarthy, one of the real "Forty-niners," who founded the Phi Gamma Delta, now one of the strongest college fraternities in existence is her grandfather. When a dramatic star she was entertained, while en tour in every city where the fraternity existed.

Pearl Sindelar.

The writer called at her studio, 253 West Forty-second Street, and was graciously welcomed. It was lunch hour and he was invited to bite a few chunks out of the collation. There was no indication that lunch could be served in the exquisitely furnished apartment, but in the twinkling of an eye a little East Indian maid had a dainty lunch served for four people who were present.

While entertaining her guests a brief outline of her professional life was expounded on request, and she confessed to having been engaged in theatrical work since she was ten years old, not so many years ago, at that, playing in stock, east and west, with almost all the prominent companies. She also starred in a vaudeville offering on the Keith circuit, entitled, "The Price of a Hat." Miss Sindelar possesses a sweet voice and wonderful magnetism, as mentioned above. Her success in the silent drama has created a popularity throughout the country that has obtained for her almost a personal acquaintance, and she will be greatly welcomed in speaking parts again. A hint (almost confirmed) was dropped that she is to star in a Broadway production next season under the management of A. H. Woods, who is to be congratulated on his selection, and he evidently was guided by experience, as Miss Sindelar was under his management very recently, playing the lead in the "Girl in the Taxi."

Miss Sindelar has a "repository" corner in her studio where she hordes the many letters she receives from all over the world from admirers of her work, especially from young girls and children.

Eclair Factory Fire

Destroys Building and Many Valuable Negatives—Plans Perfected for New Fire-Proof Structure.

ON the afternoon of Thursday, March 19, the factory of the Eclair Film Company at Leynwood Avenue, near Main Street, Fort Lee, N. J., was entirely destroyed by fire, which left standing only the outer walls of the building. The fire is believed to have originated through a short-circuit in some of the electrical connections and was quickly transmitted to the film stock in the adjoining room. In a very few minutes the interior of the factory was ablaze. Strenuous efforts were made by the employees to save property, but means of fighting the fire were so inadequate that but little was accomplished.

Photo Showing the Pitifully Inadequate Water Pressure Furnished by the Hackensack Water Supply at the Fire Which Destroyed the Factory and Mechanical Plant of the Eclair Film Company on Thursday Afternoon, March 19th.

The efforts of Francis Doublier and Irene Whipple, employees, were almost superhuman. Both returned to the blazing structure again and again, for film. On one trip Mr. Doublier managed to lift a large desk, filled with scripts, and threw it out of a window. He scrambled after it and just escaped the falling timbers of the roof and was picked up almost unconscious.

Owing to the lack of adequate pressure in the water mains it was impossible to fight the fire, which might have otherwise been confined to the room in which it started. One of the illustrations here given shows the puny stream that was obtained from the main. As there are many other motion picture factories in Fort Lee, as well as business and residence buildings depending upon this means of protection against fire, a strong movement has been started to compel the water company to give better water service.

The building burned was occupied by the manufacturing plant of the Eclair Company, including the developing, printing and joining rooms, the machine shop and storage vault together with the offices of the manager and superintendent of the factory. The studio was not damaged as it is about one hundred feet away from the factory building.

Photograph Showing the Lack of Hose Lines and the Terrific Headway Which the Fire Gained Because of Lack of Water.

Quite a number of valuable negatives and a number of positive prints were destroyed. Among the negatives lost was one of the subject "Protea" and of the subject, "Mephistophelia," the latter being for this week's release.

Almost before the smoke had blown away Manager Offeman was in communication with President Jourjon, in Paris, and arrangements were made to start work in a new fire-proof factory building. President Jourjon took the first available steamship for New York and is expected to arrive here Monday, March 30, when the work of reconstruction will start in earnest.

Arrangements were made with the Gaumont company to handle the immediate work of the Eclair Company so that, with the exception of the negatives lost, its releases will be made on time. More permanent arrangements were made subsequently to use the new Horsley factory at Bayonne, N. J., where the Eclair employees will be engaged until the new Eclair factory is completed.

Among the recent productions destroyed at the Eclair plant were the first negatives and prints of "The Gentleman From Mississippi," which was being produced by W. A. Brady with Thomas Wise in the cast. The Shuberts were also interested in several productions being put on at the Eclair studio, but none of the properties were damaged.

Fine Work

By F. H. Richardson.

It is a distinct pleasure to be able to praise instead of criticise and condemn. On the night of March 11, the writer visited the Duffield Street Theater, on Duffield Street, just off Fulton Street, Brooklyn, of which H. B. Arden is manager. My visit was purely accidental. I was attracted by the quietly beautiful and dignified front, with its tastefully displayed posters, and remarkably neat electric signs. This house was opened December 19, 1913. It seats 842 on the main floor and in the balcony. It is absolutely a fireproof house, built entirely of steel, concrete and brick, and was designed wholly and entirely for a photoplay theater.

The operating room is very good, indeed, though it cannot be said to be ideal, by reason of the fact that both the floor and ceiling lie on two planes, as though the front half of the room were cut off and raised up about two feet, both ceiling and floor. This, I think, was an error in construction, but it is not a serious matter. The ventilation of the operating room is excellent, its walls are of either brick or concrete, I forgot to ask which, and everything is handily arranged. The projection equipment consists of two regular Simplex machines and a Simplex Kinemacolor.

I was in the house more than an hour before the operators, Messrs. Gustave Phillips, chief, and Anthony Ruskin, assistant, knew of my presence, and in all that time I had no fault whatever to find with the projection. The screen is of plaster; the light was brilliant, and at no time was there a shadow on the screen, also the speed was well gauged. I compliment Operators Phillips and Ruskin on the excellence of their performance.

Mr. Arden impresses me as a manager who is a real manager—one who not only makes a study of his business, but is broad-minded, progressive and energetic. He is now operating on a 10 and 15 cent admission, with a special day, Tuesday, at 10, 15 and 20 cents, but the ultimate intention is, when the house has thoroughly established itself, to raise the admission to 15, 20 and 25 cents. Mr. Arden has "10-cent" competitors in the neighborhood, and I believe some "5-cent" ones, but his house is nevertheless filled to overflowing at the higher price and, although the theater is new and comparatively unknown, it has already established a sufficient clientele to enable it to not only break even, but to also liquidate first cost, close to $200,000 (including ground value), inside of ten years. And if Mr. Arden can establish that kind of a business within four months it is a foregone conclusion he will have a far better one in the near future.

The house is tastefully, though plainly decorated, and the seats are leather upholstered.

Again, I say it is a pleasure to find a house to which I can give unstinted praise instead of roasting.

Mr. Arden is assisted by Mr. Henry C. Jarvis, most able and affable gentleman who is treasurer of the company and presides at the box office.

RICHMOND'S REGENT THEATER SUCCESSFUL.

George Balsdon, general manager of the Photoplay Theater Company of New York, has just returned from a trip to Richmond, Va., where the company is operating a high-class house called the Regent Theater. This house seats 670 persons and is showing such features as "Cloister and the Hearth," "Germinal," "Old Curiosity Shop" and "David Copperfield," to a ten-cent admission price with most satisfactory results. The Regent is getting the best class of patronage and is becoming very popular with the people of Richmond under its present management.

A General for a Day

Fritz Wagner, Pathé Cameraman in Mexico, Commands President Huerta's Army for the Weekly.

HUERTA'S army reached New York, Sunday, March 22—3,000 feet of it, measured for Pathe's Weekly—and with it came a tale of how Fritz Wagner, the man who turned the camera crank, became for the space of a day "General" Wagner, Commander-in-chief of the Federal forces in Mexico City. Also came a cablegram to Pathe from the perspiring Fritz, reading as follows:—

"Still in hospital with over-cranked arm. Better send somebody else."

With the film came a letter explaining Fritz's disability—that rarest of ills to which only motion picture camera men are heir, partial paralysis of the right wing due to an overdose of turning the camera crank.

Before Wagner joined the staff of motion picture camera men on Pathe's Weekly, he had never commanded an army, nor issued orders to anyone except the waiters in the beer gardens back in Berlin. But Fritz hankered for adventure, and adventure suited to his liking seemed to lie across the seas. So he loaded his rapid-fire camera, bought a villainous-looking automatic revolver, and sailed for New York and eventually for Mexico, with orders from Pathe's Weekly to take Huerta and his army, dead or alive—preferably half shot.

Armed with formidable letters of introduction to President Huerta, and reinforced by the camera and the gun, Fritz invaded Mexico City. He found Huerta, who invited him into his private office and placed Mexico at his disposal.

"Back in the United States the people say you are going to lose your job, Herr Werther," began Fritz, nervously fingering this automatic in his pocket.

"They don't think you have got any army already."

Huerta snorted—then smiled. "I have thousands men—good men, ah! such brave fellows—here in Mexico City, Senor Wagner," he said. "Villa, what has he? Bah! Robbers, yes?"

"They say your army is a—a load of the junk, a piece of cheese, Herr Werther. They say——"

But Huerta turned away and pressed a button on his desk.

"Let me misunderstand you right, Herr Werther," Fritz exclaimed hastily, one eye on the button the other on the door. "Maybe, yes, you have 20,000 good men, but"——and he shrugged his shoulders.

"You wish to see them for Pathe, Senor Wagner and you shall," replied Huerta. "You shall take the moving photo of them, yes? And show them to that Senor Wilson at Washington! Ah!" Then, to the attendant who answered his ring on the buzzer: "Get out the army. Parade it past the door. And you, Senor Wagner, shall make the moving photos as it passes."

So the army came out and paraded past the palace—foot-soldiers, horse-soldiers, artillery and even the fire department, a long line of many marching troops; paraded for an hour past the palace door with Fritz standing in the doorway and Huerta at his elbow. In ten minutes Fritz was perspiring. He had twice as much as he could use and the parade had hardly started. So he stopped turning, mopped his forehead and asked for a glass of beer.

"Later, my dear Senor Wagner," replied Huerta, "but now you must make those moving photos move; so please turn the machine."

Fritz turned again—miles and miles of the army marched past—Fritz's arm smarted and burned and flamed. Once he stopped again and looked back at his smiling host. A little knot of scowling guards, each with a modern rifle in his hands, had gathered behind him in the doorway. Fritz fairly snapped at the camera and made it spin.

After a while the last soldier filed past, the march ended and Fritz fell into a chair. "Some army, Herr Werther," he gasped and then, with the light of a new-born thought in his eye, "but can they fight?"

"Oh, yes, Senor Wagner; but you shall see. To you, Senor Wagner, I give my army for the rest of the day, without siesta. You shall make it do as you choose for the little moving photos. For you, it shoots, it charges, it lies down, it plays dead, yes? But you must keep it busy, Senor Wagner, and send back to that Senor Wilson those moving photos. For him I make you General Wagner today."

So Fritz was escorted by the scowling guards with the ugly rifles to the city line and there found awaiting him the Huerta army.

"It is too much, already," gasped Fritz. "Here you"—addressing a dignified general on horseback—"make 'em go way."

Finally Fritz sent the army home—except a regiment each of cavalry and infantry. With his right arm swollen and aching, he would have sent these home, too, but the guard would have none of it.

Through the short, parched grass all afternoon those regiments marched and countermarched before the camera. They charged and retreated, dismounted and mounted again, forded a stream and climbed the hills, played dead and stalked an invisible foe—maneuvred as never before, till the Pathe cameraman's arm was twice its natural size and his noble heart was breaking all the speed laws in the Republic.

Then came night and General Wagner became once more plain Herr Wagner. But the lust for adventure that had burned under his vest was satisfied. The nurses say he turned the crank all night. However that may be, a Huerta emissary took his film to Vera Cruz and saw it safely aboard a vessel while the nurses tied cooling bandages about Fritz's oversped arm.

CLAIRE WHITNEY.

IN answer to a question as to which she liked the better, the footlights or the studio, the popular young Solax star, Miss Claire Whitney, who has recently attracted attention by her artistic work under the master-hand of Mme. Alice Blaché, made this interesting statement.

Claire Whitney.

"After see-sawing for nearly five years between the 'Glory of the Footlights' and the 'Click of the Motion Picture Camera,' the lure of the silent drama has won me and I am now and for evermore established in the motion picture field playing leading parts in all Solax and Blaché features, with whom I have been for the past six months.

When I was a little girl, I was quite a toe dancer and everybody conceded I had a great future; but the stage then held no charms for me; dolls were my whole interest in life. Years went by, school days came and passed and the time arrived when I had to 'steer the boat' myself, the golden spoon having been mislaid at my birth. It seemed only natural to choose the stage; my dancing as a child having always remained dominant, so that now it seems like second nature to acquire the most difficult steps with only a few moments practice. Well, after the trials that all beginners experience, I received an engagement in a vaudeville act with Mr. Frank Sheridan. At the close of the season I went to the Biograph Company, more as a lark than anything else, and when the regular theatrical season began again, I was back with a musical stock company. But the picture germ had gotten in my system and commenced to multiply and I started to make comparisons between the night's work at the theater and your evening off to do as you like in pictures; the worry of bad business in the theater with the regular weekly envelope of the pictures; the long parts, tedious rehearsals, and the thousand and one annoyances that you are heir to around the theater, against the pleasant environment of the studio and home. Then, again, no one could have closed their eyes to the magnitude the motion picture business was assuming and the inroads it was making upon the theater. Everywhere theaters were closing their doors, pictures taking the place of the players, and the silent actor having his clientele of admirers the same as the stage, only where the actor of the theater could play to but one audience a night, the picture artist was being seen in hundreds of theaters throughout the country by thousands. But, notwithstanding all this, after a season with Marion Leonard, a most enjoyable engagement, I thought the theater clamored for me, and again I trod the boards with Louise Galloway in her wonderful sketch, 'The Little 'Mother,' with which I traveled to the Coast and back.

I refused a second season with the act and became associated with the Solax Company at Fort Lee, where I am very happy, having found my 'forte' and stage life is becoming dimmer and dimmer every day, to be looked back upon now as an experience to be talked of at home."

Miss Whitney is a New York girl, having been born and raised in the city of skyscrapers.

"The Great Diamond Robbery"

Playgoers Film Company Makes its Debut in a Stirring Six-Part Melodrama Enacted by a Fine Cast.

Reviewed by George Blaisdell.

WHEN a new company makes its bow to the film public one may be pardoned a reasonable amount of curiosity as to the quality of its initial product. If a producer is able to make a good showing in his first picture we are justified in the belief that he may do big things when he gets into his stride. Daniel V. Arthur unquestionably makes a showing in the six-part subject "The Great Diamond Robbery." In the first place, he has a good story. It is old-fashioned melodrama, to be sure; but it is of the sort that

Scene from "The Great Diamond Robbery" (Playgoers).

will interest and at times thrill the present-day orchestra, even as it must have old-time playgoers. The cast is excellent. It is composed of seasoned players, of men and of women old enough to vote. The settings are such as we have a right to expect in a good or pretentious production. It is the natural thing they should be, considering they were under the direction of Edward A. Morange. At the showing for the trade, on Saturday morning in the American Theater, there was a competent orchestra to add to the attractiveness of the picture.

"The Great Diamond Robbery" is a story of action, con-

Charles J. Ross and Gail Kane in "The Great Diamond Robbery.

secutive, rapid. As the title indicates, there is a robbery: in fact, there are two of the same set of gems, and the theft each time is committed by the same person—a dashing, clever woman, and one who knows how to wear clothes, as an interested feminine observer remarked. Gail Kane has the part of Maria, a Brazilian adventuress. It is a remarkably fine portrayal she gives us. Maria is as wicked as she is charming, as conscienceless as she is attractive to men. On but one occasion does she betray fear; that is when following the murder of her husband she shrinks for a moment as she reaches across the body of the banker and secures an incriminating letter. Miss Kane, by her daring, is fully entitled to rank as a photoplay star. Her descent of the fire-escape ladder thrilled her friends at the American. But this was child's play compared to the fall down the stairs and the somersault following her suicide. The sensational flop may have had the co-operation of a good cameraman, but there is nothing to prove it.

Wallace Eddinger is Dick Brummage, a private detective, and he has adventures a-plenty. Brummage is in love with Mary Lavelot, played by Dorothy Arthur. The two are the only lovers in the story, if we except the affairs of Maria, and their wooing adds materially to the interest of the play. The first appearance of the two in the office of Brummage, where Mary is the stenographer, is marked by clever touches that will grip interest in them right at the inception. Miss Arthur has a sweet personality. Mr. Eddinger is one who takes pleasure in his work—he is virile, enthusiastic, and he has magnetism. He has much to do in the last half of the picture, and he does it all well. Charles J. Ross, as Mr. Bulford, gives a finished performance. Elita Proctor Otis is Mother Rosenbaum, a "fence"; she plays the part finely. Others in the large cast who had much to do were Martin J. Alsop, Stapleton Kent, Herbert Barrington, Edward Gillespie and Percy Standing.

The story opens in St. Petersburg. Added realism was obtained in the photographing of the exterior in this part of the picture by reason of the work being done just after the recent heavy snowstorm in New York. It gave atmosphere not always easily attained in the metropolis. Later the plot shifts to New York, where strangly enough, melodramatically enough, sooner or later all the characters also shift. It is in the fifth reel that we get a genuine thrill. It is not of the essentially legitimate dramatic quality, of the sort that stirs the heart. The situations in this part rouse the blood; we repeat, it is a genuine thrill and one of unusual dimensions. It is melodrama triumphant.

Universal Syndicate Series

Combination of Forty Leading Daily Papers Formed to Exploit "Lucille Love, the Girl of Mystery."

THE A. P. Robyn Newspaper Syndicate, of Chicago, has concluded arrangements with some forty leading daily papers of the country to publish serially a fascinating romance entitled "Lucille Love, the Girl of Mystery." The author of the story, though not named in the information given the Moving Picture World, is said to be one of the best known fiction writers of the day, for whom versatility and marvelous descriptive abilities have won the title of "the master pen," and is also said to have the largest reading constituency of any of the better known writers of today. For reasons best known to the publishers his name will not be divulged until the story has been almost completed.

When the story was undertaken it was planned with the possibilities of picture production in mind, and the task of depicting the author's conceptions in motion has been undertaken by the Universal Film Manufacturing Company. Already the Universal has made a considerable outlay in the work of preparation; a special company has been organized, properties purchased and elaborate arrangements made for producing the picture on an extensive scale.

This story is not a hackneyed affair; it is original in every detail, carrying the best efforts of the author. Every scene that is spoken of in this story will be seen in the films because the author has looked ahead of the mere writing of the story to the point where it would be put in motion pictures. This thrilling story will be printed by at least one of the leading newspapers in the immediate neighborhood of every Universal exhibitor and along with the story will be printed a list of the theaters where this feature can be seen that same day or the day following. While this story reaches a high literary standard it is essentially sensational. It is sensational in the situations it evolves, the daring risks demanded to be taken by the players who will be seen in the story, in the spectacularism it will disclose, such as adventures with wild animals, death-defying dashes in airships and the burning of ocean greyhounds. "Lucille Love" will be released in two-reel installments every week for fifteen consecutive weeks. The first two reels of this story, a soul-thrilling one of love, devotion, danger and intrigue, have already been produced.

ARTHUR WARDE CHANGES PLACES.

Arthur F. Warde has resigned from the press department of the George Kleine attractions to assume charge of the publicity department of the new Strand Theater, Broadway and 47th Street, which will probably open Saturday, April 11.

Foreign Trade Notes

PARIS LETTER.

(Special Correspondence to the World.)

IN an action for alleged infringement of copyright Monsieur Paul Hervieu, the author and playwright, secured judgment for one thousand dollars against the Gaumont Company. Defendants were also ordered to destroy the film in question.

* * *

Frederick Burlingham, the cameraman who took the film, "Down the Crater of Vesuvius" (B. & C.) is well known to Parisians, and this is not the first occasion his name and photograph have been circulated throughout the globe. World readers who remember the famous Steinheil murder mystery will recall the sensation caused by the arrest of the "man with the red beard." Frederick Burlingham was supposed to be "the man with the red beard," but he succeeded in proving an alibi and was released. His photograph attached to "Down the Crater of Vesuvius" was but an echo of this famous trial and for this reason the film has created quite a furore at the Pathe Palace, where it has played to capacity business for fifteen days. Mr. Burlingham is a resident of Paris. Before entering the world of moving pictures he was a photographer.

* * *

The film of the week here is Gaumont's "Fantomas." It is packing the Gaumont Palace, Hippodrome and several other important places.

* * *

Forty-eight of the leading Paris picture theaters booked, boomed and drew capacity business with the great Henny Porten, Messeter triumph, "Heroism of a French Woman." Charles Mary, of the Societé Commerciale du Film, is now booking as fast as he can dates for provincial exhibition.

* * *

The name of Henny Porten is on the lips of every man in the trade and at least one of her photographs is to be seen in every film office in Paris.

* * *

The Establissements Paul Christy offer for sale the negative of "Down a Mine."

* * *

Lamy, of Cinema Center, has sold the United States rights of "William Tell."

* * *

The cinematograph was not voted by readers of the "Matin" as one of the seven marvels of the world, but nevertheless the moving picture projector is highly thought of by French people, for it came ninth on a list of forty-five wonderful inventions. The telephone was eighth and X-ray tenth. The bioscope came before the telegraph, submarine, discovery of the poles, phonograph, and incandescent lamp.

* * *

This week Lubin's great production, "When the Earth Trembled," is being featured at many theaters, including the Tivoli and Colisée.

* * *

It is announced here that Max Reinhardt, the world famous German producer, has been engaged by the Selig Company to work for that firm in Berlin.

* * *

To put an end to conflicting statements which have been circulated, Mlle. Suzanne Grandais announces that Jules Tallandier, film editor, is the only authorized person having the right to exploit Suzanne Grandais features. The new Suzanne Grandais series will comprise eighteen pictures of various lengths and subjects. "Le Bonheur des Autres" and "Les Caprices de Suzanne" will be early releases.

* * *

On March 27th the Agence Generale will release "Adrienne Lecouvreur," featuring Sarah Bernhardt. The same firm will also release an exciting Danish drama, entitled "The Red Club." The latter is the work of the Dansk Kinograf Films Company.

The German correspondent of the Ciné Journal announces that the Cines Company of Rome and the Cines Theater Aktien Gessellschaft of Berlin have cancelled their contracts. A German Cines company is to be formed and in addition to marketing the parent company's productions will handle other brands which may possibly include Lubin films. Cines in Berlin will now be known as the Palast Theater Aktien Gesellschaft.

* * *

In Paris I learn that there is much American capital in the Teutonic concern and more than one of the directors hails from across the Atlantic.

* * *

Paul Deschanel, president of the Chambres des Deputes, presided at the annual banquet of the trade, held at the Hotel Continental.

* * *

Mr. McDowell, of the B. & C. Company, London, has been in Paris discussing business with the firm's agent, Monsieur Monat, who so successfully handled "Down the Crater of Vesuvius."

* * *

James Downie, of the Trans-Atlantic Film Co., is another recent visitor from across the channel.

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Anderson's Film Sales Agency, of London, has arranged with Charles Lamy, of Cinema Centre, Place de la Bourse, for him to be the firm's representative in Paris.

* * *

France Cinema Location has purchased the rights for France of Kalem's "His New Mother."

* * *

A new producing concern has commenced operations at Bordeaux. Artista Film is the title of the new mark.

* * *

My Vienna correspondent writes: "The big Autor production, 'Tyrol in Waffen,' has drawn capacity business at the Opera Kino. I understand this film is being marketed in England by Davidson's Film Sales Agency as 'The Fighting Blood of 1809.'"

* * *

Madge Lessing's second photoplay, "The Blue Mouse," has proved a decided winner at the Wiener Lichtspiel Theater. It is in four acts with special music by Ludwig Gruber. Goldsoll's feature, "The Hundred Days," has made good and was the subject of a eulogistic article in a daily paper. Henny Porten, Asta Nielsen, Madge Lessing, Bunny, Max Linder and Prince are still in the front rank of Vienna's screen favorites.

JOHN CHER.

BRITISH NOTES.

(Special Correspondence to the World.)

THE topic of the week in London filmdom is the proposed action of the London County Council in seeking Parliamentary powers to subject renters', manufacturers', and agents' premises where private exhibitions are held, to the same stringent conditions at present governing public theaters under its jurisdiction. A special meeting was attended by the leading renters and manufacturers, many of whom made the journey to the metropolis from the provinces at a few hours' notice. The high-handed interference with showrooms and buildings of a strictly trade and private character originated about a year ago at Leeds, when a local renting firm was summoned by the police for exhibiting films in unlicensed premises, viz: their private showroom. The charge was deferred and procrastinated to such a degree that trade interest in the case waned, despite the ultimate unsatisfactory ruling of the court, as mentioned in this journal at the time. It is safe to assume that the London County Council has taken its cue from the example of Leeds and a recent case at Birmingham in which the magistrate's decision was that trade premises do not come within the meaning of the Act of 1909. The meeting finally pleged itself to oppose the action with a resolu-

tion agreeing that each of the eighty-two trade members (including eleven American representatives) should if necessary finance the protest to the extent of $100 each.

* * *

The Cines Company, of Rome, is organizing another competitior for moving picture enthusiasts in Europe and presumably the noted Italian firm will extend the offer to American patrons. For the best answers to a series of questions analyzing their own products the company will award six conducted tours to Rome and back, including a visit to the Cines studios and factories.

* * *

The Tress Company, of London, claims to have obviated the disadvantageous procedure of re-winding films. They have already placed on the British market a pair of magazines adaptable to any projector. The bottom magazine is in the ordinary upright position, but the top one is fixed horizontally and contains within it a turn table. The unspooled film is laid upon this and unwound into the gate from the middle.

* * *

The first products of the Canadian Bioscope Company, which has just finished three split-reel subjects in Nova Scotia, are announced for release in three weeks. Messrs. Anderson, Vay, Hubert and Blumberg, of Rupert Street, London, are the British agents of the new company.

* * *

R. S. Edmondson, the chief of the American Film Releases depot in England, is well on his way to New York, probably with the intention of securing features to handle on this side. Mr. Edmondson will remain in the United States for a few weeks.

* * *

Emboldened by the unprecedented success, particularly in the United States, of the Dickens' pictures, the Hepworth Company is now very busy producing a series based on the literary masterpieces of Charles Reade. The first of these will be "The Cloister and the Hearth." The recent Hepworth success, "David Copperfield," has been received in America in a manner that quite exceeded the anticipations of the producers, but the new series is on a still more lavish scale and record bookings for the first release are predicted by Mr. Blinkhorn, their American agent.

J. B. SUTCLIFFE.

The Director—Present and Future

By Madame Alice Blaché.

To the same degree that it is impossible for a painter to tell how he paints his canvases and the sculptor to explain how he fashions his statues, is it impossible for a producer of motion pictures to divulge the secret of the making of an artistic photodrama. There is no doubt in the minds of the initiated that that inborn something which makes it possible for the artists of the brush and the clay to tell their soul's secrets through the medium of color and shape is the same inherent possession which allows the motion picture producer to create a photoplay which, regardless of story value or natural dramatic worth, holds the audience as spell-bound as the performance of a master musician.

Just as there are thousands of men making a living by playing the piano to every true soloist, there are many men staging photodramas to every director worthy of the name. And it is not strange that this should be the case, especially in view of the fact that the art has grown out of all proportions to the rate that producers of real worth could be selected and schooled for the work; for pictures the public demanded and pictures the public had to be given, regardless of quality or artistic merit.

But the motion picture art is experiencing a rapid change. It seems perfectly safe to say that the days of the inferior photoplay productions are numbered. Already the carefully staged offering marked by the hand of true genius is seen occupying the same theater for many consecutive days to the exclusion of dozens of photodramas formerly considered good enough to force upon the public at the rate of five or six a day. The changed condition of affairs, which makes this possible, marks the doom of the "commercial" picture and the triumph of the production of artistic worth.

With the power of selection placed in the hands of the public, will come the weeding out of the director who does not possess the true qualifications for the important position which he has assumed and the coming into his own of the artist whose magic touch is responsible for the truly great photodrama. It is then that we will bid a fond adieu to the succession of lantern slides, once called moving pictures, and welcome with a glad shout of joy the advent of the silent drama—pronounced with a broad "a."

"ONCE OVER"

By Hugh Hoffman.

ENGAGING an opera singer to act in motion pictures is rather a pity, since it silences the kind of voice that is all too rare in this world. It would have been a better service to mankind to have engaged as many cabaret singers as possible.

* * *

Opera singers are appearing at the Screen Club also. While one of them was warbling the other day Charley Eldridge remarked, "Won't that sound fine in a picture?"

* * *

One of them kissed Glen White in the mouth and called him "Ze grand bebe." Spoiled Glen's whole evening.

* * *

Our faith in moving pictures is so strong we are disposed to believe almost anything in their favor, but when we are asked to believe that a Greek saw his own brother killed in a Turkish war picture—something feels like it is going to "bust."

* * *

The New York Globe, referring to its month old motion picture department, says:

They think this is about the most original idea ever presented to the public in typical form. Who's they? Why, all the readers of "The Globe." We think this moving picture department is a very original scheme on our part.

Why this modesty when friend Globe could just as easily have claimed the discovery of motion pictures?

* * *

Bert Adler, besides being the proprietor of the worst automobile in the world, is also the owner of the closest spacing typewriter in the business, which makes it impossible to read between the lines for any hidden meaning that may be there.

* * *

Yes—and there are others. With press agents close-spacing everything, on the thinnest paper possible, one would suppose that paper was worth about a dollar a sheet.

* * *

The alibi is that it saves postage.

* * *

A pile of saved postage stamps may look very pretty to the boss on inventory day, but they hardly compensate for a waste basket full of unpublished publicity.

* * *

You may show all the massacre scenes you want, but there musn't be any killing in them.—(Major Funkhouser).

Wonder what war the "Major" was in?

* * *

An editorial in the Columbia (S. C.) State, commenting on Civil War dramas in moving pictures, winds up as follows:

If there is to be any more "war talk" between the sections, we, for one, are in favor of letting the "dam Yankees" wave the bloody shirt.

We, of the South, are determined to keep ours on, where it will do the most good.

Quite proper, Columbia. Keep your shirt on.

* * *

Every press agent should be detailed to spend a week in a publication office. In this way many things could be learned and unlearned.

* * *

The California judge who ruled that a scenario has no cash value will have an awful session with Col. R. E. Morse when the scenario writing bug overtakes him.

* * *

Patrons of the defunct school for moving picture acting at Hartford, Conn., have learned one lesson anyhow.

* * *

Who would ever think of Hartford as a place to start such a school when New York is so handy and so full of dramatic larvae?

* * *

The Major (Funkhouser) was asked about the refusal of a permit months ago for "The Scarlet Letter."

"I'll merely answer that with another question," he said. "How would you explain that story to a 13 year old girl?"—(News Item).

That's easy. Don't explain it. Or, find some other bird that will be as useful as the stork has been in cases of persistent juvenile cross-examination.

* * *

Any policeman who stops a runaway these days without first notifying a moving picture cameraman will never get to be chief of the department.

Music for the Picture

Conducted by CLARENCE E. SINN

Intelligent Application.

I HEARD an orchestra play an operatic selection to a dramatic picture the other day, and the manner in which it was fitted betokened skill on the part of the fitters. The orchestra was W. E. King's; the theater was the Orpheum, Chicago. The picture was Edison's "Price of a Necklace," and the selection was from "Ernani." (C. Fischer's publication.) The selection was made to fit the action of the picture. An andante movement was cut out entirely, as it came in an inappropriate part of the picture. As the first part of the picture does not call for any distinctly descriptive music, the main body of the selection (with the exception of the eliminated slow movement) answered very well. The music was worked along so that the last movement (an allegro) began about the time the stock exchange scenes were shown. This movement—which was the finale—was repeated several times. Its agitated character was in keeping with the spirit of the scenes. Instead of coming to a dead stop at the end of the selection as is so often the custom elsewhere, this orchestra kept the music going until the character of the scene called for a change in the character of the music. It was played piano and forte to action of course, and ended at the ballroom scene when a dance was played (waltz or two-step—I've forgotten which), keeping time with the dancers. The remainder of the picture was appropriately accompanied as well, but I wish particularly to comment on the selection and the manner in which it was handled.

Cutting and Fitting.

First, they found an andante movement which didn't jibe with the scene in which it occurred. It was cut out—and it didn't hurt the selection a bit; on the other hand, its elimination helped the musical accompaniment to the picture.

Second, the allegro finale came to an end right in the most interesting part of the scene—in a place where music was needed if anywhere. Instead of stopping "biff-bang-ta-da-a-a" as is so often the case, these gentlemen simply kept it going until the picture showed a legitimate reason for stopping.

It Looks Easy

though really it takes considerable thought and care. Constant practice along these lines will develop a facility for choosing and "pruning" numbers from your library, though we will admit there is required a certain instinct for dramatic values in their relation to musical expression. Probably the modus operandi in this case was something like this: Fake a waltz and look at the picture—nothing doing in particular—seems to call for neutral music—not too slow—doesn't have to be lively—(Mr. Lyons instructs his agents) action begins—stock exchange—music begins to work up—a "hurry" would be too melo-dramatic—body of an overture ought to answer—pathetic scenes shown in the beads of necklace, but scene on stock exchange predominates—keep up agitated music—ballroom—change to waltz. Then allegretto; widow comes to plead—andante, music, etc. Having "doped it out," he chooses his program for the next show.

The Principal Motive

in this picture relates to the stock exchange, and the principal descriptive music follows the scenes in the market. The allegro of a standard overture suggests itself, but the average overture includes usually a long andante out of keeping with the first part of the picture. We might play neutral stuff until these scenes occur, then jump to the allegro chosen, and continue that until the dance scene. Mr. King, however, chose the selection mentioned which consists mostly of moderato movements, cut out the inconsistent andante and made the finale last until the dance scene. It was good work.

"The Photoplayer"

Carrie Hetherington, the photoplayer expert, writes:

> Am taking the liberty to write to you regarding music for the picture, not by manual playing nor by orchestra, but by the new invention called the "Photoplayer." This instrument is composed of piano, reed-organ, pipe-organ, chimes, orchestral bells and all necessary drummers' traps; is played by regular 88-note player rolls, but has two separate tracker boards which enables the operator to make the quick changes without stopping the music. An expert operator can follow the picture so closely as to make a photoplay almost talk.
>
> With your permission I shall enclose my program for the Biograph release, "Judith of Bethulia," and hope that all theaters having the "photoplayer" will try it and that the operators of such will work up the music with the acting and demonstrate the effect of correct music as can be exemplified by this instrument.

Here follows the musical program to:

Judith of Bethulia.

Open with "Maritana," by Wallace, until Judith in prayer; then "The Rosary," by Nevin, until she leaves woman with child; then back to "Maritana" until "The Army." Then: "William Tell" (by Rossini) the last movement. Play this to end of roll, then "Pique Dame" overture (Suppe) all through. Then "Poet and Peasant" overture (Suppe) until: "Water and Food Famine."—"Simple Aveau" (Thome) until "The King." Then "Peer Gynt"—Suite II opus 55 (Greig) until Judith has vision—then "Woodland Sketchs 1 and 2" (McDowell) until she puts on fine clothes. Then: "Lament of Roses" (Sounakolb) until "The King." "Peer Gynt" suite II, opus 55 until end of reel.

The Third Reel

starts with "Lament of Rose"—play until Judith before King. Then "A Day in Venice" (Nevin) once through; then "Lament of Rose" again until "Dash for Water."—"Fallow Field Hunt" (Swift) once through. Then last movement of "William Tell" until Judith in Tent Alone. Then "Moonlight Sonata" (Beethoven) until title: "Judith Battles with Herself, etc." Then "Prelude opus 28" (Chopin) until Judith before King.—"Scarf Dance" (Chaminade) N. B. It is necessary to have two rolls of "Scarf Dance" to last out. Play until Judith's Handmaid alone (large picture); then: "Young Nun" (Schubert) until Judith raises knife to kill; back to "Scarf Dance" until famine scene—city. Then "Simple Aveu" until back to Judith. "Young Nun" again until City. "William Tell" (first movement) until title: "Without Their Prince, etc." Then "Poet and Peasant" until people kneel in prayer; then: "Priest's March from Athalia" (Mendelssohn) until end.

I will say by way of explanation to those who may be unfamiliar with the instrument that the "Photoplayer" has facilities for two rolls of music—one can be playing while the other is being adjusted.

The performer can change instantly from one roll to the other and back again at will. The writer has not indicated the conclusion of the first or third reels in the above picture, though I fancy this can make little or no difference to one wishing to follow her program.

Want to Find Some Music Rolls.

Craig Brothers, of the Bells Amusement Company, Bells, Texas, want the address of the manufacturer of roll music for "The Staufer-Glynn Double Roll Rewind Automatic Electric Piano." Up to the present writing I have been unable to learn the whereabouts of this company. Perhaps some of our readers may be able and willing to answer the query. If so, a favor will be conferred by communicating with the Craig Brothers as per above address.

Music for Features.

L. F. W., Minneapolis, Minn., writes:

> I am about to take a position in another city as musical director (orchestra of six) in a picture theater. I understand they show a great many multiple reel features. Can you tell me if these have special music arranged for them, and how and where could I get it?

Write to your exchange. They should be able to give you all information regarding their service.

Moving Picture Educator

A Good Picture for Boys to See.

A RECENT Biograph release entitled, "Gentleman or Thief," has as one of the strong characters, a newsboy, whose sterling sense of honesty is a splendid example to boys, and the picture may be shown with this special emphasis that boys will be benefited by seeing it. A "gentleman" who is familiar in the card rooms of the clubs, where if he loses he must necessarily seek dishonest means of making good his losses and to equip himself for further gambling, is looked upon by the newsboy as being a thorough gentleman, instead of the "Rafiles" he really is. After robbing a safe—"Raffles" is nearly caught by the police—while escaping he runs into his boy admirer, who offers him the shelter of his humble lodging, thereby enabling him to elude his followers. When the boy tells him that the danger is past "Raffles" offers the boy money for his aid, the boy, however, now understands the situation and refuses with disdain. "Raffles" then offers to shake hands with him, but to his surprise the boy says "I don't shake hands with thieves." Thus stung to the quick, he slinks out of the boy's humble room. Smarting under the boy's rebuke, "Raffles" decides to return the stolen money, notice of which appears in the papers. Upon reading this the boy seems to realize what may have brought about such a course. "Raffles" now seeks out the boy and tells him of his determination to begin life again honestly under his influence. While the strength of the picture lies in the sterling qualities of the boy, it might have been worked to a better conclusion. The way in which they start off in the world together is unnatural and weak; a little care would have much improved this picture and raised its otherwise good qualities higher.

Pathe's Weekly.

This picture newspaper continues to maintain its high standard. Not having reviewed it for some time, it is a pleasure to notice its consistent character and regularity. Of chief interest in the last issue is the new king of a new country—Albania, who seems to be commencing his reign under favorable yet watchful conditions. The King of England is shown as an interested spectator of the American baseball players, with Ambassador Page explaining the rules of the game to him. Bullet-proof aeroplanes are now the latest thing in aviation, and speed enthusiasts have pictures of automobiles traveling at nearly eighty miles an hour, and with a new French torpedo bicycle going still faster. The latest blizzard is made historical by good views, and storm and tempest's powerful results in all parts of the world are recorded. Views of American warships in Mexican waters show this county's careful waiting policy, with every evidence of readiness and safety.

The Hunting Spider.

In connection with a recent article descriptive of the works of Raymond L. Ditmars, curator of the New York Zoological Society, it is well to notice that Pathé's has just produced under his supervision a reel of "Hunting-Spiders." Among these spiders is shown the vicious tarantula of South America, which kills insects, small birds and reptiles. It belongs to a group of hunting-spiders that spin no web, but stalk their prey. Frequently these poisonous insects are found in bunches of bananas. Other specimens shown are found in Texas and California. The Lycasa, or wolf spider, is found in the eastern parts of the United States and is a savage hunter, being well known on account of its frequent appearances on bodies of fresh water. The Pathe Company has also a new list of scenics as follows: "The Picturesque Coast of Catalonia," "A Trip to the Great Nile Dam," "Rambles in Bourges, France," "Monuments of Upper Egypt," "Scenes Along the Canvery River, India," and "A Typical Buddhist Temple."

The Edison Company has a very timely release in "A Winter Holiday in Bernese Oberland, Switzerland." Located in the very heart of Switzerland, noted for its clear pure air, and for the splendor of its mountain scenery, the views are of bewitching beauty. An exhibition of cross-country skiing by two experts is given at the end of the reel.

Signs of Progress.

Music is receiving extraordinary attention in the moving-picture theaters of today. To have such a combination as the Hope-Jones organ is one of the greatest strides possible. Such an organ in connection with the Wurlitzer is now installed in the Vitagraph Theater in New York. This means that in all the marvelous progress in kinematographic exhibitions the musical part has kept pace with the screen. It seems but a short time since it was necessary to be constantly assailing the loud military drum which proved such a nuisance in most theaters.

* * *

Happily that is an instrument of the past; it has gone with the crude pictures, and the unmusical exhibitor, surely never to return. The old piano picked up in a second-hand auction is now also relegated to the rear; the latest type of modern organ is none too good to accompany the class of pictures now being shown.

* * *

Power's Cameragraph No. 6A motion picture projecting machines have been installed in the State Epileptic Colony at Abilene, Texas, the State Lunatic Asylum at Austin, Texas, and the State Orphan Home at Corsicana, Texas. These machines were sold through the General Film Company, of Dallas, Texas.

* * *

The United States battleship "Vermont," one of the most powerful in the navy, has been equipped with a Power's Cameragraph No. 6A motion picture projection machine. The United States Government is having motion picture machines installed in practically all of the army posts and on battleships for the amusement and education of the soldiers and sailors, and this no doubt will increase the number of recruits in the service.

* * *

In the Carnegie Institute of Technology, Pittsburg, Pa., the steel business is being taught by means of a series of films entitled "From Iron Ore to Finished Steel." The pictures show the ore mine "Hull-Rust" in the Mesaba district of Minnesota, the largest ore mine in the world. The digging of ore by gigantic steam shovels, and loading on great freighters at Duluth, and again the unloading at Conneaut, O. The product is then followed to the United States Steel Corporation mills at Farrell, Pa., when every process of steel making is most vividly portrayed. The films which are taken by the Farrell Film Company are described as being of exceptional educational value; as besides showing steel making they also show the various processes of the by-products, coke plants and many other accessories.

* * *

From Salt Lake City, Utah, comes the information that moving pictures have been installed in the high school for the practical study of scientific subjects. The principal of the school says he has made arrangements for the purchase of films depicting animal life through all its stages, together with those showing the growing of plants. Films to illustrate the principles of physical geography, the elemental phases of geology and the study of natural history are also secured; the school authorities find that study by moving picture is easier and more direct, while they believe the chief value lies in the increased interest shown among the students.

* * *

Domestic Science by moving pictures will surely bring the value of kinematography right in the home, as an auxiliary to its uses in the pure food campaign it should prove invaluable. Miss Grauel, president of the Housewives' League of Cleveland, is the first person to add moving pictures to the stereopticon slide to illustrate her lectures. Beginning at Toledo she is giving a series of lectures which are intended to be of unusual interest to the woman at the head of the home and to the mother of the family. There is no doubt that in so general and valuable a study as domestic science the pictures will be a great aid.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

THAT motion picture exhibitors cannot be too careful in making announcements to and dealing with the public is exemplified by claim for an award made upon the management of the Savoy Theater on 34th Street. It appears that the management flashes an announcement between pictures that it will give $500 to anyone who can say the pictures shown have been seen before. In justice to the management it should be stated that the claim hinges upon the wording of the offer and not because the management does not give the public what it advertises. The theater runs licensed films. Under the licensed system all films are shipped to out-of-town exchanges in time to give all subjects their first run on the same date throughout the United States and Canada, wherever first run service is used. Evidently the Savoy management did not take this into consideration and the claimant has asked for the $500 because a subject he saw presented in a Philadelphia theater one morning was shown upon the screen of the Savoy in the evening of the same date. The claimant is ready to produce proof of his claim, even to the extent of producing people who were with him in the Philadelphia theater, all of which is unnecessary so far as it may go to show that it was possible for him to see a subject in the Quaker City and this city on the same day. Ample proof of this can be presented right here with the co-operation of the shippers of the film. The main question is: Is the Savoy management guilty of bad faith, or misrepresentation? In a general sense it is not. Technically, it has rendered itself liable to the claim because care had not been taken in framing the announcement. This oversight was no doubt due to zeal attending an effort to convince the public that the house does produce first runs. The announcement should have been that the award would be made to anyone who could prove that the subjects had been shown in any theater prior to that particular date. Undoubtedly the management will make a change in the slide without delay. If the change is not made the managers may be overwhelmed by technical claimants. People "who have seen any of the pictures before" may include those who attended earlier exhibitions at the house on the same day, or even those who saw them at preliminary runs before they were sent to exchanges, or exhibitors.

* * *

Reference to the matter is not made here to either uphold or decry the claim made upon the Savoy; but simply to impress upon all exhibitors the importance of exercising the greatest care in preparing announcements of their attractions. The public is severely technical and takes advantage against motion picture houses upon the slightest pretext.

* * *

And this thought leads us to a point where we are forced to the conclusion that a new and lucrative field has been found by sharpers among motion picture exhibitors. No less than a score of reports have been received during the past week to the effect that exhibitors have been victimized by bogus salesmen of premiums and bad check manipulators. Annoyed by repeated demands made upon it by people in the business and hotels to make good on checks floated by swindlers, one of the foremost producing companies in the country has felt obliged to liberally advertise a warning to exhibitors throughout the country to be on the watch for the crooks. While the subject is being given wide-spread attention let the exhibitors at the same time guard themselves against the smooth-tongued representatives who resort to all kinds of ruses to get bookings for film subjects, regardless of their character or quality. Fliers in sensations bring returns for but a day and the impressions left behind may kill the business of an exhibitor for weeks, or perhaps longer. The promoters of such ventures are not classified as crooks, but successful operation of their schemes results in far more loss than the crook brings. A bad film subject is much worse than a bad check. The latter may deprive a manager of his receipts for an entire day, but woe to the box office of a house that receives a black eye from a bad film. Put the bad films out of circulation.

Sharp as the competition is among the numerous film producing interests the heartiest sympathy was extended to the Eclair Film Company, which sustained a loss of about $300,000 through destruction of its plant by fire last week. If there is anything film manufacturers dread it is fire. In no other line of business does it bring more real financial loss. The loss is absolute. There is so chance to recuperate any of it through "fire sale," "damaged goods bargains," or other methods left open to the commercial people. People not in touch with the business have no conception of what fire in a studio and factory means to the owners.

During a discussion of the Eclair fire in a hotel lobby a commercial traveller remarked that the estimates of losses sustained by such fires were ridiculous. "Why," said he, "such plants are mere shells and the cost of their construction is a bagatelle compared with the cost of a factory in the commercial line. A newspaper states that in this Eclair Company fire there were over $300,000 worth of films destroyed. That is preposterous. I am not in the picture business and take only the words of the people who are, to show you how absurd such an estimate is. They tell us these pictures sell at about $100 a thousand feet. Now that amount, plus 3,000 makes 300,000, doesn't it? Do you mean to tell me that company had 3,000 films in their vaults? And nothing is said about the insurance."

* * *

There are many people who entertain the same thoughts as those expressed by the salesman just quoted; but, like him, they may be converted to reason by a few facts. There are two kinds of films—negatives and positives. A surprising number of people imagine that the picture made by the camera is the one that is projected upon the screen. They do not realize that to get a picture upon the screen the manufacturer (upon a much larger scale, of course) follows the same process as the ordinary photographer. If the Eclair losses were confined to the destruction of positives, a source of some recuperation would be afforded by ability to make new prints from the negatives saved. It is true that positives sell at about $100 per thousand feet, but the same quality of negative for the same subject may be worth thousands of dollars. In these days of advancement in the production of photoplays $5,000 is a small amount of actual outlay in the preparation of a subject, particularly when there are from two to eight reels. In the latter case the expense may run to six, or even ten, times that amount. The greatest loss comes when negatives have just been completed, or one made up for advance trade, before the positives have been made, or the time has arrived to market them. In such an event all the labor of weeks, or perhaps months, must be gone over again and all the money required for salaries, cost of scenery, props, costumes and effects, must be spent again, in addition to the cost of printing and developing the new negatives. Besides this must be figured the mechanical part of the plants, which include machines used in the production of the films, carpenter shop, scenic and costume departments, power plant and many other departments that cannot be replaced without enormous outlay of both capital and labor. People who base their estimates of the amount of money invested in the production of motion pictures upon observations made in the exhibiting houses have but a faint idea of the actual investment. Their estimates are made, as a rule, solely upon the number of people and the amount and character of scenery and costumes reflected by the picture; and their estimates of returns to the manufacturers on each subject are based upon the supposition that there are from 8,000 to 10,000 exhibition houses in the United States that the manufacturer supplies at $100 each. Their ideas are as logical one way as the other. Of one thing they appear confident, and that is the motion picture business is a mint for all concerned in it. Revenues, and not investment and expense, appear to be their sole consideration. Here is a problem for some of the incredulous to solve: If it costs $20,000 to put up an up-to-date picture theater, what will be the cost to establish a modern picture producing plant? When they reach the solution they will have some knowledge of what they know about the business. As to the insurance proposition, all consideration of it is barred by the fact that insurance rates on motion picture studios are prohibitive.

* * *

So the censorship bug has at last reached the halls of Congress! What is known as the "Christian Lobby" is the sponsor for the latest movement. Well, the argument made last week in these columns against State censorship holds good against the Congressional movement. The United States Court of Ohio has before it a test of constitutionality of the censorship question and there is now reason why action by either State or National legislators should force the matter until the United States Supreme Court has had an opportunity to pass upon the question. If it sustains the contention that censorship is unconstitutional all that the State bodies and Congress have done, or may do, will have been a waste of time and the people's money. Agitators who persist in face of these facts make themselves appear recklessly zealous. In support of the movement the agitators quote Judge Swann, of New York, as saying: "I have had a great many young people of both sexes tell me that they got their first suggestion to commit crime from scenes portrayed in motion pictures." Yes, and the same story has been told to other judges. Hundreds of them have also told their parents they were at picture shows to conceal their attendance at dance halls and questionable resorts. The worst sensational melo-drama was never saddled with any of this responsibility, nor do the so-called reformers turn their attention in that direction.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Honesty and Safeguards.

UNDOUBTEDLY in a business employing more than a hundred thousand persons there must be some few who are dishonest. We have evaded discussion of this point in the department heretofore, but the requests for some suggestions as to how to safeguard the interests of the management are growing. We are going to take up the matter to the best of our ability and then let it drop again unless some correspondent has something to offer in addition. Perhaps this letter gives the best summary of the situation:

> I made up my mind to one thing, and that is that I could just as well be on the job every minute and see that we got all the money coming to us as well to believe that we did. Do you get me? Well, anyway I found out that we were being done somewhere and it had to quit. There is only one way when such things appear true—clean house and let the innocent suffer with the guilty. We did that thing and are doing much better now and I hope will continue to do so. Let me ask you—is there no way you can run a theater and be absolutely sure that you are not being done. Turnstiles mean a large lobby but it seems to me that there is no other way. Anyone I put at the door can get away with it either by slipping tickets back to the ticket seller for resale and splitting up the profits or by letting personal friends in for five cents. Then if the manager wants to he can steal you blind in a dozen ways. You probably will say that it is easily stopped, but it can't be true until you are able to eliminate the personal equation. I put our problem up to several men who know our house ard no one can solve it. Between us I want to tell you that we got it good and plenty. The physical manager of the house employed his two sons—both wild youths—as ushers. The boys took tickets and I think worked the pass-back game with the ticket seller. The manager could not know this. I got wise by watching carefully and going up into the operator's booth and counting the house. Many nights with a house full and a hundred people standing I would go up there and count the vacant seats. You know most of them will stand until there are two seats together and so even if there are a number standing there may be a dozen vacant seats in the house, but all singles. Well, the next day our report might show $30.00. The house full would be $45.50. Allow fifty five-cent seats and even then there is a discrepancy. Then the boys would keep the tickets or get them in some way and pay for their games in the pool halls with them and the proprietor would sell them cheap. It didn't do any good to change color on them for they took tickets at the door. Well just for that they all had to get out. Of course that game is killed, but I can't stand at the door all the time and see that there is no crooked work going on, and the man I have there may start a little game of his own and it is up to me to catch him. How can you make the thing "crook proof"? There are so many things to be taken into consideration—such as the police laws and fire laws and the lobby room and standing room that all have a direct bearing upon the case and alter the situation with the individual house. Our house comes right to the sidewalk and there is a lobby with a storm front right at the sidewalk. The lobby is not over twelve feet wide and there are three entrances or exits from the house into the lobby. The entrance is near the ticket office at the right, but some nights when the inside standing room is filled and the lobby is full and they are packed twenty deep clear into the street it is a job getting them all in any one place. Let the doors open anywhere for people to exit and there is a rush. I can't use ropes, as it is against a local ordinance.

Can't Be Done.

About the only way to absolutely prevent theft is to sell and take tickets and sleep in the theater nights. The best that can be done is to keep the losses to a minimum.

The turnstile is no absolute safeguard. There must be an exit as well as the entrance, and if the ticket taker and seller are in partnership there is nothing to prevent the doorkeeper telling a patron that the turnstile is out of order and to go in the other way. Then the ticket is snapped back into the cashier to be used again. If both the ticket seller and ticket taker are honest there is nothing to prevent the usher from letting a few in from the side entrances, and most houses do have these side entrances. Where a majority of the house enters in a limited time the turnstile that the manager or a trusted agent watches is perhaps the best preventive, but it is not an absolute preventive even then. There used to be a house in a Jersey town that had eight doors, and when all of these were watched the local manager would take people into the house through the stage and the box door.

In a majority of the houses the turnstile is prohibited by the local fire laws and where the law does not prohibit them common sense should. Even in the mildest panic the turnstile is fatal. It cannot be taken up and out of the way in time. It should be dismissed from any consideration.

Given a reliable ticket seller, the *automatic* ticket machine that makes a hidden record of all tickets sold is the next best idea. This will not prevent the doorkeeper from passing in a few friends, but any marked discrepancy will be noted almost immediately.

Get a Counter.

In connection with this or any other idea there is a little device known as a pole counter or automatic tally. It will run up to 99 or 999 by a simple pressure on the plunger. One of the best known managers in the country, operating a chain of houses, carries one of these. We swung over a part of the circuit with him once and night after night as he sat in the box we could hear the "clicker" going. Count up the house and look at the box office count and you can soon tell if you are being victimized.

One of the large Coney Island amusement companies reads all cash registers every hour all day long. It has a system of records going back ten or fifteen years giving the day of the week, the weather and other data. If any register shows a falling off from a corresponding day the previous year and this discrepancy is consistent, there is an investigation, allowance being made for weather conditions. Such a little thing as a thunderstorm at five o'clock should show a gain in the restaurant takings, for instance, but a loss at seven and perhaps eight.

This is almost too elaborate for a smaller enterprise, but it is well to note the average of the house and investigate any gain or falling off. If the average Friday shows fifteen dollars between three and five in the afternoon, the weather being good, and suddenly drops to ten and stays at ten, while the house seems as full as usual, it might be well to investigate.

Making such records from the hidden indicators is about the safest scheme. These records may be made by the ticket cashier or the manager. No particular machine is recommended. Any machine dispensing tickets direct to the purchaser will do. It will not wholly check the doorkeeper, but it will hold his possible stealings down, always provided that the doorman and cashier do not pool their interests.

Strip tickets are less certain, but reasonably reliable, particularly if one of the numbered tickets is held out every hour. Provide a number of small pay envelopes. The first is for the first ticket taken in, the second for an hour or two hours later and so on until the last gives the final ticket on the day. If more than one price is used, take one of each.

Watch the Door.

If you have reason to believe that the doorkeeper is passing too many of his friends in, get a couple of bright young women to visit the house. One can be waiting for a friend in the lobby, and keeping an eye on the doorman, the other entering the house and counting up the people as they enter. If sixty come in and the ticket return shows fifty-four, someone got sixty cents and the doorman should know something about it.

But don't make your people feel that they are under suspicion. Nothing so tends to destroy loyalty as a constant system of watching. We used to know a house where the doorman took a pride in stealing simply because it was taken for granted that he was a thief and he was made to feel that it was a game between himself and the manager as to who got the money.

The taking of tickets and using them over again is one of the common tricks, but the use of a "chopper" that will properly mutilate the ticket will help some. The patron drops the ticket in the box and the chopper does the rest, but the strip ticket is to be had at any exchange or direct from the printer, few are specially printed and it is easy to get the same tickets as the genuine rolls.

Cash registers can be adapted to print a ticket and by the use of a peculiar tint of paper it will not be easy to counterfeit them. The cashier asked for five ten-cent tickets, merely punches the fifty-cent key and the ticket is passed out with fifty cents stamped on it. Where but one price ticket is used this is a simple scheme and cheaper than some form of machine that delivers ready printed tickets. In this case use quick drying ink. It is hard on the type where any part of the stamp is rubber, but there are no soiled gloves.

Cultivate Loyalty.

Any self-registering device is a good check, but there must be some dependence placed on the house employees. It is better to cultivate a sense of loyalty than to hire detectives, and cheaper in the long run. Where several houses are run in a circuit and there must be a paid manager to each, it is better to divide the responsibility between two or three than to center it on one person on the general proposition that if three people each steal their share of five dollars a day there is less return, and therefore less temptation, than if one person could get the entire sum, and there is less chance that all will be willing to be dishonest.

In any case the so-called "hard" tickets should not be used. In the regular houses nine-tenths of the juggling is done with hard tickets and the same holds good in picture theaters. The best safeguard where reserved seats are used is to count the "deadwood," the tickets left in the rack after any performance, but it is so seldom that reserved seats are used that this is hardly available.

Most holdouts are based on the understanding that a certain number of tickets are to be turned back at each performance. This is not possible where the tickets are shot from a machine almost into the customer's hands. It is for this reason that the automatic machine is to be preferred, but a heavy holdout is almost certain to be noticed if persisted in, and so the tally is, after all, the best check.

Does anyone know a better?

Gosh!

We never thought we would live to see it, but the Martz, the house organ of the same name in Tipton, Ind., says it gives only three complete shows an evening and that the way to get a full entertainment is to go to one of the other theaters, as well. We do not believe that the three houses are under the same management, and it takes a broad gauge management to advertise the other fellow even when he says to come to the Martz first and then go to the other fellow.

Another novel announcement is that the manager of the Martz has moved his law offices to the theater to be in closer touch with his theatrical enterprise.

The Martz is a four pager and most of the matter is readers instead of set advertisements; a better form where the matter can be well written, as in this case.

Coming Along.

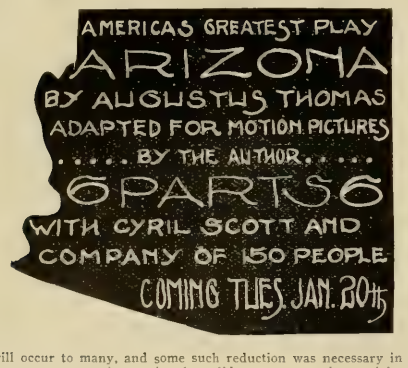
Julian Solomon, Jr., in the Susquehanna Theater, Philadelphia, is building up his News into a readable locality sheet; one that will be looked for instead of being kicked off the door step unread. From the looks of the advertising pages it must be paying its own way right now.

Cut Out Slides.

The Arcade Theater, Gooding, Idaho, offers a new idea in cut-out slides, sending this letter:

> Being a regular reader of your publication and having been benefited a number of times by putting into practice "other people's ideas" as published in your paper I feel that it is possible and only right that I should reciprocate.
>
> I am inclosing herewith three "slides" to illustrate our method of advertising. As we all know, something different always appeals, attracts attention, and thereby brings results. Results are what we all want. I have found that these "cut out" slides reach more of the people and convey the idea, or the object of the slide, to the minds of the people quicker, better, and more indelibly for the reason that they see the form of the object that is being advertised.
>
> Of course in some cases it is not possible to use the "cut out" idea but wherever it is possible I can vouch for the statement that it is good advertising and I believe better than any other form of slide, the pictorial slide not excepted.
>
> I hope that you can use these slides to somebody's benefit.

The slides are done on the usual lantern slide plates of clear glass, the cut-out being made on scale paper, probably for the familiar reduction by squares. One slide, advertising the coming of "Arizona," is lettered in an outline of that state, the general outline being preserved though the proportions are incorrect, being too low for the width. This is not a point



that will occur to many, and some such reduction was necessary in order to get the screen proportions. Another slide announces circus night, the outline of a charging buffalo being cut out of the paper and the lettering being done within this space. A third, an advertising slide for a soda fountain, advertises hot drinks within the outline of a glass with steam rising from the same. As A. J. Schubert says, anything different will attract attention. This is a decidedly good idea. If you cannot make the reductions by the square method you can at least use a pantograph. If you cannot even handle this save up pictures and use tracing paper or trace with a stylus and a carbon sheet.

Moved.

D. L. Cornelius, who is now in Shreeveport, La., sends this letter:

> My last contribution to your department was "THE DOOR-KNOB SPECIAL," the weekly door-knob advance program which I sent you from Monroe, La.—now I pop up from another town which is considerably larger and The Door-knob Special is impossible here, therefore I am forced to make my weekly house organ a program.
>
> I am inclosing my last edition and trust that it meets with your approval as some of my other efforts have.
>
> I carry, as you will notice, the programs for two theaters, the Hippodrome and Dreamland, having just recently started the program for the Dreamland. Now I am undecided as to whether to change the name of the program and name it something that would be in common or not. What would you advise?

By All Means.

His new submission is the Hippodrome Herald. As it is numbered 42, it may be surmised that it was running when Mr. Cornelius took charge. Most assuredly the name should be changed to something that covers both houses. In default of a more suitable single name it might be given

THE PROGRAM
HIPPODROME — — — DREAMLAND

In this case the names of the houses should be almost as pronounced as the title, though the words "The Program" should be larger to follow the rule that a sub-title cannot be larger than the main line. To get around this the top line might be set in shaded letters and the names of the houses in a bold lower case. There is a tendency on the part of many to order the house name in all capitals, but this is a mistake. A lower case letter is more easily read. If Mr. Cornelius will compare the lines on pages eight and nine of the copy sent us, he will be able to get the idea. More than this, the lower case will permit the use of an "extended" letter where a "condensed" face might be required for all capitals.

The program is a twenty page issue, mostly with running stories of coming films. There is but one page of "house talk" and one page of miscellaneous matter. On the latter page we notice a couple of rather loud jokes. They are not very bad, but they are somewhat out of place in an issue that goes into the family circle. Father may laugh at them, but the real appeal is made to mother and the children. There is plenty of clean humor to be taken up. We are inclined to think that more space given to general matter, most of it having at least an indirect bearing on the films, will prove to be better than the exhaustive treatment of coming stories. It is not so much what is *printed* as what is *read* that counts. Give them more of what they want to read and they will read more of what you wish them to read.

We are not very strong for program jokes at best. Much humor is out of place in a house organ. There is plenty of general press matter with a humorous side that would be much better.

Aid the Spotlight.

And the Spotlight, the organ of the Fichtenberg enterprises in New Orleans, also has a signed humorous page that might as well have been written with a pair of scissors. It is an advertisement for a comedian at present playing the houses, but it is not a particularly good advertisement and the space might be better employed.

The last issue gives a very pretty effect with two-color cover work, the red and black giving excellent results, much the same as the covers of Real Life. The Spotlight has made consistent improvement of late, but it still needs to give readable matter to cover its advertising readers.

That Hero Contest.

An anonymous writer complains that the Hero Contest of the Ladies' World was not started on a fair basis, as there are but two independent candidates against five on the licensed side. It may interest the writer, whoever he may be, to know that the list was carefully compiled from a complete list of leading men and without regard as to whether they were playing for the licensed or independent companies. The Ladies' World has nothing to do with trade affiliations and every effort was made to have the list truly representative. G. M. Anderson would not enter, but apart from him we believe that the list gives the seven most popular men in the photoplays. It was not a question of whether the contestant was a licensed or independent player but whether he was more popular than any of those left out and we do not believe that the list could be improved upon. The writer also says that Mr. Matt, manager of the Della Theater, Flint, Mich., is exchanging tickets for votes and says that the attention the contest is drawing will more than bring back the investment of tickets. If this is the case we fail to see where he has grounds for complaint.

Improved.

The Rex Theater, Valley City, N. D., sends in an improved program. It retains its rather too great length since it is argued by the management that the public is now accustomed to the shape of the sheet, which is in a measure true. The program is much better displayed, but we think that they would not hurt the looks of things if they slightly changed the layout. Now the program rises to the top of the page with three inch and a quarter ads below. Putting one of the three on top and sinking the program to that extent will not detract from the program and it will get two more of the advertisers "next to pure reading" and make them feel they are getting more for their money. Also, if they will frame the program in three point rule or three on six point border, they will be surprised and pleased. The back page is given to readable items about coming attractions and the house. They make each line count. The heading: "Weekly chat of the Rex and its Actors and Actresses," gives a sort of proprietary air to the whole licensed service and the state rights people. It makes the patron feel that he patronizes a house with a stock company of thousands.

A Bohemian.

The Bohemian, the organ of the Bohemia Theater, Cleveland, Tenn., is a four page paper 11 by 14 inches. It gives straight run story of coming films in leaded twelve point. It makes a rather white sheet, but it is easy to read, though a ten point or, better still, an eight, leaded would make it look more like a paper. It would greatly increase composition cost, but the size of the sheet might be profitably cut down to match and the same amount of reading matter given on half the paper with a general effect of compactness that is now lacking. The back page is given to Universal press matter. There should be a little something said about the house each week. Apart from the title and the underline "Published weekly by the Bohemia Theater," there is not a line advertising the house. This is a mistake.

Some Stunt.

Melvin G. Winstock, who got out of the People's Amusement Company, Portland, Oregon, to get a free hand for his ideas, is doing a noved stunt in advertising a house not yet built on the principle, that by the time it is built it will be as well known as though it had been opened some months. It will seat 2,000 persons. It takes money, but it makes money. He *says* he is not going to die again, but is going to keep sending in stuff.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Not Even Comedy.

SINCE last report Mrs. Parsons of the Essanay company has built up her comedy string until now there is an opening only for the very best. If you don't write the very best sort of stuff, it is utterly foolish to enrich a paternal government by sending scripts to Essanay with from two to four cents each way. If you want to help out the postal deficit, go ahead, but if you want to sell, send to some place where there is a market.

Closed For the Present.

Richard V. Spencer, editor for the New York Motion Picture Company, writes that at present they are overstocked. Nothing is wanted for Kay-Bee, Broncho, Domino.

Note that he does not say that Keystone is overstocked. Perhaps comedies in synopsis form are desired. He does not say they are, but he does not say they are not. We are inclined to think that anything that measures up to Mack Sennett's idea of humor will be snapped up. He prefers a complete but not overfull synopsis. He pays synopsis price.

Mr. Spencer says the stop order is for "the next few months."

On the Other Hand.

The American Company announces that it is particularly interested in scripts adapted for comedies or light dramas for the use of the Beauty Company. They will pay "liberal" prices and Mr. Nehl's ideas of liberal prices do not hover in the vicinity of seven dollars and a half. Liberal with him means regular money. Make your local house show some Beauties and then start in to fill the demand—if you can. They want only the best.

Send to the Chicago offices, 6227 Evanston Avenue, Chicago, Ill.

No!

A correspondent, building up on Mr. Wells' suggestion of a scene to a page in the practice script, suggests that the script be sent to the editor with a scene to a page "almost in book form."

The correspondent is very evidently not familiar with production methods. The more compact the script, provided that it is understandable, the better. Send the finished work on 8½ by 11 paper *and no other.*

As to That.

Several correspondents have asked information as to the interview with Frank E. Woods, of the Reliance, recently appearing in Reel Life and other publications, in which he argues in favor of synopsis alone.

This was a story written by a singularly good press agent from what must have been a very brief interview. All that it really means is that "Spec" will pay a better price than most for synopsis only. But Mr. Woods speaks for the four Mutual brands he supervises and for no others and his opinions on synopses are of value only as you may wish to do business with him. We are rather ashamed of some of the letters we have had in which the writers argue that they should stop writing scripts and seek to sell by synopsis.

On the other hand, Lawrence S. McCloskey, in commenting on an inquiry we recently made on behalf of a writer who had sent him a synopsis wrote, in effect: "Men who can write full action should not seek to sell by synopsis. If they have ideas and we want to buy them, it is all there and we can buy. We can't tell from the synopsis if the action would be good, and we prefer full action to synopsis only."

There is a growing tendency on the part of some writers to submit synopses only with an offer to send the full script if the synopsis pleases. This is foolish and fatal to success. No honest-to-goodness-making-a-living-at-it writer ever does that. He does not send an empty box to see if you like what it contains, and the synopsis, no matter how full, never gives much idea of the action.

An Object Lesson.

Here is a little object lesson in writing scripts.

About twenty-five years ago the then Commissioner of Police of New York City went out to see if the patrolmen were doing their duty. He found one man in a saloon, but before he could get his number, all the Commissioner had was the vanished patrolman's club. That wasn't much, but the Commissioner went over to the station house, figuring that the man who came off beat without his club would be the one he had caught in the saloon. Relief came and the relieved platoon came in. *Not a single man had his club.* Since then the clubs have carried the owner's shield number.

Now look at the possibilities of this story for a picture in the present mode. What are its chances?

The Patrolman is in the saloon.

He runs away.

The commissioner finds the club.

The patrolman is seen urging others to throw away their clubs.

On relief no man has his club.

There is only one laugh there, that in the last scene where the men all come in without clubs. There is nothing funny in the sight of Jim Jones asking Sam Smith and Ben Black and Will White to throw away their clubs. The *idea* might be funny, but it is action, *plus* the idea, that counts in comedy. Something must be done to make this funny action if it is a story. Now watch.

The Chief announces that any man caught in a saloon will be fired from the force.

Jim Jones, a married man, goes into a saloon for a drink.

The Chief finds him there and blacks his eye.

Before the Chief gets a clear identification Jones knocks the Chief down. He runs away.

Later he returns and the barkeeper tells him that the Chief has said he will know the delinquent by his black eye.

Jones meets his wife and tells her his troubles.

His wife spends the afternoon blackening the eyes of all the other policemen she meets.

The Chief goes to the station.

By the time Jones gets in, black eyed policemen are so common that they do not even notice his.

Now there is a laugh, two laughs, in fact, where the Chief gives the black eye and is knocked down. There is a laugh each time a policeman has his eye blacked. There is a big laugh at the finish.

Watch for Lubin's "The Eyes Have It." This was the evolution of the story, the translation of *idea* into idea AND *action.*

How About It?

Some four or five months ago we got a whole bundle of letters from Pittsburg lamenting that there was no Inquest Circle there, so we coaxed Edward W. Matlack, a Kalem star writer, to start a circle and not a single solitary individual sent in for the address of the circle. Now here is one last chance. Write in and we'll pass the letters on to Mr. Matlack. If enough come in, he will form the circle with the aid of Frank Howard Clark. If they ran a school and charged $20 a course they would be overrun with pupils, but because it doesn't cost a penny, the advice of a couple of real writers seems to be scorned.

Two Coroners.

As soon as the new franchise for Kansas City was issued, the old Coroner sat up and began to take notice. He has not the time to give to it and so will be content to aid the new Coroner. The point is that there will be a live circle in Kansas City. Get in it.

Lloyd Lonergan.

Almost since the formation of the Thanhouser Company, Lloyd Lonergan has written practically all of the Thanhouser releases; not by merely putting his name to the script he revises, but digging out the idea, getting it on paper and generally cutting the film afterward. We are inclined to think that he has written more produced plays than any single photoplay writer and his batting average runs about 980. He has kept on year after year, turning out two or three a week and yet never letting the suggestion creep into his stuff that it is machine made. He doesn't write the same story this week that he wrote week before last and is going to write again week after next. He doesn't run his ideas around in a ring like the ponies in a circus. He makes them as different as possible and gives to the Thanhouser releases a diversity that is lacking in some companies where the work of scores of writers are done over into the same mold by an editing Editor. He has the trick (for it is a trick, developed by practice) of seeing a plot theme in the commonest happening of life. He takes some simple little incident and makes it unusual by skilled treatment until, if you knew the source of inspiration, you would scarcely be able to recognize the play as being derived from the incident. And it is not that he is out for the long distance record, either, but he early found that he could write each week better stories than he could buy once a month and so, instead of wading through a mass of stories, he advertises that he is not reading outside contributions and devotes part of the time he saves to giving the directors just what they want. Like most prolific writers, he is an old time newspaper man, and for fifteen years he was a Hearst editor, which means a lot to those familiar with the erratic editorial policy of those papers. His faculty of seeing back of the little things was developed on the editorial desk, for the editor must be able to see beyond the copy turned in by the reporter and dig the real story out. Now he is doing the same thing, but he is turning his stories into pictures instead of headlines and body type. Incidentally he comes of a family of writers.

Lloyd Lonergan.

Close-Ups.

There seems to be a growing tendency to increase the use of close-up pictures. Lately we saw a subject in which a sitting room was used. At various times three portions of this room were used for close-up pictures, instead of always using the full set. The idea was that it was better to follow the players with the camera than to bring them down to the front line and play all the action in one square yard of stage. If Mary had to write a letter, instead of getting paper and pen at the desk and bringing it down to the camera, the latter was moved over to get a close-up of the desk. This was vastly better, though it should be used sparingly where the close-up is but a part of a scene, the opening and closing of which uses

the full stage. Instead show the full stage scene, cut back to something else and come to a close-up of the part of the scene you want. The temptation to overwork a novelty is strong and should be guarded against, but where it can be done without confusing the action, it is well to use the effect at times.

In writing these close-ups, do not count them as sets. If you have six full scenes and three different close-ups in a library, it is all one set and not four sets, and enter it as one set in your scene plot. Mark the scenes in this fashion:

1.—Library—and give the action.

7.—Library as in No. 1—Close-up of Mary at desk, etc.

11.—Library as in No. 1—Close-up of John and Mary in arm chair by fire.

This will indicate clearly just what you want shown and still not confuse with a seeming multiplicity of sets.

Plenty.

The other day a man told us that he had the names of thirteen hundred writers of photoplays for circular use, and it would seem that some of the schools double up on the pupil by selling his name to other companies. We have never been able to find that any company of the three big sections permit this, but it is remarkable how these addresses get about.

And mind you, thirteen hundred is an absurdly small proportion of the whole number. There are more likely thirteen thousand persons in the United States trying to write plays—and fewer than five thousand plays being bought each year.

Find Out.

Before you take the course of the photoplay school in Washington, that guarantees that you will sell one play, find out just what they guarantee. There seems to be no time limit, and some of the writers who have demanded the return of their money have been quieted by the offer of the company to take one of their plays for five dollars. As the company has not even a camera it is difficult to determine where they will make production, but the proposition seems to be within the postal regulations and the unfortunate pupil is left without redress. This is the same company that offers to enter you as a qualified author for a fee of one dollar. As a side line they sell the addresses they obtain to other schools. Before you invest in the course find out what the guarantee means. It is worth a couple of dollars in a legal fee to save more than that.

Floaters.

Don't be a floater. Don't stop around and take half a dozen courses because the first one did not help you much. We have been interested in a writer who seems to want to get ahead and who gives considerable promise, and we have just learned that she has enrolled in the sixth course that she has taken since she started in. She wants to get ahead and buy her knowledge ready-learned, and when she finds that one teacher cannot give her immediate success she passes on to the next and the next, never learning, but, always being disorganized because no two teachers use the same method. The only way to learn is to procure competent instruction and then study hard and work faithfully. You cannot buy your thinking ready done. Don't expect to.

Cut-in Leaders.

Do not cut in a leader immediately after the scene opens. Give at least ten feet of essential action before the leader flashes and the result will look more like a play and less like a pictorial hash. And don't merely think you have ten feet of action. Write in full ten feet of action and you'll have it correct.

This is one of the little points on which even the practiced writer may go wrong; a nicety of direction that occurs only to the studio writer or one close to the camera.

Pull.

It is all very well to talk about pull, but the only lasting pull is good work. The other day a young man brought a story into a studio with a request for a personal reading, and the editor read it just to be able to give concrete illustrations to his explanation of just why the story was impossible, but the story showed merit and the young man, an orderly in a sanitarium, was placed on the acting role for a few weeks to gain camera experience, preparatory to being given reconstruction work. There is no such thing as pull. The seeming pull is nothing more than hard work. It may take you a little time to get found out, but three members of the Inquest Club, starting from the ground, are now in studio employ, and not one of them had the vestige of a pull other than a record of good stories a few months ago.

Getting Wise.

We have always contended that Marc Edmund Jones would get wisdom even though Marcedmunding is a synonym for visioning back. Never have we felt more certain that since he wrote:

> I am going for no speed records. After trying seven tworeelers in seven days, and finding that only two sold in their original form, I have had enough. As a matter of fact, I find that in order to keep up the quality of stuff that I have been turning out, even though I employ a stenographer, I average a little short of one story a week. If I did not sell every story I wrote and was not able to get high prices, I would soon go "busted." It is also essential that each and every release be successful, and occasionally, unusually so.

But then he adds:

> In this, I have been fortunate, considering that every story I turn out incorporates some new effect, and is an experiment of some sort.

Inquiries

NOTE—No inquiries can be replied to by mail. Look for your answer here. No question can be replied to that necessitates the handling of the manuscript. Always give your name and address. It will not be published. A list of addresses, to which photoplays should be sent, will be supplied on receipt of a STAMPED AND SELF ADDRESSED ENVELOPE. The request should be made to the paper direct and not to this department, nor to the Answers Man.

C. D. M.—It is not necessary to fasten your script with a paper clip, but it holds the sheets together and prevents accident. Use a hot iron and a piece of paper over the crease marks and you can iron them out if they are not too bad. Where a character passes from one scene to the next, he should wear the same clothes. If he comes from the street to a parlor, write in some short flash to give a lapse of time in which, presumably, this change is made. We have no line on the magazine you mention. Never did do business with that class of publication. The play scripts are probably being held for consideration. Give them time. Your faculty for picking up general information will be invaluable to you in the long run.

M. E. S.—Not much demand for "snow stuff." Try Miss Gauntier, in care of Warner's Features, or one of the Los Angeles companies. No company would be likely to purchase a biblical script. They have bibles and script writers of their own. The Ed-Au requires the authorship of ten scripts. Send a stamped and self addressed envelope for the address of the local inquest circle. You must have had one script produced.

N. C.—If the scene does not require too distinctively local color, it could be made in this country. You could not produce on the Harlem river a Cambridge-Oxford boat race, but you could show a field of corn. Corn fields are pretty much alike, but there is a difference in the environment of boat races.

J. W.—If you get more for a full script than a synopsis, try and sell the full script first. If you fail, then offer the synopsis to one of the companies buying synopses only. That's simple arithmetic, isn't it? No firm gives much consideration to the palpably amateur script, but any company will consider the work of an unknown writer if it is in proper form and they are in the market.

V. C. H.—We have not that Pathe cast. A release slip is a form supplied by a company which wishes to purchase your script. It is a legal release of all your rights to the purchasing company. You may either mark your script "At usual rates" and take what is offered, or name your price. The latter is not the usual practice and hurts your chance of a sale. But don't try to tell until you know more about the business than is shown in your form of inquiry.

LOIS—The increasingly slothful Biograph Identifier says the girl in "A Bunch of Flowers" is Violet Reid. She was formerly with Majestic and Thanhouser. The other answer later.

M. B. R. M.—A synopsis is a synopsis and not something else. A synopsis is a short story of your plot, your plot in condensed form. Do not write it in scenes, but as a running story. When submitted alone you can exceed the 250 word limit if you have to. The brokerage firm you mention is evidently not reliable. Apply to your postmaster and he will get an inspector on the job, or go right down to the Department since you are there.

B. R. R.—Miss Mary E. Ryan was Rose in "A Man From The West" and Edgar Jones was William Dow in "Treasures on Earth."

L. J. R.—Photoplays are issued on certain days. A cold copy is one not sold at that time but several months later. Generally they are cheaper than a new run. There were no release dates in those days. We are inclined to think it was an old George Melies (not the present Melies), but we do not believe you could locate a copy now. Business reasons for the omission of those stories, but not being our secret, we can't tell you why. The changes you speak of are provided for and are merely a part of a gradual change that seems to be inevitable. "From the Manger to the Cross" was released by Kalem the original makers, after the year the General Film is supposed to handle these specials. We think you have Mr. Thanhouser correctly placed. He is a former theatrical manager. Eclipse has no other release name.

W. B. S.—You are wrong. You are not writing on script paper. This is too long. No set rule can be laid down, but generally it is best to establish the identity of your characters in action so far as possible and to use leader sparingly, certain companies to the contrary. The example you give can be done with one leader and three scenes. It's easy. Try it, send it in with a return envelope and we'll tell you how close you come and collect that release slip.

A. F. S.—The matter of address did not enter into the problem you mention. Probably they had changed editors in the interval and the other man did not like it. It is proper to say "they exit." It is not amateurish but just plain foolish to send in a synopsis and offer to send the rest if that is liked. Don't send letters. The script will speak for itself.

R. T. B.—The reason looks like a polite let-down. Don't send it back, but try other companies.

R. H.—There is no difference between a "producer" and "director." There is no average number of scenes to any certain length. Write the company for the cast you want. We can't give the space.

W. K. J.—We do not indentify fall blonde beauties and anyhow they change so quickly at the Biograph now that the Indentifier is dizzy (and so are some of the players).

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Comments on the Films

Licensed

GIPSY LOVE (Cines), March 17.—A two-part photoplay embracing in its plot a romantic love story of intensity, considerably after the usual style of stories heretofore filmed of the nomads. It will prove of interest to the romantically inclined. It is well made and the acting is all that can be desired. There is not much that can be said of the theme, and the foolish lover of the gypsy girl carries no sympathy; rather pity for his shallowness. It is not a film version of the opera of the same caption.

A REAL HELPMATE (Edison), March 17.—This offering is an interesting story, written by Frank Hart and produced by Preston Kendall. The plot illustrates that the faithful services of a talented employee are not always appreciated, even when, at the risk of life and limb, he attempts to do his duty. The faith and devotion of a wife is shown, elucidating how the encouraging helpmate can assist in the winning. Barry O'Moore, Gertrude McCoy, little Anna Clifford and Charles Sutton ably portray the principal parts. This is a good number.

WHIFFLES AND THE DIAMOND PIN (Pathe), March 17.—This is a somewhat amusing photoplay, but not extravagantly so. Whiffles gets into a mess of trouble as usual, but wins out in the end, also as usual. He gets out of the clutches of a loan shark in a surprising and accidental manner that surprises even himself. It is well-done and will please.

THE LAZIEST MAN (Lubin), March 17.—The only thing that can be said about this picture is that nothing like it was ever made before, at least let us hope not. The foundation is a tale as old as the famous gentleman, Methuselah. It is heralded as a comedy—but it is far from it. It is idiotic and nauseating. This offering has no place among the usual acceptable and enjoyable subjects released under the Lubin brand.

THE STORY OF VENUS (Selig), March 17.—This picture play is a pretentious and spectacular production. The author is Gilson Willets and N. McGregor the director. Adelia Lane is a regular Venus and Frank Newburg a fine Adonis until he is killed. The inevitable old apple of discord causes all the trouble until it is eaten by Circe's pet pig; then all ends happily. This picture is splendidly costumed and photographed.

OH, DOCTOR! (Essanay), March 17.—This photoplay illustrates to what extremes scenario writers will go to obtain an "idea." This one is founded on a hackneyed story so old that it is new. However, it is well put over, but will be recognized by all old timers. Billy Mason as a piano-tuner did good work; if he was taken for a doctor. Several pretty girls help along. The photography is good. It will please.

A WINTER HOLIDAY IN BERNES, SWITZERLAND (Edison), March 18.—Some tremendous pictures of Alpine scenery under snow with clouds sweeping by. It is above the ordinary offering.

A BOARDING HOUSE ROMANCE (Edison), March 18.—A farce of rather ordinary plot and general trend; it made a little laughter. There are one or two fine scenes, especially so is that of the youth out on the fire escape in the pouring rain. Bliss Milford is the author and the producer is Charles France.

COL. HEEZA LIAR SHIPWRECKED (Pathe), March 18.—Another of J. R. Bray's laugh making cartoon series. A clever picture and a desirable offering.

VIEWS OF BUDA-PESTH (Pathe), March 18.—On the same reel with the Heeza Liar skit, it is most worthy and gives balance to the offering, heightening its value.

LUCK IN ODD NUMBERS (Essanay), March 18.—A farce with a slight but cleverly thought-up idea; it made reasonable laughter, is lively and though a bit rough in some places will probably be liked.

THE COP ON THE BEAT (Selig), March 18.—A love story with "the cop on the beat" as its hero and a girl, temporarily in poverty with her old mother and little brother, living nearby as heroine. It isn't pictured as in life; but is watched with interest to see what will happen. There is one scene which shows a burglar coming through a window and his head fills it, though when seen from outside the window is of normal size.

THE GHOST (Vitagraph), March 18.—A farce with too little fun for a whole reel of film; yet it made some laughter. The players should have been much younger. Mary H. O'Connor is the author and it was produced by W. J. Bauman. A fair commercial offering.

SINGLE HANDED (Essanay), March 19.—A Western story of about ordinary merit, enacted by a pleasing cast which includes Reina Valdez, True Boardman and Carl Stockdale. The newly elected sheriff recaptures the prisoners released by his unsuccessful rival. The scenes are picturesque and well photographed.

THE IDLER (Vitagraph), March 19.—This is a well rounded story which drives home a moral. The young idler is glad to return to his job after his experiences as a hobo. S. Rankin Drew, Rose Tapley, Darwin Karr and others appear in this strongly handled production. The photography is clear and pleasing.

WINKY WILLY'S PRIVATE SHOW (Melies), March 19.—The little boy calls on an injured girl and dances for her because she cannot see him in moving pictures. Slight but pleasing.

CUPID'S WINDOW (Melies), March 19. This, on same reel with above, tells a clever story of how a young man was induced to fall in love with exactly the girl his parents wanted him to marry. Good comedy, very prettily staged.

THE GOLDEN PATCH (Selig), March 19.—This is a comedy number, written by Roy L. McCardell. There are some rarely good characters in this, particularly the miser, Grubbins. The plot itself is rather too thin to get up the laughter it should have had. A little more action with the commendable effort for good characterizations would have made this a strong comedy. The scenes are well photographed.

THE RESTLESS WOMAN (Biograph), March 19.—The plot material in this picture, which shows how an actress marries a country man and later returns to her art, is very familiar. The production is so well handled and nicely photographed that it seems fresh and interesting. It gives the unromantic side of the life of an actress and the closing scenes, where she returns to find her former husband married to another, are quite pathetic.

TWO LITTLE VAGABONDS (Selig), March 20. -This comedy number follows the fortunes of two runaway boys, who are first seen in a box car. They have numerous rough experiences and finally sell newspapers and black shoes for a living. They become rivals over a girl, but another wins her. This is well pictured. The plot is very slight, but some of the scenes are quite amusing.

THE PRICE (Lubin), March 20.—Edward J. Peil and Ormi Hawley appear in this number as a young married couple. The wife's extravagances lead her husband to become a Raffles. This is well pictured and convincingly handled. The close is tragic and dramatic in its intensity, the husband being shot as he attempts to rob his own wife in a strange hotel. A strong production.

A MODEL YOUNG MAN (Vitagraph), March 20.—Sidney Drew gets hold of the observer's funny bone in this offering, taken from a story by Jacques Futrelle. He plays the part of a sporty young man who goes broke and receives a morning call from his sweetheart and her aunt. He has been out the night before and the comedy work is quite laughable. The photos are clear and the production pleasing.

THE FAMILY SKELETON (Kalem), March 20.—An amusing half reel with most of the scenes taken in a side show. The opening introduction of the various freaks was pleasing. John's wife is amazed when she discovers him posing as the fat lady. This is well pictured and enjoyable.

CYPRESS LOGGING in FLORIDA (Kalem), March 20.—This, on same reel with above, gives a very instructive series of pictures on marketing the "wood eternal" from the time the trees are cut till the lumber is ready for sale. A fine industrial offering.

A TRIP TO THE MOON (Lubin), March 21. On the same reel as "So Long Count." As the title suggests, this is a clever trick picture. It pleases, and one wonders at the methods adopted by the director and cameraman to get the natural looking effects. It pleases children and is full of comedy.

SO LONG COUNT (Lubin), March 21.—A somewhat boisterous farcical camedy that is made up of amusing and complicated situations that cause considerable laughter. After all the trouble caused by "Pa" for others he manufactures some for himself, but gets out of all, or perhaps into it deeper by marrying. On the same reel with "A Trip to the Moon."

HIS INDIAN NEMESIS (Kalem), March 21.—The story of the life of a friendly Indian is embraced in this plot, and for an Indian story it is very "gripping." The scenes are beautifully portrayed and the acting, costuming and make-up of the characters deserve the highest encomium. The actor that portrayed Gray Hawk, the leading character, is very artistic.

HEARST-SELIG NEWS PICTORIAL (Selig), March 21.—Many interesting events were shown from various parts of the world, among which were Page's speech regarding the Panama Canal question; the laying of a keel-plate of a man of war with a horse shoe impressed upon it for "Luck"; Lieut. Hitchcock walking on water—his own invention, etc.

THE MESSAGE IN THE ROSE (Edison), March 21.—This photoplay starts out very prettily, but there seems to be a mistiness about it that must be analyzed after you have seen it. The dream of the old Italian woman has nothing in common to do with Mary and Joe. The rose went through enough vicissitudes to have withered a dozen times. The property man must have taken good care of it. However, it finally delivered its message. It is interesting if vague, also has some exciting scenes.

A HOT TIME IN SNAKEVILLE (Essanay), March 21.—Now, if you care to laugh, good and hearty, here is a funny one put over to a finish. The idea is good, the direction better and the acting best. Mustang Pete puts one over on himself and helps Slippery Slim, unintentionally, in his marital endeavors. The last seen of Pete he is running a race with himself toward tall timber. This will make an exhibitor that is losing money laugh.

A FRIEND OF THE DISTRICT ATTORNEY (Biograph), March 21.—This photoplay, as far as photography is concerned, has no fault, and the direction and mounting are adequate, but the outrageous selfism exhibited by the leading participants, especially on the part of the woman, is detrimental to the making or popular offerings. The world is full of such selfish creatures, but why foist them on the public in photoplays.

DINKELSPIEL'S BABY (Edison), March 23.—One of Dan Mason's picture comedies of which he is himself the life. It was plain that the audience counted it a good offering of entertainment. There is brightness and cleverness in it; but it makes an awkwardly improbable situation develop into a human and very laughable one, but the latter is so enjoyable that the former is lost sight of and the whole passes as fresh comedy. The truth is that nearly all the fun is in Dan Mason's acting. He, himself, wrote the script, which Charles M. Seay produced. The photography is clear.

PATHE'S WEEKLY, No. 24 (March 23).—A parade of Huerta's army in Mexico City supposed to be 20,000 strong is given, is pictured and some other items.

THE WOMAN IN BLACK (Vitagraph), March 23.—Young club man arrests a nifty pair of crooks, one of whom is the "woman in black." There is nothing trite about the picture, though the same situation has been handled before, and it furnishes good amusement. The acting, while not especially noteworthy, is lively and keeps the action bright. A very fair offering. Frank Condon is the author and Maurice Costello, with Robert Gaillord, produced it. It is clearly photographed.

AN HOUR OF TERROR (Biograph), March 23.—Pretty heroine is carelessly locked in a big safe by her drunken father, but is rescued by the aid of her lover. Perhaps a burglar would have freed her, if he had been left alone; but why he was there at all at such an early hour is strange. The story is not reasonable and made laughter at the wrong times. It is not without camera consciousness and is poorly acted in places. Not a strong offering.

Licensed Special

THE PRICE OF VANITY (Vitagraph), March 17.—F. Marion Brandon wrote this two-part offering and Harry Lambert directed it. The theme of the plot illustrates the folly of a vain wife, who in her extravagances involves her husband in financial difficulties. She pays dearly for it in the finale. Naomi Childers as the wife does fine work. A good picture. Well acted and mounted in every way. The lighting of the scenes could be better.

THE WEAKER BROTHER (Lubin), March 18.—Poor offering, giving a war-time melodrama that made jeering laughter. It is in two reels and doesn't do credit to any one concerned. George Terwilliger wrote the script and Edgar Jones produced it.

THE AWARD OF JUSTICE (Kalem), March 18.—A two-part offering pretty well produced and with some excellent acting. The atmosphere, backgrounds and general handling of the action are good; but the story is weak and far from convincing. A minister, by his charitable ministrations, has converted a gangster, thereby winning the hatred of the gang. Two of the toughs waylay him, and while he grapples with one the other goes for the police. The gangster is killed with his own knife by the minister, and on the testimony of the "Rat" the latter is sent up for twenty years; he saws his way out of prison and makes for the hills, where he lives with a moonshiner whom he has converted. The "Rat," now prosperous, comes to the hills shooting, recognizes the minister and has the local justice—the minister's brother who has gone there saddened by the loss of his first case, his brother's—come to the cabin. The justice avers that he has never seen the minister and that he is not the man he defended. The "Rat" is a fine character sketch and the moonshiner also is human and real. These two are the strongest roles in the offering.

THE WASTED YEARS (Pathe), March 19.—This two-reel number is well constructed and nicely photographed throughout. The accidental shooting of the elder Marshall was well handled and numerous other scenes are pleasing. The plot itself has no very inspiring motive behind it as it might have had if Jack had seen the error of his ways and reformed. As the story stands it is a simple case of "the wages of sin is death." Francis Carlyle, Jack Standing and Pearl Sindelar are in the cast. A good production of an ordinary plot.

THE SECRET MARRIAGE (Lubin), March 19.—This two-reel number tells the story of a secret wedding between a city youth and a country girl. They become separated and are not reunited for several years. Both endure hard experiences from their foolish step. The story is not overdrawn and is enough like real life to be a strong argument against suppressed weddings. Webster Campbell, Dolly Larkin and Velma Whitman are in the cast.

SHADOWS (Essanay), March 20.—A two-reel offering, featuring Francis X. Bushman as a secret service man engaged in rounding up a gang of counterfeiters. Fanny, the girl reporter, also works on the case. The plot holds the attention. It is absurd in places, but there is novelty in the settings and much attention is given to small details. The atmosphere of mystery is also well in evidence. The love interest appears when the detective meets the girl reporter. This is entertaining, though it lacks intensity of interest.

THE DOUBLE SHADOW (Edison), March 20.—A first rate story of a business partnership in which one man plays the scoundrel. There are no particular surprises in plot development, but the story moves along consistently and holds the interest all through. Augustus Phillips, Wm. Bechtel, Robert Brower, Gladys Hulette and others appear in the well balanced cast. The story might have had a little more action in places, but works up very well to a pleasing climax.

OLD RELIABLE (Vitagraph), March 21.—This two-part subject introduces a beautiful character, "Old Reliable," portrayed by Van Dyke Brooke, who made of it such a lovable old fellow, in his tribulations, that one almost forgot it was a picture. There was some frivolousness in some of the acting that marred one or two scenes and the continuity of the story seemed broken in the second reel. However, it is enjoyable and the finale bears with it a lesson and a moral that is wholesome.

THE ADVENTURES OF KATHLYN (Selig), March 23.—The same quality found in others of this series will make this as popular as they have been. It is even better than most of the former pictures in the series. The action is carried on with speed and maintains a feeling of suspense. The letting loose of the leopard's in the palace of Allaha is not without a thrill if the consequent happenings are a bit unconvincing.

THE DISTRICT ATTORNEY'S DUTY (Kalem), March 23.—A two-part offering rather commercial in plot, but has the advantage of being effectively put together. Having the district attorney in love with the daughter of the gambler whom it is his duty to prosecute, is a bit trite; but the fact that it develops just this one situation and tires for no sensational thrills is in its favor. The acting is fair as are the staging and photography.

LOST IN MID OCEAN (Vitagraph), March 23.—A three-reel offering with a ship wreck very much, so far as distant views of the disaster go, like the tragic end of the "Titanic." If a finely suggestive series of views of such a catastrophe make a three-reel picture, then this is big offering surely; for the striking of the steamer on the berg and its sinking are astonishingly real. The wreck views are not the whole of the picture's good things; for the story is clear, if convincing. It has a pretty heroine, although there is no strong acting in it from first to last and there is plenty of front and center to the camera playing. Camera work is very good, for the most part. It is not quite up to the Vitagraph high standard, if considered as a whole; but makes a fair offering.

Independent

DAD'S TERRIBLE MATCH (Apollo), March 15. When you know it is one put over by Fred Mace you can gamble that it is almost funny, especially when Bud Duncan and Miss Loverage assist him. Well, this is no exception to the rule. It is well done in every respect.

THE WOMAN WITHOUT A SOUL (Majestic), March 17.—What there is about this feature to afford it any prominence above the ordinary productions is hard to discover. Its plot is rather singular and the theme is neither very good nor is it really bad—not convincing might apply aptly. The plot is dense and disconnected. However, with all its shortcomings it was taken very goodnaturedly.

THE GIRL WHO DARED (Beauty), March 17.—Wholly artificial and arbitrary in its story, this picture takes a path that will touch cords of momentary sympathy. It is for the uncritical; others may think it pretty poor. The acting and photography are acceptable.

THE COMING OF THE PADRES (American), March 18.—This is a beautiful offering, historical in nature. The bi-cennial of the birth of Father Serra who celebrated his first mass at Santa Barbara Mission, when California was a Spanish colony. It is impressive. The religious rites introduced are incidental to the dramatic story. The picture was made on the grounds and the interior views of the "Hermita" the mission church, are shown. The photography is beautifully done and the acting dignified. This is a splendid picture.

THE GRAND PASSION (Thanhouser), March 20.—In the early part of this offering there is a picture of a supersensitive lover that gets over strongly and is humanly convincing; but there is so much downright foolishness in the story's development that, as an offering, we are afraid to commend it. We feel sure that it will fail of popularity.

MESSENGER 845 (Reliance), March 20.—Story is commercial in that it offers nothing fresh and presents a new arrangement of old stuff without true authorship. Messenger 845 is a girl dressed in her brother's district telegraph clothes. She has an adventure with two toughs who rob her and lock her in an old room from which she escapes and brings the police. There is entertainment in it, for the players are acceptable; but the story fails to get over.

CARLOTTA, THE BEAD STRINGER (Rex), March 22.—A one-reel offering by Lou Chaney, who plays the villain's part. Pauline Bush and Murdock McQuarrie are in the cast. The Italian characterizations are good and the settings in keeping. The story itself concerns the effort of the villain to sell the girl into White Slavery and is of a common type. The photography is fair.

OUR MUTUAL GIRL, No. 10 (Reliance), March 23.—Norma Phillips has a lesson how to dance the Maxixe; members of the audience can profit also, if so inclined. Besides this she meets baseball stars. The offering is of about the same quality as its predecessors.

THEY WHO DIG PITS (Majestic), March 24.—Weak story; in fact, it is the old moonshiner story with most of the truly dramatic quality taken out. It seems as though an attempt to make the old situation fresh had served to make it unconvincing. It is well acted and has a good mountain atmosphere. The photography is good.

AFTER HER DOUGH (Komic), March 25.—This is a melodramatic burlesque that contains enough real comedy ideas to make a four-reel picture. It is of the "ginger" class and every move is a (part of the) picture. The mix-up of the "yeggs," the police, the anarchists, bomb throwers and rubes keep the audience howling. How little Miss Fay Tichner, "The Heiress," survived it all is a miracle. This is a real burlesque melodrama.

CRUEL, CRUEL LOVE (Keystone), March 26.—Slight in texture; but it makes a pleasing, laughable picture. It is one of the kind of which we have no doubts at all that it will go well and be liked.

BARNYARD FLIRTATIONS (Keystone), March 28.—Of all the rough and tumble burlesque comedies ever made this one swipes the palm. The entire cast of principals as well as their support must be made up of acrobats, even the young lady who plays the farmer's daughter. She certainly earns her salary. This picture was rewarded with the heartiest laughter from the reviewers, and it was spontaneous. Mack Sennett can certainly dig up funny ones and put them over. Exhibitors, you can book this "for fun."

THE SURGEON'S EXPERIMENT (Majestic), March 29.—A prominent surgeon demonstrates his theory to his senator friend, on a wager, that he can permanently convert a notorious criminal into a dependable, trustworthy man through surgery. By subterfuge the doctor obtains his subject and wins the wager, proving that his theory is correct. This two-reel picture is of scientific interest and educational value. It will hold the attention of the intelligent spectator. A current of melodrama ripples through the plot that adds interest. Paul Scardon as the crook, and after the operation as the trusted employee is natural and artistic. Some small details in the working out of the plot are somewhat abrupt.

FORGETTING (Imp), March 30.—Ethel Grandin, Hobart Henley and Edmund Mortimer appear in this successful offering. The photography is excellent and Miss Grandin develops unsuspected powers as an emotional actress. The story is one in which the neglected wife falls in love with

another and more worthy man than her husband and at the close of the story finds happiness with him. This is well above the average picture in point of good acting.

A BAD EGG (Powers), March 30.—An entertaining little comedy number, in which Queenie puts her name and address on an egg. Warren writes her a love letter, signing Kenneth's name, which of course creates trouble with the latter's wife. The restaurant scenes were funny, but overdone, so far as the woman's intoxication was concerned. The photography was not quite up to standard.

WHY UNIVERSAL IKE LEFT HOME (Universal Ike), March 31.—This offering, featuring Augustus Carney in his cowboy character, has the usual ranch setting. Most of the amusement comes toward the close, when a female dummy is placed in his bed, but it is not of a very compelling sort.

GOING SOME (Crystal), March 31.—Pearl and Chester appear in this offering. The chief situation is an elopement, but the plot was not very strong.

ONE HAPPY TRAMP (Crystal), March 31. On same reel with above. Quite a pleasing idea in this. The novelist and the tramp change places for a day and the resulting scenes are interesting. A good half reel.

CUPID INCOGNITO (Nestor), April 1.—This is a pleasing comedy offering, with Edna Maison, Dorothy Davenport and Wallace Reid in the leading roles. The action concerns a Western girl who is left a fortune by her father. Jim's appearance toward the last of the picture was nicely staged and humorous in effect. Good comedy of its type.

THE LUCK OF HOG WALLOW GULCH (Joker), April 1. A story of crooked mining manipulations, with a number of laughable scenes in the fore part. The fun is of a rough and tumble sort. The wallowing in the mud at the last makes a bad feature and one that some exhibitors will prefer to cut out.

THE CERTAINTY OF MAN (American), April 1.—Spectators will hardly take this deeply melodramatic picture seriously; they will be wondering whether it is a burlesque or not. It uses a handful of the old, old melodrama stuff and yet it hardly reaches comedy. We, ourselves, are not sure whether or not it intended to make laughter.

WHY KENTUCKY WENT DRY (Frontier), April 2. A mountain story with a burlesque turn, picturing a love affair and a feud. The scenes are rather choppy and too disconnected to get up much amusement. The photography is pleasing.

IN THE EYE OF THE LAW (Rex), April 2.—The main idea in this is novel enough for a two-reel production, but even in this single reel it is not made the most of. There is considerable originality, if not plausibility, in the photograph of the murderer being taken from the eye of the dead man. Robert Leonard and Hazel Buckham appear in this. The story is not uninteresting as it stands, but is loosely handled.

SUCH A VILLAIN (Nestor), April 3.—A one-reel burlesque, produced by Al E. Christie, with Eddie Lyons, Victoria Forde and Lee Moran in the cast. This is based on the familiar subject of the villain hypnotist, from whom the hero saves the girl after many adventures. Not particularly new in subject matter, but contains amusing moments.

STRANGE EVIDENCE (Frontier), April 4.—A Western release which grows quite interesting toward the close. Bessie Burbridge, as the girl heroine, does quite an ingenious piece of detective work. There is not much feeling in this story, but it is rather pleasing.

Independent Specials

THE TWINS' DOUBLE (Gold Seal), March 10.—Francis Ford directs this three-reel picture, supported by Grace Cunard. There is in it much double and triple exposure, and it must be said that the camera work is excellent. One of the features of the story is a railroad wreck, in miniature, as seen from the window of a switchman's tower. The scene of the prisoner being subjected to the third degree will thrill—it is unusually well done. The picture holds.

THE COMING OF THE REAL PRINCE (Reliance), March 21.—A modern fairy tale that concerns a girl given to imagining that there are in existence fairies, gnomes, etc., but hidden from mortal sight, only when they choose to make themselves visible. She conjures up a prince and two loom up. The development of the plot proves to her which is the worthy one. It is all very interesting. Olga Treskoff, Thomas R. Miles, Harry Spingler and Sue Balfour are the principals and play the roles finely.

THE ATONEMENT (Majestic), March 22. A clearly suggested slip in morals on the part of a mountain girl with a city man is the cause of a series of tragic episodes leading to the death of the male offender years later. The woman's mountain lover had married her notwithstanding; but she had died in child birth. The story without being deeply offensive is not of the most healthy quality, because it isn't truthful. There is action all through it; but it is not dramatic in any real sense of the term. The acting of the leading woman in the first episode is the strongest thing in the offering. The backgrounds are well chosen and the camera work is praiseworthy.

THE MISER'S REVERSION (Thanhouser), March 24.—This idea used in this three-part offering which pictures an old man as changing, under the influence of the elixir of youth, from infirm age to youth and so down through babyhood to prehistoric man and to an ape, was the main interest of a recent Edison farce. Yet here Sidney Bracy, who takes the role of the miser, has been able to put something of horror and terror into the changing back which is fresh, very well done and effective. It would have been a startling picture in one reel. Here it drags a bit; yet will capture attention none the less. The camera work is skillful and makes the transitions seem wonderfully convincing.

THE GRINGO (Kay-Bee), March 27. A two-reel picture drama with the plot located in the Southern California mining country; Tom H. Ince and Richard V. Spencer are the authors and producers. This is rather sensational in tone. Through treachery an aged monk is made to suffer; all for the greed of gold. Tom Simpson, "The Gringo," is well done by Harry Keenan and the others in the cast ably assisted in making this a very interesting picture.

TWO LITTLE WAIFS (Bison), March 28. This two-reel offering was written by Lincoln J. Carter. It is well photographed and abounds in action. In fact, the chief fault of the production is that it covers numerous lapses of years in quick, lightning like scenes which give little time for the situations to get hold of the observer. The story is very generous in plot, but becomes somewhat involved. The snow storm scenes toward the close were well pictured. This is only a fair success.

THE TOWN OF NAZARETH (American), March 30. A two part offering that would have been better in one reel. The theme is a double love story, of a poet who lost in love, and of the son of the girl he loved who, refusing the poet, married a dyer of the Vermont village, Nazareth. The poet becomes famous; the dyer, without good reason, accounts himself a failure and runs away and dies. How the son is sent to Harvard and after attempting to make good in the city comes home and makes business come to him is the chief interest in the second reel. There are crude things in it a-plenty and good things, too. The atmosphere of the country town makes the story interesting. The acting is fair and the photography acceptable. A fair offering; a bit above the commercial plane.

THE EMBEZZLER (Gold Seal), March 31.—A two-reel offering, written and produced by Allan Dwan, with Murdock MacQuarrie and Pauline Bush in the leading roles. The plot is familiar in most of its details. The girl's father is in the power of the villain, played by Lon Chaney, who blackmails him at will. The girl does some amateur detective work, and later in the story one of the gang shoots the villain. The story is well constructed, but not very fresh in subject matter.

ALONE WITH THE DEVIL (Great Northern Specials).—A four-part offering rather artistically produced and humanly acted, so that there are many fine scenes and pleasing pictures. The story, with much that is far-fetched in it, is not without dignity, inasmuch as it gives a good portrayal of friendship which is at once both convincing and worthy. But it has a gruesome background in the work of the hypnotist devil and his influence on the wife. The effect, as a whole, is not quite pleasant enough to be truly entertaining. The "devil" is the business rival of the hero and has the latter's wife under hypnotic control, forcing her to reveal her husband's business secrets. The husband has a friend, a lawyer, who acts as guardian angel to him.

THE MYSTERY OF 15 HILL STREET (Film Releases of America).—A three-part picture dealing with a foiled attempt to rob a bank of a large sum which is being sent to another bank. The last third of it is a not convincing nor novel chase in which a gypsy girl on horseback overtakes a high powered automobile, is captured and hidden in a room at No. 15 Hill Street. She cuts a hole in the floor, sees where the money is secreted and, when the police come, reveals its place to them, freeing her lover, who is under suspicion. The backgrounds are freshly interesting and the whole has enough action so that we can count it a fair offering. The staging and photography are acceptable.

COUNT ZARKA (Great Northern Specials).—The villain of this story acts so foolishly that he loses the respect of the spectator, a fatal defect in a character on whose power for ill the whole interest of the tale depends. The picture makes a rather dry three reels and is surely far below the standard set by the Great Northern studio. The story deals with a court intrigue and is furnished with a few stately scenes, some fine uniforms, a pretty heroine, interesting backgrounds for many of its scenes and the trite machinery of hidden doors, unsuspected holes in the floor and other fittings of the kind so often seen of late in the castles of rich villains.

SHADOWS OF YESTERDAY (Ammex).—A three-reel picture of Mexico. It has good atmosphere; but follows a well-worn path where many like it in situation and, for the most part, in development have passed before. It is not without freshness of background and even of incident and so will hold strongly enough to be termed a fair release. It is well staged, clearly photographed and humanly acted.

SAMSON (Universal).—This is a big six-reel production; but we can not say that it adequately fulfills its mission as such when compared with others in the same class with which it must compete. It is not without graces. It would be hard to find a finer Samson than is Warren Kerrigan, who is more than the average in size, is perfect physically and is youthful and graceful. It is plain that the picture's producer has studied Doré, the great French artist, famous for his Biblical engravings, and has profited much by it. There are excellent artistic scenes all through the offering, such as the invasion of Judea by the Philistines, the temple of Dagon, and many of mob scenes. But the action lacks dramatic quality and interest, for the scenario is spineless. Spectators who are not readers of the Bible will hardly be able to comprehend the full significance of the picture. There was some discussion behind this reviewer as to the meaning of those words on the sub-titles—"Judges 14:12."

One of the things that is very pleasing in the picture is the lavish display of men with spears and armor, and of women dressed in silk robes of gracefold folds. The interior scenes and backgrounds are for the most part commendable. Manoah's house is spacious and full of the Orient, while the temple scenes, including the idol of the god, are delightfully like the Doré picture temples. One wishes that with all these good qualities the scenario could have provided real life to the story, the more because it is one of the most dramatic that we have.

FRECKLES (Domino), April 2.—A two-part drama that partakes of the inevitable gangster type of theme and plot. It opens among the class that labor physically, and Freckles is one of them. He is discharged for fighting, and out of work he is almost persuaded to join a tough gang. The action is very melodramatic and swift. The parts are well played, especially the "gang"; the make-up being very artistic. Freckles is well played and perfect in type. This is a pretentious and deserving production.

THE LAMB, THE WOMAN AND THE WOLF (Bison), April 4.—A three-reel production, written and produced by Allan Dwan, with Pauline Bush and Murdock MacQuarrie in the leads. The subtitles indicated more pathos in the beginning than the situations warranted. Mr. MacQuarrie was much more interesting after he had abandoned his meek attitude and began defending himself. The situations in the second reel are quite stirring and the interest is maintained from this point. In the latter part of the story the wife shoots her husband, the Wolf, by mistake. The production as a whole is one of about average merit.

Projection Department

Conducted by F. H. RICHARDSON

Notice to Manufacturers.

IT IS an established rule of the Moving Picture World and of this department that no apparatus or other goods will be endorsed or recommended editorially until such articles have been demonstrated to a member of the staff. In the case of apparatus having to do with projection this means the editor of this department.

Operators' Union Directory, I. A. T. S. E.

Notice:—Each union is entitled to have its roster of officers meeting nights, etc., listed here once per year, free of cost. Preserve this list as it will not be republished. The mail address of the scretary should be included, and the address of regular meeting place, if any.

Local Union, No. 300, Saskatoon, Sask., Canada.

H. C. Lowther, president; John Lee, vice-president; W. E. Winterton, secretary, Room 2, Kerr Bldg.; W. H. Spicer, treasurer; R. Bassett, business agent; William Werner, sergeant-at-arms; Roy C. McCarthy, business agent, M. P. M. O.

Local Union, No. 304, Waterbury, Conn.

R. Stanco, president; C. Plumb, vice-president; T. Garren, recording secretary, P. O. Box 969; S. A. Sternberg, financial secretary; J. B. Scozzafava, business agent; F. Ippolits, sergeant-at-arms. Meets 1st-3rd Sunday of each month in Garden Hall.

Important Notice.

It is impossible to reply to letters through the department in less than two weeks, and sometimes three. In order to give prompt service, those sending 4 cents in stamps to cover the cost will receive a carbon copy of the department reply by mail.

The first seventy-four questions are now ready, and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor.

Question No. 26.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permission to use the contributor's name must accompany each answer, otherwise only the name of the city will be used.

Suppose you have the following: Two projectors, each using 40 amperes; one spot, using 12 amperes, and a dissolver, using a total of 30 amperes; current, 110 volt d. c. You are using resistance, and your employer inquires as to the advisability of installing a d.c. to d.c. economizer to replace the resistance (rheostats). What advice would you give him? Current, 9 cents per k. w. Suppose he proposed installing an engine and dynamo, total current consumption, including incandescents, being 85 amperes, with momentary excess when two projection arcs are burning at once, what, in detail, would your advice be?

Roll of Honor on Question No. 20.

The Roll of Honor on question No. 20 consists of W. S. James, Camden, N. J.; Harry Dobson, Toronto, Canada; Denver, Colo.; L. S. Usher, Winnipeg, Canada; L. B. Minges, Lestershire, N. Y.; Seattle, Wash.; Minneapolis, Minn., and also a late, but very excellent reply comes from Lee Kelley, Fort Flagler, Wash.

The replies by James, Minges, Usher and Kelley were particularly good, and that of Usher was especially so. I wish room permitted of the publication of all of these replies. That of "Chicago" was selected, however, as best because it covered the most points with fewest errors. But, in addition to Chicago's reply, I want to mention some points in the replies of Usher, Minges and James.

Usher says:

> In machines of large capacity a long commutator must be used because the narrow commutor bars must be lengthened in accordance with the output; there must be a greater area of brush surface resting on the commutator in order to pick up the load without over-running the capacity of the brush, or the narrow commutator segment contact surface. If a short commutator and small brushes were used where the amperage is high, sparking would result. By using a long commutator a number of brushes can be used, set side by side, and a number of smaller brushes, comprising a set, works much better than a single brush of equal width would....A dirty ring on one part of the commutator can usually be traced to one of the brushes which may have a hard spot in it, causing sparking, dust collection, etc., because the hard spot will not wear away as fast as the rest of the brush. Carbon brushes are better on medium speed machines....On high speed and high tension machines wire brushes are preferred on account of their strength, long wearing qualities, and freedom from liability to chip.

Concerning the losing of the spring's temper, brother Usher says:

> The flexible copper wire attached to the brush from the brush holder may have become detached in some manner, so that the spring is carrying a good percentage of the load, and this spring being a poor conductor, naturally heats and loses its temper. In some cases, especially in small generators, there is no such connecting wire, and, through the interior of the brush holder becoming dirty, the spring is forced to carry considerable current. In this case install brushes with the connecting wire on them and save further trouble.

Friend Minges says:

> The capacity of carbon brushes is about 35 amperes per square inch....The brush of a generator or motor should have not over 1¼ pounds tension per square inch of contact.

Brother James' reply covered the whole question very well. His method of making temporary small motor brushes was somewhat elaborate, and he suggested boiling them in paraffin. In connection with this he gave the following which is quite worthy of remembering:

> The paraffin should be hot enough to boil all the dampness out of the carbon. After the carbon has ceased to bubble, take it out and lay it on a piece of blotting paper in order to absorb the surplus paraffin which will run out. Do not have the paraffin too cool or it will not run out of the brush when you lay it down to drain, and this would result in a gummy piece of carbon which would not work well. The following is the test which cable splicers use in heating paraffin. It won't look well in print, but it is nevertheless very effective. After the paraffin becomes heated the cable splicer expectorates in the pot—not much but just a little. If the paraffin snaps and cracks, and evaporates the saliva before it reaches the bottom of the pot, it is correctly heated. This, as I said, won't look well in print, but there is nothing really wrong with it, because the intense heat instantly evaporates the saliva and purifies the paraffin.

Reply to Question No. 20.

By "Chicago," Member of Local Union No. 2.

The question:

Why have some generators more than two brushes, or sets of brushes? Why have some generators very wide commutators and two or more brushes, placed side by side, in each holder? What amount of tension should a brush have? What troubles may be traced directly to the brushes? Giving remedy for each. Which are best—wire or carbon brushes, and why? Suppose your brush tension springs lose their temper, what would that indicate, and what would be the remedy? Suppose you had several small motor fans, using ⅜ or ¼ inch round carbon brushes, and you, through carelessness or otherwise, ran out of brushes right in the middle of hot weather; it would take days to get a supply. What would you do?

The answer:

The necessary number of brushes, or sets of brushes, is determined by the number of poles the generator has. A two-pole machine has two brushes or sets of brushes; a four-pole machine has four, and so on. The width of the commutator is not determined by one factor, nor are the number of brushes each holder contains determined by one factor. Low voltage machines which produce a high amperage, such as those used for nickel plating, have very wide commutators with several brushes in each holder. This is necessary, since the brushes must have commutator contact sufficient to handle the heavy amperage output of these machines without sparking or developing other troubles. On ordinary light and power generators there are several reasons for each holder containing more than one brush. First let us take a machine which operates continuously, perhaps for days, without shutting down. If the holder only contained one brush you would have to stop the machine in order to replace a worn out brush or make any repairs of any kind to one of the brushes, but if the holder contains two or more brushes, one can be removed for a short time, or raised from the commutator without doing anything more than temporarily overloading its mate or mates. Then by having a wide commutator and several brushes it is not necessary to carry such a heavy tension, since if the brush contact with the commutator be ample there is much less liability to spark, or, in other words, the load per square inch of contact is much less.

As regards the trouble which may be traced directly to brushes, they are as follows: (1) Grooved commutator. (2) Sparking. (3) Generator failing to pick up its load. (4) Commutator cut or scratched. The reasons and remedies for each are as follows: (1) Due to lack of "float" (end play) in the armature, which is sometimes assisted by setting the brushes in the various holders directly in line with each other so that each brush bears on the same portion of the commutator instead of having them staggered slightly with relation to each other. The remedy is: Give the armature from ⅛ to ¼ inch end motion, according to size of the machine, and set your brushes so that the entire surface of the commutator will be, as nearly as possible, equally worn. (2) Caused by insufficient tension, overload on the brushes, or dirty brushes, the latter usually being due to the lubricant (paraffin) working out of the end of the brush, and forming a semi-insulat-

ing coating on both the brush and the commutator, due to the fact that it gathers dust and carbon. Sparking may also be due to the brushes sticking in the holders by reason of improper fitting, or gum or dirt. The remedy for these various things is self-evident, and I think needs no explanation. (3) This may be due to the brushes making improper contact with the commutator by reason of loose tension, or by reason of the ends of the brushes being coated with dirt and paraffin. The remedy is, of course, to tighten the tension or clean the brushes, as the case may be. (4) This is probably due to hard spots or impurities in the carbon. The obvious remedy is to get a better grade of brush. As to the amount of tension the brush should have, why I think that has been dealt with already. However, it should be just sufficient to make good electrical contact with the commutator, and no more. Excessive tension wears both the commutator and brushes unduly, whereas slack tension causes sparking and possible failure to pick up the load.

As to wire and carbon brushes, the fact that the metallic brush has been almost wholly discarded is evidence that the carbon is the best. As a matter of fact, the carbon brush will stand greater variation of load without sparking than will those made of metal. The metallic brush does not wear down evenly and requires filing and dressing up, whereas the carbon brush maintains its shape until it is worn out. The point of the metal brush has tendency to fill up with dirt and "spread", also the wire brush is likely to wear in such way that it gradually creeps over and covers more commutator surface than it should. However, question 21 will cover this matter more fully. If the brush tension springs lose their temper (causing the operator to lose his also) it is evident that they are carrying too much current. The remedy is, put in a current carrying jumper to assist the springs.

As to the small motor brushes, why, I would just take some solid projection carbon stubs and file them down with a rasp or coarse file until they fit the holder. These would not be the best possible brushes, but they would answer temporarily very well. In fact I have already pulled off that stunt on several occasions. A year or so ago when I was running a motor-generator set on the South Side I broke a generator brush and found I had none on hand. It was my own fault, but it would take an hour or so to get a new supply. I took some projection carbons and bound them together firmly with fine copper wire, first flattening them slightly so they would just slip into the holder, trimmed down the points to fit the commutator and slipped them in the holder of the generator. It worked fine until the new brushes came.

Criticism on Answer to Question No. 12.

F. H. Geer, Uplands, California, writes:

Mr. James, in his reply to question 12, passes very lightly over roughening of the commutator due to high mica. But this trouble is becoming very common, particularly in high speed machines. The remedy is slotting, i. e., cutting the mica down about 1/32 of an inch below the surface of the segment, but this, however, is not a remedy for the operator to apply.

If this trouble is becoming very common, as brother Geer says, then we would like to know the reason for it, to the end that the matter be brought forcibly to the attention of the manufacturers. Is it by reason of the bars being made of soft copper, or of poor material, or what? Perhaps friend Geer can give us some further information along these lines.

By the way, it strikes me it would be a splendid scheme, and one which would be worth the extra expenditure involved, to buy a second or duplicate armature for both the motor and generator of motor generator outfits. Of course, I know this would involve a considerable extra outlay, but in the long run would it not be worth it? The extra armatures could be carefully stored, and then when anything went wrong with the one in the machine it would only be necessary to slip out the damaged one and slip in the new, and the damaged armature could then be sent to the factory for proper repairs.

As a matter of fact I do not know what an extra armature would cost. Perhaps it might be so expensive that the purchase of the second one would be practically prohibitive, but anyhow the matter seems to me to be worth investigating by owners of motor generator sets.

Studying the Picture.

I wonder how many operators there are, out of the many thousands in America, who can honestly and truthfully say that they have studied the picture. I wonder how many operators there are who have been projecting pictures continuously for say five years who can honestly say that they have compared the action in their picture with the reality, and are therefore in a position to judge whether or not any given action on the screen is reproduced naturally or unnaturally.

I have often made the statement that the high class operator must, of necessity, have something of the artist in his composition. The unthinking and the ignorant have smiled at this statement, and some of them have laughed uproariously. But what does that quality in a man or woman consist of which makes him or her an artist? Is it not, after all is said and done, the ability and the natural tendency to closely observe nature and to be able to reproduce nature in pictures?

Of course, the word "artist" has in later years been stretched to cover almost anything from a cloak model up, but I refer here only to the older use of the word which meant a painter or a sculptor.

If the brief definition I have evolved be conceded to contain the elements of fact, then it must also be conceded that the operator must of necessity, in order to produce high class work, have something of the artist in his make up, for the very simple reason that he is continuously called upon to reproduce nature on the screen of his theater, and there is not a single action in the whole course of the play which he cannot very largely change by altering the speed of projection. If a man takes a step, and in the process of taking that step consumes one-half second of time, and the operator projects that action at a speed which will produce the original time, an entirely different effect is had, than when he projects at a speed which will cause the man to take that step in one-fourth of a second.

Theoretically all pictures are taken at a certain given rate of speed; practically, however, they are not, and the variation in speed is quite wide indeed. The whole matter of camera speed is entirely a matter of guess work on the part of the camera operator. Sometimes he will run 55 and sometimes 65 feet per minute, or he may run anything between these two figures, though I think very rarely he will go below 55, or above 65.

The operator must follow the speed of the camera if the original scene is to be reenacted at its face value, and there is only one way in which he can do this, viz: he must know when a figure, be it an animal or human, is moving naturally, and in order to accomplish this he must study movement, he must observe he must know how horses, dogs and other animals move, and how human beings move, both in their quick and in their slow actions.

It is such things as this that give that last little touch to the picture which means the difference between mediocre and high class. Often and often I have been escorted into a theater by a manager who swelled up like a pouter pigeon as he pointed to his screen and called my attention to the high class result, or what he considered was high class result. And the result was good; the light perhaps was brilliant, and well handled, but it was not high class, because no attention was being paid by the operator to the item of speed, and in some scenes figures moved too fast, while in others their movement was too slow. Yet it would be a hopeless task to make that manager understand that the result on his screen could be materially improved. As a matter of fact it could not be largely improved, but it could be so changed that the performance would be beyond criticism. It could be given that one little touch that is called the "touch of the artist."

Of course, I know it is a little early in the game to be talking about this. I might perhaps first insist upon the remedying of other more glaring evils. However, it does no harm, and, I think may probably do good to call attention, from time to time, to the finer points of projection, as well as to continually keep pounding at the cruder faults.

Moving picture operating ought to be and some day will be, I believe, one of the dignified professions. Don't smile! Some of you smiled ten years ago when told that the moving picture was going to become a fixture; some of you even guffawed and ridiculed the idea and declared the moving picture to be merely a fad. But by so doing you simply advertised the fact that you were mighty poor prophets. Four years ago some of you smiled when the writer said that the ultimate goal of the moving picture would be the play. Some of you laughed, but, nevertheless, you can go today into a theater and spend the whole evening looking at a moving picture play, and within a comparatively short time, this, in my opinion, will be the rule rather than the exception.

In the regular drama the success or failure of a play depends, not upon one man, but upon anywhere from three to twelve actors, who daily go through the program of the play. In a photoplay drama the success or failure in the last analysis depends very largely upon one man, and that one is the operator, who can place it on the screen as a magnificent production or as a bunch of jumping shadows. Therefore I say, and I repeat, that operating is of such importance that it will one day be recognized as one of the professions, and possibly one of the dignified ones too.

Needs Them.

Billy Louzon, Montreal, writes:

Enclosed find order for $2.50. For the love of Mike, send me that book by Swoope, and the first list of questions. I need them bad. All I have been doing since the questions started is to buy books on motor generators, and I have read them from one end to the other, and studied them too, and I am still at it. When the questions started I realized that it was up to me to get busy. I do not propose to be like those operators who don't think a generator or motor will ever have anything to do with their "three squares per," or a good job. If you find any other books you think good put the fellows who want to know wise to them. Those who don't want to know will wake up some day with a big bump. I might mention, in passing, that I am a Mohawk Valley Indian. Bought my Handbook a short time after they were on the market, but did not receive a picture of its author. Would very much like to have one if there are any left.

Well, brother Louzon, I wish we had more Indians like you in the operating rooms of America. It does not in the least matter to me what a man's nationality may happen to be, provided he is a real man. You are taking the right course, and if you keep it up you must certainly win out. Remember, however, that it won't do much good to learn, unless you apply the knowledge you acquire. The man who has the practical and technical knowledge and the energy to apply it, is the one who is going to get the really good jobs in the not distant future; in fact, he is getting them right now to an ever increasing extent. But, of course, no matter how much a man may know, if he has not the necessary energy to apply himself to his work, his knowledge won't count for very much. I do not mean by this to insinuate that you are in this class. By no means. I am simply re-pointing out a fact. I have found one other book on motors and generators which is very excellent indeed. You have doubtless by now seen it described in the department. There were one thousand photographs sent out with the first thousand copies, but I regret to say there are none on hand now. Good luck to you, my boy, and to all others like you.

Non-Rewindable.

D. Friedheim, Brooklyn, New York, writes:

Would you please express your opinion of a non-rewindable picture film which I have just completed? What I mean by non-rewindable film is that after the operator has run off the picture he would not have to take it off the machine, but could show it over again without stopping.

I could not express any opinion at all, brother Friedheim, without having first seen the device in operation. There have been something like fifty devices of this kind invented, but none of them were commercially practical. Show me what you have and I will tell you then whether it is a practical proposition or not.

Good Work.

By invitation of Mr. Raymond, I recently visited the Carnegie Lyceum, where I thoroughly enjoyed that magnificent produciton, "Les Miserables." It was indeed a beautiful thing. Projection was in charge of William C. Gluck, who did not know of my presence, at least until the show was more than half over. I must congratulate Mr. Gluck on his work, and I particularly congratulate him in view of the fact that he is working under enormous difficulties. The screen was brilliant and during the entire two and a half hours there was hardly a discoloration of the light to be seen, yet brother Gluck has no observation port at all, and is compelled to peer through the lens hole in order to see his projection. The man who can, and will, produce good work under such conditions is certainly *some* operator. The equipment consists of two Simplex machines. The lack of observation ports is not the fault of any one, nor can the defect be remedied immediately, though it is to be hoped that by another year the projection in the Carnegie Lyceum will not be thus hampered.

Knowledge Galore.

Arthur Ayers, Bellefontaine, Ohio, orders a Handbook, list of questions and "Lessons in Practical Electricity," which is ample evidence that brother Ayers has, in the language of the cullud brudder, "done woke up." He says:

> I think these questions are one of the best things ever offered to operators, and it cannot help but be beneficial to the business in general. Would it be advisable for an operator in a small town like this (8,000 population) to join the union? I could not even think of attending meetings, as it is too far away, Cleveland being the nearest place I know of. Springfield and Dayton are closer, but I do not know whether or not they are organized. We try to put on good projection here all the time, but think it will be improved when new equipment is installed in the city light plant which has been badly overloaded for lo these many moons. I saw one of Lyman Howe's shows in Springfield recently, and to say the projection was fine is putting the matter lightly. When I returned home my own picture looked very punk to me. I would like to ask if the course in motion picture work at the Syracuse University would be of any benefit to the operator. The description of Kinemacolor you promised some time ago has not yet appeared, and I wondered if it had slipped your mind or whether other things were more pressing.

Very likely brother Ayers was like hundreds of other small town operators who believe their projection is pretty nifty, and very nearly perfect, until they have an opportunity of viewing the real thing. It is to be noticed that friend Ayers' order for the questions and two books, amounting to $4.75 all told, came shortly after he saw the possibilities of projection. It woke him up. By this I do not mean that he was non-progressive before, but that most likely he didn't realize the possibilities for improvement in his own work. As to joining the union I don't like to advise in a case of this kind, but I know that were I in your place I would follow the example of the banker, the lawyer, the doctor and the artist and join the union of my craft, if it were possible to do so. As to the course in the Syracuse University I know nothing of it. As to Kinemacolor: I simply cannot spare the space.

A Question.

I. H. Gray, Minneapolis, Minn., says:

> Here is a question to which I wish you would give an answer, if you have one: I own my theater, and run my own machine, for which I am called unfair, though one of the managers of the Elk Theater claims to be a union operator, and still he runs his own projector. The argument against the owner running his own machine is that it does not "give the operator a chance to live." But don't you think "self preservation is nature's first law," also that "Charity begins at home?" Moreover, don't you believe these quotations can be applied to my own case? I am living in two 8 x 10 rooms in a flat upstairs. I buy just the plainest grub. Why? Because I want to make about 3% on my investment. I don't tell everyone my business, therefore the union seems to think I have a "gold mine," and that the gold ought to be spelled with a capital G, and that they ought to have the right to foist any tramp operator on me at any time, and all that I should do is to dig up the sixteen bones for twenty-four hours' work, and then smile, and keep right on smiling whether I have the amount in the bank to meet my obligations or not. I have met several union men here, and believe me or not, as you will, but the very first question every one of them asked was: "Have you a motor drive?" "No." The next query made was: "Motor rewind?" "No." Whereupon followed the remark: "Well, old chap, if I worked for you you would sure get a motor."

There is considerable more red-hot talk in friend Gray's letter. Replying to his queries I will say that under the rules of the I. A. T. S. E. the owner is not allowed to operate his own machine unless he belongs to the operators' union. However, as I understand the matter, owners who operate their own machines may be and are admitted to the union under certain conditions. Whether you would be eligible for membership or not, I cannot say, but I think not. However, I hardly think the Minneapolis union would seek to "foist a tramp operator" on friend Gray, but he cannot expect to get a high class man at $16.00 a week. (I assume that he means he is running a total of twenty-four hours a week, or four hours a day). The proposition, neighbor Gray, is this: even though you may only have four hours' work a day for your operator, a man could not very well do anything else. You could not expect him to hold a job at something else and work four hours a day in your theater and give you good service; therefore he must make his living at your theater, and he will not burn up very much gasoline, or sport many diamonds on $16.00 a week. While I can, to some extent, appreciate your point of view, still my own idea is that, in a city like Minneapolis, houses which cannot exist and employ a competent operator at a minimum salary of say, $20.00 a week have mighty small excuse for existing at all. I am a firm believer in the operator being fair to the owner and manager; I insist upon it, and I insist upon the operators' unions being fair (which they by no means always are) but, on the other hand, I insist on the manager being fair to the operator, and, while I cheerfully concede both the legal and the moral right of a man to run his own machine in a small town, I cannot concede the same right in a city. The operator whose first question is "Have you a motor?" simply advertises himself as an incompetent—incompetent by reason of the fact that the first thing he thinks of is his own ease, and the man who takes that view is never a competent man in all that that term implies. He has a large, well developed bump of laziness.

Now, I presume friend Gray will be angry with me as well as the union, but he asked for an expression of my opinion and he has it. I may say, however, that, up to date, I have seen very little evidence that the Minneapolis union is a progressive body. I do not say that it is not a progressive body, mind you, but simply it has not furnished any large amount of evidence of the fact if it is.

An Excellent Plan.

James V. Bryson, manager of the Laemmle Film Service, Minneapolis, is sending out blanks, presumably with each one of their reels. On the back of the blank it says (condensed):

> In asking you to lend your co-operation in reporting condition of films, we believe that it is something that will react for your own good, as well as for the good of the business in general, including your manager, your patrons, and this office. When we ask if a film needs renovating, we would like your answer; yes or no. We have established a film renovating plant at large expense. We have not expended this money just for the fun of it, but for the good of the business, and because we are trying to deliver the goods. If you find anything wrong with our films we want to know what it is, and what particular reel it applies to. If our splices are bad we want to know of it, so we can locate the seat of the trouble, and discipline the employee responsible, if it be due to negligence. If our cement is not holding we want to know it. If there are not enough leaders and titles we want to know it. In fact we want a fair chance to correct any mistakes. Remember there is not a single report which comes back to this office which is not properly checked and filed.
>
> On the other side of the blank are four columns reading as follows: Operator's Report No. ————, Name of operator ————. Name of theater ————. City ————. State ————. Date ————. Number and name of subject ————. General Condition ————. Does the film need renovating? ———— Were there enough leaders and titles?———— Do you find irregular splicing and out of frames? ———— Any other suggestions you may have to make? ————.

Now here is something that looks like the real goods. Mr. Bryson is, so far as I know, the first one to establish this kind of a report system. The scheme spells just plain horse sense. Such a report ought to be required from the operator on every reel of film he handles. It would make the work of exchange inspectors easier, and would serve as a check on many abuses. My compliments to friend Bryson. His example is one which all other film exchange managers might well follow.

My Mistake.

California writes:

> I note in February 21st issue, you say to M. W. Reed, Charles City, Iowa, there is no double three-wing inside shutter for the Motiograph. For this I will be obliged, to use your own expression, to slap you on the wrist real hard, for know ye that every Motiograph in San Francisco is thusly equipped, and the result is a flickerless picture, although more juice must be used. J. Delbert, of San Francisco, makes this shutter, among other good things.

Very well, brother, our wrist smarts right now from that strenuous long distance slap. We stand corrected and our pride is properly humbled. I understand J. Delbert will soon place the condenser mounts I recommended on the market, and, in my judgment, they are going to be a mighty good thing to invest in.

Slide Coating.

H. A. McBride, Ellwood City, Pennsylvania, says that he has been using the following slide coating for more than a year and that it is the cheapest, quickest, and best he has found so far: Mix lampblack with turpentine, being careful not to get it too thin. Apply to a clean glass with a camel hair brush, and let it dry. Then, by breaking off one blade of a pen you can write or draw anything you wish, and it will show up white on the screen. For which information brother McBride is duly thanked.

Won't Do.

Oroville, California, says:

> Having seen many slide suggestions in the department, I am sending you a slide, which is very easy to make, and which looks much better than any I have yet seen. The material is celluloid, such as is used in automobile buggy tops.

While the slide looks fine, and will probably show up well, I cannot recommend it since celluloid is highly inflammable, and, while this particular variety does not burn as readily as a moving picture film, still, if one of our inspectors were in New York City caught you with them in an operating room he would undoubtedly take your license away. I am sorry, Oroville, for while the scheme, and your method of binding particularly, does credit to your ingenuity, still, for the reason named it won't do. If you would substitute mica it would work fine. The holder submitted is unique and effective. It consists of two pieces of cardboard, slide size, with their centers cut out like a slide mat; they are then laid face to face and bound together on one end and two sides with gummed binder strips, the celluloid being shoved in at one end. The holder part is fine and would work well, as I said, with mica.

Simplex Factory Enlarged.

By invitation of H. B. Coles, general manager of the Precision Machine Company, manufacturer of the Simplex Machine, I recently visited its factory. I had not been up there for fully six months, and was more than astonished at what I saw. When Frank Cannock, inventor of the Simplex projector, first started manufacturing that article he had one side of one floor and a few machines,—lathes, etc., I mean. The last time I was there he was all swelled up over the fact that he occupied a whole floor of the building. When I went there this time, however, I told the cullud gemmen, who is chief engineer, stoker and pilot of the elevator, that I wanted to go to the Precision Machine Company. At the 9th floor I saw "Simplex" on the door and made a move to get off, but the aforesaid engineer of the flying machine stopped me with the remark "You all wants to go to the office, don't you?" When I reached the 11th floor I again saw the legend "Simplex" on the door, and again my eagerness was repressed; I finally found the offices on the 12th floor.

The Precision Machine Company now occupies three whole floors of a large building and needs more space. It has fitted up the factory in a remarkably complete manner, everything being well made and substantial, which amply proves that the Precision Machine Company and the "Simplex" is here to stay. Friend Cannock took me through the factory, and I was much interested in the number and variety of the machines installed for the making of the "Simplex". He has some new, late-type machines the like of which I have never before seen, and although the factory is well laid out and is as well and completely equipped as any I have ever seen of its size. The assembling room on the 12th floor is what I would call an ideal factory room. It is right under the roof, and to all intents and purposes the whole thing is skylight; the lighting is almost perfect: the most remote corner is as bright as though it lay right beside a window. Mr. Cannock is entitled to a great deal of credit for what he has done. It is only a plain statement of fact to say that he is a mechanical genius. He is now working on, and has almost completed an amateur moving picture camera. It is his last "child" and he is as proud of it as a kid is of a new tin horn. He has invented, and will presently have ready for the market, a new lamp, lamp house and condenser mount. The lamp and the condenser mount are remarkable pieces of work, particularly the latter. I believe it will go far towards stopping condenser breakage and solving the problem of the proper condensing of the light. Mr. Cannock also has invented a camera speed regulator. This regulator was built especially for the "Simplex" camera, but can be adapted to any camera, and I am insisting that he make this device available to film producers at once. By its use the camera action would always be exactly, or practically 60 per minute, and this would solve one of the most strenuous difficulties confronting the operator. General Manager Coles has accomplished wonders since he took the helm. Coles is not only a "rattling good feller" but he is also a splendid salesman and has also proven himself to be *some* manager.

Simplex Improvement.

H. B. Coles, general manager of the Precision Machine Company, informs this department that that company is now able to furnish Simplex machine pedestals made in aluminum castings, instead of iron castings. These are intended for road shows. The weight of the aluminum pedestals is 48 pounds as against 134 in cast iron. Their price is $25.00.

This is a decided improvement. The old cast iron pedestals made the Simplex machine practically unavailable for road use, since a chunk of cast iron weighing 134 pounds is an unwieldy thing to handle. The aluminum pedestals will place the Simplex in line for road show work.

From Detroit.

A member of Local 199, Detroit, Michigan, writes:

> Not seeing any news from Little Old Detroit I take the liberty of saying Hello! Conditions are very good here, everything considered; though they could, of course, and I am sure will, in time, be better. In the houses consenting to the use of a 199 slide, projection is excellent, but in some of the non-union houses the work is what I would call artistically rotten, using that term for the lack of more appropriate phrase. If square dealing on the part of L. U. 199 will do any good, I confidently expect to see all the better houses displaying the slide before the end of the year. We have an excellent local and are trying to improve all the time. Our president, Mr. Ray Branch, is a 1914 model, built more for speed than comfort. So far as troubles are concerned I have none just now, but—you never can tell. Where in the name of the New Jerusalem do they unearth some of these so called "inspectors" of moving picture theaters? Our state inspector is a prince, but, oh you subordinates!

I am glad to listen to a talk like this. Square dealing, brother, is the only thing, and will win out in the long run. It may take a little more time than the strong-arm method, but the progress made will be more substantial and its results will last longer. Of course, there are times when force must be used, but force is the weapon of savagery. I trust 199 will continue to prosper. More power to you, and may your shadow never grow less. As to where the examples of ivory dome, misnamed "inspectors," come from—you can search me.

Reducing Negative.

Charles D. Smith, Canton, Illinois, says:

> With regard to Mr. Stern's article in February 7th issue, I disagree with him that the best slides are made by contact printing. When a slide is projected to the screen it is hugely magnified, and will lose considerable of its detail. Now when a slide is made from a large negative, by the reduction process, it is reduced and becomes much sharper, and, as you will agree, will be sharper when it is projected to the screen. As to developing, you are wrong in saying that any developer will do, since slides must have a special formula.

I agree with neighbor Smith's remarks regarding reduction. I think myself that is the best plan. I stand corrected on the developer. I had already found out I was wrong in that respect.

From Canton, Ohio.

Fred R. Klink, Canton, Ohio, has the following to say:

> Not having seen any letters from this neck of the woods recently I thought it well to let you know we are still alive. Are any Power's Six operators having trouble with their oil casings? We have two machines and the covers of both cases have sprung. I could not make shellac hold, so I cut a washer from a piece of rubber packing and put it in. I also drilled and tapped a hole in another part of the casing and thus stopped the trouble. I have been operating for ten years, and am just beginning to discover the fact that I still have plenty to learn. With regard to the questions: I cannot answer them on paper, but in the majority of cases I could locate the trouble and fix it. I was two years on the road with the Edison Motion Picture Company, of Washington, D. C., in 1905-06, and have handled almost all currents from 50 a. c. to 550 d. c. I have made application for a patent on a little apparatus, and as soon as the device is ready for the market I will send one for your approval. Some time ago an operator spoke of the bearings of the crankshaft on his Six A wearing on one side. Our machines have been running since June, 1913, and both show excessive wear on the sides of the crankshaft bearings. We have a 3 h.p. 220 volt d. c. motor on our vent fan; it has about 1½ inches end play. Don't you think this excessive?

It certainly is. It is something more than excessive. As to the Power's oil casing, there has been little or no trouble of the kind you mention reported, although there are more than 12,000 of those machines out. Yes, brother Klink, we all have lots to learn. I am learning every day, and I expect to go right on doing it for years to come. If you can locate the troubles and fix them there is no reason why you could not answer the questions, and perhaps practice in putting them on paper would be beneficial to you. I will be glad to look over your invention when it is ready, and sincerely trust you may make at least a couple of millions out of it.

Intermittent Movement.

Joseph H. M. Smith, Fort Worth, Texas, writes:

> Attached hereto find answer to question 20. Regarding recent article on intermittent speed, I want to say that any movement that pulls the film across the aperture in 1-96 of a second when running at the rate of 16 pictures per second is a six to one movement, and gives the complete shift of the film in 1-6 of a picture interval. The geneva is probabiy the best movement made, for the reason that it starts the film slowly, increasing the speed to a maximum then decreasing until the film comes slowly to rest. It is very gentle on weak films. It is capable of construction in such proportion than any desired ratio of time of movement, as compared with time of rest, may be attained. A 4 to 1 is a movement that pulls the film across the aperture in 1-64 of a second, thus consuming 1-4 of a picture interval in a movement when running 16 pictures per second.

I do not remember the article referred to, but brother Smith's comments are worth the space I think. I agree with him that the geneva type of movement is the best yet evolved, assuming, however, that he includes in the term "geneva" the Power's Six movment, it being a type of geneva movement. Of course when he says it starts the film slowly, brings its speed up to maximum and then brings it gently to rest, he means slowly by comparison, and viewed that way he is entirely correct. It sounds queer however, to speak of "slow" and "gentle" in connection with sixteen movements per second.

Information Wanted.

George J. Rapp, manager Cozy Theater, Shelbyville, Indiana, writes:

> Am using two Power's Six A projectors and 30 ampers of d.c. from a G. E. generator set. Am using two-way switches, as we cannot pull two arcs at once. Result is very poor. Have been figuring on installing 50 ampere generator set, but the Indianapolis branch of the General Film Company argues that two arcs cannot be pulled from a 50 ampere generator at one and the same time.

The General Film Company is in error. If you are using only 30 amperes you can or should be able to pull two 30 ampere arcs from a 50 ampere generator, provided, of course, it be compound-wound, as are the generators of all motor-generator sets. This would overload the generator by less than 25%, and any well constructed generator ought to stand that, though it would not be good practice to keep it thus continuously overloaded. However, you could so arrange your resistance that toward the end of the film when you want to strike both arcs you could introduce a little extra resistance and temporarily cut down the amperage of each one to 25, thus keeping within the capacity of your generator. You would get better results from your present equipment, I think, by connecting your lamps in multiple with each other.

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MOVING PICTURE WORLD.

Among the Picture Theaters.

News and Views of Houses Here and There.

THEATER PRINCESS, SUPERIOR, WISCONSIN.

ONE of the newest motion picture theaters to be opened recently in Superior, Wis., is the Theater Princess at 1310 Tower Avenue. The house is owned and managed by the Northland Theater Company, consisting of Frank C. Buckley and John Erbellding. The structure is built entirely of fireproof material, and its appointments are such as could be compared with any leading theaters of a big metropolis. The cement floors, aisles, passageways and stairs are nicely carpeted. The ceilings average about twenty-five feet in height. Although the Princess is operated as a high-class picture house, a large stage with scenery and a fly loft nearly fifty feet high was provided. The dressing-rooms are underneath the stage. On the mezzanine floor is the operating room with two boxes on each side. Also situated on this floor is the business office.

Theater Princess, Superior, Wis.

The indirect lighting system is used, and also large art glass chandeliers. The facade is outlined in hundreds of electric lights. The flag-pole is also illuminated. The ventilation system consists of a large intake pipe running from the roof. This pipe connects with hot steam coils which warms the air. The air is then sent into the auditorium through many openings in the ceilings, walls and floors. The foul air is drawn out by big exhaust fans and a blower. All the fittings and furnishings installed in the Princess were bought of advertisers in THE MOVING PICTURE WORLD, and the managers say they are giving entire satisfaction.

Mr. Buckley has had a number of years' experience in the amusement line, having managed the Grand Opera House at Superior for ten years. Just before opening the Princess Theater, he traveled throughout Europe, Japan, China, India and other parts of the world. What he learned in those parts were of material benefit to him in building the Princess.

THE PEKING PAVILION, TIENTSIN, CHINA.

The accompanying illustration shows the Peking Pavilion, a moving picture theater in Tientsin, China, in course of construction. It is owned by the Arcade Amusement Company, of Tientsin. The theater is situated on the Austrian Glacis, just in the center of the Legation Quarters, and adjoins the Mexican Legation. In a letter to THE MOVING PICTURE WORLD, the Arcade Company says that it expects to do a big business with the house.

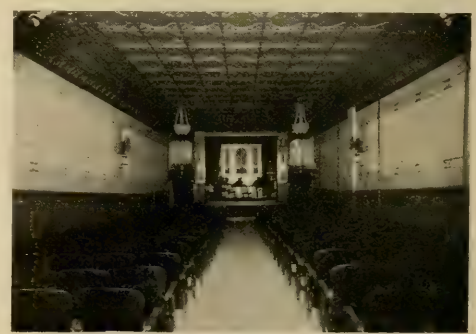
"In order to make the pictures intelligible to the Chinese, we had all the titles and sub-titles of several features such as 'Father,' 'On the Steps of the Throne,' 'Fantomas,' etc., translated into Chinese by Henri Adolph Muller, of Hamburg. You know what amount of work and expense this means," says the Arcade Company, in its letter.

The Peking Pavilion, Tientsin, China.

Continuing, the company says, "When are the producers going to make any improvement in their style of producing films? The abrupt changes of scenes from one to another is, as it seems to us, a very crude way of doing it. The strain on the spectator's eyes is too much. Do you not think it would be much better if they were to dissolve one scene into the other? Features of three and four reels are being released by the score weekly and not a few of them are padded to make up the length. Perhaps the idea of dissolving the scenes will give the producers a chance of lengthening the films without allowing the plot and action to drag."

REX THEATER, VALLEY CITY, N. D.

A nice small theater in a small town is the Rex Theater at Valley City, N. D. It has a seating capacity of 276. The fire marshal announced that its booth is one of the best in the state. Two machines are used. The orchestra of five pieces is situated behind the screen while the pictures are being shown. A pipe organ is also used.



Interior of Rex Theater, Valley City, N. D.

STARLAND THEATER, ST. CLOUD, MINN.

The Starland Theater, St. Cloud, Minn., is one of the best picture houses in the Northwest, architecturally speaking. The outside measurements of this fireproof structure are 44 by 132 feet. The front of the house is faced with "tapestry" pressed brick, and the trimmings are of granite, with terra cotta standards. Upon these standards are electric globes with each one containing a number of small electric lights with the middle standard supporting the flag pole.

The design in the brick in the lobby conforms with that outside, it being arranged in panel fashion, and is of tapestry manufacture. Beautiful oil paintings brighten the lobby which is 14 by 20 feet in size. The ticket office is done in art-glass grill work. The lobby floor is of red tile, and the doors leading into the main auditorium are leather covered.

Lobby of the Starland Theater, St. Cloud, Minn.

The floor of the auditorium is of cement with green wainscotting up to the chair rail. On each side of the auditorium there are three painted pictures, which are bordered with plaster-paris gilt edge mouldings. These paintings are set between pilasters and give a very pleasing effect to the auditorium. In the ceiling are grill ventilators. The seating capacity is 900, and there are no poles or other obstructions to impair the view of anybody in the house.

The proscenium arch is of plaster-paris composition with gold trimmings and rosettes, eighteen inches apart. In the center of each rosette is a frosted electric globe. The size of the stage is 26 feet deep by 42 feet wide. There are six dressing rooms with

Interior of Starland Theater, St. Cloud, Minn.

running water in each. In the operating room, which is 9 by 16 feet, there are two machines, a Power's 6A and a 1914 Simplex, and two spot lights. The lighting of the entire house is controlled from the booth, and the indirect system is employed.

The house is owned and managed by F. E. Nemec, who is also the owner of the Princess Theater, St. Cloud; the Milo Theater, Little Falls, Minn., and the Scenic Theater, Detroit, Mich. A brief sketch of the career of Mr. Nemec will not be out of place. When he came to St. Cloud he observed that the people were in want of high-class amusement, and although the outlook was rather opaque, he opened the Princess on May 5, 1910. He stayed at the original quarters of the Princess until December 6, the same year, when the Adams Building, which had been remodeled and renovated, was ready for occupancy. He moved the Princess into this new building with the result that he opened a finer theater with larger seating capacity. The second opening of the Princess was auspicious, and continues to do a big business. Being a man of keen insight into the profits to be made from a well conducted picture house, he opened on August 1, 1911, the Milo Theater, in Little Falls, Minn. Then on October 21st of the same year, he bought the Grand Theater, in Brainerd, Minn., which he conducted for a year and then sold. On January 8, 1912, he opened the Scenic Theater, in Detroit, Mich., which he still operates. February 21, 1912, saw the opening of the Princess Theater, Valley City, N. D., by Mr. Nemec. After conducting this house for a year he sold it only to open the Crystal Theater, in Alexandria, Minn., which he disposed of after operating it for about a year and a half. He also ran opera houses in Melrose and Sauk Centre, Minn., which played to road attractions and moving pictures. Mr. Nemec has also started theaters in Albany, Royalton and Monticello, Minn. He then built the Grand Theater, at Botenaux, N. D., and later disposed of it. At Staples, Minn., he conducted the Grand Theater for about eight months, when he subrented it, but still controls the lease.

PALACE THEATER, WASECA, MINN.

B. E. Dawson has dispelled the apprehension that a moving picture theater in a small town is not a paying proposition. Even though the house is a well-conducted and enticing amusement resort, some people contend that it would die for lack of patronage. Mr. Dawson opened, sometime ago, a moving picture theater in a town with 3,000 inhabitants; the house has a seating capacity of 500. There is also a stage, 25 by 44 feet in size to

Palace Theater, Waseca, Minn.

accommodate traveling shows. As the accompanying illustration shows, the structure is built of brick, and is two stories in height. The dimensions of the building are 125 by 46 feet. It cost Mr. Dawson $22,000 to erect the Palace, which is the name of his picture theater. It is modern in every way; is electrically lighted, and has plenty of dressing-rooms. A Radium Gold Fibre screen is used. A Simplex machine projects the pictures of the General Film Company's program.

PEOPLE'S THEATER OPENED.

The moving picture theater located in Tower Avenue, between Broadway and Eleventh Street, Superior, Wis., opened on St. Patrick's Day. N. LaPage, who is the manager of the house, opened it with "The Lion and the Mouse," a General Film Company release. The theater has been built along lines of safety, and every convenience for its patrons has been provided for. It is known as the "People's," and has a very pretty front.

THE EMPIRE THEATER, MOBILE, ALA.

Beautifully constructed and handsomely furnished moving picture theaters are springing up all over the United States. Mostly every big city in the various States can boast of a picture theater beautiful, and now comes the news that the Bijou Amusement Company, Inc., 220 Dauphin Street, Mobile, Ala., has added another first-class picture house to the

Empire Theater, Mobile, Ala.

category of the picture theater beautiful. This new company is composed of J. B. Webster, president; Joseph Bianchi, vice-president and general manager and inventor of the Bianchi camera, and M. Luckel, secretary. The house cost in the neighborhood of $54,000 to construct, and judging from the illustrations accompanying this article every penny seems to have been well spent. Before the house was opened the

Interior of Empire Theater, Mobile, Ala.

company offered $25 in gold for a suitable name for the place, and Mrs. J. H. Smith, of Mobile, won the prize for suggesting the name "Empire."

The massive masonry of the exterior, the herald and heraldess with raised trumpets, and the artistic arrangement of lights give the front a very impressive appearance. The lobby is done in genuine Italian marble and the entrance and exit contain cut glass with art glass above. According to report the Empire is the largest picture house in Mobile. The auditorium is 108 feet long by 30 feet wide, and it has a seating capacity of 600.

The subject of sanitation had been given a great deal of attention in the planning of the building, with the result that it is "the most sanitary building in the city or vicinity," as stated in a little booklet issued by the company. There is no drapery of any kind in the theater. The seats are of mahoganized birch upholstered in Spanish Moroccoline. The ventilation system consists of three powerful exhausts with a drawing capacity of thirty-three thousand cubic feet of air per minute.

Especially large exits which are marked with red lights open out from the theater in front and in the rear. These are four in number, and the whole auditorium may be emptied of all people through these exits in a very few minutes. The operating room is lined entirely with sheet iron and asbestos which makes it positively fireproof, and it has a brick wall thirteen inches thick separating it from the auditorium. The dimensions of the room are 10 by 12 feet, with a ceiling height of twelve feet including a large skylight for air, giving health and comfort to the operators. The Simplex and the Kinemacolor Simplex machine are used, and the pictures are projected upon a $1,000 mirror screen, the dimensions of which are 13 by 17 feet. The lighting arrangements comply with State laws and city ordinances, and every inch of electrical wiring has been done in conduits.

The Empire opens at 10 o'clock in the forenoon and runs until 11 at night. General Film Company service is used and an orchestra of seven high class musicians dispenses the music. Special musical selections are given daily from 2:30 p.m. to 6:00 p.m., and from 7:00 to 10:00 p.m. As far as we know a unique and distinctively novel innovation has been inaugurated in the management of the Empire, which is that the house is open one day each week to its patrons when they will be shown by courteous attendants the operating room, the working of the machines—in fact, anything that they may wish to know regarding projection, the film, etc.

EMPRESS THEATER, CHEWELAH, WASH.

In the little town of Chewelah, Wash., which has a population of only 1,000 inhabitants, T. Y. Brownlow has been successfully conducting for the past two years the Empress Theater. Mr. Brownlow says in a letter to the Moving Picture World that his attempt to maintain a picture house in the town is the fourth one, his predecessors having been unsuccessful. Ever since opening the attendance has been good.

The house is equipped with its own electric light plant, which consists of a gasoline engine and a 3 k. w. generator; a very good clear picture is the result. The seating capacity

Empress Theater, Chewelah, Wis.

of the Empress Theater is three hundred. The chairs were bought of the A. H. Andrews Company, of Chicago, Ill.

The admission prices are ten cents for children and fifteen cents for adults. Mr. Brownlow at the request of a number of persons who thought that the prices were too high lowered them; but the change did not result in larger crowds. Then he put on a special entertainment at twenty-five cents and jammed the house to capacity at every show. Which only goes to show, Mr. Brownlow says, that it is not the admission price the people are interested in, but the kind of entertainment you give them.

Mr. Brownlow is running Selig's "Adventures of Kathlyn" and he says that he has broke all his week-night records. The series is in great demand.

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Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, MARCH 29th, 1914.

CRYSTAL—Auntie's Romantic Adventures (Comedy).
ECLAIR—A Slippery Spy (Comedy).....
REX—In the Days of His Youth (Drama).....

MONDAY, MARCH 30th, 1914.

VICTOR—Sealed Orders (2 parts—Drama).....
IMP—Forgetting (Drama) .....
POWERS—A Bad Egg (Comedy).....

TUESDAY, MARCH 31st, 1914.

GOLD SEAL—The Embezzler (2 parts—Drama).....
CRYSTAL—Going Some (Comedy).....
CRYSTAL—One Happy Tramp (Comedy).....
UNIVERSAL IKE—Why Universal Ike Left Home (Comedy) .....

WEDNESDAY, APRIL 1st, 1914.

NESTOR—Cupid Incognito (Drama).....
JOKER—The Luck of Hog Wallon Gulch (Comedy)...
ECLAIR—The Caballero's Way (3 parts—Drama).....
UNIVERSAL—Animated Weekly, No. 108 (News)....

THURSDAY, APRIL 2nd, 1914.

IMP—The Blood Test (2 parts—Drama).....
REX—In the Eye of the Law (Drama).....
FRONTIER—Why Kentucky Went Dry (Comedy)...

FRIDAY, APRIL 3rd, 1914.

NESTOR—Such a Villain (Comedy).....
POWERS—The Romance of an Actor (2 parts—Dr.)..
VICTOR—Granddaddy's Granddaughter (Com.-Dr.)...

SATURDAY, APRIL 4th, 1914.

FRONTIER—Strange Evidence (Drama).....
101 BISON—The Lamb, the Woman, the Wolf (3 parts —Drama) .....
JOKER—No release this day.

SUNDAY, APRIL 5th, 1914.

CRYSTAL—The Lady Doctor (Comedy).....
ECLAIR—In an Old Trunk (Juvenile—Drama).....
REX—The Baby's Doll (Drama).....

MONDAY, APRIL 6th, 1914.

IMP—Out of the Far East (2 parts—Drama).....2000
POWERS—The Seat of Trouble (Comedy).....
POWERS—A Glimpse of the Oil Regions of Texas (Scenic) .....
VICTOR—Scooped by Cupid (Comedy-Drama).....

TUESDAY, APRIL 7th, 1914.

CRYSTAL—Get Out and Get Under (Comedy).....
CRYSTAL—An Undesirable Suitor (Comedy).....
GOLD SEAL—The Mystery of the White Car (2 parts Drama) 2000
UNIVERSAL IKE—Universal Ike Has His Ups and Downs (Comedy) .....

WEDNESDAY, APRIL 8th, 1914.

ECLAIR—The Drug Traffic (2 parts—Drama).....2000
JOKER—The Star Boarder (Comedy).....
NESTOR—A Gypsy Romance (Drama).....
UNIVERSAL—Animated Weekly, No. 109 (News)....

THURSDAY, APRIL 9th, 1914.

IMP—Where There's a Will There's a Way (Comedy).
FRONTIER—Pretzel's Baby (Comedy) .....
REX—The Ruby Circle (2 parts—Drama).....2000

FRIDAY, APRIL 10th, 1914.

NESTOR—Her Moonshine Lover (Comedy).....
POWERS—The Baseball Fan (Comedy).....
POWERS—Protecting New York's Millions From Fire (Edu.) .....
VICTOR—The Little Mail Carrier (2 parts—Drama)..2000

SATURDAY, APRIL 11th, 1914.

JOKER—Schultz, the Paper Hanger (Comedy).....
FRONTIER—Poison (Drama) .....
101 BISON—Dangers of the Veldt (3 parts).....

Mutual Film Corporation

SUNDAY, MARCH 29th, 1914.

APOLLO—The Battle of Chili and Bean (Comedy)...
MAJESTIC—The Surgeon's Experiment (Drama)....
THANHOUSER—Sorrow Fades (Drama) .....

MONDAY, MARCH 30th, 1914.

AMERICAN—The Town of Nazareth (2 parts—Dr.)..2000
KEYSTONE—A Back Yard Theater (Comedy).....
RELIANCE—Our Mutual Girl, No. 11 (Drama).....1000

TUESDAY, MARCH 31st, 1914.

BEAUTY—Sweet Land of Liberty (Drama).....
MAJESTIC—In the Spider's Web (Drama).....
THANHOUSER—Repentance (2 parts—Drama).....2000

WEDNESDAY, APRIL 1st, 1914.

AMERICAN—The Certainty of Man (Drama).....
BRONCHO—Wolves of the Underworld (2 parts—Dr.).2000
KOMIC—Victims of Speed (Comedy) .....
KOMIC—Vanderbilt Cup Race (Sports).....

THURSDAY, APRIL 2d, 1914.

DOMINO—Freckles (2 parts—Drama).....2000
KEYSTONE—Title not announced.
MUTUAL—Mutual Weekly, No. 66 (News).....

FRIDAY, APRIL 3d, 1914.

KAY-BEE—The Squire's Son (2 parts—Drama).....2000
MAJESTIC—The Warning Cry (Drama).....
PRINCESS—Her First Lesson (Dancing).....

SATURDAY, APRIL 4th, 1914.

KEYSTONE—Title not announced.
RELIANCE—The Mysterious Shot (2 parts—Drama).2000
ROYAL—Sadder, But Wiser (Comedy).....

SUNDAY, APRIL 5th, 1914.

APOLLO—Apollo Fred Sees the Point (Comedy)....
MAJESTIC—Texas Bill's Last Ride (2 parts—Drama).2000
THANHOUSER—The Tin Soldier and the Doll (Com.).

MONDAY, APRIL 6th, 1914.

AMERICAN—Like Father, Like Son (2 parts—Drama).2000
KEYSTONE—Title not yet announced.
RELIANCE—Our Mutual Girl, No. 12 (Drama).....

TUESDAY, APRIL 7th, 1914.

BEAUTY—Retribution (Drama) 1000
MAJESTIC—Title not yet announced.
THANHOUSER—A Debut In the Secret Service (Dr.).

WEDNESDAY, APRIL 8th, 1914.

AMERICAN—A Happy Coercion (Comedy).....1000
BRONCHO—Shorty's Sacrifice (2 parts—Drama).....2000
KOMIC—Title not yet announced.

THURSDAY, APRIL 9th, 1914.

DOMINO—Title not yet announced.
KEYSTONE—Title not yet announced.
MUTUAL—Mutual Weekly, No. 67 (News).....1000

FRIDAY, APRIL 10th, 1914.

KAY-BEE—Title not yet announced.
MAJESTIC—Title not yet announced.
PRINCESS—Title not yet announced.

SATURDAY, APRIL 11th, 1914.

KEYSTONE—Title not yet announced.
RELIANCE—Title not yet announced.
ROYAL—Title not yet announced.

Exclusive Supply Corporation

FRIDAY, APRIL 3d, 1914.

F. R. A.—The Mystery of the Castle (3 parts—Dr.)..

MONDAY, APRIL 6th, 1914.

GT. NO. SPEC.—Darkness and Dawn (3 parts—Dr.)..

WEDNESDAY, APRIL 8th, 1914.

ITALA—Tracked Across the Desert (3 parts—Drama).

FRIDAY, APRIL 10th, 1914.

BLACHÉ—Rodman Law in Fighting Death (4 parts —Drama) .....

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MORNING TELEGRAPH:

"Daniel V. Arthur has engaged a company, composed almost entirely of Broadway favorites, for whom this is the first venture into the motion picture field. In picking Miss Gail Kane for the adventuress, Mr. Arthur has shown that his long experience in the 'legitimate' has given him a wizardly intuition as to the casting of a play. Wallace Eddinger as the detective-hero has a role very similar

THE NEW YORK HERALD:

"'The Great Diamond Robbery' has a love story that reaches out for the heart-strings of even the man who has been out of the love business for a score of years. There is beauty of women and constant change of scenery. Every member of the cast, if called upon, could play his or her part in Broadway."

tentious production. It is the natural thing they should be, considering they were under the direction of Edward A. Morange. Wallace Eddinger as Dick Brummage, the detective, has adventures a-plenty—he is virile, enthusiastic, and he has magnetism. He has much to do, and does it well. Gail Kane has the part of a Brazillian adventuress. It is a remarkably fine portrayal she gives us—is fully entitled to rank as a photo-play star. Chas. J. Ross as Mr. Bulford gives a finished performance. Elita Proctor Otis as Mother Rosenbaum, a 'fence,' plays the part finely. Others in the large cast who had much to do were Martin J. Alsop, Stapleton Kent, Herbert Barrington, Edward Gillespie, Dorothy Arthur and Percy Standing. The situations in the play rouse the blood. It is melodrama triumphant."

to that in 'Officer 666,' in which he made such a hit last year, and he plays it as well as anything he has ever done on the boards. The settings are deep, solidly built and beautifully tinted; in other words, they look like what they are meant to be, and not merely pieces of stage scenery. When we see that the production was made under the art direction of Edward A. Morange, of 'Kismet' fame, we do not wonder at this, however. Considered from every angle, 'The Great Diamond Robbery' proves to be an unqualified photo-play triumph."

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A SON OF THE PEOPLE
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A DAUGHTER OF THE TENEMENTS
THE MANICURE GIRL
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Read the review by W. Stephen Bush in the Moving Picture World, issue of March 28, 1914.

The following territory sold on sight for "SEALED ORDERS" for the highest price ever paid for a film attraction

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Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

WASHINGTON, D. C.

THE annual meeting of the stockholders of the Interstate Amusement Company will be held in the office of the company, at 307 Ninth street, Northwest, on Saturday, April 4, at 4 o'clock.

A movement is on foot to erect an amusement palace in this city at a cost of $500,000. The first floor of the building is to be devoted to stores while the other floors will house a moving picture theater with a seating capacity of 500, bowling alleys, pool and billiard rooms and a large convention hall.

Motion pictures showing the Persian minister at the dedicatory ceremonies of the Panama-Pacific exposition, views of portions of the exposition grounds, and a full sized view of the Persian flag were part of the special entertainment provided on the occasion of a visit of Mme. Ali Kuli Khad, wife of the Persian minister, as hostess, and a party of friends at the Cosmos Theater recently. Another feature of the entertainment was the exhibition of a number of marvelous tricks by Mirza Khan bin Abdallah, a Persian magician.

The Virginia Theater on Ninth street, Northwest, has been remodeled, the interior improvement consisting of new decorations, electric lights, tiling, etc. An ice plant and a new ventilation system has been ordered for later installation for the comfort of the patrons during the summer months.

Simon Wolf, president of the Washington branch of the Anti-Defamation League, is drafting a bill to establish a board of censors to pass upon moving pictures and theatrical productions shown within the District of Columbia. The measure, it is stated, is in line with the effort to elevate the moral tone of the stage and to insure to Washington theatergoers and patrons of the moving picture house the presentation of only such plays and films as are calculated to work no injury to morals and manners. According to Mr. Wolf, the commissioners of the District of Columbia have given assurances that they will promptly forward the bill to Congress and recommend its enactment into law. The measure would vest in the board of censors and the police department powers similar to those granted the same authorities in Chicago.

When interviewed on the subject of censorship, Commissioner Siddons stated he did not know whether the Board of District Commissioners had the authority to appoint a board of censorship as proposed, but if the authority exists, that it would be premature to discuss to what extent it should be exercised, if at all, because so far the matter has not been considered by the commissioners. "Speaking for myself," he said, "there are some general considerations which should not be lost sight of in a discussion of the subject. The idea of censorship has never been popular in America and with good reason, for it partakes too much of certain old theories of government control over the free expression of ideas and opinions, not at all in harmony with our governmental policy, and the exercise of the power of censorship is apt to awaken a fear of interference with that freedom of speech and of the press that should always be jealously guarded in a nation maintaining free political institutions. Within proper limitations, however, suggested by the foregoing, it ought to be possible for the public authorities to check the production or exhibition of forms of entertainment that are scurrilous and tend to subject to public ridicule classes of citizens or cherished ideals that may be advocated by groups of them."

The District Commissioners have promised officials of the local Exhibitors' League that public hearings shall be given to the exhibitors should the matter demand further consideration. When interviewed by a Moving Picture World correspondent President Herbst, of the League, stated that he did not think that in this city a board of censorship was at all needed. "Due to the efficiency of the National Board of Censorship," he said, "Very few commercial films are released to which any one could take offense. However, we have been assured of a hearing should the agitation become such as to make an investigation by the commissioners necessary."

The exhibitors seem to be having more trouble at the present time than they have had for many months, for in addition to the possibility of the inauguration of a censorship board, they are facing agitation on the part of a number of cranks to secure the closing of all places of amusements on Sunday. At the present time Washington is a sort of churchyard on every day and to close the picture houses on Sunday would more strongly emphasize the fact. However, according to one well known exhibitor, "'It is up to the individual exhibitor to keep his theater going in as quiet a way as possible on the Sabbath and to show only films that are above reproach." The enactment of such blue-law legislation would work havoc with the moving picture business here.

The Orpheum Amusement Company, of Alexandria, Va., which will operate a theater and moving picture business, has been granted a charter by the State Corporation Commission. The capital stock of the corporation is from $500 to $5,000 and its officers are: H. S. Elkins, president; Cecil K. Sherman, treasurer, Alexandria, Va., and C. G. Grossman, secretary and manager, of Washington, D. C.

Minnie Burke, a burlesque actress, gave an exhibition of toe dancing down the steps of the Capitol for the benefit of an enterprising camera man, but was haled into court and forced to lose $25 which she had deposited for her appearance to answer to a charge of disorderly conduct. Her diaphanous costume was the subject of some comment.

Moving picture producers are doing much to create enthusiasm, or rather to increase the "movie craze," by having printed in both the "Herald" and "Times," local daily papers, stories of the films in advance of their being shown at local theaters. These stories are illustrated with pictures of various scenes and with portraits of the leading characters. One of the papers goes still further by giving the story the same day the film is released here.

C. L. LINZ.

KENTUCKY.

TWENTY-FIVE cent moving pictures were inaugurated in Louisville on March 22 by the Broadway Amusement Company, operating in the Walnut Theater, a converted "legitimate" house. The opening attraction was the four-part Biograph feature film "Judith of Bethulia." Crowded houses testified to the popularity of a film of this kind. It is hard to conjecture at this time whether the project will be successful and local moving-picture owners are watching the innovation with considerable interest. The Broadway Company is going into it with sufficient experience, being the owner of a number of local houses which have proven highly profitable. One of the attractions of the house is a $10,000 Wurlitzer unit orchestra. Organ recitals are given at 2:15 and 2:45 o'clock daily, except Sunday. Box seats are being sold at 50 cents, but the rest of the house is twenty-five cents.

Rumors have been current of the establishment of a number of airdomes on the outskirts of Louisville. If all the propositions that have been started "pan out" there will be fifteen or twenty open-air theaters established this summer. It is believed the city is "ripe" for this kind of enterprise. There has been nothing of this sort on any elaborate scale, although a few airdomes have been opened at various times.

Miss B. A. Plessinger, manager of the Independent Motion Picture Service Company, Louisville, is highly pleased with her move to new offices on the sixth floor of the Inter-Southern Building. She does not have as much room as in her old quarters in the Urban building, but she considers the location more advantageous.

M. Switow, president of the Switow Amusement Company, Louisville, has returned to that city from a recent trip to Indianapolis. Nothing more has been heard of his reported intention to open new picture houses in the Hoosier City. He states that business at the present time is slow in the country houses. There are two reasons for this, one being Lent and the other being the bad roads, which recent rains and snows have rendered almost impassable in many sections. As a result the farmers are unable to come to town, and business in all lines suffers.

Patrons of the Novelty Theater, Louisville, pronounced the two-part Nestor comedy feature film, "Only a Working Girl," one of the funniest films that have been produced in some time. It is almost axiomatic that two-part comedies, unlike the long dramas, are often too tedious by reason of their length; but this one was the exception to the rule and made a real hit.

Augustus Carney, in a "Universal Ike" reel, was another success of the week at the Novelty Theater. Moving picture men are hoping the good weather which has struck Kentucky in the last few days may keep up, as it has been stimulating to business.

R. S. Shrader, of the Central Film Service Company, Louisville, says that the reports which have come to him show that business is satisfactory in all the large towns of the state. One slide that has been very much in demand among the country shows of late—evidently a result of late health agitation—says, "Don't spit on the floor." Every house in his service, he says, has placed an order for this slogan.

Moving pictures of an appendicitis operation, which were taken by Carpenter & Johnson, as recently noted, were shown at the Seelbach Hotel on Friday, March 13, at the annual convention of the surgeons of the Illinois Central and Yazoo & Mississippi Valley Railroads. Leading physicians from all points reached by these two roads were in attendance, and they were unanimous in their praise of the reproductions and all of them declared it opened a new method of teaching surgery. So great has been the demand for reproduction of this sort, Carpenter & Johnson now intend to purchase a projecting outfit. Up to the present time they have rented machines whenever necessary, but they consider it would be more profitable to buy one.

The Princess Amusement Company, Louisville, has added a three-piece orchestra to the Columbia Theater. All of the Princess houses, including both the Orpheum and the Casino, now have orchestras, being as well equipped in this line as other theaters in the city.

The Henderson Amusement Company, owner of the Princess at Henderson, is another house which has gone in extensively for features. It now uses three features a week, Sunday, Tuesday and Friday, in addition to the regular program. By securing the best grade of films it has attracted a fine following and is doing unusually well.

A big production in the shape of the film "Hearts Adrift," a four-part feature of the Famous Players, was on the program at the Majestic at Louisville for four days. A heavy run of business was the result, the big house being packed at all times. Both Mary Pickford and Owen Moore are highly popular here.

Slides are being used by the Babies' Milk Fund to show the nature of its work. Louis Dittmar, owner of the Majestic Theater, kindly permitted the pictures to be shown at his theater. Ten pictures in all are to be shown. Some of the subjects are: "Our Future Citizens"—picture of an Italian family typical of those among whom the association works; "Doctors Visit Stations." "Lessons in Bathing," etc.

The Louisville City Salesmen's Club, which is engaged in boosting the "made-in-Louisville" movement, will raise funds by holding benefit performances at the houses operated by the Broadway Amusement Company. In addition to excellent film bills, it is planned to have vaudeville performers.

Danville will have a new motion picture show to be erected by M. G. Weisiger as part of a big four-story hotel building.

Owensboro houses are still having trouble with the advocates of a "blue-law" Sunday. One house recently gave a Sunday performance, at which no admission was charged, and religious subjects were presented. A free-will offering was taken, to which some of the spectators contributed, while others did not. The Owensboro Ministers' Alliance presented a petition to the City Council protesting against this. No action has been taken in the matter yet.

Clint Moore, a leading merchant of Ashland, will open a new picture house in that thriving little city on the Ohio river. He is now erecting a large brick building.

R. E. Gumm, owner of the Grand at Lagrange, was a recent visitor to Louisville. He has pursued the policy of coming to the city nearly every week in order to pick up the best films and new ideas. He states the weather has been a big help to business.

G. D. CRAIN, JR.

IN THE MIDDLE WEST.

THE amusement and education of the country folk is being considered as a vital part of the "Keeping the people on the farm movement" by the North Dakota Agricultural College at Fargo, N. D. At the college a miniature "Little Country Theater" has been designed. It is so constructed that it is adaptable to any sized hall. The stage settings are attractive and may be constructed from plans furnished by the college. The plan is primarily intended to encourage amateur theatricals, for the moving picture cannot overcome the liking of rural folk for giving home talent plays, but the photoplay could easily be fitted into this plan by the educators.

Chief Isermann, of Kenosha, Wis., has asked the co-operation of moving picture theater managers in eliminating all possibility of fire panics. He announced that he would call a conference of the managers to discuss a plan to keep the aisles clear and prevent overcrowding of the theaters.

Fairyland Theater on Main street, in Springfield, Ohio, was closed for two weeks when Manager Ralph Kretzer decided to install new seats, new lobby, new machines and to re-decorate.

Thomas Murray is managing the moving picture theater at Sabina, Ohio, which recently was purchased by James Whelpley.

Moving pictures of "Better Babies" were shown at the convention of the state and local health officers of Nebraska recently held at Lincoln, Neb.

MIDWEST SPECIAL SERVICE.

The Fulfillment
Released Thursday April 2nd
In Three Parts
A Heart Interest Dramatic Attraction That Rends The Very Soul
A Cinema Masterpiece
Book through General Film Co's Feature Department
Special Posters Now Ready
Essanay

PHILADELPHIA.

WHAT was said to be one of the largest orders to have been given to any one moving picture supply house for machines has been awarded to the Calehuff Supply Company, 13th and Race streets. The order calls for twenty-four 6-A Power's machines. Mr. Calehuff reports business as thoroughly satisfactory.

Bids have been taken on the new moving picture theater which will be erected for John J. Conner, at Fifty-second and Greenway avenue, to cost about $15,000. Building, 43 by 110 feet, of Colonial architecture.

Much agitation has been aroused among the members of the local Moving Picture Operators' Union as the result of some of the exhibitors employing moving picture operators under 16 years of age, which is in direct conflict with the rules of the Union. The local Union members have drawn up and endorsed a bill which will be introduced in the Legislature in the near future, whereby it will be necessary for all operators to be licensed, and an age limit of 16 years will be set.

The Jefferson Amusement Company is completing preliminary arrangements and plans for the building of a model moving picture theater at 29th and Dauphin streets. This new enterprise should prove much of a success in this neighborhood, which is one of the liveliest spots in this section of the city.

The Ideal Amusement Company has purchased for a nominal consideration the motion picture theater at 1963-69 Columbia avenue, which was formerly owned by William Cohen. The house is subject to a mortgage of $39,042.56. The property is assessed at $18,000.

The American Cinema Film Company, of Philadelphia, was recently incorporated under the laws of Delaware, with a capital of $50,000. F. R. Hansell being the principal incorporator.

Plans and specifications are being prepared for a one-story moving picture theater to be erected at Kensington and Lehigh avenues for John Knoll. As soon as the plans have been completed bids will be taken and the contract awarded, so as to get the project under way as soon as possible.

On March 24 the Chelsea Moving Picture Theater, 2719 Atlantic avenue, Atlantic City, N. J., will reopen for the coming season. The theater will be under the management of Dumoff Brothers and Rabowitz.

Another popular picture theater of Atlantic City, N. J., which will open in the near future is the Sea Shell. The management is now preparing plans for the coming season and have decided that the opening show will be on Decoration Day. Several special features are being contemplated.

The Felt Amusement Company has awarded the contract and has been granted a permit for the erection of a moving picture theater at the northwest corner of Fifty-second and Locust streets at a cost of $22,000.

Many regrets have been expressed among the local moving picture proprietors over the death of Herman H. Hess, a prominent theatre owner and athlete. Mr. Hess was thirty-four years old, and is survived by a widow and a daughter. He was prominent in Masonic circles, and was a member of the Quaker City Baseball Club, the Stetson Club and the Turgemeinde.

Plans and specifications are now being prepared for a picture theater, to be erected at Sharpnack street and Germantown avenue, for Benjamin Hass. Structure to be of brick and terra cotta, 42 by 100 feet, and one-story high. CONGDON.

PITTSBURGH.

ANOTHER new theater is to be built in the Northside. S. L. Banks, manager of the Park building, is having plans drawn by Thomas H. Scott for a theater to be built in West North avenue, adjoining the Masonic property. The building will be 90 by 150 feet and will cost about $30,000. There will be two store-rooms fronting on North avenue, with an entrance to the theater between them. The auditorium will seat 1,000. Bids are being taken, and it is expected to have the theater ready for occupancy early in the summer. The plans call for fireproof construction, and the North avenue front is to be made artistic by the use of glazed terra cotta.

W. C. Coyle, manager of the C. & J. Film Company, of Pittsburgh, has returned from a trip to Mexico. Mr. Coyle gives a gloomy outlook of the situation down in that belligerent country.

Fresh impetus has been given to the activities of the public safety department against immoral and objectionable moving pictures that the police and reformers evidently think make up the program of the local exhibitors. Civil Aid Archibald Mackrell, local censor of films, has been assured of the hearty co-operation of representatives of all the Protestant churches in the city. Dr. William R. Farmer, professor of the Western Theological Seminary of the Presbyterian church, and the chairman of the committee on amusements of the Christian Social Service Union of Pittsburgh, pledged his assistance to Mr. Mackrell in behalf of himself and the churches. He said the Social Service Union is to make an appeal to councils for the creation of a moving picture censorship committee, but that meanwhile it will co-operate with Mr. Mackrell in the exciting and entertaining amusement known as "Hunting the Immoral Film."

The new theater at Federal and Isabella streets, Northside, is receiving the finishing touches, and the contractors are endeavoring to have it completed within next month. The house, when finished, will be one of the handsomest theaters in Pittsburgh devoted to motion pictures alone. The house will seat 800 and will be equipped with the latest in modern improvements. The exterior is constructed of stone and tile. The house is owned by R. H. Boggs, who has leased it to the Harris Amusement Company. The theater will have cost $60,000 when it has been completed.

Richard A. Rowland and James D. Clark, owners and operators of a string of motion picture houses in Pittsburgh, have rejected the bids made by local contractors for the erection of a theater at Whitfield and Kirkwood streets, Pittsburgh. The architect's designs call for a one-story, brick, granite and terra cotta building, 62 by 109 feet, and to seat about 1,000. The plans will be revised for the purpose of decreasing the cost.

Coulter & Tope, of Center avenue, Burgettstown, Pa., are going to sell the present equipment of their motion picture house, and install new machinery.

W. E. Einstein has leased the new motion picture theater that was erected in Corry, Pa., by Thomas W. Keating. The theater is part of a large office building, the entire structure costing $7,500.

A magnificent theater has been opened in Beaver Falls, Pa., by John L. Paff. The building in which the theater is located is also equipped with space for apartments, stores and offices. The building cost approximately $75,000. The theater is built of brick, stone and ornamental terra cotta. It is 76 by 100 feet and seats 1,500.

In order to lower the cost of the theater L. L. Banks, superintendent and agent of the Park building, Pittsburgh, will have the plans for the proposed motion picture theater on West North avenue, Northside, Pittsburgh, revised and refigured. Mr. Banks is contemplating placing $35,000 in the investment.

The theater erected in Beechview avenue, Pittsburgh, by Elmer H. Johnston, has been leased to Samuel Gensberg, of this city, who will operate it. The theater is of fireproof construction, one story in height, and is 30 by 85 feet. It cost $8,000.

Nicholas Lambros is the owner of the new theater in Leechburg, Pa., which will be completed soon. The theater is part of a building which also contains apartments, and cost $20,000. Mr. Lambros will operate the theater.

The theater at 528 East Ohio street, Pittsburgh, Pa., has had alterations and additions made to the building, thereby increasing the seating capacity and bringing the house up to date. D. L. Clark, the confectionery manufacturer, is the owner and the theater is leased and operated by the McKeesport Amusement Company.

George H. Hobson, owner of the new motion picture theater that is being completed at 1532-34 Beechview avenue, Pittsburgh, will probably operate the theater. The house is 40 by 85 feet, is of brick fireproof construction and is costing about $9,000. MANLEY.

ST. LOUIS, MO.

THE Universal Company has a miniature theater in its new exchange, where exhibitors may view any film before booking it. The demonstration is in charge of H. W. Talbot, assistant manager of the exchange.

The Mutual Corporation has recently put on five new people in the last two months, and even at that they can't keep up with the rush. Mr. Fred A. Keller says the Mutual Girl is winning the hearts of the audiences and dollars for exhibitors.

Manager Schwartz, of the St. Charles and the Broadway Theaters, runs six two-reel specials a week, in addition to the regular program of the two houses, using General Film Service.

Wm. Sievers, of the New Grand Central, who believes in the eternal fitness of things to the extent that he will pore over a dozen musical catalogues till he finds an appropriate song or piece of music to fit a production, made a very happy choice when he selected "Laddie" to be sung immediately after the last reel of "The Good Little Devil," a Famous Players' production. The words and the spirit of the song is all in keeping with the atmosphere of the play that hal gone before.

The Hippodrome ran "The Merchant of Venice," a four-part Universal feature, for three days, and in response to many requests from teachers and others interested in classical subjects it was given a return date on a Saturday, in order to make it possible for school children to attend.

The Gem Theater which was advertised for public sale a few weeks ago, has been bought by Frank Talbot, the original owner and operator. The Gem is where Mr. Talbot began the theatrical activities that has had such a wonderful influence in building up South Sixth street property. The Gem is being refurnished and refinished throughout at a cost of about eight thousand dollars, and when complete will be operated as an exclusive picture house.

J. Noeker has assumed charge of the Warner's Features office in the Benoist building.

Edward Stevison, of the Grand Central on Sixth street, is kept busy answering telephone calls from folks who want to know when and how often they can see Selig's "Adventures of Kathlyn" pictures that his house is running.

The Republic, one of the largest dailies in St. Louis, gave a large amount of space, and a regular dramatic criticism to Mary Pickford in "The Good Little Devil," a Famous Players' production, while the film was being shown at the New Grand Central.

George E. Bailey, manager of the Bijou Dream Theater, 606 Washington avenue, was on the ground at the great Missouri Athletic Club fire with his camera almost as soon as the fire department reached there, and secured the only night pictures of the disaster. Mr. Bailey stationed himself just across the street from the burning building on the Fourth street side, and although the heat was terrific, and the position one of great danger, he stuck to his guns and succeeded in getting 175 feet of realistic pictures showing the fire in all its horror, and the falling walls and floors that carried thirty persons to their death, and injured fifteen or twenty more.

The Citizens' Committee of the Business Men's League is making use of moving pictures in its campaign to secure signers to its initiative petition for the completion of the Free Bridge. It is showing pictures of that long delayed, half-finished structure on the screens of St. Louis theaters.

Manager J. G. Conner, of the World Feature Corporation, reports that he will soon close a contract that will put moving pictures in one of the large downtown theaters, an old line house that has heretofore never even considered a picture program. The plan is for the booking of "The Triumph of an Emperor" for an indefinite run, at which prices ranging from twenty-five to fifty cents will be charged.

The Shenandoah Theater, devoted to moving pictures and vaudeville, announces a reduction in prices as follows: balcony, ten cents; first floor, twenty cents; and all boxes, thirty-five. Nothing reserved except boxes.

The American Theater Curtain and Supply Company is now completely installed in its new quarters in the Nolsen building.

The St. Louis Times is conducting a Favorite Player contest. A coupon is printed in each issue of the paper and it can be used as a vote by those who want to see the portrait of their favorite actor in the paper. The picture of the player receiving the largest number of votes appears in the Times every Tuesday. Alice Joyce, King Baggot, Kathlyn Williams, Maurice Costello, Mary Fuller, John Bunny and Broncho Billy are crowded up near the top of the lists of ballots.

W. J. Flynn has been in Chicago on business for the Grand Avenue Amusement Company, of which he is the general manager. With the addition of the Park Theater, on Delmar Boulevard and Hamilton avenue, which was opened in the middle of January, Mr. Flynn is the active head of one of the largest strings of moving picture and vaudeville houses in the city. In addition to the Park, the company controls the Princess, the Shenandoah, and the Juniata, on Grand avenue; the Arco, at 4207 Manchester avenue, the Union Theater and Airdome, on Union and Easton avenues, the St. Charles and the Broadway, which are both situated in the heart of the downtown shopping district, on St. Charles street. Three of the theaters, the Juniata and two St. Charles street houses, use an exclusive picture program, the others intersperse vaudeville with the films. All of the theaters of this circuit are high class in every respect; the buildings are all new and of the latest design, and a very high standard of individual as well as general management is maintained. In fact the precedent set by these houses plays no small part in the maintenance of the level of artistic excellence that St. Louis occupies in the amusement world. Mr. Flynn, who gives his personal supervision to every house in the circuit, has a general office in the International Life Building, at Eighth and Chestnut streets.

The new Grand Central booked "Joan of Arc," a World Film Corporation picture, for four days, beginning with March 22.

E. W. Dustin, who is establishing the Eclectic Film Company's Exchange, has secured a building at 3210 Locust street, which is admirably suited for his purpose. The location is central, the floor space is generous, and the offices are being furnished in a manner befitting the strength and dignity of the corporation.

The World Film Corporation has moved from the Brown's Business College Building to its new and commodious quarters in the fifth floor of the Navarre building. The company occupies suites 501, 507, and 508.

In the middle of the busiest block in the downtown shopping district the Bijou Dream Theater, 606 Washington avenue, depends on pictures alone for the entertainment of its patrons. The Bijou Dream, operated by the Irving Amusement Company, runs four reels of Universal pictures, and no music. It opens at 9:30 in the morning, and closes at 10 o'clock at night, and is always crowded.

H. H. Young, formerly, with the World Film Corporation, is now with Warner's Features.

When the Old Grand Central at Sixth and Market streets ran Kalem's "Colleen Bawn," a little box of Irish soil furnished by the Kalem people was placed just under the box office window, and while many of the hundreds that trod in the little box did it just for the novelty of the thing, there were many loyal sons of Erin whose steps on the real "Ould Soil" was more of a caress than anything else.

GIEBLER.

Coming Soon

Greatest of ALL-STAR Film Features

Adaptation of the life, works and death of the author of
the song that has reached all hearts

"Home, Sweet Home"

The First D. W. Griffith Release
Under the Banner of the

Mutual Film Corporation

Embracing in its telling the entire acting staff of the
Reliance and ***Majestic*** companies,
including the following

ALL-STAR Cast:

JAMES KIRKWOOD	HENRY WALTHALL	COURTENAY FOOTE
ROBERT HARRON	DONALD CRISP	RALPH LEWIS
OWEN MOORE	EDWARD DILLON	EARL FOXE
BLANCHE SWEET	MAE MARSH	IRENE HUNT
LILLIAN GISH	MIRIAM COOPER	MARY ALDEN
DOROTHY GISH	FAY TINCHER	TEDDY SAMPSON
JOHN DILLON	SPOTTSWOODE AITKEN	GEORGE SEIGMAN
W. H. LONG	F. A. TURNER	W. LAWRENCE

MRS. CROWELL JACK PICKFORD

In 5 Reels

At Prices Within The Reach Of All.

BRANCHES IN 49 CITIES **MUTUAL FILM CORPORATION** NEW YORK

SAN FRANCISCO.

A NEW ticket stand is being constructed in the center of the big lobby of the Tivoli Theater by Turner & Dahnken to take the place of the windows that were installed at the side when the building was erected for an opera house.

The Sunset Motion Picture Company, recently incorporated at San Francisco with a capital stock of $250,000, has opened permanent offices in the Hearst building, at Third and Market streets.

Cory Bros. are considering the proposition of making some extensive improvements in the front of the moving picture theater maintained by them at 445 Devisadero street. Seats will be built in the lobby for those who do not wish to enter the theater while a picture is being run, and room will be made for additional displays.

The California Motion Picture Corporation is now making active preparations to enter the producing field on a large scale and a deal now being concluded for a studio site near San Rafael, where buildings will be erected at once. One of the most interesting pictures taken by this firm recently was that of the production of "Robin Hood" in the Greek Theater at Berkeley, in which Bessie Abbott starred.

At a special meeting of the directors of the Exhibitors' League and the managers of various exchanges held this week, the proposition of limiting 10 cent and 20 cent houses to a program of six reels was again gone into. Practically all of the large houses, with the exception of the Portola, have tentatively agreed to such an arrangement and further meetings will be held to consider the matter in all its phases.

The General Film Company, which has outgrown the present quarters at 138 Eddy street, has taken a lease on an adjoining store and will add this to the space now occupied as soon as it can be made ready. New offices, shipping rooms and storage space will be fitted up and when completed it is expected that the exchange will be one of the finest on the coast. Manager L. Borois recently returned from a business trip to Los Angeles and states that the branch there is also preparing to move into fine new quarters.

Marion H. Kohn, formerly in charge of the San Francisco office of Warner's Features, Inc., has been transferred to the Los Angeles branch and will be assisted there by Max Graf. J. L. Warner, who recently came to the coast from New York, is now acting as manager of the San Francisco office.

E. H. Duffy, special representative of the World Film Corporation, is in San Francisco getting the local branch office started at 104 Golden Gate avenue. Offices have been opened at Denver, Los Angeles and San Francisco and Mr. Duffy will shortly leave for Seattle where a branch will be established at 1214½ Third avenue, under the management of George P. Endert. The Los Angeles office has been opened at 733 South Olive street.

Manager Morris, of the Sequoia Theater, Sacramento, Cal., was in San Francisco recently and brought down with him some very interesting moving pictures of the riot caused by the "unemployed army" in the Capitol City.

Gilbert M. Anderson, "Broncho Billy," of the moving pictures, has transferred his interests in the Gaiety Theater, San Francisco, to the O'Day Investment Company, of which Gilbert M. Anderson, Thomas O'Day, Herbert Choynski and James R. Kelly are the principal stockholders. There are rumors in circulation that the proposition is being considered of turning this theater into a moving picture house, but these are denied.

The Macdonough Theater, Oakland, Cal., which is used part of the time as a moving picture house for the showing of feature films, is to be closed for a thorough renovating. The house will be entirely repainted and redecorated.

The Lorin Photo Play Theater, located at South Berkeley Station, Berkeley, Cal., is to be enlarged at a cost of about $10,000. The work will be virtually the rebuilding of the theater and a start will be made as soon as plans are completed. The building will be of fireproof construction, equipped with a modern heating and ventilating system, and will seat about 1,200 persons. H. L. Beach, one of the owners, is second vice-president of the Motion Picture Exhibitors' League of California. The price of admission to this house will be 10 cents, except when features are shown when 20 cents will be charged. Mr. Beach states that the attendance is heaviest when the higher prices prevail.

The Chamber of Commerce of Alameda, Cal., has had preliminary plans drawn for an elaborate municipal amusement park designed to be erected on the estuary.

Lawrence E. Chenoweth, member of the California State Board of Education from Bakersfield, has submitted plans to the Board for putting moving pictures in every school house of the State. He says: "My plan is to put a motion picture apparatus in every school house, particularly in every country school house in the State, and to supply every district with educational films of all kinds, selected and distributed by the State Board of Education."

The members of the Porterville, Cal., W. C. T. U. have taken steps for drafting regulatory ordinances to be submitted to the voters by initiative to provide for the Sunday closing of places of amusement, including moving picture theaters.

The Fresno Traction Company, which owns Recreation Park, at Fresno, Cal., will remove the buildings from this site to Fresno Beach, on the San Joaquin River. A moving picture house will be erected at this resort, which will be thrown open to the public about May 1.

S. Dubois is preparing to conduct a moving picture show at Dos Palos, Cal., this summer, the theater to be of the open air type so popular in the valley towns.

The Vim Motion Picture Company, with offices in the Realty Syndicate Building, Oakland, Cal., announces that it has leased the old Alameda R. R. car barns on Webster street for a studio and laboratory and will soon be ready to commence work.

A new theater is to be erected shortly in the vicinity of Shattuck and University avenues, Berkeley, Cal., and this will be occupied when completed by the Opal, now operated on Shattuck avenue.

CHURCH.

NORTHWESTERN NEW YORK.

THE Majestic Theater, owned by the Chautauqua County Corporation, was recently opened in Jamestown, N. Y. The same concern owns May's Theater, of that city.

The Park Moving Picture Theater, at Tonawanda and Briggs avenues, Buffalo, was recently opened by J. A. Lockhart & Co., 520 Brisbane building.

Charles Bowe, former manager of Keith's Columbia Theater, is now in charge of the Frontier Theater at Rhode Island and West avenues, Buffalo. Mr. Bowe was connected with the Academy Theater, of that city, for several years.

Katherine Tanner has received a permit to build a moving picture theater at 1289 Clinton street, Buffalo, at a cost of $7,000.

Feature films will be handled by Stevens' Attractions, a concern which has just opened offices at 15 Chapin Block, Buffalo. J. Robson Stevens is general manager. This new company has the New York State rights to "Through the Clouds" of the Apex Film Company; "Jess" of Kennedy Features, Inc.; "Detective Finn of Scotland Yard" of the I. S. F. Co., and other productions.

Edward L. Hyman, treasurer of the New Lyric Theater, Buffalo, has been appointed assistant manager of that house. He has been connected with the theater since the opening about ten months ago.

A moving picture theater will be opened in the Krauss block, Attica, N. Y., by A. Kaplin.

Niagara Falls moving picture theaters are doing a lively business since the New York State health department has allowed places of amusement in that city to open. These were closed for several weeks during a smallpox scare.

The Lyric Theater, Jamestown, N. Y., has been leased for three years from Edward T. Connelly by James M. Cowan, J. W. Klumpp and George B. Hinman. Vaudeville will be played at the Lyric. Mr. Connelly will give his entire attention to the Bisbee Stock Company, at the Samuels Theater, Jamestown.

The capital stock of the Garden Theater Company, Buffalo, has been increased from $20,000 to $100,000.

"Traffic in Souls," a Universal production, was recently shown for a week at the Teck Theater, Buffalo. Manager Oishei, of that house, extensively advertised the piece.

"The Rise and Fall of Bulgaria" in moving pictures was recently shown at Elmwood Music Hall, Buffalo. Holders of coupons taken from the Buffalo "Sunday News" were admitted at a reduced rate. Officers of the Fourth Brigade, 65th and 74th Regiments and the regulars at Fort Porter, Buffalo, attended a performance in a body.

Maurice F. Tobias, representative of the William L. Sherry Feature Film Company, recently visited Buffalo. He arranged with Manager Davis, of Keith's Theater, to show pictures of the Famous Players Film Company. Mr. Davis will offer the first runs of these productions in the downtown districts. Prof. Foam has become organist at Keith's and the orchestra there has been enlarged.

"Zingo," an extravaganza in twelve reels, produced by Warner's Features, Inc., is being given for four weeks at the Academy Theater, Buffalo. To advertise the pictures, M. B. Schlesinger, manager of the house, and D. J. Chatkin, manager of Warner's Buffalo office, have sent out thousands of circulars to Academy patrons. They also carried full page advertisements in the Buffalo "Courier," "Enquirer" and "News." The pictures are divided into four sets, each being shown for a week, until the series are completed. During this engagement Mr. Schlesinger has dispensed with his regular program of moving pictures.

"Won in the Clouds" has been featured by Manager Foster, of the Family Theater, Buffalo.

Arthur Miller and George Dell, owners of Delmillar's Touragraphs and Feature Films of Buffalo, have secured the New York State rights to "Richard the Third." This is produced by the Sterling Camera and Film Company. Messrs. Millar and Dell showed their "Touragraphs" at the Elmwood Music Hall for two weeks. They are pioneers in the film exchange business here.

A report from Dunkirk, N. Y., says that John A. Stapf and Frank S. Stegelske may build a modern fireproof theater in that city.

Tango contests conducted on the stage between acts were featured recently at each performance of "The Dingbats," a comedy at the Majestic Theater. Manager Laughlin, of the house, gave gold watches, gold ornaments and silk stockings as prizes.

"Through the Clouds," "Shadows of Yesterday" and "Robin Hood" were the recent Sunday pictures shown by Manager Carr, of Shea's Theater, Buffalo. Musical director Herman E. Schultz and an orchestra of fifteen men produced the music. The new Hippodrome Theater, Buffalo, owned by the Shea Amusement Company, is nearing completion and will be opened in a few weeks.

"Paid in Full," Eugene Walter's play in moving pictures, was a recent attraction at the Strand Theater, Buffalo. Manager Edel had special Irish pictures, "For Ireland's Sake," on St. Patrick's Day and had the lobby of his theater appropriately decorated in green for the occasion. Dustin Farnum, in "The Squaw Man," attracted capacity business to the Strand.

Manager Newman, of the Allendale Theater, Buffalo, recently offered as a week's attractions John Barrymore in "An American Citizen," "Won in the Clouds" and "The Merchant of Venice."

The plan of having Sunday known as Vitagraph Day is proving popular at the Happy Hour Theater, Buffalo. Manager Marsey, of that house, advertised that St. Patrick's Day patrons there could have the privilege of "Treading on Real Irish Soil," and witness the Irish play, "Colleen Bawn."

Attaches of the Buffalo branch of the Universal Film Corporation made a good showing at the tournament of the American Bowlers' Congress at the Broadway Auditorium.

BILLY BISON.

MONTREAL.

OWING to the dates left open by the curtailment of the Quinlan Opera Company's engagement, the film "Atlantis" was put on for fifteen performances at His Majesty's Theater, Guy street. The first performance, March 20, saw a full house, and crowds beseiging the box office. Mr. Sinn, of the Quebec Censors, says that it is the finest film he has ever seen.

"Count Zarka" and "Acquitted" will be shown in Montreal. Justice Charbonneau having refused an interlocutory injunction against those who proposed to present them. The Great Northern Film Company applied for the injunction against the Consolidated Film Company. Harry Pulce and others, in an attempt to prevent them showing these films. They asserted that defendants acquired the films through an agent who had no authority to allow them to be shown outside of Europe. Respondents answered that they had secured the films in good faith through the ordinary course of business. Another film, "Atlantis," was also in danger of being held up pending the above decision.

Pathe's "The Black Countess" was recently shown at the Casino. The management take special pride in their daylight pictures. These they claim to be the only ones in Montreal.

Justice Archibald, on March 19, began the hearing of a suit at the instance of J. O. Bastien against the city of Montreal. Plaintiff is the proprietor of a moving picture theater at 482 Montana street. On April 24, 1911, he alleges, the city passed a by-law, No. 432, imposing a tax of $500 on each proprietor or tenant of a picture theater. In December of the following year, the Quebec Legisalture imposed a tax of $200 on such proprietors. Plaintiff paid this tax and got his license. He pleads that the city by-law is now null and void, inasmuch as the Quebec Legislature by its enactment of December, 1912, took again into its own hands the powers that had been previously delegated to the city, and that the city's powers of taxation on the picture theaters were thus abrogated. Furthermore, he claims that the city law is vexatious and unjust, in that while he was asked to pay $500, there are others who are only paying $50 or $100 of a tax. He asks the courts to declare the city by-law imposing the tax null and void.

Several Montreal houses had special features in honor of St. Patrick's Day. The New Grand showed pictures of the local Irish parade; the Imperial had "The Colleen Bawn" and Irish soil in its lobby; and one St. Lawrence Boulevard theater had its lights shaded green and dressed its doorkeeper in a Paddy-green uniform.

Lovers of Shakespeare were favorably impressed with the film version of "The Merchant of Venice," a Universal production at the Strand.

The cameraman at the New Grand is proving to be very popular. He is daily kept busy taking pictures of events in and around Montreal. He secured several good scenes of the local St. Patrick's Day parade. The management has renewed the ladies' souvenir matinees.

The New London Theater, formerly the Gaiety, is very pleasing to the eye now that it has been enlarged and remodeled. "The Master Crook" was recently shown, and Universal films are quite in evidence. A feature of the new house is the arrangement of the boxes. There are two of these, each seating about twenty. They are placed at the very back of the theater, and furnish a splendid view of the screens.

GALLAGHER.

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LICENSED FILM STORIES

KALEM.

CAPTURED BY MEXICANS (Special—2 parts—April 8).—While crossing the Yuma Desert on their New York-to-San Francisco journey, the Ridgeleys rescue Pete, a Mexican, just as he is about to die of thirst. The man later shows his ingratitude and is driven from the camp. The Mexican returns. Stealing Don's rifle and horse, he shoots and seriously wounds his benefactor. Before making his escape, Pete empties the water bottles. Fearing lest she and Don perish of thirst, Cleo mounts her horse and accompanied by Major, her collie, goes in search of water.

While she is gone, Pete returns to the camp with a band of Mexican rebels. The latter carry Don away with them as prisoner. Later, the rebels get into a battle with a body of Mexican Federals and are defeated. Pete and Don are captured. To save himself, the Mexican declares that Don is the leader of the rebel band.

Overcome by heat and thirst, Cleo topples off her horse. Major tries to revive his mistress. Failing, he bounds away. He attracts the attention of some prospectors. Their curiosity aroused, the men follow the dog and find Cleo. The girl is revived and tells her story. Later, she learns of Don's capture by the Federals. The prospectors accompany her across the border to the Mexican town. Calling upon Ford, the American Consul, they enlist his aid.

General Ordez, the Mexican commandant, condemns Pete and Don to death. The men are led out for execution. Ford, Cleo and the prospectors arrive before General Ordez and convince him that Don was a captive of the rebels. The officer makes out a pardon and gives it to Cleo. The party hastens to where Don faces the firing squad and arrive just as the soldiers are about to shoot. The American is freed. Pete, however, meets the fate he deserves.

GERTIE GETS THE CASH (April 10).—Matilda Grimkins tells her niece, Gertie, an actress, that she will present her with $10,000 on the day she marries. Gertie decides to get the money without acquiring a husband.

Gertie leaves the house, after requesting her aunt to entertain Charlie, her sweetheart, should he arrive.

Shortly afterward Matilda opens the door to "Charlie," Gertie in disguise. The "boy" makes violent love to the ancient lady and wins her heart.

Matilda simpers over her new-found love, but later is terror-stricken when Gertie returns. The girl discovers that her aunt has stolen her "sweetheart." She threatens to commit suicide. Matilda offers Gertie the $10,000 to assuage her grief, but the actress, proceeding to the next room, fires the pistol. Terrified Aunt Matilda drops the money and flees.

HUBBY'S NIGHT OFF. (April 10).—Helen, invited to a bridge party, tells Jim that she intends to visit her mother and cautions him not to leave the house. Jim has been asked to sit in on a poker game and seizes the opportunity to indulge in his favorite pastime.

While the newlyweds are out, a burglar ransacks the house. Jim returns just as the thief is about to depart. The latter raps Jim on the head. Thinking it was Helen, hubby takes to his heels. Great is his terror when he sees his wife coming from the opposite direction.

Helen enters and sees the disordered condition of the house. Jim is about to confess, when Helen drops the prize she won at bridge. Mutual confessions follow. Securing a pack of cards, Jim and Helen sit on the edge of the bed and have a friendly little game.

UNDER DESPERATION'S SPUR (April 11).—As the result of Jack's carelessness, Molly, his sweetheart, is blinded. According to the doctor who is summoned, the girl has but a slight chance to recover her sight. Jack brutally informs Molly their engagement is at an end. A blind wife is too great a handicap, he declares. Redding, a revenue officer who poses as a coal land operator, meets the girl and falls in love with her. Shortly afterward, the doctor calls again and to his amazement discovers that Molly is practically certain of recovering the use of her eyes. Placing a fresh bandage about her head, he cautions Molly to exercise extreme care in keeping all light from her eyes. Exposure to daylight means blindness for life, he declares.

Redding follows Jack and discovers the still conducted by the latter. Jack comes upon the revenue officer trying to enter the place and with the aid of Tom and Billy, confederates, captures him. Redding makes his escape and dashes for Molly's home. Jack follows the revenue officer. The moonshiner enters the house. Pointing his rifle at his quarry's heart, he compels Redding to return to the still. While Molly's brother goes for help, Molly, seizing her rifle, gropes her way after the moonshiner and his captive. She succeeds in entering the still. Redding, Billy and Tom, their attention centered upon their captive, do not see the girl until Molly, snatching the bandage from her eyes, covers them with her rifle. The sheriff and his posse arrive just as Molly loses her sight. Jack and his confederates are placed under arrest and led away. Will, heartbroken over his sweetheart's terrible sacrifice, takes her in his arms and promises to guide her through life.

THE WILES OF A SIREN (Special—2 parts—April 13).—Hughson, a wealthy cynic, resolves to start life anew in the country. He meets Millie Parker, the daughter of a country parson. A month later, the cynic and the simple country maid are married. Upon his return to the city, Hughson finds that his wife cares nothing for fashionable society, preferring to spend her time aiding the city's unfortunates. While in the slums, Millie meets Rosa, one of the submerged.

Broughton, Hughson's friend, is also interested in charity work. As the result, he and Millie become firm friends. Cora Grayson, an adventuress, loves Hughson. She implants the germ of suspicion in his heart and causes him to think Millie guilty of an intrigue with Broughton. Millie discovers that Broughton is searching for his wayward sister. Later, she learns that Rosa is the missing sister, and brings the girl back to Broughton's arms. Hughson, ignorant of this, finally orders Millie to return to her father. His faith in womankind shattered, the man goes back to Cora and resumes his old life.

Hughson learns of his terrible mistake, however, when Broughton and Rosa come to express their gratitude. Hastening to the country, Hughson finds that Millie, heart-broken, has gone to Africa to take up missionary work. The husband immediately follows. A tribe of natives go on the warpath and attack the little party of workers in the mission. A friendly native gives the alarm. He meets Hughson, who is with a party of hunters. The white men go to the rescue. The missioners are about to be burned alive, when Hughson and his party arrive. A hot battle ensues and the blacks are beaten. Hughson finds his wife. Clasping her in his arms, he begs Millie for forgiveness.

BIOGRAPH.

THE DOCTOR'S TRUST (Mar. 30).—Intrusted with a fund from the Charity Association, the doctor was called away on a consultation. Returning, he read that the money had been stolen by an unknown burglar. The father suspected his son, not without reason, but subsequent events proved true manhood still remained.

THE BURGLAR'S SACRIFICE (April 2).—While memories of little feet that played no more filled the childless home, the lone woman, her babe in arms, trod the snow. There in the deserted shack the burglar came upon the babe. Through his sacrifice, it found a home.

SKELLEY'S BIRTHDAY (April 4).—At her late Saturday marketing, Mrs. Skelley suddenly remembered it was Skelley's birthday. A bargain in eggs, she decided to make a cake. The eggs were back numbers, but Mrs. Skelley declared the bargain the best in the market. The party was on. That was Skelley's cue to get rid of Mary's fond lover, the ribbon counter clerk. He certainly made a mess of him—and Mary Skelley decided that a fireman husband was better than a ribbon clerk.

BILL TELL, PAWNBROKER (April 4).—The Tell brothers kept the local pawnshop. This was how Bill became known as a sure-shot archer. Bill's cousin left his bow at the shop and Bill used to go out hunting in the king's grounds. One day he shot at a king's rooster pecking cockel bugs on the hedge. It hit the queen munching whiffle berries in the garden. Now Tell had driven an arrow straight into the fleeting form of the king's income tax collector. This assault on the queen was the last straw. The king went to see about it—told Tell if he didn't shoot an apple off his brother's head, he'd get his where the rooster did. Trust the Tell brothers. That day they lived as knights.

EDISON.

CLARENCE AND PERCY'S SAILING PARTY (April 6).—Clarence and Percy did not really mean to be sailors. Percy spent most of his time allowing his chauffeur to drive a high-power motor car and Clarence was a young man whose sole ideas in life was to look pretty in order to make a hit with the fair sex. However, when they found that Bessie Pendleton was passionately fond of the water, which fact enabled a certain George Graham to see a good deal of her, it became evident to their young minds that something had to be done. They did not play the game quite fairly, because they first went to Bessie's grandmother and told her that George was really not a fit associate for her granddaughter. Then they proceeded to hire the only sailboat in town. This raft would hardly be selected to sail for a challenge cup, because her rig was decidedly primitive and a long oar took the place of a rudder. But to their excited imagination she was quite a trim little ship. To the owner's rather dubious inquiry as to their ability to sail, they replied to the effect that they had been brought up on the briny deep. So they arranged themselves fearfully and wonderfully in sailor togs—because one must do this sort of thing properly, you know, and the party, with Bessie and her grandmother, started merrily off. But somehow the boat didn't act as she was expected to. Notwithstanding the fact that they used nautical expressions that were beyond criticism—at first—the boat either stood stock still or pursued a devious course that was somewhat terrifying. Finally, she "jibed" and George, who up to this time had been watching the operation with amusement, made a hurried dash in his motor-boat to the rescue of the struggling party in the water. All were safely taken aboard with the exception of Clarence and Percy who, astride of the upset sailboat, were towed ashore. They then and there passed a unanimous resolution that they would have to forego the further pleasure of Bessie's company and that motor cars were infinitely preferable to sail boats.

ANDY AND THE HYPNOTIST (Fifth of the Andy Series—April 8).—Professor Mysterio, the noted hypnotist, disagrees with his assistants to such an extent that they all quit in the middle of a rehearsal. No assistants mean no performance and consequently no money. The professor and his manager start in search for new ones. They enter the telegraph office where Andy is employed and decide Andy would make a good subject. After satisfactory terms have been made, both with Andy and his employer, Andy consents to take the job.

At the hall, during a matinee performance, Andy is hypnotized and told he is "Sitting Bull," the Indian chief. Andy immediately follows in the footsteps of that noted warrior and starts to massacre the pale faces. All would have gone well, had not a Children's Society agent interfered and arrested Mysterio, which left Andy free to wreck vengeance upon the unsuspecting public, which he does, first by a fight to the death with a cigar store Indian, which he mistakes for the foe of another nation. He next discovers four girls coasting down a hill on a sleigh and kidnaps them for squaws, making them do all the work squaws should be made to do, build snow houses, carry wood, supply provisions, etc., also do a war dance for the entertainment of their Lord and Master, Big Chief Andy. The neighbors crowd around but dare not interfere. Finally his chum, Lanky, takes his courage in both hands and enters. Andy pounces upon him, tomahawk in hand, but recognizes his old friend and they agree to smoke the pipe of peace. Not liking the taste of the pipe, Andy swaps one of his squaws with Lanky for a cigarette. In the meantime Mysterio learns of Andy's plight and comes to the rescue, but after Andy's mother gets there he decides to be "Sitting Bull" no longer, as he is obliged to eat his meals from the mantel.

THE IMPERSONATOR (Special—3 parts—April 10).—To have been brought up in the orphanage; to have never known luxury, yet always to have craved it. That was the situation of Mary Lang, whose one particular asset was beauty, when she walked into the studio of May Hadding, an American girl, studying in Paris. May had cravings, too. They were chiefly divided between a certain Gus Schulze and the desire to paint. But a letter received that day from a rich aunt in America, whom she had never seen, inviting her to come to America on the strength of a photograph she had sent, purporting to be of herself, but which, in reality, was Mary Lang, caused her no little uneasiness. The sight of Mary prompted a confession and proposal from May that she go across the ocean in her stead, and carry out the deception that May had started. Mary's anger over the unpermitted use of her photograph was quickly dispelled by the opportunity to roll in the lap of luxury, and so, three weeks later, when Mary walked into Mrs. Whiting's drawing room in Washington, and saw the frank look of approval on her supposed aunt's face, she felt absolutely secure in her position. She was an impostor and he believed in beauty won her many admirers. Especially did the quiet manly dignity of Congressman Hyland appeal to her. And when she saw that he loved her, she realized for the first time how impossible was her position. She was an impostor and he believed in her. What happened next so surprised Mary that she could hardly realize that it was true. It happened at the house of Count Portucarrero, a foreign ambassador, where she discovered, hanging in his library, a portrait of her mother. She implored the count to tell her if he knew anything of her father, but he assured her that he did not. But Mary instinctively felt that he could tell her much, had he desired. Mary now begins to receive letters from May, threatening her with exposure unless she remits some of the money that she, May, supposes she is getting from her aunt. Added to this, Leonard Bishop, an American whom she had known in Paris turns up and confronts Mary and tells her that unless she introduces him to her set, he will denounce her.

Affairs are quickly reaching a climax when May Haddins puts in an appearance and says she has come to denounce Mary, and claim her own rights, but Mary forestalls her, and in a scene of remarkable dramatic power, Mary denounces herself. Mrs. Whiting is amazed, but on catching sight of the real niece, who is as ugly as she is selfish, she orders them both to leave her house. Mary is taken in by a certain Mrs. Jerome at the request of Count Portucarrero, who is on his deathbed. He eventually sends for Mary, discloses the fact that she is his daughter, and a countess and an heiress in her own right. No longer an impostor, Mary proceeds to remember those who have tried to forget her, and at last she is free to go to him who loved her even in her degradation. The atmosphere of social

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THE CHINESE FAN (Fifth of the "Dolly of the Dailies" Series—April 11).—All newspaperdom was excited over the strange disappearance of Muriel Armstrong and each daily was doing its best to discover the missing heiress first, and thus secure for themselves one of the most sensational bits of news of the day, but no trace of her could be found, despite all efforts. The editor of the Comet ground his cigar and swore impotently and even Dolly, the star reporter, was at a loss for clues. Dolly was pondering over the matter on her way to her evening's assignment; the Chinese theater in Mott street, where she was detailed to report the play. During the second act a little Chinese pin in the shape of a fan, which Dolly was wearing, unconscious of its significance to the Tongs, started a riot in the theater.

As Dolly was escaping down the side street a huge hand protruded itself from a small door, pulled her inside, down a narrow corridor and thrust her into an ill-lighted den. How could she get out? She pounded on the door and called for assistance but all that greeted her was a chuckle and a slushing of soft footsteps down the corridor. She peered around in the gloom and suddenly a frightened bundle of humanity detached itself from the corner and a young girl fell at Dolly's feet, imploring assistant. Dolly raised her gently, looked into her face and discovered that she was Muriel Armstrong, the missing heiress. All fear of the Chinese vanished. Here was the scoop of the year. Fate helped her too, for the half-crazed opium fiend who was Muriel's guard, upset the lamp and set the place on fire. This enabled Dolly and her prize to escape and the next morning the heiress was turned over to her delighted parents.

THE BLACK MASK (First of "The Man Who Disappeared" Series—April 7).—John Perriton was unmistakably a good fellow. He was never one to spoil a party with a long face and an absence of joviality, nor was he at all likely to break up any sort of festivity by leaving early. A few people shook their heads gravely, and said that he was hitting the pace entirely too hard and that he would certainly kill himself if he didn't cut down on his liquor, but most of the world accepted him cordially on his own estimation as a man's man. Perriton loved Mary Wales almost as much as he loved himself, which is to say that he was not ready to settle down yet for her sake. Mary's brother, Nelson, was a weak, helpless individual, who was always in hot water. On the night of the masked ball, he came to Perriton, and asked him for help in one or two matters. He needed money very badly. To make matters worse, he had forged his sister's name to a check. The long and the short of the whole business was that Nelson must have $75,000 by the next morning. Perriton wrote an order on his bankers for $50,000, the entire extent of his depleted fortune, and drove Nelson to the station. But Nelson was not satisfied. He had to have the other $25,000. So he slipped off the train, came home by a short cut, put on his dancing mask and attempted to take his sister's jewels from her safe. He was surprised by the butler, and in the desperation of fear, killed the man. Immediately afterwards, Perriton arrived. Nelson, almost frenzied, begged him to put on the mask, and to pretend to be the criminal. No one would know who he was, and he would see that he got safely away. Perriton assented. His identity was discovered by Mary who, agonized at her discovery of the apparent character of the man she loved, forbade him even to think of her again, and allowed him to escape. Despite everything, Perriton kept silent, and allowing the woman he loved to think him the meanest type of criminal, went off into the night.

ESSANAY.

THE PRICE OF HIS HONOR (April 7).—Vincent Calvert, an author of fame, is engaged to marry Alice Montague. In spite of his greatness, he is not a MAN, instead he is weak and shallow. Like a coward he placed a note in her room, telling her he could not marry her—that he was wedded to his work. She suffered and her mother consoled her through the dark days that followed. Calvert finally marries his private secretary, and her position is filled by a man. While the husband worked, the secretary and Calvert's wife became very friendly, so friendly in fact, that Calvert's former sweetheart overheard them planning to elope. The girl was undecided what to do—should she tell the former sweetheart of his wife's faithlessness? Well, she fought it all out with herself. Then she decided to save his happiness and show the light of right to the young wife. And it was a sacrifice too.

THE BARGAIN HUNTERS (April 8).—This is a pleasing story of a young married couple, who are the victims of a boarding house. They decide to move—to keep house for themselves, and a week later we find them in a cozy flat in the suburbs. Mrs. Hunter has an irresistible desire to purchase everything for the apartment at a "bargain," and many humorous incidents occur on this account. The climax comes when she finally purchases an oil stove, which not only smokes up the whole apartment, but finally explodes. The decide that although boarding costs more, it is cheaper in the end, especially when the home is run by an inexperienced housekeeper.

SNAKEVILLE'S NEW SHERIFF (April 9).—Reno Bill, a notorious bandit, has Snake County in fear of him. Bill notices reward signs posted round the town and becomes so peeved that he finally makes the town board dance to the tune of his six-shooter. The position of sheriff becomes vacated, and Slippery Slim, being out of a job and at the same time, on the outs with Sophie, his beloved wife, is forced by his better-half to accept the office of sheriff. He tries to console himself with a jug of liquor, but before he can place it to his lips, Reno Bill takes it away from him. Reno then loses himself in the enjoyment of the little jug and falls asleep. Slippery Slim then takes him prisoner—leads him back to town and lodges him in jail—and the would-be sheriff is hailed as a hero—and rewarded.

THE TREACHERY OF BRONCHO BILLY'S PAL (April 11).—Broncho Billy and his pal, Carl Stockdale, are in love with Peggy Adams. The two men receive a letter from the girl to the effect that the one who reaches her first shall be her husband. Broncho and Carl cut cards to see who will go, and the former wins. On the way, Broncho Billy is shot by a half-breed who has a grudge against him. Broncho Billy immediately comes to the conclusion that Stockdale shot him, and at first is temped to seek revenge, but decides otherwise. Broncho Billy sacrifices his love for his pal and wends his way to other parts, leaving the field clear for Stockdale.

IN THE MOON'S RAY (Special 2 parts—April 10).—Meredith Blake, a gentleman crook, learns that Mr. Hamilton has recently obtained a priceless scarab. He makes up his mind to get it. At the same time, Spider, an accomplice, or accident finds an invitation to the reception at which the scarab will be shown. This clears the way for Blake's entrance to the Hamilton home. Accordingly on the night of the reception, he goes. The butler, not recognizing him, tells his master. Mr. Hamilton, and Blake is confronted. He adroitly allays suspicion by telling them that he is from headquarters. When the scarab is exhibited, he slips away from the crowd and, finding himself in Mr. Hamilton's bedroom, secrets himself in a clothes closet. Meanwhile, Spider waits outside in the taxicab to help him make his getaway. True to his reasoning, Blake sees through the clothes closet door that Mr. Hamilton keeps the scarab in his bedroom. When all is quiet, he slips out in the moonlight that comes in through the window and takes the scarab from the escritoire. Mr. Hamilton awakes. Outside Spider, who has come to the window of the bedroom, sees all this and entering, hits Hamilton. It appears that he has killed him. At the same moment, Judith enters the room, having heard the noise. She swoons, and Blake, infatuated with her, makes Spider carry her out with them. Part one ends with Judith being taken away and Mr. Hamil-

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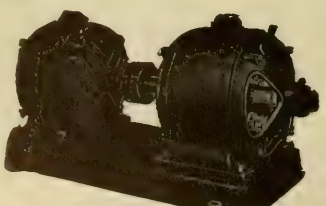

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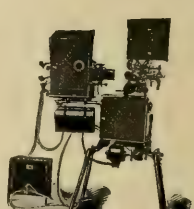

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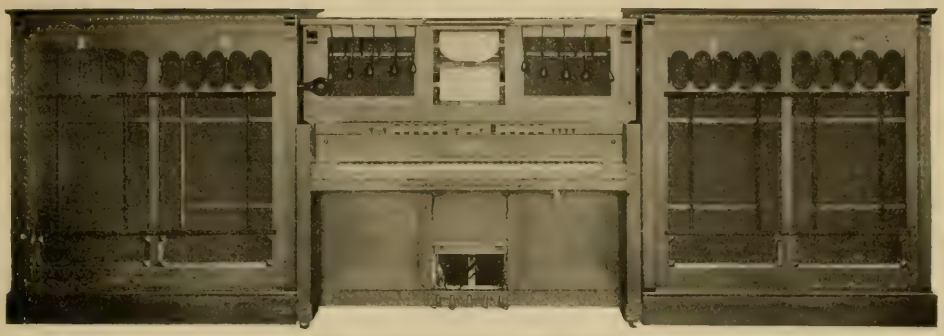

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ton being seen on the bed, his body in the moolight.

In part two, Judith is seen in the taxicab. She comes to herself, notices the auto license number and also that she still holds tightly clasped in her hand her fountain pen, which she took with her when disturbed in writing. She throws from the cab her slipper on which she has written for help. This hits Richard Neal, a private investigator of crime and whom Mr. Hamilton phones just as Neal enters his library. He immediately forms a connection between the two incidents. At Mr. Hamilton's home, he finds several clues, one in the form of a heel print of peculiar marking. After hearing the whole recital of what happened, he immediately decides upon a plan of action. The next morning finds him busy. He fully explains his plan to Mr. Hamilton. He leaves and goes to the place where he has found out that the taxicab, which he has traced, will be. Here he conclusively proves that the driver is the maker of the damning heel print. At his home, he obtains a confession from the driver, Spider, by a clever ruse. After this they, Neal and Mr. Hamilton, force Spider to take them to the den. Here a terrific struggle takes place, in which Mr. Neal and Mr. Hamilton are victorious. The scarab is returned to Mr. Hamilton, Judith is rescued and all the crooks pay the penalty of crime. The ending of the story suggests that a love story will be the continuation of what nearly made a tragedy.

VITAGRAPH.

CHERRY (April 6).—A convivial evening at Hoag's Tavern is interrupted by a young companion, William Fentise, declaring to the assembled company that he is very much in love with Sylvia, known as "Cherry", the beautiful daughter of Mr. Gray, a wealthy resident of their town. He conspires with some of the bolder spirits of the company to hold up the stage in which Mr. Gray and his daughter are homeward bound to the King George Inn, he will then dash up, drive the "robbers" away single-handed and claim the fair lady. O'Donnell, a rough-and-ready spirit, agrees to lead the desperate band. In an upper room of the Tavern, Mr. Sudgeberry, a staid and studious gentleman, who is also a suitor for the hand of the fair Sylvia, overhears the plot. He is not naturally of a courageous nature, but the thought of Sylvia urges him out into the deep snow. He hides under a clump of bushes near the point of attack and witnesses the whole affair. The attack takes place as arranged, and in the midst of it, the valiant William comes dashing into the band on horseback, and with his wonderful "sword-play", beating down all opposition, soon has the robbers in full flight. After their departure, Sylvia and Mr. Gray express their heartfelt gratitude and the party then proceeds to their destination, accompanied by the brave William. Hoag, landlord of the Tavern, and one of the band has been behind. Sudgeberry, picking up a cutlass, forces him to come with him to King George's Inn and there, confronting Mr. Gray, Sylvia and William, makes him confess the whole affair was a farce, deliberately planned by William. That gentleman sorrowfully admits the truth and Sudgeberry steps forward, feeling sure that the girl will denounce the young man's perfidy and place her faith and trust in him. Sylvia confronts William and says, "If you have done all this for me, then you must love me!" She stands close to him and William is not too surprised to take her lovingly in his arms and seal their betrothal with a kiss, while the landlord gives a whoop of satisfaction and Sylvia's father laughs at Sudgeberry's chagrin.

THE MEMORIES THAT HAUNT (Special 2 parts—April 4).—Deeply absorbed in his work, James Moran, the author, though affectionate and considerate, will not allow his beautiful wife, Isobel, to interfere with his hours of work. Loving life and pleasure, she cannot understand him. Moran goes to another city to confer with his publishers, and while he is away, Isobel puts into execution a plan she has long contemplated. She writes to her husband that though she admires him, she loves life, pleasure and sunshine and is going home. When Moran receives this letter, he hastens home and with face white and tense with despair, enters the house, which he finds deserted. Unable to stand the loneliness of the place, he sails for a foreign country. Out at sea, the steamer is wrecked and hundreds lose their lives. Moran helps the women and children into the lifeboats and just as the steamer is going down, jumps into the sea and gains a piece of wreckage to which he clings.

Washed ashore on a light-house isle, Moran finds new friends in the light-house keeper and his wife and their little grandchild. He feels keenly his failure to have made his wife happy, and tortured by memories, he writes his great work, in solitude, called, "The Memories That Haunt". The work is published as the work of an unknown author and scores a tremendous success. It is commented on as very like the work of Moran, though deeper. Isobel, reading it, feels that only her husband could have written the book, then laughs at the idea, and finally, drawn by the memories that haunt, visits the lighthouse island. Here, posing as a tourist, she induces the keeper and his wife to let her see the writer's room. She can find no clue to the writer's identity. Moran returns to his friends on the island and is told in jest that "There is one of them tourists up there now." Amused, he goes up to take a peep at her, only to come face to face with his wife. Complete understanding and reconciliation follows.

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'FRAID CAT (April 8).—Like many other little boys, Sonny Jim hates the dark. At bedtime his mother tucks him in his crib, surrounded by Chap, his dog, and a Teddy Bear. After she has put out the light and gone down stairs, his eyes get big and round with fright. Finally he creeps to the stairs and calls down, "Say Daddy Jim, it's awful dark up here!" Daddy puts him back in bed, telling him very gravely not to be a "'fraid cat." Daddy's business is not going well. He must raise money immediately, and meeting Old Skinflint Pennyworth, desperately requests a loan. Old Skinflint finally agrees. Daddy Jim gives Old Skinflint his 30-day note for $5,000.00. A month later, the note falls due. Daddy has not the money to meet it and begs Skinflint for an extension of time, but receives a flat refusal. Sonny overhears Daddy angrily telling mother that "The Old Skinflint would break me, if he could!" That night, Daddy and mother go to a nearby party. Sonny in bed, awakens and finding himself alone in the dark, is badly scared. He tells Chap, "Perhaps the Old Skinflint has broken my Daddy all to pieces!" Sonny, steals outdoors, determined to go to Old Skinflint's house and accuse him of the crime. Daddy comes to see if Sonny is all right. Unable to find the boy, he is greatly worried, and rushes back with the news. Sonny, although terribly frightened at the awful darkness, finally reaches Old Skinflint's house. After much hammering and ringing, he is admitted. Old Skinflint is astonished and saddened when Sonny accuses him of "Breaking his Papa." He calls up Sonny's parents and tells them where the boy is. Daddy Jim arrives and finds Sonny asleep in old Skinflint's arms. The old fellow is smoothing the boy's hair, his face wonderfully softened. Sonny awakes and tells Daddy "I ain't a 'fraid cat anymore, and he didn't break you, did he Daddy?" Old Skinflint flushes and as Daddy is leaving with Sonny, the old man, whose heart has been touched, slips the canceled note into the boy's hand. Daddy thanks him and goes out with Sonny. Old Skinflint, with a wistful smile sits holding his arm as though Sonny were still there and tenderly stroking the child's head.

THE LITTLE SHERIFF (April 9).—Sheriff Bill, a widower, and other residents of Lonetown, a small Western community, decide they need a school teacher for the children. They send for one, and Mary Turner, a good-looking young schoolmarm arrives. Buddy, the Sheriff's little son, has a great fondness for guns, and is forever getting hold of his father's heavy-calibred rifle and marching around with it. His father solemnly warns him the next time he touches it, he will get spanked. The Sheriff is greatly taken with the new school teacher, as is also Carter, a gambler and shady character of the town, who tries to force his attentions upon her. She repulses him and Bill protects her. Carter loses heavily at gambling and holds up the stage. He is recognized when his mask becomes loosened and is obliged to take to the hills. Sheriff Bill and a posse start out after him and Buddy is greatly excited. He cannot resist watching them from the schoolroom window and causes Mary so much annoyance she sends him home. Despite his father's warning, Buddy gets the big gun from the wall, and starts off "man-hunting." Carter, in the meantime, has doubled back on his trail and enters the school buildings. He goes up to Mary and seizes her arm. She screams and Sonny, going by, hears it. He goes in and orders the desperado to throw up his hands. Seeing the boy means business, Carter obeys. Mary calls for help and the posse returning to town, having lost the trail, rush inside and capture the villain. Buddy, notwithstanding his brave action, gets his spanking just the same, he disgustedly decides to run away. Meeting Mary, he tells her, "Heroes aren't appreciated around here. I'm going away and then they'll all be sorry." She is talking soothingly to him when Sheriff Bill comes up, repentent for being so harsh with the boy. Buddy is prevailed upon to forgive his father and they shake hands. Mary kisses Buddy, and to her embarrassment, he suggests she kiss Papa, too. The Sheriff and Mary look at each other, and as they all turn homeward, he puts an arm around Mary's waist, and we all feel sure Buddy will have a lovely stepmother.

THE MYSTERY OF HIDDEN HOUSE (Special—2 parts—April 10).—While tramping the hills of Virginia, Dick Marston, a young minister, sprains his ankle. Moina Jardine, a demure little mountain maiden, assists him to her grandfather's home, "The Hidden House." Old Jardine takes a liking to him and persuades him to finish his vacation with them. Marston learns that Moina is subject to great stress of mind, at times. She tells him she and her sister, Robina, take turns caring for Mr. Jardine. Marston falls in love with the beautiful Moina, but Mr. Jardine and Mercy, the colored servant, show dislike for her, the grandfather saying, "Wait until you see Robina!" One day, Moina turns from Marston and begs her grandfather to explain the mystery, but is angrily told to keep silent. That night Marston, walking in the grounds, meets Moina. She seems dazed, tells him not to follow her—that Robina comes! She disappears, leaving him greatly puzzled. The next morning, Robina, beautiful and bewitching, comes dancing in and is welcomed with great joy by the grandfather and Mercy.

Mr. Jardine and Mercy decorate the house and at night the colored servant tells tales of witchery by firelight. Marsten, in his room, sees Robina dancing through the grounds in the moonlight. She throws a stone at Marston's window and laughingly coaxes him to come down. He refuses. She pouts and goes straight up to his room, laughing at his displeasure. Seeing a picture of Moina, she angrily

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tears it to pieces and rushes out. Marston is fascinated by Robina and one day, seizing her in his arms, he kisses her passionately. Suddenly her expression changes. She cries out that Moina is coming and falls unconscious. The girl is cared for by Jardine and Mercy and when Marston next sees her, finds she is once more the sweet and gentle Moina. Apalled at the strange phenomenon, he is overcome with emotion. The grandfather explains that Moina is a dual personality, possessed in turn with the soul of Moina and that of Robina, which explains why Marston has never seen the two girls together at the same time, but he knows that Moina and Robina are one and the same. Marston later meets Moina in the garden and tenderly takes her in his arms, telling her of his love. The mystery of "Hidden House" is solved.

MELIES.

BATTY BILL'S HOME ROUGH-HOUSED (Mar. 28).—Batty Bill has some bachelor apartments. He also has a friend, who has fallen in love. These lovers adjourn to Batty Bill's apartments, where unfortunately for Batty Bill, they are traced by the wrathful father, who spites his wrath on the furniture and contents. While doing this, he is discovered by Batty Bill, who, in his humble endeavors to stop the damage, becomes himself the object of the father's fury and is chased through all sorts of ridiculous mix-ups; from roof to roof and through shops alike.

HANDSOME HARRY'S WOOING (Mar. 26).—Handsome Harry endeavors to obtain the hand of a dear little girl, who is herself very much in love with a boy of her own age. The parents favor Handsome Harry and do all they can to bring about the love match, but to no purpose. The girl and the young lover win over the affections of the mother to their side, and the young lover becomes a footman to the family.

When dinner is served, the mother pretends to have a fit and becomes hysterical. Nothing brings her together until several things have been smashed, wherein the footman does full justice to the smashing business. Handsome Harry questions as to the cause of the lady's conduct, and is persuaded that she inherits a family disease, and the daughter is likely to suffer in the same way. This scares Handsome Harry, who bribes the servant to let him out of the house as quickly as possible.

THE RIVAL COLLECTORS (April 4).—Ronald Simpkins loves May Brunell. The fathers of both the lovers are enthusiastic stamp collectors. While their paths do not cross all goes well, but one evening they almost at the same moment spy a rare specimen at a dealer's. Both cannot secure it, and Simpkins' father is the successful bidder. Brunell is greatly annoyed at losing the stamp and a royal row results.

This would not be a great harship but for the fact that the defeated collector is employed by the same firm as young Simpkins and he carries the disagreement into the young man's love affairs. Unless peace is made between them there will be little hope of marrying May. The cause of the troubl is small: the results promise to be fraught with much unhappiness.

Where before he was a careful worker, the difficulty in which he finds himself preys upon Ronald's mind: and although he has not been infected by the collecting craze, he neglects his work through thinking of the stamp his sweetheart's father would so dearly love to possess. One day he makes a succession of blunders, and is severely reprimanded by his employer, who is unable to understand why the young fellow is so remiss. He learns the reason and in order to help him, writes to his foreign correspondent for a stamp of the same issue.

A month later the stamp arrives. The envelope falls to the ground and is picked up by Brunell, who fondly hopes that the prize may be his. But the employer demands it back and hands it to Simpkins. Naturally this did not improve the relations between them. Ronald, however, knew what he was about, and that evening wrote to his sweetheart's father, enclosing the coveted stamp, and expressed the wish that he and his father might visit Brunell, as there was no wish to maintain the differences between them. Brunell consented to the visit and the quarrel was made up, to the gratification of the lovers.

BATTY BILL'S LOVE AFFAIR (April 4).—Batty Bill marries a girl, who, having no proper clothes for a day in the country, dresses up in her mistress' new clothes. While seriously engaged in the business of love-making at Batty Bill's so-called apartments, her hat caught fire. Batty Bill so confused with thoughts of love, tried to put it out by fanning it with the towel. Realizing that his poor girl was in great danger, he picked her up and plunged her headlong into the bathtub, ramming down the lid as tight as he could, to make sure that she was properly soaked. Just at this moment they are disturbed by the man bringing in coal, and again in his imbecile manner Batty hides his girl in the coal shed, where the coals are heaped upon her head without any respect of person.

It is too funny to describe what follows this, but we need hardly say that poor Batty's feeling are considerable cooled off after his day's experience.

CARBY'S NIGHTMARE (April 6).—This is a screamingly funny comedy, where the cabby, tired and worn out, goes home and goes to bed. During the night we see him slumbering in his bed with his wife, when the nightmare takes place. Then we get a realistic picture of the horse walking into the bedroom, kicking the driver out of bed and forcing him to take the shafts of the cab, while the horse takes the seat. The poor cabby is made to change places with the horse.

This is one series of continuous laughter, as the tricks he goes through are very remarkable. The whole thing ends with the poor cabby falling out of the bed and receiving a proper scolding from his wife.

BOBBY "SOME" SPIRITUALIST (April 6).—Bobby's parents are confirmed spiritualists, and Bobby, disobedient as ever, decides to play a practical joke on them, tieing thread to all the vases and other parts of furniture.

Bobby allows the servant to put him to bed. When he is supposed to be sound asleep, Bobby gets up, and while the spiritualistic seance is taking place, Bobby begins to pull the tables and vases over unto the heads of his parents, who are scared and think this is the work of the spirits, until the servant discovers Bobby in his nightshirt busy with the spooks, or in other words, the thread.

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ALL IN THE AIR (April 7).—Three tramps, Tom, Dick and Joe, find some crates beside the railroad track containing the equipment of an acrobatic team, which has accidentally fallen from a show train. They are starving and conceive the idea of utilizing the outfit to give a show. They discover some professional photographs in the trunk which illustrate the acts and they proceed to practice the tricks. Not being very clever, they bluff it through. Dick is sent in clown's dress to advertise the show. The news quickly spreads and the whole countryside turn out to see the show. Tom and Dick do an acrobatic act with tables, introducing funny falls, etc. Dick supported by a wire does some truly wonderful hand balancing feats which amaze the country people. The collection nets them more money than they have seen in the last year. They decide to give an enchore and while Joe is working away at the ropes, one of the rubes, curious to see "behind the scenes," wanders back to the tree where the fake is being worked. He calls the others to come and see, and the tramps make a break before the audience perceive the deception. The farmers give chase and catch them, but instead of beating them up they merely want to congratulate them; and one old whiskered fellow gives an additional half dollar.

THE BULLY'S DOOM (April 7).—Pearl Dugan, the pride of Pig Alley, is loved by and loves Mugsy Sullivan.

Pug Hogan, a big bully, also likes Pearl, but she dislikes him on account of his brutal nature. Every time Hogan finds Mugsy with Pearl he proceeds to beat him up. Pearl gets disgusted with Mugsy because he does not attempt to protect himself, and she tells him not to talk to her again until he has thrashed the bully. Mugsy is about to give up all hope of winning Pearl, when he happens to pass a street faker's stand and is struck with an idea. He proceeds to test it and purchases a few bottles of the faker's "Sneeze Powder." Mugsy starts for Pearl's home and revenge. He finds Hogan waiting for Pearl and while the bully's back is turned Mugsy blows the powder in his eyes and nostrils and while he is sneezing Mugsy proceeds to thrash him. Unable to defend himself, Hogan is obliged to take the beating, thereby losing his reputation as a bad man, as well as allowing Mugsy to win back his sweetheart.

LORD ALGY (2 parts—April 8).—Lord Algy, a young Englishman, is a golf fiend. But when an American player defeats him he induces his uncle, Sir Lionel, to send him to the States that he may become more proficient. His lordship and his valet, Pat, come to America. Society gets hold of Algy and he is dragged to this affair and that. Though all the mothers throw their daughters at his lordship, he falls for none of them; he is here to golf, until he meets Lottie, a golf enthusiast, and they spend enjoyable days on the links.

Lottie's father is a big contractor. He considers Algy a boob, because he does not understand his type. Algy receives word from London that his uncle, Sir Lionel, has died, leaving him penniless, through unfortunate investments and Algy is upset as to his future. Pat has enough money to take them home, but Algy decides to remain in America and to "go into trade." Pat refuses to desert his master, so the two secure a room in a tenement. Pat gets a job as a laborer while Algy secures a position in a store. He mixes things up so that he is obliged to tweek the nose of his peppery little boss who attempts to humiliate him. Then, of course, he resigns. Through Pat he gets a job driving a cart where Pat is employed. Through it all his lordship observes the formalities of his class—dressing every night for dinner, which Pat cooks on the oilstove. Algy is delegated by some fellow laborers to go for a bucket of beer. One day on his way he bumps into a couple of men who have been hired by a rival contractor to explode a bomb under the building. Algy, knowing that should the bomb explode it would make a nasty mess, goes to remove it. The men try to stop him, but he fights them off and grabs the bomb. After deliberate thought, during which the fuse burns down close to the exploding point, Algy tosses it into the air, but a little too late. They take him to the hospital. A few days later there comes a cable from Sir Lionel demanding the cause

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of Algy working as a laborer. Also another cable from the club members advising him that they had sent him a false alarm of his uncle's demise. On top of all this good news comes Lottie's father, for whom Algy had been working without the knowledge of either. When father hears all facts he changes his mind about "the dude." Then pretty soon Lottie comes around and everything ends happily.

THE ROOT OF EVIL (2 parts—April 9).—Patricia Jordan loves Leonard Craig, who is poor and who for that reason does not propose. Patricia's family have been on the ragged edge for years. Her mother and younger brother, Cyril, rebel against their poverty and continually remind Patricia that the wealthy middle aged Judge March needs only a little encouragement to ask Patricia to be his wife. Patricia thinks that married to the judge, she can aid her family and can give her brother an education. The judge proposes and Patricia later becomes his wife. Leonard is sent by his firm to South America and arranges with Hazel Welsh, daughter of the judge's cashier, to look after his mother. While the young wife is fairly happy her hopes are not realized. The judge sees no reason for allowing her an income when he supports her well. Patricia's family is not benefited, and Cyril has plunged into debt. Joel Martin, money lender of the town, encourages the boy in his helplessness, and when the first I. O. U. becomes due Cyril goes to his sister for money. Patricia pays his bills and when Cyril's demands become greater she turns to the stock market rather than have Martin go to the judge. She loses money and finds herself at a crisis. Cyril has quarreled with Martin and the brokers have wired Patricia for immediate remittance. The gardener, Hazel's father, is also in the power of the money lender and when Hazel and the latter meet, he openly encourages the attentions of the sinister old man. Patricia writes to Leonard, who has arrived on his first visit home, appealing for aid. The gardener delivers the note. Leonard responds, lends her money and warns her to stop speculating. The gardener runs to his cottage and finds Hazel struggling in the arms of the money lender. The money lender is shot by Welsh. Welsh gains possession of the note sent by Patricia to Leonard. Suspicion points to Cyril as the murderer. He is arrested. His sister is astounded, but when Leonard, who as he left the house, saw the murder, tells her the truth her only thought is to clear her brother. Leonard confronts Welsh and threatens to have him arrested. Welsh defies him and in turn threatens to expose Leonard and the judge's wife. As the day of the trial approaches he fears arrest and takes a daring chance. He mails the note to the judge, knowing that at all costs the judge will shield his wife. The judge is shocked, but Patricia tells Leonard to tell the truth at all costs. Leonard tells the judge everything and when Patricia enters, instead of casting her off, the judge declares he believes in her. Welsh is arrested. Leonard realizes that Hazel is no longer a child and that he loves her, but Hazel will not give him an answer while the cloud hangs over them. The police enter to take her into custody. She faints in Leonard's arms. In his cell Welsh is found dead next morning. Hazel tells the truth and Cyril is freed.

ON THE BRINK (April 10).—Tom Harris and his wife, Laura, have just lost a baby daughter. She is weary of life and nags Tom until it ends in a quarrel. At this juncture some of Tom's cowboys come to the house to make him a present of a handsome new sombrero. They bring with them, to make the presentation speech, Karl Reed, a young Eastern lawyer, who has opened practice in the nearby village. Karl has met and admired Laura, the woman being flattered by his interest, and she tells Karl how tired she is of the life on the ranch.

The next day, Tom's brother, Bob, comes into the house, hangs his hat on a peg and sits down to dinner. Tom is trying to placate the still offended Laura, but the wife slips out from under his arm and goes to the bedroom. Tom unconsciously takes Bob's hat and goes out to the ranch. Bob finds his hat missing. In his great hurry, he seizes Tom's new sombrero and rushes for the village. Karl, in his office, sees Tom's new sombrero passing his street window, the face of the wearer not being visible. Karl jumps to the conclusion that Tom is in town, and seizes the opportunity to go to talk with Laura. At the hotel Laura is fearful that Tom is around, but Karl assures her that he is in town. As they sit with there backs to the window, Karl urging Laura to go east with him, Tom appears passing one of the windows. He halts, unseen, and hears Karl's proposition. Tom's first impulse is to kill the man, then he controls himself and returns his revolver to the holster. Laura finally agrees to go away with Karl. Meanwhile Tom climbs in the window. He lays his revolver on the table and on top of it places a newspaper. Then he harries to the bedroom, takes a tissue paper-wrapped package from the dresser drawer and dumps it into an empty suitcase on the floor. Tom then hides again. The wife goes to the bedroom and starts to pack the suitcase. She finds the package and unwrapping it reveals a pair of baby shoes. Returning to the main room, she starts to write a farewell note. Her eyes fall on the newspaper. There is a story of a woman who tried to shoot herself, a woman who had left her husband to run away with another man. She lifts the newspaper, and there is the revolver underneath. It brings her to herself and terrified, she calls for Tom. The husband hurries in and Laura throws herself into his arms.

AT HIS EXPENSE (April 11).—Joe Thorne is wha is known to the world as a worthless, dissolute husband, but with all of his idleness and shiftlessness he has a kindly and liberal disposition. At the opening of the story we find him hopelessly broke, his home belongings nearly all sold, and his family of a wife and five children suffering from an almost utter lack of food. When he appears one day, a little the worse for liquor, her patience now taxed to the utmost limit, his wife declares that she will have nothing further to do with him, orders him from the house, and he wanders forth.

But this time fortune turns, for he meets an old acquaintance named Goodfriend, who, true to his name, offers him a position in his office, to replace a clerk who has proved himself unworthy. Goodfriend tells him that his attire is not in condition to make himself presentable to the clients of the office, and consequently furnishes him with an order on a large department store, to "furnish Mr. Thorne with whatever he needs." Joe's needs being many, and his sense of humor keen, he orders from the store the many things needed, not only by himself, but his family, the total amounting to an almost even $500. So now we see the Thorne family in a house fully furnished and each member properly dressed. When Goodfriend receives his account from the department store, his anger is boundless, and, of course, poor Joe is fired. Afraid to go home and report his last misadventure, he wanders the streets, and finally decides to return to the office for a final effort at moving his friend to pity. But Goodfriend has gone to his club, and he finds the office in charge of the discharged clerk, who has a letter, apparently from Goodfriend, restoring him to his former position. Knowing the clerk's career in the office, he telephones for Goodfriend at his club, finds that the letter is a forgery, and while Goodfriend is on his way back to the city, sets himself to watch the office. Thinking himself alone, the clerk proceeds to rifle the desk, and enters the safe for the purpose of robbing that, when Joe appears from his place of hiding and shuts the safe door. On his return, Goodfriend, finding the culprit gone, says that he would give $500 in cash to get hold of him. Joe immediately produces the offender, is given the $500 in cash, repays Goodfriend for the bill at the department store, and is, of course, restored to his position.

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But time has changed—now most exhibitors realize their lobby is their biggest asset—they know that by making their lobby inviting to the public, by *using bright brass frames* neatly arranged in the lobby actually leads the way to the box office. We have hundreds upon hundreds of testimonials to this effect. ARE YOU ONE OF THESE WISE ONES?—if not—YOU ARE ONE OF THOSE HELPLESS EXHIBITORS WHO WATCH THE PEOPLE PASS BY AND DROP IN ACROSS THE WAY. You are the ones we can benefit — get in touch with us at once—any of our brass frames from our $3.00 style up will show a wonderful improvement from the very day they decorate your lobby.

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NEW YORK CINCINNATI CHICAGO

101 Fourth Avenue 717 Sycamore St. 108 W. Lake St.

Established 1882

PATHE.

PATHE'S WEEKLY, NO. 24, 1914 (March 23).—Newark, N. J.—A four-alarm fire sweeps the H. & W. corset cover factory, destroying $600,000 worth of property, imperiling the lives of 150 workers.

New York City, N. Y.—The keel of Battleship No. 39—Uncle Sam's newest super-dreadnaught, as yet unnamed—is laid at the Brooklyn Navy Yard.

San Francisco, Cal.—Railroad men from all over the United States visit the grounds of the Panama-Pacific Exposition to study the problem of transporting visitors there in 1915.

Augusta, Ga.—Brooklyn's National League baseball team out for a pennantward climb, trains in strenuous fashion for baseball season of 1914.

Boston, Mass.—Professor J. A. Hitchcock, of Lynn, Mass., inventor of the shoe-boat, a contrivance which makes walking on water possible, walks on the Charles River.

Mexico City.—President Huerta's army of Mexico City, 20,000 strong, marches through the capital's streets for Pathe's Weekly.

Belfast, Ireland.—The Britannic, largest steamship in the world, is launched. She is 900 feet long, 50,000 tons displacement and will accommodate 2,500 passengers.

Frankford, Ky.—Kentucky honors the memory of Wm. Goebel, her martyred Governor, by erecting his statue in the capital, where he was assassinated.

Pensacola, Fla.—A school for birdmen—to teach them the art of warfare in the air, cruising and scouting—is opened by Uncle Sam.

Princeton, N. J.—Students at Princeton University (whose colors are orange and black) hold St. Patrick's Day Celebration of their own.

Paris, France.—Here are the latest styles in Paris for evening gowns and wraps for the spring and summer of 1914.

PATHE'S WEEKLY, NO. 25—1914 (March 26).—Los Angeles, Cal.—Sam Bow, wealthy leader of Bing Kong Tong (Chinese Free Masonry), is dead and his body is buried with oriental honors.

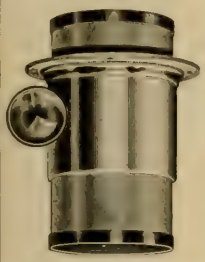
Chicago, Ill.—The 260-foot chimney at Taylor street and the river, for 40 years a landmark here, is leveled by dynamite.

Camden, So. Car.—The Eleventh Cavalry, United States Army, plays Camden for the Southern Circuit Polo Cup.

Jackson Hole, Wyo.—Thousands of wild elk from snow-covered ranges, tamed by hunger, are fed and kept alive at the government's expense.

Barcelona, Spain.—A thousand carrier pigeons, brought here from all over Europe, are released to compete in homing flights.

A No. 1 Lenses at Half Price.



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Mexico City.—To dispel the belief that the Federals are "tin" soldiers, President Huerta orders his army to execute maneuvers for Pathe's Weekly.

Tlemcin, Algiers.—The Cross of the Legion of Honor is conferred upon Captain Seygnot for heroic service, and the native troops signalize the occasion by marching in his honor.

Juvisy, France.—Fifteen hundred feet in the air, M. Bourlis, intrepid aeronaut, cuts loose from an aeroplane and descends to earth by parachute.

Fort Lee, N. J.—Four hundred thousand dollars' worth of motion picture film and other property is destroyed by fire at the Eclair Film Company studio here.

Breslau, Germany.—With the advent of Spring, the ice which chokes this northern port is broken up and cleared away by dynamite.

Chicago, Ill.—Thousands of mourners march in the funeral train of Father Dorney, known far and wide as the beloved priest of the stockyards.

TIVOLI AND ITS CASCADES (Italy)—(Mar. 31).—The opening scene shows the ancient temple of Sibyl. It was at this ancient temple that the Romans went to consult the oracle before taking any important step. And the oracle would tell them, it is said, whether they would succeed or fail in the prospective undertaking.

From the terrace of the temple can be seen the City of Rome as it is today. A beautiful sight. The camera next turns its eye on the Villa of Esta, containing a number of wonderful gardens that date back to the 16th century. Decorative fountains are everywhere in the gardens murmuring a melancholy melody which can be heard distinctly, so quiet are the surroundings. Too, the severe beauty of the vegetation makes this solitude even more impressive.

Farther along on this delightful journey the camera stops before the celebrated Tivoli cascades which flow into an abyss 360 feet deep.

A VISIT TO THE VOLCANO OF KILAUEA (Hawaii) (March 31).—The Hawaiian Islands are notorious for their many volcanoes. The greatest of these is the Volcano of Kilauea and to the crater of this boiling mountain a journey is undertaken. It offers a rare opportunity to the adventurous individual to satisfy his lust for unusual surroundings and strange visitings.

WHIFFLES PICKS A PARTNER (April 1).—To secure a legacy, Whiffles is informed that he must marry at once. He is pleased at the prospect, but absolutely helpless, as he has always avoided the companionship of the fair sex and now that he must seek it he knows not where to turn. An advertisement catches his eye. "Marry at once!" commands the ad. "Enroll at the Happywed Matrimonial Agency." Whiffles does so, and although he is a source of amusement to the male applicant at the agency, one female spouse seeker finds that the backward Whiffles measures up to her ideal in every way.

Her name is Martha Marvin. She is as coy as Whiffles is bashful. She tells Whiffles she likes him, and more than that, she asks him to call. The next day, at the appointed time, Whiffles is ushered into Martha's home and lovingly welcomed by her. But Mr. Marvin's reception is of a different order. "Take the boob away," he orders. Martha pleads, but a glance from the old gent is sufficient for Whiffles. Exit the lover.

Mr. Marvin, however, regrets his treatment of Whiffles the very next day when he learns that the bashful bachelor is wealthy, for money matters are rather strained with Mr. Marvin. He so informs his daughter. Martha communicates the information to Whiffles and with hope high in his heart and a firm resolve to be avenged, Whiffles renews the quest for the heart and hand of Martha. How different now is the reception accorded him by Mr. Marvin! But the sting of Marvin's previous insult is still rankling in Whiffles's heart. His treatment of the older man is anything but kind and the father is evidently nurturing an ambition to square accounts later on. But Martha gives her promise to Whiffles, so "He Should Worry."

HIS SWEETHEART'S CHILD (Special—2 parts—April 2).—Ever since childhood, Adrienne and Peter have shared a loyal devotion, that finally kindles an affection on the part of the man to which the girl responds with a tender regard she mistakes for love. Dreams of a happy future attend the fleeting days and old Frantz, the girl's father, adds his approbation. A short time later the day of the wedding is set and Phillip Sargent, an artist of no mean ability, accepts the invitation of his old friend, Peter, to join in the festivities. The simple charm of his friend's fiancee almost immediately enslaves the man, who daily visits the girl's home and has her pose before his brush. Peter lends his admiration to the work and so the moments fly till the day of days at last arrives. Then fate intervenes, for Adrienne has fallen an easy victim before the flattery of the chap from the city, her infatuation finding expression at an opportune moment, while the wedding guests are making merry.

Discovering his bride-to-be in the affectionate embrace of the man he thought his friend, the broken-hearted Peter yields to his despair and resolves to end his life. In this he is prevented by Phillip. Thoroughly convinced of the hopelessness of his love, Peter gives Adrienne to the man of her choice and leaves to be alone in his grief. Five years pass—five long years for Adrienne, who has ceaselessly struggled to retain her faith in her husband. Phillip has early tired of his little wife and spends no pains to hide his disregard. Her misery would be unbearable were it not for the comfort of her child, Rita. There soon comes a time when Adrienne realizes the impossibility of it all. Broken in health and in heart, with her little girl, she seeks the shelter of her father's home. Again she sees Peter, but only for a farewell, for the delicate thread of life refuses to bear the strain of her heart-break.

Fifteen years come and go. The burden of his declining days are cheered for father Frantz by the companionship of Rita, now grown to womanhood. Peter seeks forgetfulness in travel. Phillip, in the meantime, demands his daughter for whom he proposes an education, but Frantz refuses to submit to the sacrifice. Distrusting his strength and ability to cope with the man who has broken the life of his dear one, Frantz summons Peter to defend the girl. Peter again visits the scenes that he would forget. He calls on Frantz and sees Rita. She stands before him, a perfect image of her mother. At once the anguish of what he has lost overwhelms him. He hastens to the grave of his sweetheart of old, and pictures her there with beckoning arms. But the picture is true for it is his sweetheart's child he sees. The old love flames in Peter's heart and the joy so long denied becomes the sweeter for its fulfillment.

IN TANGLED WEBS (Special—2 parts—April 4).—Fraser's extravagant habits at last bring him up sharp before the stern reality of the impossibility of his position. Broken in fortune and with no definite solution of his difficulties, he has sought his friends in vain for financial aid. His creditors persistently dunn the delinquent till finally, in the hope of obtaining some ready cash he resorts to gambling. His luck is spasmodic, but fate plays a trick for just when fortune seems to favor, his winnings are wiped out and he quits the game $3,000 in the hole. Made furious by his loss, Fraser recklessly borrows this amount from a loan shark and promises to pay an extra $3,000 for the use of the money which is to be due on the day of his wedding to an heiress through whose wealth he hopes to be able to square himself.

His fiancee loves Fraser devotedly and little dreams of his motive hidden behind the mask of affection. But Fraser is ill at ease over the game he is playing and hopefully looks forward to the relief his wedding may afford. In the meantime the loan-shark having become tired of waiting for the return of his loan demands its payment within forty-eight hours. At last the day of the wedding arrives, but luck again plays Fraser false. The father of his fiancee is suddenly stricken down and the wedding is postponed. The physicians seem baffled by Richard's malady. Fraser is constantly at the home of the girl, drawn thither by the sordid purpose that prompts his interest in her. During one of his visits he finds Richards' check book, from which he extracts one that he later forges with his name for $6,000. He is thus able to repay the loan shark within the specified time and lives content in the thought that Richards cannot survive. His little God of Chance again intervenes for a new treatment, proves effective and the patient is soon on the mend. The new remedy is so successful the sick man shortly is able to leave his room and attend to some of his pressing business. During his convalescence the discovery that a check is missing arouses his suspicions and as a precaution his bankers are notified.

The condition of Richards has improved to such an extent that arrangements for the wedding are resumed and hope springs afresh in the heart of Fraser while Dorothy is receiving the congratulations of her friends. Fraser learns that his crime is known and leaves the house. At the same time representatives from the bank calling to lay the facts before Richards recognize Fraser, who attempts to escape and start in pursuit. To avoid capture the fugitive seeks refuge in the vestibule of a house, but his capture is imminent and he shoots himself. As his identity is unknown Fraser is taken to the house he was seen to leave and there his victim dramatically accuses him of the crime, but the self-inflicted injury proves mortal and he passes before a sterner justice.

WHIFFLES' NIGHT OUT (April 7).—Whiffles' wife is so much in love with him that she hates to let him out of the house. Therefore when Whiffles' companions had arranged a little game they dropped him a note explaining that they would telegraph him that his aunt was ill and to hurry to her at once. Half an hour later Whiffles is in earnest conversation with his wife when the telegram arrives. The good-natured Mrs. Whiffles urges her hubby to make all speed to his stricken aunt. While helping him prepare, the good woman finds the note from the "bunch" and decides to teach Whiffles a lesson. She writes a note making an appointment for the evening in the garden and signs it "Jules," then after placing the note in a magazine which Whiffles is taking on his "journey," she bids him a fond farewell.

A few blocks away from the house Whiffles discovers the note. He tears his hair, then becomes calm as he evolves a plan. Back to his own garden he goes and lies in ambush awaiting the coming of his rival. One, two, three hours pass, and Whiffles hears voices. With murder in his heart Whiffles seeks them out and finds a lover, but he belongs to the cook. Whiffles waits until dawn while Mrs. Whiffles, highly amused, watches him from her window. Shivering, sneezing and suffering

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from exposure. Whiffles finally enters the house. Mrs. Whiffles smilingly confronts him. He taxes her with duplicity. She flashes the note on him and explains that she wrote the other note to herself. Whiffles is penitent and Mrs. Whiffles, being a good "sport," forgives him.

ANCIENT RUINS AT THEBES (Egypt—April 7).—Here is a peek at a curious corner in the old world. The photography is perfect and the views are interesting to everyone who has read or expects to read the absorbing history of ancient times.

THE GRAFTERS (April 8).—Slippery Snuff Whiskers and Stuffy Rodent, as notorious a team of mice as ever represented that thieving family, set out to live on the fat of the land. In this they are opposed by Detective Thomas Cat, employed by a certain family to detect and punish just such culprits as Slippery and Stuffy. But Detective Cat finds that his task is no easy one, for he is pitted against the two cleverest and most courageous mice not in captivity.

While Thomas is creeping toward Slippery, Stuffy nearly blinds the policeman by dosing him with salt and Thomas retires in defeat. A moment later Cat is back on the job and seeing Stuffy enter a black stocking which was hanging on a line, promptly follows him. Down comes the stocking from the line. At this juncture Dinah, the darkey cook, enters the room. How her stocking can bounce and rear around the floor without her being in it is more than Dinah can fathom and she faints dead away. And so the film goes on, one scene funnier than the other, until the climax, which is certain to be received with well deserved applause.

THE TERMITE, THE INSECT ARCHITECT (April 8).—The Termites in form and habit closely resemble the ant, but their architectural feats are far superior to those of the ant, for the Termite builds a hill 15 to 20 feet high. Every phase of their life and every incident connected with these curious insects is accurately portrayed in the film.

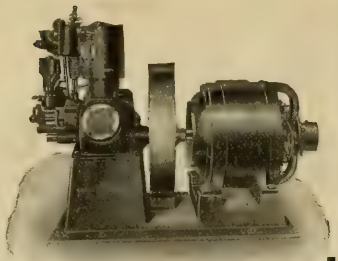
THE GREATER LOVE (Special—2 parts—April 9).—On the way to his ship, which is about to sail on a long voyage, Jack stops at Mary's home and declares his love. The few precious moments remaining are cherished by the lovers till sailing time when the girl accompanies her sweetheart to the dock to bid him a loving bon voyage. After some time of eager expectancy news from the absent reaches the girl, but the further destination of the vessel being undecided Jack is unable to give an advance address. He expresses the hope, however, of being home again in about thirteen months. While Jack is away the girl becomes an orphan through the death of her mother. Her misery is increased by the lack of news from the man she loves. The disconsolate girl closes her house and starts out to seek a living in a distant town. Jack has been unable to send a letter to Mary, but the tedium of the long voyage gives him many moments for thought of the girl he left behind. At last the vessel is homeward bound and the heart-sick sailor writes his sweetheart of the prospect of seeing her soon, but the letter is never delivered, as Mary's address is unknown.

In the course of her journey Mary meets an old friend of her father's, the lighthouse keeper, whose sympathy is excited by the girl's plight. She is taken to live at the lighthouse and a little later, having received no word from her sailor boy, and believing him dead, marries the man who befriended her. Soon after this a shipwreck off the shore startles the occupants of the lighthouse, who aid the sole survivor in his fight for safety. When the exhausted man is brought to shore he is recognized by Mary as her former sweetheart. She nurses him back to strength, but learning of her marriage Jack upbraids her for her faithlessness. The old love for Jack still burns in Mary's heart, but the insurmountable hopelessness of their position drives Jack to the shore, where he broods in despair. He is found thus by Mary's husband, who, having witnessed the scene, reproaches Jack for trying to come between himself and Mary. In the scuffle that follows Jack is thrown from a high cliff, but fortunately is not badly injured. Mary comes to his rescue. She descends by a rope to where Jack is lying and succeds in pulling him up to safety. The lighthouse keeper, in the meantime, hesitates between a fiendish desire to cut the rope by which the two are ascending or alow the rescue to proceed. His better self prevails, however, and the relinquishes his wife to the man she loves.

DETECTIVE KELLY (Special—2 parts—April 11).—Briggs and his wife live lavishly in their magnificent home attended by a retinue of servants, of which home is more favored than Hooks, the butler. Always his master's favorite he conceals beneath the mask of calm servility a propensity for taking things that belong to others. Under cover of darkness, while the members of the household sleep, Hooks succeeds in opening the family safe, from which he extracts a pearl necklace, the pride of his mistress. This he passes to a man accomplice at a window. Secure in the safety that he feels the high regard in which he is held assures, Hooks goes about his duties the next day fearless of detection should the crime be discovered.

But early in the day Brigg's wife has need of the jewel and the loss becomes known. Hoping to regain the necklace or to locate the thief, Briggs seeks the aid of the police and publishes the crime in the newspapers, offering a $5,000 reward for its return. Kelly, who has won distinction in bringing all classes of criminals to justice, learns of the robbery and goes to secure the facts first hand. Arriving at Briggs' home he meets the men from headquarters, who take no pains to conceal their ill-feeling against the "amateur." Even Briggs is influenced by their jealousy, so Kelly receives scant consideration in his quest. Despite all this the detective determines to run down the criminal. The butler is unable to hide his agitation at seeing so notable a figure interested in the case, which action does not escape the eagle eye of Kelly, who immediately centers his investigation on Hooks.

Disguised as a man who had seen better days, Kelly shadows the butler till he sees the accomplice return the necklace to the real thief. He shadows his man to one of his haunts, where a thoughtless movement reveals his identity. His position promises to be an unenviable one for Kelly, who has to contend with the followers of Hooks, who promises to make a speedy end of his chances in the game. A nearby door offers an opportunity for escape and Kelly rushes through, but it leads to a subterranean stream and Kelly is carried out of danger. A few days later the detective, undaunted by his previous experiences, again visits the dive, but this time armed to the teeth. Hooks enters, but does not see the man who is bent on bringing him to justice. At a favorable moment Kelly covers the thief with his gun and clears the room of its inmates. Apparently deceived by the ease of the capture Kelly lays the gun on the table before him and lights a cigarette. Hooks accepts the opportunity for escape and grabs the weapon to fire on his enemy, but it fails to discharge, for Kelly had withdrawn the shells. Utterly subdued by the helplessness of his position the thief himself adjusts the handcuffs to his wrists while Kelly covers him with a second weapon. With his prisoner secure the detective reveals the gun to be a novel fan, with the leaves concealed in the barrel. At this point the two leave the place, but the friends of the butler succeed in getting his prisoner away from Kelly and they escape in an automobile. The detective starts in immediate pursuit, but the handcuffs having been filed from his hands, the thief again makes good his escape. Kelly finally picks up the trail again, but the fugitive jumps on the rear of a passing train. The detective hires an automobile and races the train till finally arriving at a dangerous crossing he proposes to wreck the train by obstructing the track with the auto. To do this he prevails upon the owner to sell it for $2,500 and the plan is carried into effect. The scheme works to perfection for the fast approaching train, unable to check its speed, crashes into the machine and comes to a stop as Kelly triumphantly takes the fugitive into custody.



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CRYSTAL.

GET OUT AND GET UNDER (April 7).—Pearl receives a letter from her cousin, Dora, to the effect that she and her husband are going to Europe, and are going to send Peary their machine. Pearl and husband decide to learn how to drive a car. They buy complete auto togs and hire a machine. The machine takes all kinds of funny turns. Ulysses is compelled to get out and get under the car. The car starts at a terrific rate. They are fined $50.00. At last they decide to wait until they get Fred's machine before they do any more trifling. The gift arrives and they nearly collapse when they learn that it is a sewing machine instead of an automobile.

LOST, STRAYED, OR STOLEN (April 12).—Vivian La Monte, a soubrette, lives at a theatrical boarding house. She has a dog. A ventriloquist and a comedian live in the same house. Vivian's dog runs away. She asks the comedian to help her find it. Charlie gets into the bearded lady's room and is thrown out. He and the ventriloquist find that they are both in love with Vivian. She induces the property man to give him a revolver with blank cartridges to fight a duel over her. This they do and scare the house. The story gets into the newspapers. The dog is found, and as a result of the press notice, Vivian is asked to appear in vaudeville. She hands the cold shoulder to both Charlie and the ventriloquist, who have been thrown into jail for the shooting.

FRONTIER.

PRETZEL'S BABY (April 9).—Pretzel is badly henpecked. His wife refuses to allow him to hold their baby. Pretzel accidentally finds a counterfeiting plant and a bunch of counterfeit money and confiscates them. Molly, Pretzel's maid, has a suitor in Hans, a cop. When Molly is discharged for breaking dishes, Hans swears revenge.

Pretzel, who is chief of police, pays off his force with the counterfeit money. The counterfeiters, searching for their stolen plant, run on to the cops, capture them, tie them up and force them to tell where they got their counterfeit bills. Learning that Pretzel is their man, the counterfeiters resolve to teach him a lesson. They go to his house, find everybody away, except the baby, which they put in the oven.

Pretzel returns, finds his wife out and starts to cook up some grub. Hans arrives just in time to prevent him from lighting the stove. The two men have a rough and tumble fight. Mrs. Pretzel hears the cries of the police for help, frees them, and all hasten to the Pretzel home. The counterfeiters are captured, Pretzel and Hans disentangled, and the baby peacefully sleeping in the oven unharmed.

POISON (April 11).—Joe repays Arthur for saving his life by attempting to make love to his wife. Arthur learns of this and by a chance tragedy is adverted. Sometime later, when Arthur is badly wounded, Joe again attempts to force his attentions on the wife. She repulses him bitterly. The doctor arrives and calls for a glass of brandy for the wounded man. Joe manages to pour a few drops of poison into the glass. His act is seen by little daughter, Janie, who mimics him. The result is two poisoned glasses, Janie being interrupted as she is about to drink a sip of the brandy.

Arthur's head is being propped up to allow him to drink the brandy. In the other room Joe is awaiting developments. Carelessly he picks up the glass, into which Janie has poured the poison, fills it and drinks. Arthur is about to be given the drink in the other room, when a sudden noise frightens Edythe and she drops the glass. Joe, supposedly a suicide, is found in the other room.

NESTOR.

A GYPSY ROMANCE (April 8).—A story of the inside life of nomads who live in the shadow of civilization, worshipping their own goods and clinging to their ancient rites. In dying, the old king of the tribe appoints Jose to succeed him and gives him his daughter for a wife. One of the gypsies, more than the others, envies Jose his position. After the old king has been laid in his final resting place, the jealous one begins to intrigue to the end of deposing Jose and stealing his young wife. A number of the gypsies join hands with the jealous one to kill the king.

While his young queen is in the woods, Jose is called by a decoy message. He walks into an ambush, is taken prisoner and tied to a tree. A fire is built around him and he is left to die. However, the king has one faithful henchman. When the jealous intriguer approaches to claim the young bride, this subject knocks him unconscious with a sling-shot. The king is rescued by the faithful servant and the queen and the jealous one is expelled from the tribe.

POWERS.

THE SEAT OF THE TROUBLE (April 6).—Edna, who lives in the top floor apartment, and George are in love. He courts her against the wishes of Edna's parents. Roger and Helen, a newly married couple, occupy the apartment immediately beneath that of Edna's. Rogers is intensely jealous of his wife. The lovers, planning an elopement, invite the young wife from the apartment below to assist them. Roger returns home and sees his wife enter an apartment with a stranger.

He listens at Edna's door. Believing that his wife is false to him, he secures his revolver. As he takes it from a drawer it is accidentally discharged. The bullet goes through the ceiling, and wounds George. The husband rushes upstairs. George is hidden in an adjoining room when Roger enters. Undertaking her husband's blind jealousy, Helen swears to him that no other has been there. However, George makes a noise in the adjoining room and Roger discovers him. Explanations begin when Edna's father and mother arrive and give their consent to the marriage of Edna and George.

VICTOR.

SCOOPED BY CUPID (April 6).—By profession Mabel is a "Sob Sister," that is, she is a woman newspaper reporter. Kellogg is the star reporter on the Herald, the opposition paper. A tip for an important story is dropped to the Tribune. Mabel is the only one on the job. With misgivings, the city editor lets her learn the inside of a bribe charge against the mayor. Kellogg is covering the same story for the Herald. Kellogg requests an interview, using the name of his paper, and is refused. Mable sends in her personal card. She is received by the mayor and given an exclusive story.

Kellogg, fuming outside the office, hears a stenographer telephone a restaurant for a lunch which is to be brought to the mayor's office. He prevails upon the waiter who brings the lunch to change coats with him. Kellogg enters the mayor's office as the waiter. Mabel's interview, now at an end, the mayor invites her into his automobile. She speeds toward the nearest telegraph office to get her story on the wire.

Kellogg finds a sheet of Mabel's note pad upon which is written enough to give him an idea of the interview. He jumps into a taxi and races toward the telegraph office. On the way he overtakes Mabel. In passing, the taxi crowds the machine occupied by Mabel into the ditch. Mabel is injured, Kellogg writes his story, and hands it to the operator. He has won.

Then he begins to think of the little "Sob Sister" he left in the ditch. He takes his story from the operator, addresses it to the Tribune and signs Mabel's name. He then returns to his office, admits that he has been scooped and quits.

A short time later the city editor of the Herald calls at Mabel's home, where Kellogg happens to be calling, and makes the following declaration:

"You and Cupid scooped the Herald's best man, but we cannot afford to lose him and from now on his salary is raised to family size."

REX.

THE END OF THE FEUD (April 12).—For fifty years the Dawsons and the Putnams have been engaged in a deadly family feud. Old Hen Dawson is now the patriarch of the Dawsons, and Jed Putnam is the leader of the Putnams. Dawson has an only daughter, June. There lives with him one, Wood Dawson, a nephew. In the rival family there is an only son, Joel. Joel and June were secret lovers.

One day a gospel man comes into the territory and convinces the heads of the two families that their feud is ungodly. All their various henchmen are disarmed and peace and harmony is established. That is, until Wood learns that Joel Dawson is his successful rival for the hand of June. Then Wood becomes stiffnecked. He circulates the report that Joel and June have been carrying on improperly. He has words with Joel and in the general fight which follows Joel shoots and kills Wood. Both families reopen hostilities. Hen Dawson forgets his oath and sets out to kill Joel. However, when he finds Joel he finds June with him ready to elope. Tragedy is about to take place, when the gospel man forever puts an end to the long standing war of extermination. He marries Joel and June.

ECLAIR.

AT THE COURT OF PRINCE MAKE BELIEVE (Mar. 15).—Little Sonny Brown returns to his wretched poverty-stricken home one day to find that his father has expired in his cups. Sonny trudges forth. He falls by the wayside. Mr. and Mrs. Chatterton dash by in their auto with their little daughter, carry him home, where he is placed in Clara's beautiful room, still fast asleep.

The imaginative little fellow, who has never known the love and kindness for which he craves, dreams a most beautiful dream, in which he goes to the Court of Prince Make Believe to ask the King to restore his health and fortune. The King tells Sonny to find the Spring of Love. The little fellow starts off and comes at last to Taffy Inn to ask about the Spring of Love. He is told Master Fence, the miser, owns the Spring of Love, and he again starts off. After a long and weary search Sonny falls exhausted on the road and is picked up by the miser's pretty little daughter, Pansy. She carries him back to her father's house, where he is placed in bed.

Duke Big-Ears, a villainous servitor at the Court of Prince Make Believe, now enters and demands that Pansy give him food, although his real purpose is to steal the miser's money. Watching his opportunity, he follows the miser to the Spring of Love and shoots him. He then comes to the house and demands a drink of water. The water turns to ink and poisons the villainous duke. Wondering why her father does not return, Pansy and Sonny go forth to seek him and find him lying on the bank of the Spring of Love with his gold clasped in his arm. Saddened at the miser's death, Sonny and Pansy gather all the gold and make their way to the Court of Prince Make Believe. The little fellow has had his health restored by the Spring of Love and his fortune made. He is crowned a Prince and Pansy becomes his Princess. At this moment Sonny wakes up and finds himself gazing into the kindly faces of Mr. and Mrs. Chatterton and little Clara, who has played the part of Pansy throughout his dream.

THE DRUG TRAFFIC (2 parts—April 9).—Johnson, a druggist, plies an illicit trade in cocaine and morphine, which he slyly sells over his drug counter to a selected clientele. In his richly furnished office the head of the Kurson Chemical Company counts the receipts from the Kurson Consumption Cure, a patent medicine which contains a large amount of morphine. He also sells morphine to Johnson and various other traffickers of the "dope" throughout the city.

One of Johnson's patrons is an old woman who has spent her last cent for the drug and who is almost insane from the craving. Lucile, the beautiful daughter of Kurson, is greatly loved by James Young, a manly fellow who little suspects the source of his prospective father-in-law's income. Lucile is a patient sufferer of terrible headaches and while Young is calling on her they decide to visit the drug store for a remedy. While there the son of the drug victim enters and Young detects the passing of morphine. Denouncing the druggist,

A VENETIAN NIGHT
DIRECT FROM PALACE THEATRE, LONDON
MASKO FILM COMPANY - - - 145 West 45th Street, New York City

READER:

Some Pan-American Facts

Although capitalized for but $50,000, the Pan-American Film Mfg. Co. is controlling pictures in this country and abroad which foot up a value of over one million dollars, including cost of production and earning capacity.

"No Axes to Grind"

It is not the secret agent of any firm, or group of manufacturers, and does not hold any financial interest in any of the pictures exploited, therefore, all features will be offered on their just merits. Neither inflated values nor panicky sacrifices will prevail.

Successful Booking Methods Applied

The booking methods adopted by Klaw & Erlanger, Sam S. & Lee Shubert, the Northwestern, and all other first-class circuits, and which placed the theatrical business on its sound financial basis, is employed in routing in the first-class, legitimate and high-grade motion picture theatres in all parts of the country.

Big Features on Percentage

Multiple-reel features headed by Stars of National reputation, reproductions of Famous plays and popular books, or events of great International or Historic importance, may be classed as "desirable" in the "legitimate" theatres, and if managed by showmen who know their business, will generally give far greater returns than could be secured upon flat rentals. There is enough open time to keep twenty prints in constant use, provided the subjects are strong enough cards to get the bookings. The Pan-American is equipped to promote strong features upon these lines, and then place them on flat rentals afterward, when this advertising method will secure top rental prices.

Big Profits in Rentals

The last word in payments for feature pictures is from the exhibitor. If the manufacturer or importer secured all this money, it would mean three and four times as great a profit. When the State right buyer comes in between, he pays the lowest price possible, and rents at the top price obtainable. Anyone with enough money can buy a picture, but few know how to exploit on a safe and sane basis. Some overpromise and misrepresent, and the exhibitor loses confidence, and where about $2,500 has been paid in rentals for a feature in a good state by the exhibitors, possibly less than $1,000 has been received by the original owners. The Pan-American Co. is the direct connection between the owner and the exhibitor. The advantages it offers to both are considerable.

State Right Bargains

Some owners must receive quick returns for at least a portion of their product. They are in good financial standing, but need ready money. The curb operators and general dealers are kept in ignorance of these facts. We have the confidence of firms who will listen to an "inside" proposition, if they know it will mean quick business and secrecy, therefore, buyers in any part of the country who can qualify will be placed in touch with special prices and sacrifice sales, and all the details of screen examination, inspection of copyright, review of paper, etc., etc., can be intrusted to the Pan-American staff, by parties who cannot make the trip to New York, and we can get any picture in the market that is for sale and a great many that are not, and after the purchase is made, we are in position to exploit it in all territory which the buyer cannot cover to advantage.

Standing Sponsor

If we endeavor to handle a poor picture, we lose money. If we are reasonably sure of booking any portion of the territory for a buyer who trusts to us, we have to use good judgment in helping in selection of picture or we will also be losers. We are prepared to Guarantee the billing and otherwise assist in the financing of pictures that are worth while. Within the past month, we have contracted to handle less than twenty pictures out of over twice that many inspected.

Salaried Men Not Wanted

It is an open secret, that out of the twenty-two Pan-American offices already established in different parts of the country, not one representative is working upon a salary. They are not in the class of "salaried employees," but have dignified their dealings with us upon a partnership basis. If the heavy weekly expenses of executive offices, repair room, vault, stenographer, shipping clerk, and road men are not covered by the agents' share of the business done, they lose money. These representatives, all of them, are men of experience, and recognize the advantages of connecting with us upon such a basis, and it is an absolute guarantee that pictures intrusted to our manipulation, are going to get all the business possible, and in the quickest order.

Cutting up Territory

Our twenty-two exchanges will soon number thirty-four. This is necessary to supply ALL the feature houses on the lists, and this cannot be done where one firm or agency has too great an area to cover.

Bonded and Guaranteed

Our knowledge of the standing of our various agents, and the splendid references furnished in each case, rendered bonding unnecessary, but is mutually agreed to in every case by the agents to satisfy the skeptical owners of pictures who have had their confidence abused in the past by "irregular" returns. Furthermore, all bookings are reported daily, remittances are immediate, and books open to inspection of our traveling auditors at all times.

Manufacturers Represented

Manufacturers and importers without established headquarters in New York may make reasonable arrangements with us for local representation, and we are ready to cover all departments of the business from the acceptance of the negative to the selling of State rights, or renting direct to the exhibitor, including reviews and advertisements in the trades papers, lithographing, printing, etc. . . . Bonds in any amount furnished. . . .

Pan-American Territory

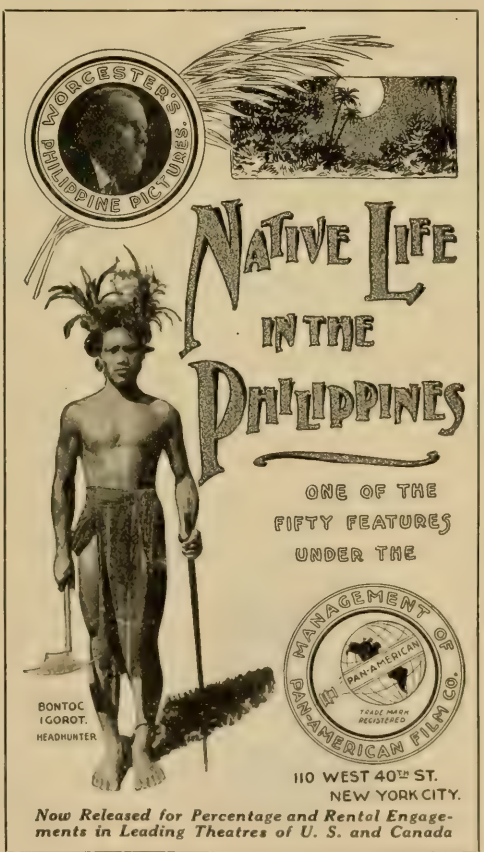
Some of our contracts give us World rights. A great many are for the Western Hemisphere, and others for United States and Canada only. We are arranging for representation in the West Indies, Central and South America, and all United States possessions.

Miniature Theatre

When the night and day demand is too great upon our "Ivy" projecting room, we arrange for use of others in the same building at 110 West 40th Street. Buyers and exhibitors of feature subjects may make arrangements with us at any time for screen examination.

Fifty Features our "Slogan"

Fifty features—each one from three reels in length to a full evening's entertainment—constitute our supply. New ones being released to take the places of those who have covered the territory for first, second, and third runs.



he and Lucile follow the boy to the wretched hovel, where they find the mother struggling in agony on the floor. Lucile picks up a bottle of the Kurson Consumption Cure and idly sniffing it gets her first smell of the intoxicating and fascinating drug. Young visits the police captain. The police are sent to arrest Johnson. Meanwhile the old woman, unable to obtain the morphine, dies. Young and Lucile, filled with pity for the boy, take him home. Meanwhile Johnson, deprived of his business, strikes upon a plan to conceal his morphine powders in an innocent-looking book, the leaves of which are cut out.

Lucile has fallen in her temptation and becomes a confirmed drug victim. She takes it regularly, and her sister at length discovers the terrible truth. One night, unable to withstand her craving for morphine, she arises, and sneaking out makes for John's home to obtain the drug. The little fellow hears her and awaking slips out after his foster sister. He sees her enter the house and secure the drug. Returning home he tells the father what has happened. Young is summoned and securing a policeman, Johnson, the drug peddler, is arrested and brought to the police station. Meanwhile Lucile overcome by the insidious drug, falls in the street, where she is found by a policeman and brought to the same police station. Young snatches her as she falls to the bench and lifting back her veil is heartbroken when he finds it is his sweetheart. A minute later she dies and Young after the first outbreak of grief swears to kill the man at whose door he can lay the crime. Johnson points dramatically to Mr. Kurson, who is entering the door, having been summoned by Young, and tells him, "There is your man." The revolver falls from the bereaved man's nervous hand and he falls across the body of Lucile as they lead the druggist to a cell.

GOLD SEAL.

THE MYSTERY OF THE WHITE CAR (2 parts—April 7).—Kelly, a detective, has followed the clever female crook across the Mexican border. Provisional President Pedro de Leon calls upon Kelly to assist him in running down the owner of a mysterious white car which has been seen crossing the border line with ammunition. The president also reports that an attempt has been made on his life. Kelly soon discovers a peculiar fact in connection with the mysterious car. It runs along the highway at terrific speed without a visible driver. Kelly soon discovers that the mysterious white car is being used by "My Lady Raffles," and that she is a party to a conspiracy to assassinate President Leon. By a clever ruse she escapes him. Shortly after this, Kelly again traps her in the house of Senior Bijou, a conspiring revolutionist. Again she slips through his fingers.

A foreign countess is giving a ball to President Leon. Bijou and My Lady Raffles decide to take this occasion to put him out of the way. "My Lady" will entertain the guests with a fancy dance. When she is near enough she will plunge a dagger into his heart. President Leon, apprehensive, requests Kelly to act as his body guard. At the ball Kelly watches My Lady Raffles like a hawk. He sees her watching the President out of the corner of her eye. He draws near the danger zone. She dances up to the President, then she draws a flashing dagger.

But Kelly is too quick. He saves the President's life by throwing a great coat over one whom he believes to be "My Lady Raffles." The coat is removed, Kelly findst hat a lady-in-waiting and not My Lady Raffles, is his prisoner. Kelly runs to the outside. The white car is before him, empty. But as he looks the empty car begins to move, gathers speed and disappears. She is again surrounded in the house of Senior Bijou. There is a fierce battle between the forces of the President and the revolutionists. My Lady Raffles escapes in the Mysterious White Car which moves as if driven by spirit hands.

IMP.

OUT OF THE FAR EAST (2 parts—April 6).—Gerald Mortimer, a tourist in the Far East, steals a ruby from a temple. He sails on a liner bound for New York. Mortimer is troubled with his heart and in addition is frightened by the fact he is being followed by two orientals. An evening later he dies in his deck chair after giving the ruby to Watson, a friend. Watson arrives in New York. He visits his sweetheart, Margaret, and shows her the stone, telling of his adventure. As he talks his gaze wanders to the window; he observes two eyes fastened upon him. Snatching the ruby from Margaret, Watson leaves. On his way home he narrowly escapes death by some falling bricks.

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Arriving home, he finds his butler transfixed with terror. Unable to get a rational explanation, he retires to his room and turns down the lights. The door opens; he sees two eyes looking at him from the foot of the bed; he fires, but the eyes remain. Watson turns on the lights, no one is present. The next morning, Watson tells two friends who call, about the ruby. One of them, Prince, determines to get the ruby for himself. An evening later Watson, his sweetheart and Prince go to the cafe. Margaret wears the ruby. During the evening the lights are suddenly turned off; there is a wild scramble. When the lights are turned on, Margaret has disappeared along with the ruby. Watson rushes to his home.

Meantime the orientals get Margaret to their room, but to their astonishment the ruby is not on her breast. Where it lay is a red mark. They then force her to telephone to Watson, asking him to come to her assistance. Watson is trapped. Both prisoners assert they know nothing of the ruby. The orientals then use their occult power, a vision is presented and in it they see one of the friends, Prince, snatching the ruby as the lights turn off in the cafe. The oriental priests visit Prince in his home and after a terrific fight manage to take the stone from him. They then return to their rooms. Watson, in the meantime, manages to phone the police. However, the priests manage to escape with the ruby. Watson and Margaret are set free. The last scene shows a vision of the temple and the ruby being restored.

UNIVERSAL.

ANIMATED WEEKLY NO. 107 (March 25).—Keel of Greatest Battleship Laid.—Dreadnought No. 39 to be the largest sea fighter built by any nation, will carry twelve 14-inch guns and have displacement of 31,500 tons—ew York Navy Yard, Brooklyn, N. Y. Sub-title: From left to right: Capt. Gleaves, Senator O'Gorman, Assistant Secretary of Navy Roosevelt.

Hose Bath Scatters Hoboes.—Fire hose and clubs in hands of deputies completely rout vast army of unemployed from Sacramento, California.

Hints From Paris.—Latest mode of carrying the handkerchief.

Million Dollar Mill Destroyed.—Firemen from surrounding towns fight fire in Wausau Paper Mills, Brokaw, Wis.

Funeral of Monsieur Bertillon.—The inventor of the famous Thumb Print System for Identification of Criminals is buried in Paris, France.

Three of a Kind.—Baby Show Winners, first male triplets born in America in twenty-five years—San Francisco, California.

Fashions.—Summer pattern dresses of artistic design. Made from Ladies' Home Journal Patterns.

Great Department Store Fails.—Thousands of employes without positions. Many lose savings in Siegel Private Bank, New York City.

Ordered to Mexican Border.—U. S. Troops operating new machine gun, capacity 500 shots per minute, at Fort Thomas, Cincinnati, Ohio.

Church Burned.—Many attribute fire to militants—London, England.

Jane Addams.—The famous suffrage leader and other noted suffragettes meet for conference—Birmingham, Alabama.

United Kingdom Handicap.—Thrilling accidents occur during races at Lingfield, England.

Cardinal Farley Reviews Parade.—Mighty army of Erin's loyal sons is reviewed by His Eminence in front of St. Patrick's Cathedral—New York City. Sub-title: Mayor Mitchell greets the Cardinal.

Cartoons by the World Famous Caricaturist—Hy Mayer, Editor-in-Chief of Puck.

MUTUAL FILM CORPORATION.

BEAUTY FILM.

RETRIBUTION (April 7).—Roger Carlin, a young artist, weary of the festive life in the city, seeks the quiet of the country. There he meets May West. He fascinates her with his stories of life in the world. She falls in love with him. He, at the end of his vacation, leaves her with a promise to shortly return and make her his wife. The weeks grow into a year and he does not return. Added sorrows come over May, and the spectre of death stops long enough to take its toll.

May, smarting under her great wrong, vows to hunt out the father and make him suffer as she has done. Years pass. Roger becomes famous. He meets a celebrated actress and falls in love with her, but is engaged to marry a rich girl of social

A VENETIAN NIGHT
A Spectral Tragi-Comedy in Five Acts—Produced by Max Reinhardt
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Every Previous Record for First Run Bookings Have Been Broken by

THE PERILS OF PAULINE

Our Branch Exchanges report the greatest enthusiasm among the exhibitors all over the country. They are ordering more reels for immediate distribution. We placed with each Branch Office more reels of the first episode of THE PERILS OF PAULINE than we ever did of any other feature film, but they have already found that their supply is not sufficient to meet the demand. You will appreciate how the exhibitors are taking hold when we tell you that

More than 400 Advance Bookings on the First Episode Were Booked in New York City and Chicago Alone in Three Days

These bookings included The Keith Circuit, Loew's Broadway and Wm. Fox Circuit, the Proctor Houses, etc.

We have had a great deal of trouble to turn out sufficient finished films. But we can supply all the demand, no matter how great. Most of the exhibitors who have booked orders have seen how great the demand is and, for their own protection, have booked orders for the whole series. We will protect you the same way. But you must get in at once. Give your patrons the whole series, from start to finish. You still can do it.

The Second Episode will be released April 6th. Wire for it, and if you haven't run the first one, get it now.

THE ECLECTIC FILM COMPANY

110 West 40th Street — New York City

The Public Have Gone Crazy Over the Mysteries in

The Perils of Pauline

The New York American alone received *OVER 20 SACKS* of answers in one day. They have special messengers making trips to the post office for the solutions. Their offices are piled to the ceiling with sacks of mail. A special force of clerks had to be put on just to open the letters. The judges had to hire a large force of assistants to help them to read and sort the tremendous number of solutions. One judge said that if he were to attempt to read all the answers himself, it would take him more than six months, reading ten hours every day.

Now, Then, Here Is Where YOU Cash In

What we have told you was at the office of *one paper only.* There are six others.

The Los Angeles Examiner, The San Francisco Examiner, The Boston American, The Chicago Examiner, The Atlanta American and the Deutsches Journal say that THE PERILS OF PAULINE is, without the least doubt, the most stupendous success, the most widely answered contest, they ever had anything to do with, and that more people are taking an interest in THE PERILS OF PAULINE than they even dreamed of in their most optimistie moods.

Any Exhibitor Who Lets This Chance Pass Him Is Not Alive to His Prospects

There never was anything like it before. People are discussing it in the street, on the cars and the trains, in the hotels and in their homes. Thousands have called on the phone to know if the pictures would give them the answer.

Now, with all this excitement and interest, you can coin money by acting at once. We can take care of everyone who wants an early release. You won't have to wait for several weeks, or even days, for a chance to cash in.

The Second Episode will be released on April 6th

Wire for reservation and protection. Order the First Episode now if you have not already done so.

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In the first episode you saw the mummy speak. You also saw the race track friend whisper something devilish into Owen's ear. Whatever it was, it had a lasting effect on Owen and made the probability of Harry ever marrying Pauline very remote.

The Perils of Pauline

grow more and more real every installment. In the second episode Owen sneaks into old Mr. Marvin's study and writes something to Pauline to which he signs the dead man's name. Of course it is a forgery, but neither Harry nor Pauline will know—that is one of the mysteries.

What Did Owen Write?

It was something no doubt that would put Pauline completely in his power if she takes the message as coming from the dead adopted father. This is one of the mysteries thousands and thousands of people are trying to answer so as to get part of the

$25,000 in Prizes.

As the story progresses, more and more people are becoming interested. Inquiries are coming in from all over as to the names of the theatres where the pictures can be seen. This is where we help you again.

The names and addresses of the theatres showing The Perils of Pauline are printed in the Sunday newspapers.

Every one will know where to go to see them. We are doing everything to send people to the theatres showing The Perils of Pauline. They will get used to going there to see this special feature and you will have made many new patrons who will come regularly to see your programmes on other nights.

Every one of our exchanges reports the most unprecedented demand for bookings and the managers are constantly wiring us for more reels so as to insure every exhibitor an early run.

The Second Episode will be released on April 6th

Wire for reservations and protection. Order the First Episode now if you have not already done so.

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The Perils of Pauline

will make more money for the exhibitors than any other film or series of films ever produced. The intensely interesting story—the dramatic action—the sensational thrills—the mysteries and the prizes are going to hold the whole people right through from start to finish, and seeing one episode is going to make them more eager to see every other episode as it is shown.

Here Are Some of the Ways We Will Help You to Pack Your Theatre

Posters We have prepared one, three and six-sheet posters, window cards, photographs for lobby display, etc. If you buy the six-sheet posters we will supply them to you at 10c a sheet (60c for the complete poster) and will supply you free with one one-sheet poster for every six-sheet poster you buy. You can have the other size poster at this same price—10c per sheet.

Photographs We are having the photographs made up on large cards suitable for standing frames. We do not know just what these will cost, but we will only charge you the actual cost to us for producing. These photographs will include the actors and actresses and also several of the most thrilling scenes in the story.

Hand-Bills If you wish we will print as many hand-bills as you will distribute in the territory from which you draw your patrons. These hand-bills will contain a synopsis of the story. There will be a blank space for the date on which you are to start showing the film. This will be printed with your name, the name of your theatre and your address, and can be shipped to you within a day's notice so that you can get them as far ahead of the date of showing as you wish. We will supply these hand-bills completely printed for $3.25 per thousand.

Letters We will also, if you wish, have printed in typewriter style, a letter or series of letters on your own letterhead for you to mail to your patrons. These we will supply at $3.00 per thousand.

Slides We will send you the same day we receive your order a series of slides to show between reels, so that for three or four days or a week before the date on which you show THE PERILS OF PAULINE, you can announce the big feature coming. These slides we are supplying at 15 cents each.

If there is anything else you want, let us know and we will try to get it for you, charging you just the actual cost to us

THE ECLECTIC FILM COMPANY

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and needing medical attention for a wound, Juan De Lara poses as Don Enrique and goes to see Don Luis Mendoza; he meets Inez and they fall in love. Feldez, Juan De Lara's servant, comes to warn him that Don Enrique's servant has escaped. Jose overhears the warning and suspecting Juan's identity, betrays him to the Rurales. They arrest him, but he escapes. On the eve of Inez's wedding to Jose Sepulveda, she receives a note from Juan De Lara begging her to flee with him; that he intends to reform. Inez slips away and meets him. Juan frees Don Enrique, bids his men goodbye, and leaves the old life forever.

FRECKLES (2 parts—April 2).—Freckles ,a little crippled newsboy, is devoted to his big brother, Chuck, who loses his job. A tough gang learning that Chuck has lost his job, try to persuade him to join them. Freckles' friend, Captain Arling, the harbor police, warns Chuck that his association with the gang is liable to get him into trouble, but as he is unable to secure work, reluctantly promises to join them. They plan to rob an old sailing ship in the harbor of a chest of pearls, in the captain's cabin. Brady, leader of the gang, writes Chuck a note, telling him where to meet them. Freckles finds the pieces of the note and leaves to try to intercept his brother. While crossing the street he is run down by an automobile and taken to the receiving hospital. In the meantime Chuck has a change of heart and decides not to go with the gang, so goes back home, where he finds his mother grief-stricken, because Freckles has been gone so long. Freckles' mother and Chuck are notified of his whereabouts and they are overjoyed on going at once to the hospital, to learn that he is not seriously injured.

AMERICAN.

LIKE FATHER, LIKE SON (2 parts—April 6).—Edward Longley, a bank cashier, and father of a son who gambles, lost heavily and appropriated some of the funds. But a clue betrayed him and he was imprisoned for twenty years.

The twenty years pass, and Edward Longley comes from the prison a different man. He can find no trace of his wife and son. Longley seeks employment in vain, owing to his record, but finally secured a job sweeping the streets. While at work he is struck by an automobile and is taken to the chauffeur's home. When the injured man is brought in the chauffeur's mother recognizes in him her husband. She identifies herself and tells him that their son, Paul, is working in the same bank where the father was once cashier. She asks him not to reveal his identity to the son, lest the knowledge of the father and his guilt may hinder Paul's advancement. The father consents.

Paul secures for Longley a job as nightwatchman in the bank. Naturally as the father was tempted to gamble so was the son. The events of twenty years previous were repeated, but Longley soon discovered the theft and returned to Paul that same night the clue that he had left behind. Then he waited and placed his trust in a higher power. His intention was to surrender himself—not that it did not matter, for it did, but that he could not endure to see his son suffer as he had suffered. His prayer was answered, for Paul returned the money before it was too late. When morning came Longley was gone, but a note left on Paul's desk told him the truth.

A HAPPY COERCION (April 8).—Cynthia, an old maid, has fed old Tompkins bread and honey for fifteen years, hoping he will propose, but so far has been disappointed. She is feeling almost hopeless when he asks her to go to a church social. At the social the announcement is made of the engagement of Mary and John, young sweethearts. Big Bob, a cowboy, wishes them to marry that evening. They escape. Bob grabs the minister, puts him on his horse and a chase ensues. Old Tompkins takes Cynthia home and leaves her weeping with disappointment. The gang, disappointed in not catching the young people when finding the old man on the road home, capture him and returning to Miss Cynthia's house and make the minister marry them.

THE SECOND CLUE (April 10).—Bud Wren and Mabel Garden are sweethearts in the town of Red Dog. Numerous mail robberies occur, but there seems to be no clue to the robber. The chief of the Secret Service wires James Garden, sheriff and postmaster of Red Dog, that he is sending him a man to unravel the mystery of the postoffice thefts.

The Sheriff, Bud Wren and Pratt another cowboy, are engaged in playing cards in Thirsty Fish bar when a stranger enters. He watches the game in a casual manner, when Pratt and Wren, who with the sheriff have been losing heavily, get into a fight over the game. The stranger assists the sheriff to separate them. Wren, rather ugly, goes out, swearing vengeance on Pratt, and goes to the latter's cabin, falls asleep, and waits for Pratt to appear.

Pratt, the sheriff and the stranger meanwhile play cards. The sheriff loses, while Pratt gathering up his winnings in a bag, invites them to a drink. After buying the drink, Pratt leaves for his home. The stranger noticing a medal pinned on the sheriff is informed by him that it was received for being the best shot in the country.

Five hours later old man Simpson, a trapper, sees Wren leaving Pratt's shack. Next morning a cowboy discovers Pratt dead on the floor, and Wren's gun beside him, and informs the sheriff. The stranger sees the sheriff rifling letters. Old man Simpson is talking to the sheriff as the cowboy tells of finding Pratt. Simpson tells of seeing Wren come from the shack. The sheriff calls a posse and they ride off, followed by the stranger. At the shack the sheriff shows all Wren's gun found at Pratt's side.

Mabel, riding up, hears them accuse Wren of the murder and suggest lynching. She rides off to get cowboy friends to stop the lynching. Wren wakes up on the side of the road in a drunken stupor. The party find him there. Meantime the sheriff finds clasped in Pratt's hand a medal, which he immediately recognizes as the one the sheriff had worn. He mounts his horse and rides after the posse. On the way he meets Mabel Garden and the cowboys and together they ride to where the sheriff is about to lynch Wren. The stranger accuses the sheriff and shows the medal as proof and also pulls from his pockets some letters which the sheriff and postmaster has stolen. He shows his secret service badge and the sheriff is taken away. Wren puts his arm around the girl he loves and the picture fades out.

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MUTUAL WEEKLY.

MUTUAL WEEKLY, NO. 65 (Mar. 25).—Ashore on Cornwall Coast.—Big English steamer "Tripolitania" is buffeted by elements in great storm.

A Sanitary Ice Harvest.—St. Paul, Minn., municipality gathers its own supply under the most careful supervision.

An Aeroplane Gun.—French aviator Prevost experiments with a new war implement.

George Westinghouse Dies.—Famous electrical inventor passes away in New York.

Winter Carnival in Germany.—Schniedeberg is the scene of unique winter sports.

St. Patrick's Day in Gotham.—Cardinal Farley reviews the annual Irish procession in New York.

A Brittany Festival.—French fishermen celebrate successful harvest at Painpol.

The First Step in Shipbuilding.—Keel of U. S. super-dreadnaugh is laid in Brooklyn Navy Yard.

Tango King in Nice.—Famous annual carnival is held in French resort. Sub.—Flower fight on the English promenade.

A Breadline in Manhattan.—New York Sun opens relief bureau for destitute.

Villefranche in Gay Attire.—Splendid naval floral parade at Riviera famous resort.

7,000 Ton Chimney Falls.—Chicago landmark 260 feet high is razed with dynamite.

Film Factory Burns.—Eclaire Company loses its plant at Fort Lee, N. J.

KOMIC.

VICTIMS OF SPEED (April 1).—Two "Knights of the Road" arrive in town, and, while making a survey of the surroundings, discover Dr. Speed experimenting with his radium. They decide it would be of great use as well as amusement to them, so while Dr. Speed is gloating over his wonderful discovery they steal his formula and start in to apply it to everyone they meet.

During their exploits they find a paperhanger who is about to decorate a home, and decide he shall become inoculated and sent on his way. They then present themselves as paperhangers and start to decorate in their way. In the meantime Dr. Speed discovers the loss of his secret and after first notifying the police, he hastens out with an antidote to relieve those who have come in contact with his speed radium. Eventually they locate the miscreants who pay for their little joke in many ways.

THANHOUSER.

THE MISER'S REVERSION (2 parts—Mar. 24).—The miser has a daughter, who is in love with an intelligent young man making his own living, and who wishes to marry the miser's daughter. The miser wants his daughter to marry some very rich

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man, and will not have Jack, the young man who visits his daughter.

The miser is deeply interested in Darwin's theory. He is seventy-five years of age. One day Majarah and two attendants in Indian costume enter from the street. The great Lahaif Majarah of India who has come to demonstrate the efficiency of his elixir of eternal youth. The miser looks at him in awe and indicates the book of Darwin's theory. The miser finds out that the East Indian has a great deal of money and valuable skins, and offers his daughter to him for part of this. The East Indian is greatly pleased.

The East Indians give a meeting in the Convention Hall, demonstrating the great Elixir of Eternal Youth. The miser is brought to a chair which is connected with a pulsimeter by means of various tubes and wires. The applicants give the miser the Elixir, and there is a gradual change in the miser. The wrinkles leave his brow, his cheeks fill out, his hair changes color, and he is transformed to a man of forty. When the applicants are not looking the miser seizes the whole bottle of Elixir and drinks it, which immediately changes him from a man into an ape.

The miser escapes from the house, still a monkey, and tries in vain to explain to the people who have gathered, among whom are his daughter and her lover, Jack, that he is the miser and the girl is his daughter. They think his story incredulous, and he is not believed until he shows his arm, which has a tattoo upon it, and shows them a paper which tells about the Hindoo, and his Elixir of Life. They take the ape to the Hindoo and he is restored back to his normal self, the miser. The miser is so very grateful that he is once more in his home and with his daughter that he gives all his money to the young couple.

[Note.—This synopsis was run by mistake under the head of Vitagraph on page 1726 of last week's issue. Exhibitors will please note the error.]

WHEN SORROW FADES (Mar. 29).—Maud's appeal for newspaper publicity to aid a destitute couple brought the editor, hardened by contact, but softened to grief by love, and when it looked as if Joe were going to force his intended bride to abandon charity work, Jim's abandonment of a coveted auto that he might alleviate distress, won him the girl he felt was beyond his hope forever.

REPENTANCE (Two Parts—Mar. 31).—Two young lawyers, partners in a small city in the East, got along well enough, although it was generally agreed that Hampton, the senior partner, was domineering, while Gray, the junior partner, was regarded as a meek and inoffensive man. One day there was a sensation in the town, for Hampton was found slain in his own home. He was proven at the inquest he had left his office in the late afternoon, his partner and their only clerk being still at work. When the body was found, alarm was promptly given, and a policeman called up the firm to secure details. The clerk and the junior partner were still there, both of whom showed evidence of surprise and grief. The police investigated, but the matter remained a mystery, for it was never satisfactorily cleared up.

Twenty years later Gray, the junior partner, found the Hampton family again crossed his path. Gray's daughter, injured in an accident, might have been killed had it not been for the bravery of a young man who was Hampton's only son. The young couple fell in love, and the father seemed to watch the progress of the courtship with satisfaction. When asked his consent to the marriage he gladly agreed. While announcing it he was stricken and nearly died. He never recovered, and while on his death bed confided to his doctor a document which explained confession of the murder. Hampton it seemed had quarreled with and beaten him, and the tragedy was due to Gray's rage and humiliation. He regretted the deed and for twenty years had been daily a victim of remorse. He believed he might make retribution by giving up the only person he loved—his beautiful daughter. He consented that the doctor should make any use he pleased of the confession.

The doctor considered the matter. The real slayer passed beyond fear of earthly punishment. To besmirch his name would only injure the innocent, but on the other hand, was it advisable to permit a young man to marry the daughter of his father's slayer. Under the circumstances it is an extremely hard thing to decide, and the doctor is still considering what is the best thing to do.

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ECLECTIC.

THE RECKONING (Four parts—April 1).—Returning to Havre after a long and prosperous voyage, Captain Pierre Bernier looks forward to rejoining his family in Paris. He reports to his company and is chagrined to receive orders to remain in port for several days. Unable to use the safe of the steamship company, he deposits $10,000, (his share of the profits), with a local bank and places the receipt in a letter which he intends to mail to his wife. Unfortunately, Jaques Villebrun, the president of the bank in which he deposited his money, is about to decamp with the entire funds. Renaud, a clerk, discovers the flight and threatens exposure unless he receives a large share of the money. Villebrun promises him a large sum and they proceed to make their getaway.

Bernier learns that the bank is unsteady, decides to withdraw his money and returns to the bank. He is murdered by Villebrun in a struggle and his body is thrown over a cliff. The clerk has meanwhile found the receipt for $10,000 and keeps it. The two absconders then call a taxicab and prepare to flee. The clerk, however, is sent sprawling by the banker, who safely makes his escape alone.

Fifteen years pass. The captain's widow and son are reduced to dire poverty, while the banker, under another name, has become a wealthy property owner in Paris. Renaud, the clerk, reduced to the lowest dregs of society, is compelled to beg for a living. One day he assists an old woman who has sprained her ankle, and is startled to discover that she is the widow of the man whom he and the banker had robbed years before. She is about to be evicted by her landlord, who, strangely enough, is her husband's murderer. Renaud promises to intercede for her and calls on the landlord. He is surprised to recognize his old accomplice, and proceeds to blackmail him with the receipt which he had carefully guarded all these years. The banker agrees to buy it from him, but plays false again and throws him off a bridge. He is found unconscious and taken to a hospital.

Meanwhile, the widow and her son have been dispossessed and go to live in the rooms of Renaud, who offered to shelter them. Renaud returns from the hospital just in time to rescue the widow after she had been overcome by the fumes of charcoal fire. The banker sneaks into Renaud's garret and searches for the receipt which is hidden there. He discovers it, but is also overcome by the deadly charcoal fumes and is found on the floor unconscious. His conscience is awakened by the distress of those whom he had ruined and he offers a check to the widow to repair, in part, the terrible results of his crime. The vision of the murdered captain appears to the banker and he backs away from its accusing hand only to plunge through an open window to his timely death.

A. BLINKHORN.

ROSE OF SURREY (The Turner Films, Ltd.—2 Parts).—John Gray and Henry Moore, business partners in a Surrey town and sympathized with each other, for each mourned the death of a wife. Gray was bringing up his only child, Edmund, while Moore had a daughter, named Rose. The two fathers and the children looked forward to their marriage as a matter of course. Rose's father died while she was yet too young to marry, but Moore left, by will, his share in the business to come to Rose and Edmund on their wedding day. Everything ran smoothly until Edmund went to live, for a time, in London, and soon he no longer seemed to care for Rose as of old. Meanwhile Rose, who loved him with her whole heart, waited and waited at home, for she could do nothing. Her shyness and dread of meeting strangers increased till she came to depend solely upon the flowers whose name she bore, for companionship. The crisis, however, came when Mr. Gray invited Rose to his house to discuss with Edmund (whom he had called from London for the purpose) the settling of their wedding day. Edmund refused "to be coerced" into marrying one who did not interest him. Mr. Gray consulted his solicitor, who played the detective, and learned that Edmund was infatuated with a fascinating widow

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who only considered him as a wealthy catch. But when she knew that to marry Edmund meant taking him penniless she immediately exerted her charms in another direction. This so wounded Edmund's pride, that, acting on his father's advice, he married Rose. Discovering that she really cared for Edmund more than she really thought, the widow attempted to renew the acquaintance. This caused Rose much uneasiness, but with the tactful help of Edmund's father she overcame her fearful shyness and with her husband's love for the stake she played against her rival and won.

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A MODERN MEPHISTO; or THE OATH ON THE BIBLE (Six Parts).—Rodgers, a dissolute artist, leaving for Villard Castle, where he is to restore old paintings, tells his friends that he intends marrying Lord Villard's daughter and incidentally her money. Obstacles intervene, but crafty Rodgers succeeds in winning the girl's love. They are married secretly. Alice, the daughter's nurse, learns of the marriage and agrees to keep it a secret so long as Rodgers is faithful. Months pass, and Rodgers tells his wife he will commit suicide if she does not give him $1,000 with which to pay his debts. Lord Villard sees Alice giving her dead mother's jewels to Rodgers. She confesses her relationship and is disowned. Alice goes to Rodgers' home. Finding him with two profligate women, she leaves him in anger. Lord Villard dies, but Alice finds that she must make her own living, as she has been disinherited. Rodgers, financially embarrassed, becomes a counterfeiter. Detected in a theater, Rodgers makes a daring dash for liberty over the housetops, but is captured and sentenced to five years' imprisonment.

Five years later Alice is a famous circus rider. Her little son is being reared in the country by the old nurse. Rodgers, disguised, sees his wife entering the theater. In the course of the performance, Prince Tremayne proposes to Alice, but is told that she is not free to consider his love.

Rodgers startles Alice by appearing at the country place and demanding $500 with which to go to America. Alice, asking time, takes the child to her city home. Rodgers, coming there the next day, snatches up the child and escapes with him when Alice refuses to advance the money. Prince Tremayne follows Rodgers, who uses a motorcycle. In the hot chase the motorcycle catches fire and Rodgers and the boy are thrown to the ground. Using the lad as a shield, Rodgers holds Tremayne and his chauffeur at bay with a revolver. The chauffeur, by swimming a stream, attacks Rodgers from the rear. In the struggle on a bridge Rodgers is thrown into the water thirty feet below. Believing him dead, Tremayne gladdens Alice by this report and by restoring to her the child. Her joy is destroyed a few moments later when Rodgers telephones to say that she needn't feel happy, because he isn't dead yet, and that she still has to reckon with him. Tremayne then suggests that the child be taken to his castle. The old nurse is put on the train with the boy. Rodgers has learned of their plan and is also on the train. The nurse in desperation determines to sacrifice herself. Struggling with Rodgers, she pulls him with her onto the adjoining tracks, where a moment later both are killed by another train. The closing scene is that of Alice now happily married, watching her son putting flowers on the grave of the nurse who had sacrificed her life.

VAMPIRES OF THE NIGHT (Five Parts).—Judith, daughter of a criminal, has been placed by her grandmother, a nurse, in the cradle of Edna, the little Duchess of Burville. The real heiress is brought up as a singing girl at a rough inn, kept by the old evil-faced nurse, Roxana. In the twenty-five years that pass, the false Duchess manifests the strength of heredity, her father's evil tendencies coming to the front. Judith falls in love with Lord Norman, a poet, and in his honor gives a ball at the magnificent Burville Castle. The poet, however, does not reciprocate her affections. Later he hears Edna, the singing girl, on the street. He is startled at the resemblance between Edna and the Duchess of Burville. Enchanted by her singing, he trails Edna to her home and then starts wooing, which is even carried to the point where the poet dons the clothes of a workman in order to be near his sweet singing girl.

Roxana is pressed for money by a confederate, and Roxana in desperation goes to the false Duchess and explains to her the secret of her birth, and demands money as a price of silence. Judith tells her to come later. In the evening the confederate grows more furious in his demands, and not trusting Roxana out of his sight, he insists upon Edna being sent to the castle for the hush money. Edna is received by the false Duchess, who decoys her into a trap door, down which she falls into the city sewers. In Edna's absence, the grandmother and her confederate get into an altercation. There is a fight and the lamp is upset, and the house is set on fire. Lord Norman, seeking Edna, comes in and finds the cafe smothered in smoke. Going upstairs into the flames he encounters a form upon the floor, and thinking it to be Edna, he struggles down the stairs with it. It is Roxana, who, dying, confesses that Edna is the real Duchess, and that she had been sent to the castle. Hurrying away to the castle, Lord Norman demands to see Edna. Judith's actions convinces him that she has been put out of the way. He accuses her of the crime. Under his fiery denunciations, Judith shows him where Edna had been dropped into the sewers underneath the house, and down into their murky depths goes the lover. He finds Edna stunned, but otherwise unhurt by the fall. They make their way to freedom. Meanwhile, in the castle, Judith, overcome by remorse, has ended her wicked life. Edna is restored to her rightful position, there to enjoy the love of he who had loved her as a humble street singer.

RAMO FILMS, INC.

THE CRIMINAL PATH (Four Parts).—Jim Jepson returns home after serving five years in prison for bank robbery. He manages to live a straight life with his wife and little daughter until misfortune overtakes him. His wife dies, his daughter is forced to work for her living, and at this crisis in his affairs, he meets one of his former pals, Doc. Burns, a jail bird, who is wanted in the West for another robbery. Jepson, who has become discouraged, is persuaded by Burns to resume his former life. They rent an old house next to a bank, tunnel through the cellar to the bank, working at night, while Mary, innocent of the life her father leads, continues her work as cashier in an all-night restaurant. Mary, returning home late, is saved from insult by Bob Darrell, a detective, who escorts her home. A man seen loitering in the vicinity, is recognized by Darrell, as "The Worm," a notorious crook.

Darrel, who arrested Jepson and Burns twenty years before, follows "The Worm," and seeing him meet Burns, is convinced that there is another plot on foot to rob a bank. Believing Mary to be an accomplice, he causes her discharge so that she will be at home at the time of his raid. Easy access to the house is gained by arresting Mary as she enters the door and Darrell and the detectives descend to the cellar, follow the cracksmen through the tunnel and capture the gang as they are blowing up the bank vaults. Jepson endeavors to exonerate Mary at the trial, but she is given a short sentence while the others receive a long term.

Four years elapse. Mary, released from prison, experiences the utmost difficulty in obtaining the bare necessities of life. Sick and starving, she is tempted to snatch a purse, but is saved from the first step in The Criminal Path as the sound of singing in a nearby Mission reaches her ears. She seeks refuge in the Mission, only to faint away. The young minister, Rev. John Horton, sends her to a hospital where he visits her frequently and on her recovery gets her a position with his sister, Mrs. Blair. Horton's interest in Mary ripens into love, while Richard Blair, the husband, attracted by Mary, annoys her with attentions, but she keeps silent to prevent a family scandal and hold her position.

Unknown to Mary, Jepson escapes from prison and Darrell believes he can recapture him by watching his daughter. Jepson seeks Mary for help in leaving the country. Darrell obtains an invitation to a reception in the Horton home to watch Mary. Blair, finding Mary alone, insults her. To protect herself she seizes a bronze candelabra from the mantel, but is discovered. Mary, for Horton's sake, makes no accusation. Later a noise is heard in the library and Mary is discovered standing over Blair's dead body, but being unable to give satisfactory explanations, she is arrested for the crime. Meanwhile, Darrell, gathering clues, finds Jepson's trail, and convinced that he killed Blair, pursues him across country through ice and snow. Overtaking him, a terrific struggle ensues. Jepson is the victim of his own wicked design to throw Darrell into the ice hole. Notwithstanding, Darrell rescues him. Dying from exhaustion and learning that his daughter is accused of the crime, Jepson gives the true facts of Blair's death, which convinces Darrell that his conclusions were right and that Mary is innocent. At last, the road to happiness opens to Mary.

WARNER'S FEATURES.

ZINGO'S WAR IN THE CLOUDS (Three Parts).—Zingo, while working and studying over the prospectus of the Eldorado Mine in his library in Paris, is visited by his faithful crew, who are restless from lying in port and beg of him to put to sea in search of new adventures. Zingo agrees to their proposal, and decides to submit a gigantic scheme to the Eldorado Directorate for working their mine. Arriving in Mexico, he finds the mine operators are entertaining a scheme presented to them by one, Fileas Fogg. Zingo exposes Fogg's crookedness and is awarded the contract for working the mine. In order to study the country around the mines, Zingo and his wife, Sari, erect huts in a nearby river to live in. Fogg, enraged at Zingo for exposing him, with the aid of a savage Indian tribe, attacks Zingo in his river home, and after a thrilling encounter, captures Zingo and Sari. They are bound hand and foot and told they are to be executed the next morning.

A pretty Indian girl sets Zingo free in the night, and rides off with him. Zingo calls on the Federal army and is honored by being given the rank of commanding officer. After reviewing his troops and submarine guards, Zingo attacks Fogg's troops, who use chloroform bombs and a special pneumatic sucker to repel his army. Zingo's submarine troops attack Fogg's deep water divers and after a severe encounter in the depths, Zingo's men are victorious. Vanquished under the sea, Fogg takes refuge in a huge motor balloon with Sari still in his power. After a most thrilling battle in which a dozen types of balloons are used, Zingo's dirigible manages to catch Fogg, and after transferring Sari, he cuts the ropes suspending the basket from the bag, and Fogg drops into eternity. Zingo sights his yacht directly below him and by lowering a rope and making it fast to the mast, they all descend and are joyously received by the crew. Zingo promises all to return home after settling up his business affairs in Mexico.

ZINGO AND THE WHITE ELEPHANT (Three Parts)—Zingo and his wife, Sari, who are returning from their adventures in Mexico, when Zingo learns from his newspaper that the Royal Elephant of Siam has been stolen and for whose return a large reward will be paid. Not content with settling down to a quiet domestic life, he persuades Sari and his good crew to aid him in finding this white elephant. In the Royal Square of the Capitol of Siam, he reviews the troops which are all comprised of women, which is the custom there. The Prime Minister bids Zingo and his men to visit the Royal Harem. Here they are captured by the troops and are about to be tortured to death when Sari, disguised as a colonel in the army, aids them in escaping. They find the province of Chokuff where the white elephant has been secreted, and catching the Prince making love to Sari, they demand the white elephant. He promises, but traps them all in his dungeon. They are all, but Zingo, placed in barrels with their heads protruding. Zingo flies away the bars of his cage, and rolls the barrels by the guards, who are in a stupor from opium smoking. He swims down the river, towing his crew in the barrels.

After a fierce encounter with the Prince of Chokuff's army, he attacks the Royal barge in the Blud River, and after a bitter struggle in which he disposes of the entire crew by throwing them overboard, he captures the white elephant and recovers his faithful Sari. He returns the sacred elephant to the King of Siam, and after a big reception by royalty and the populace, Zingo is awarded rich treasures for his noble work.

ZINGO IN AFRICA (Three Parts).—After returning from Asia with his jolly band of tars, laden with gold and precious stones as a reward for his clever work in recovering the Sacred White Elephant of Siam, Zingo thought he would never again feel the call of the sea—and he didn't for several months. But the wanderlust fever soon returned, and taking his wife as his sole companion, he set out for the wilds of Africa in search of fresh adventures. From this point on, let us follow Zingo down the Nile, and record his hairbreadth escapes. Selecting a likely spot, Zingo and Sari, his wife, make camp. Hearing piercing shrieks just back of their tent, they don bear skins and hasten to the spot in time to prevent the execution of two beautiful native girls by a band of savages. The two girls now become members of Zingo's party—happy to serve their gallant protector.

The next day Zingo puts on his armored hunting suit to battle with hungry lions, who have been prowling about the camp. After an hour's terrific

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We noticed in the last issue of the Moving Picture World a testimonial from Mr. George Morgan of the Morgan Theatre, Auburn, N. Y., in regard to his MIRROROIDE curtain. We have a curtain similar to this one which we purchased through the Auburn Film Co., of Auburn, N. Y., about six months ago and will state we started off using a plaster wall for our projection purposes but was induced through Mr. F. W. Spreter to install a MIRROROIDE.

We did not think very favorably of his proposition until he promised to put one in on trial. We, therefore, accepted his proposition and will candidly state that we never regretted for one instant the installation of this curtain.

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struggle with a pair of lions, Zingo returns to find his party gone, and many evidences of a struggle. Suspecting that they have been kidnapped by roving gorillas, Zingo sets off through the forest and eventually comes to the bottom of a large tree sheltering the crudely made gorilla nest. Having a smattering of monkey chatter, he quickly gains an entrance to the nest, and there discovers his wife and the girls more frightened than harmed. The good-natured gorillas listen attentively while Zingo explains that they must proceed up the Nile in their power boat, and they bid the party an affectionate farewell.

During an inspection of the Pyramids, Zingo and his party encounter some knavish artists, who drug him and make love to Sari and the native girls. Zingo is boxed up and sold to a London professor as a rare specimen, and does not regain his senses until weeks later. After startling the assembled professors out of their wits, he charters an aeroplane and flies back to Egypt over night in time to punish the cringing artists and save Sari and her servants from further insult. Then with a last fond look down the Nile River, Zingo and his party board the aeroplane and sail back to Paris.

IN THE HANDS OF A WOMAN (Three Parts).—Jack Fortesque is appointed special Ambassador to a foreign government. Just prior to leaving on a rather dangerous mission, entrusted with some valuable papers, he is married to a charming society girl, who has repeatedly rejected the advance of another persistent. The rejected suitor casts in his lot with a daring adventuress, the queen of a band of international conspirators. The adventuress encourages the rejected suitor's plans for revenge, and promises that he shall have the pleasure of humiliating his successful rival. Fortesque is drugged, and his satchel rifled of its precious contents. He is then conveyed to headquarters of the band in Paris. Before leaving the ship, the papers are enclosed in a metallic tube and dropped overboard, to be picked up later by a diver in league with the conspirators. Flobert, a resourceful detective, is successful in capturing the former suitor, and through him, the headquarters of the conspirators are discovered. Justice triumphs. The conspirators are rounded up, the papers are recovered and Fortesque carries out his diplomatic mission.

ALL STAR FEATURE CORPORATION.

IN MIZZOURA (Five parts).—In the town of Bowling Green, Missouri, there lives Jo Vernon, a village blacksmith, his wife and daughters, Kate and Elizabeth. Jim Radburn, a native and resident of the same town, is sheriff of Pike County. Since childhood he has planned that some day he and Kate Vernon are to be married, and unbeknown to her, although with the sanction of her father, he pays for her tuition through college. Sam Fowler, an express messenger on the Missouri Pacific R. R., is in love with Jim Radburn's sister, Emily, and with the beginning of the story he becomes engaged to her.

Robert Travers, alias "Jim Cummings," a hold-up man, forges the signature of the railroad division superintendent to an order permitting the bearer to ride in the express car with the express messenger, Fowler. As the train speeds on its way, Travers attacks and overpowers Fowler and robs the car. Travers makes his escape and Sam, accused by the express company of having been an accomplice, is thrown in jail. The hold-up happens in Pike County, and Radburn, the sheriff, sets out to run down the criminal. Through newspaper accounts of the robbery, Travers learns that Fowler has been unjustly imprisoned, and in accordance with his usual practice, writes to the editor advising him of Fowler's innocence, enclosing one of the express envelopes which were stolen as proof. Shortly after Travers drifts to the town of Bowling Green and by chance becomes acquainted with the Vernon family. He becomes enamored of Kate, who in turn gives him her love, discarding Jim Radburn, for the thought of the bigger, gayer and brighter life which Travers pictured. A letter sent to Kate by Travers planning their elopement comes to Kate's mother's attention, and she demands to see it. She shows it to Jim, who immediately recognizes a similarity in the handwriting of this note and the forged order which was delivered to the express messenger. Fowler, at the time of the robbery. Jim immediately begins to run down the clue to get his man.

Through the efforts of Jim, Sam is exonerated and reinstated by the railroad company, and during one of his trips to Bowling Green he accidentally meets up with and recognizes Travers in the village drug store. Travers makes his getaway in a wild fight, and jumping through the window, turns toward Kate's home for a hiding-place. Her father and family joining the mob in search of Travers, have left her alone. Jim, close on the trail of his man, traces him to the Vernon home, and there corners him. Because of his love for Kate, and to prevent possible injury to her name, he permits the escape of Travers, aiding him by giving him his own horse to ride across the border. Through a strange coincidence, shortly after the robbery while working for Sam's release, Jim, in caring for a homeless pup which has had its leg broken, discovers that the mud of the river bottom, or gumbo, if baked, would make a wonderful railroad red ballast. He visits the railroad officials at St. Louis and closes a most profitable contract. Because of his newer fields he resigns his position as sheriff a day before he meets up with Travers. Travers is arrested in a neighboring town by two countrymen, who recognize Jim's horse. Jim is telegraphed, and replies that everything is all right and that he has given the horse to the man Travers. Questioning Jim's explanation, the two men prepare to take Travers back to Bowling Green. He attempts escape and is shot. Jim has been nominated for legislature, and when his action in permitting Travers to escape becomes known, he is denounced in a public meeting by Col. Bollinger for having failed to fulfill his duties as sheriff. Jo Vernon, knowing of Jim's resignation, addresses the meeting and exonerates him. The townspeople, incited by Bollinger's speech, turn against Jim and start for his house to seek their vengeance. Jim meets them at the gate and warns them off, just as Jo arrives to explain to them that Jim Radburn had resigned as sheriff the day before. The better way is evidenced to Kate, and she learns that her love belongs to Jim.

FAMOUS PLAYERS.

TESS OF THE STORM COUNTRY (Five Parts).—Tessibel Skinner, a wild, motherless little elf, lives with her father in a rude hut on the shore of Cayuga Lake. On account of the sudden and regular squalls on the lake, the vicinity is called the "Storm Country," while the poor and ignorant fisher-folk thereabout are generally known as "squatters." Tess is one of these people, and adores her uncouth father, who lives by poaching and the illegal netting of fish. One day he is found near the body of a murdered gamekeeper, with a rifle close by, containing one empty chamber. Skinner is accused of the murder and convicted on circumstantial evidence. Tess is frantic with grief and anxiety, but Frederick Graves, a handsome theological student, and his sister, Teola, befriend Tess. Frederick tells her of God, of whom she has never heard, and His written word, the Bible, and bids her pray and have faith. Tess steals a Bible from the Mission Church, painfully spells out the lessons taught her by Frederick, and the untutored girl's faith brings her a wonderful strength and hope. Professor Young, an eminent legal authority and an influence in the community, touched by her profound faith in a Power that will aid her father, interceded for Tess and secures a new trial for her father. Tess is happy over this evidence of God's love for her, but gives Frederick Graves more credit than she does the professor. Tess and Frederick meet again, and one day as they stand in the squalid hut, looking into each others eyes, Tess innocently receives her first kiss of love. Frederick loves and reveres the little ignorant girl for her pure nature and strong faith, and Tess, who hardly knows what has come into her bleak life, puts Frederick upon her pedestal of faith and almost worships him as a symbol of the God she does not understand. Elder Elias Graves, Frederick's father, a religious but bigoted and narrow man, the relentless enemy of the "squatters," does his best to secure the conviction of Tess's father. Teola Graves is betrothed to Dan Jordan, who perishes in a fire and leaves Teola worse than widow. Teola does not dare tell her proud, harsh father of her pitiful plight. Tess hears her weeping one day in the woods, and takes her to the hut, sheltering her there when her babe is born. To shield Teola, Tess takes the child and cares for it. Frederick finds the baby there on one of his calls, and circumstances force him to believe it is Tess's child. Rather than expose and disgrace his sister, who is now very ill, Tess allows him to believe the child hers, and he denounces her as a worthless woman, taking her Bible from her. Tess, seeing his cruel anger and unfaith, knows that her idol has fallen also, but declares that though he has taken her Bible, he cannot take away her God, and, left alone, falls on her knees in prayer. Her life now becomes a hard one, indeed. Her father is still in prison, Frederick avoids her, the other "squatters" comment openly on her "fall," and one of the fishermen persecutes and insults her, but she persists in her sacrifice for Teola and her faith in God. At last, in a tragically dramatic scene, Elder Graves publicly denounces Tess and the fatherless babe she holds to her breast. But Teola, roused by her father's denunciation of Tess, can remain silent no longer, and now comes forward and in the presence of the big assemblage takes her baby in her arms and claims it as her own. The proud Elder Graves is overwhelmed with shame and remorse, and Tess is freed from the shadow of disgrace. Teola and her sickly babe both die, and the Elder writes a pleading note to Tess for her forgiveness, which the humble Frederick bears to her. Tess, nobly understanding and forgiving all, goes to Frederick's waiting arms; another fisherman is found to be the murderer of the game-keeper; her father is liberated, and Tess finds the reward of her faith in a great love and happiness.

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THE TIGER (Four Parts).—The orphan, Maria, having made friends with the elephants belonging to a traveling circus, is saved from her burning home by one of the beasts which takes her on his back as she is about to be forced from the window by the scorching flames. This incident and the loneliness of her life determines her future career. She joins the circus and becomes a successful trainer of wild beasts. While the circus is on a country road, Maria goes to a spring for water. She is there attacked by a giant snake, and is in the coils of the reptile when a passing hunter rescues her. The hunter, Marcellus, is attracted by Maria and returning to the circus with her, decides to become a trainer also. The two meet with great success and are on the road to fortune, when Vigo, their booking agent, forces his attentions upon Maria. In a tense scene in Maria's dressing-room Marcellus enters just as Vigo is forcing his unwelcome attentions upon the defenceless girl. Marcellus dismisses Vigo, and the latter, determined upon vengeance, poisons the tigers. One tiger, however, escapes the fate of its comrades, but is set at liberty by Vigo. Marcellus, who is dining at a cafe, is notified that the animal is at large. He rushes out and, donning his trainer's costume, pursues the tiger. After an exciting chase the tiger is cornered and cowering him with a revolver loaded with blank cartridges, Marcellus forces him back into his cage. Marcellus discovers that Vigo is the cause of his misfortunes and inveigles him to the cage of the solitary tiger. After a few moments of suspense Marcellus leads Vigo to the door of the cage and with a short, sharp struggle casts him to his destruction by the fangs of the tiger.

LIFE PHOTO FILM CORPORATION

THE BANKER'S DAUGHTER (Five Parts).—Lawrence Westbrook, banker and club man, neglects his business for pleasure. His daughter, Lillian, is in love with Harold Routledge, a poor artist. The Count de Carojac also loves the banker's daughter. To make Harold jealous, Lillian flirts with the count, which causes a severe quarrel between the lovers.

John Strebelow, a friend of the family, suggests that the tired banker and his family join him in a visit to his hunting camp in the Maine woods. While hunting, Strebelow injures his hand. Lillian, with the quick wit of a woman, washes and bandages the wound, awakening love within John Strebelow's heart.

To save the name of Babbage and Westbrook, the banker pleads with his daughter to marry the rich John Strebelow. Loving Harold Routledge, but remembering the wish of her dying mother, makes the sacrifice. Six years later, Strebelow is living happily in Paris with his wife and child, Natalie. He meets Harold Routledge, now a famous artist, and invites him to call.

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The sight of Lillian awakens the old love. The count, seeing a chance to be revenged, insults Harold Routledge at a reception of the American Embassy. A duel is arranged in which Routledge is killed. Strebelow swears revenge upon the death of his friend, and for his wife's honor, later kills the Count de Carojac.

The belief that his wife still loved Harold Routledge causes a separation between them. Strebelow tells of his great love for Lillian and vows to return as soon as Lillian proves that her love is true and sends for him. The sweet, imploring letters of his daughter, Natalie, bring a reconciliation between husband and wife, which is again broken, owing to Lillian's ignorance of the contents of these letters, which had been dictated by Aunt Fannie in the hopes of affecting this reconciliation. When the bonds of love seem to be broken again, Natalie shows Strebelow a letter written by her mother, the last appeal causing a final reunion.

UNION FEATURES

THE HOUSE OF CORRECTION (Three parts—Mar. 20).—George Lamere causes his loving father much pain. Finally George finds himself in a reformatory home. The home in which George finds himself is run by a so-called philanthropic magistrate. Consequently this reformatory is nothing more or less than a prison where boys are sent, at great expense to their parents, and then treated as if they were nothing more than animals. So badly are the boys treated in this particular home that many of them lose their reason entirely, while others become so weak that they can scarcely walk. This is a terrible punishment, indeed, for George, who has been reared in a kindly home.

Suddenly news begins to creep into the newspapers of the scandalous way in which the Montliot Reformatory is conducted. Youth escapes and dies in the hospital as a result of the brutal treatment of the warders. For a time things look very awkward, indeed, for the magistrate and his callous confederates. The inspector of prisons is commissioned to change the life of the poor little prisoners. They are given plenty of rest and good food, and soon begin to regain their former sprightliness. The inspector of prisons arrives in due course and is entertained by the governor of the reformatory and his charming wife. So good does this entertainment prove that the inspector is content to review the reformatory from a distance and then report upon it as a "very humane and valuable institution."

Directly after his departure the boys resume their old life again. The warders brutally assault them, and their food is of the poorest quality. One day a mutiny breaks out, and the boys overpower their warders and escape. In a short time the warders are upon their track and many of them are soon recaptured. This is not the case with George; he has been befriended by a big, strong-minded boy, who stands by him and helps him on his weary way. At last there comes a moment when the brutality of the reformatory does its work, and George sinks to the ground, too exhausted to make his last bid for freedom. His friend hides him in a barn and then leaves him.

In the meantime the truth of the whole matter leaks out, and the news of the mutiny spreads all over the country like wildfire. Mr. and Mrs. Lamere hasten to the reformatory, where they find that their son is among the fugitives. They go in search of him, and finally arrive close to the barn in which George is hidden. He lies there spent and helpless, and hearing voices without thinks that his tormentors have come to take him back again. Preferring death to confinement in the Merrible reformatory, he hangs himself from a rafter in the barn. When his father and mother enter they find him suspended there, but fortunately they arrive in time to take him down and restore him to consciousness. They take him back home again, determined that nothing shall part them in the future.

GREAT NORTHERN PREFERRED FEATURES

ACQUITTED (Four parts).—Count Von Teyn is a young officer in a cavalry regiment, and after a romantic courtship and marriage he unwittingly subscribes to a fund for the benefit of Miss Phoebe, a professional equestrienne. The latter thanks the Count by letter and asks that she be permitted to thank him in person. The letter falls into the hands of his wife, Lydia, and she witnesses the meeting and returns to her parents in a jealous rage. The Count later begs for forgiveness and a reconciliation follows.

In a race for the King's cup, Count Von Teyn is one of the principal riders and Lydia, in company with her millionaire father, Peter Romford, and many other notables, occupy box seats in the grandstand. During the steeplechase, Count Von Teyn is thrown from his mount and injured. The family physician calls in consultation two eminent specialists and they agree that the young nobleman has suffered injuries which will cause him to be a cripple for life. Lydia bears this news with fortitude, and resolves to devote the remainder of her life to the care of her husband.

The latter suffers intense agony and on one occasion attempts to gain possession of a revolver belonging to a brother officer, who is paying him a visit. Failing in this attempt to end his life, the Count implores his wife to furnish him with the means of self-destruction. As well as his helpless state will permit, he pictures the agonies which he must suffer until death brings relief and Lydia finally succumbs to his pleading and furnishes the medium. It is now her turn to bear the unspeakable suffering which possesses her at the mere thought of her act. The authorities charge her with the murder of her husband and she is placed on trial. She pleads her innocence after a scathing denunciation at the hands of the public prosecutor. The summing up of the judges is prolonged, but in the end, Lydia is acquitted and leaves the courtroom surrounded by her parents and friends.

LEADING PLAYER FILM CO.

THE SPARROW (Four parts).—Maffu, the old clown, out walking is greatly surprised to see a baby girl, fast asleep, holding in her hand a chunk of bread, at which a large number of sparrows are pecking. Maffu decides to take the child away with him and care for it. He does this, but upon arriving at the circus where he is employed, the owner and the rest of the company have but a cold greeting for the little newcomer. However, Maffu clings to the child. The Sparrow, as she is called, grows up and becomes the drudge of the circus. One evening, though worn out by fatigue and hunger, she must still prepare for the evening show. Scarcely has she mounted her horse and made a few rounds of the arena, when she falls and lies unconscious in the center of the arena.

Romarin is in a rage and strikes the girl. Maffu is disgusted and sends an official to the mayor, M. de Ganges, who that night happened to be a spectator. M. de Ganges takes the Sparrow with him to his home and she bids farewell to the only two beings she has ever loved—her adopted father and a poodle. Next morning, she can hardly believe that all the beautiful things about her are a reality. The dream is indeed but a fleeting one. The Sparrow is received with jeers and mockery when she puts in an appearance in the servants' dining-room for her meals. A few days later a horse runs away in the park and the Sparrow cleverly manages to master it. This makes the groom, Charley, madly jealous.

Charley abuses the Sparrow and a free fight ensues. M. de Ganges intervenes, and, disgusted with the groom's impudence, discharges him. The Sparrow is now received into the intimacy of the Mayor's family. She has fine clothes and jewels. A friend of the family, the banker Schlemmer, spends a few days at the mansion and is strangely attracted to the Sparrow. The attraction is not reciprocated, for, by degrees, the Sparrow falls in love with M. de Ganges. Alas! one day, she surprises him in a close embrace with his cousin. She is jealous. Schlemmer still persecutes the Sparrow to the extent of doing her violence. She decides to leave the house. In a few lines she thanks her benefactors for their goodness and announces her departure without, however, revealing its real cause.

The Sparrow signs a very profitable contract with a new circus and she forgets, to a certain extent, her former disappointments. However, her troubles are not over yet. Charley, engaged as groom at the circus, finds occasion to exercise his hatred. After a first performance, the Sparrow goes to her dressing-room to change her costume for a second appearance. When, on hearing a noise, she turns around, and is horrified to see Schlemmer, introduced there by the groom, and who endeavors to abuse the girl, who defends herself energetically. Fortunately for her, Maffu and the stage manager, wondering why she does not appear, enter her room and put an end to the trouble. Although not quite recovered from the shock, the Sparrow, nevertheless, takes her place on the central platform, where she is to perform her aerial act. M. de Ganges and his young wife are also spectators. In seeing the one she loves and who is forever lost to her, the Sparrow is painfully affected and, without ceasing to look at him, she makes a sudden leap, misses the rope along which she was to glide to earth, and crashes to the ground. Maffu, in tears, picks up the girl, whose back is broken, and carries her away. M. de Ganges, deeply moved, comes to her and the Sparrow has, at least, the consolation of beholding before her death the dear face of the loved one.

BEACON FILM CO.

THE BLINDNESS OF INNOCENCE (Five parts).—Fougeray, a railroad employee and his wife, are celebrating on the same day the engagements of their two children, their son, Peter, and their daughter, Louise. Louise is engaged to Jean Leroy, who is also employed by the same railroad, and in his leisure hours gives much time to inventions.

One day when Louise is carrying breakfast to her father she walks along the tracks and is at the point of being run over by the express train when she is saved by Henry de Lachesnayes. With intrigue, vain promises and a mock marriage, Henry succeeds in making her forget her fiance. One day she is obliged to confess to her parents that she is unable to marry Jean Leroy because she is to become a mother. A few days later, Louise learns that Henry is going to marry a rich American girl, Miss Simpson. She is stunned, leaves the home of her parents, and goes to the church, where she comes face to face with Jean Leroy, who has been following her for many days. He now learns why Louise refused to become his wife. Jean goes to the house of the Countess Marsanges, and seeks an interview with Henry de Lachesnayes, whom he reproaches for his conduct. As Jean does not want to leave the house without a reply, Henry threatens him with his revolver. The Countess in trying to disarm her brother, accidentally kills him and then accuses Jean of having committed the murder, who, in spite of his denials, is condemned to ten years' imprisonment.

Five years elapse. Louise has a son, but she and her parents struggle on. There is scarcely any bread in the house. The three of them decide to die and take advantage of the occasion when their son, Peter, his wife and children, take out little Albert to put their plan into execution. The unhappy ones are about to succumb when Louise's son returns and saves his mother and grandparents.

The Countess Marsanges is on the point of being arrested for having taken a large amount of money from the treasury of the home, when under the weight of threatening danger and remorse over the committed crime, she informs the commissioner of police that she is the real murderer of her brother. Jean Leroy is set free and awaits his rehabilitation. The young man goes again to the house of the Fougerays and will marry Louise, whom he has never ceased to love, in spite of her error, and is willing to recognize little Albert as his son.

As good fortune usually reigns on all sides, Jean Leroy receives the following letter:

Dear Sir—From the papers I have learned that you are innocent man and will soon be rehabilitated. I hasten to inform you that your invention of which I have the drawings has been patented and offer you 100,000 francs for same.

Signed, G. Arnel, Chief Engineer.

DE LUXE ATTRACTIONS CO.

THE BLUE MOUSE (Six Parts).—Teddie Barker, an employee of the Searchlight Insurance Company, falls in love with Clara Brummer. Her father does not, at first, acquiesce to the engagement, but after persuasion agrees and attends the marriage of his daughter, and promises a dowry of £5,000 when the young man attains the position of branch manager in his company.

Mr. Bock, the director of the insurance company, has a weakness for granting concessions to his employees who have fascinating wives. Bumble, is general factotum, is well aware of this, and when Teddie calls for an interview, he advises him as to the necessary ways and means, and shows the methods of his colleague, John Bains, for advancement. Teddie has a most unsatisfactory interview with the director, and Bumble then advises him that if his wife is prettier than Mr. John Bains', and he will bring her along, his appointment is certain. Teddie is very downhearted, but eventually he is smitten with a brilliant idea. He will persuade one of the habitues of a famous dancing hall to impersonate his wife. Miss Dolly Frivolous, known to her many admirers as "The Blue Mouse," readily agrees to his proposition, and for a payment of £5 consents to appear as his wife, until she can influence Mr. Bock to promote Teddie to a position as manager. Teddie introduces "The Blue Mouse" as his wife to Mr. Bock outside their offices, and the director is quickly captivated. He insists on driving them to No. 14 Park street, the home of "The Blue Mouse."

The following morning in the presence of Mr. Barker is requested by the director, and he is promoted to a higher post, but not yet a branch manager, and occupies the office adjoining his chief. Teddie is in high spirits, and writes to "The Blue Mouse" asking her to come to his office that evening and to bring her photograph. Mr. Bock appears on the scene when the pseudo wife arrives, and advises more than ever enamored with the lady. The wife of another of his clerks sees the frivolity between Mr. Bock and "The Blue Mouse," and follows the lady home and finds out who she is, and promptly writes an anonymous letter to Mrs. Bock, which causes the director's domestic happiness to be disturbed.

Teddie and "The Blue Mouse" now arrange that they will endeavor to bring matters to a climax, and a letter is written by Dolly to his director asking that her husband may be sent away, and suggests that she should like to have dinner with him. Teddie is ordered to a northern bank, and Mrs. Bock is advised that her husband will not be home until late. Mrs. Barker's father, Mr. Brummer, is anxious for his son-in-law's success, and calls at his office, interviews the director, and informs him he has just left his daughter's house at 30 Linden street. Mr. Bock having recently driven to No. 14 Park street with Teddie and his wife ("The Blue Mouse") a dispute arises as to Mr. Barker's address. The real Mrs. Barker appears opportunely at the office and appeases the excitement of Mr. Brummer, but she is believed to be "The Blue Mouse" by Mr. Bock. Mr. Barker returns and is upbraided by Mr. Bock for his infidelity to his wife. Complications are now approaching a crisis.

The plot moves to the residence of "The Blue Mouse." Mr. Brummer arrives at her house to clear the doubts in his mind as to his son-in-law's address and is satisfied that there must be two "Teddie Barkers." Mr. Bock now appears and is cajoled by Dolly into signing a letter appointing Mr. Teddie Barker a branch manager, and thus fulfills her part of the contract. "The Blue Mouse" is in debt and a sale of her furniture takes place, which is surely on novel lines. A band and light refreshments to entice prospective buyers and some amusing scenes are enacted when Mrs. Barker and Mrs. Bock attend the sale while their husbands are endeavoring to hide from them in the house.

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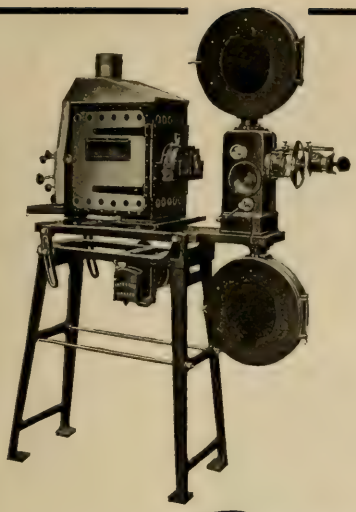

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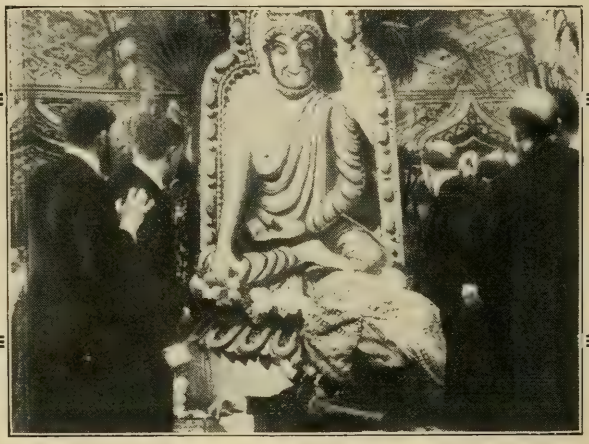

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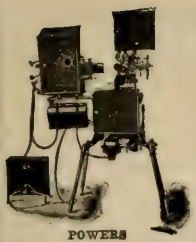
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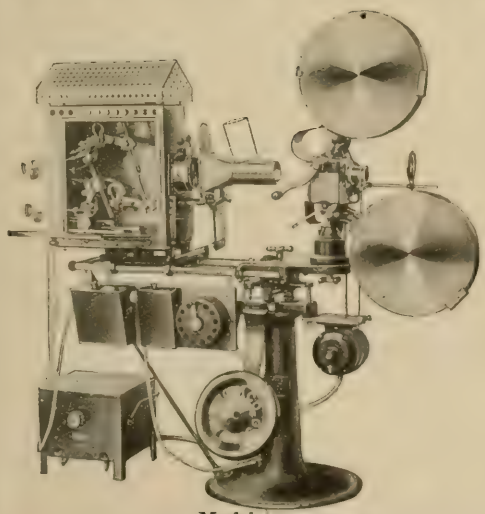
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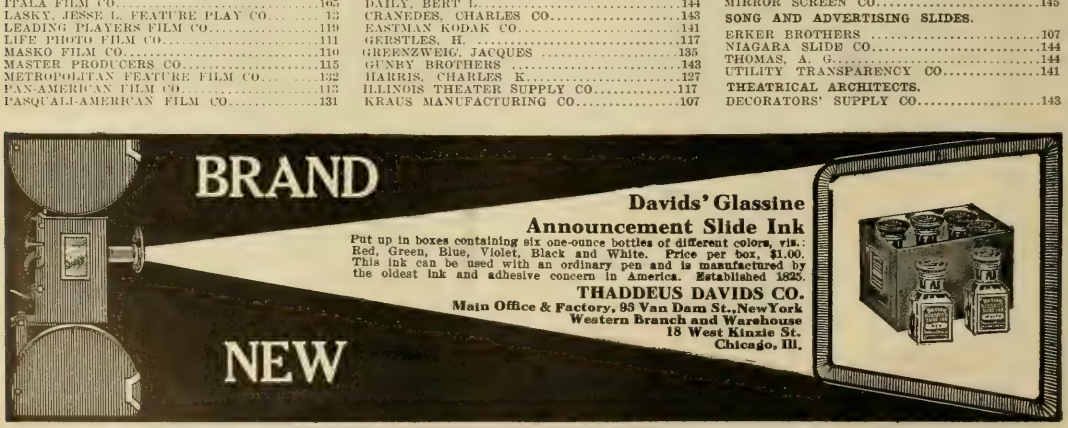
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Mar. 25—The Relic (2 parts—Drama).....
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April 8—Shorty's Sacrifice (2 parts—Drama)..

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Mar. 24—Snookum's Last Racket (Comedy)...
Mar. 24—Without Pants (Comedy).....
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Mar. 31—Going Some (Comedy).....
Mar. 31—One Happy Tramp (Comedy).....
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April 7—Get Out and Get Under (Comedy)....
April 7—An Undesirable Suitor (Comedy).....
April 12—Lost, Strayed, or Stolen (Comedy)...

DOMINO.

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Mar. 19—The Bells of Austi (2 parts—Drama)
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April 2—Freckles (2 parts—Drama).....2000

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Mar. 22—A Tale of the Desert (Drama).....
Mar. 25—Adrift (2 parts—Drama).....
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Feb. 19—Bee Farming (Industry).....
Feb. 26—A Tiff—and After (Comedy).....
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Feb. 24—The Missing Pearl (Drama).....
Feb. 26—A Tiff—and After.....
Feb. 26—Manana-Land .....
Feb. 28—The Better Man .....

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March 3—By Radium's Rays (2 parts—Dr.)
March 10—The Twin's Double (Three parts—Drama) .....
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Mar. 24—The Mysterious Leopard Lady (2 parts—Drama) .....
Mar. 31—The Embezzler (2 parts—Drama)....
April 7 The Mystery of the White Car (2 parts—Drama) .....

IMP.

March 9—The Flaming Diagram (2 parts—Dr.)
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Mar. 16—The Gambler (Drama).....
Mar. 19—The Silver Loving Cup (2 parts—Dr.)
Mar. 23—King, the Detective in the Marine Mystery (2 parts—Drama).....
Mar. 26—For Life and Liberty (Comedy).....
Mar. 30—Forgetting (Drama) .....
April 2—The Blood Test (2 parts—Drama)....
April 6—Out of the Far East (2 parts—Dr.)..
April 9—Where There's a Will There's a Way (Comedy) .....

JOKER.

Mar. 25—Pay the Rent (Comedy).....
Mar. 28—The Head Waiter (Comedy).....
April 1—The Luck of Hog Wallon Gulch (Com.)
April 4—(No Release This Date).....
April 8—The Star Boarder (Comedy) .....
April 11—Schultz, the Paper Hanger (Comedy).

KAY-BEE.

Feb. 20—The Raiders (2 parts—Drama).....
Feb. 26—North of 53 (2 parts—Drama).....2000
Mar. 6—The Path of Genius (2 parts—Dr.)..
Mar. 13—Desert Gold (2 parts—Drama).....
Mar. 20—The Trap (2 parts—Drama).....
Mar. 27—The Gringo (2 parts—Drama).....2000
April 3—The Squire's Son (2 parts—Drama)..2000

KEYSTONE.

Mar. 16—His Favorite Pastime (Comedy).....
Mar. 19—A Rural Demon (Comedy).....
Mar. 20—The Race (Comedy).....
Mar. 23—Across the Hall (Comedy).....
Mar. 26—Cruel, Cruel Love (Comedy).....
Mar. 30—A Back Yard Theater (Comedy).....

KOMIC.

Mar. 12—The Yegg and the Eggs (Comedy)....
Mar. 14—The Moonshiner's Daughter (Comedy).
Mar. 18—He Who Laughs Last (Comedy).....
Mar. 18—Snowball Pete (Comedy).....
Mar. 25—After Her Dough (Comedy).....
April 1—Victims of Speed (Comedy).....
April 1—Vanderbilt Cup Race (Sports).....

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Mar. 15—His Little Pal (Drama).....
Mar. 17—The Woman Without a Soul (Drama)
Mar. 22—Atonement (2 parts—Drama).....
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Mar. 24—They Who Dig Pits (Drama).....
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NESTOR.

Mar. 25—The Mountaineer (Drama).....
Mar. 27—The Wrong Miss Wright (Comedy)...
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April 3—Such a Villain (Drama).....
April 8—A Gypsy Romance (Drama).....
April 10—Her Moonshine Lover (Comedy).....

POWERS.

Mar. 27—Her First Arrest (Drama).....
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Mar. 30—A Bad Egg (Comedy).....
April 3—The Romance of an Actor (2 parts—Drama) .....
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Feb. 20—All's Well That Ends Well (Comedy).
Feb. 27—The Hold-Up (Drama) .....
March 6—Her Way (Comedy-Drama).....
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Mar. 20—The Grand Passion (Comedy).....

RELIANCE.

Mar. 21—The Coming of the Real Prince (2 parts—Drama) .....
Mar. 23—Our Mutual Girl (No. 10—Drama)....
Mar. 28—The Smugglers of Sligo (2 parts—Drama) .....
Mar. 30—Our Mutual Girl (No. 11—Drama)....
April 4—The Mysterious Shot (2 parts—Drama)
April 6—Our Mutual Girl (No. 12—Drama)....

REX.

Mar. 29—In the Days of His Youth (Drama)..
April 2—In the Eye of the Law (Drama).....
April 5—The Babies' Doll (Drama).....
April 9—The Ruby Circle (2 parts—Drama)...
April 12—The End of the Feud (Drama).....

THANHOUSER.

Mar. 20—(No Release This Date.)
Mar. 22—The Cousin From England (Comedy).
Mar. 22—Their Cousin From England (Com-Dr.)
Mar. 24—The Miser's Reversion (3 parts—Dr.)
Mar. 27—(No Release This Date).....
Mar. 29—When Sorrow Fades (Drama).....
Mar. 31—Repentance (2 parts—Drama).....
April 5—The Tin Soldier and the Doll (Comedy)

UNIVERSAL IKE.

Mar. 17—Universal Ike Has One Foot in the Grave (Comedy) .....
Mar. 24—Universal Ike in the Battle of Little Tin Horn (Comedy).....
Mar. 31—Why Universal Ike Left Home (Com.)
April 7—Universal Ike Has His Ups and Downs (Comedy) .....

VICTOR.

Mar. 16—The Acid Test (2 parts—Drama)....
Mar. 20—Because She Loved Him (2 parts—Drama) .....
Mar. 23—A Woman's Honor (Drama).....
Mar. 27—Diplomatic Flo (3 parts—Drama)....
Mar. 30—Sealed Orders (2 parts—Drama)....
April 3—Granddaddy's Granddaughter (Comedy-Drama) .....
April 6—Scooped By Cupid (Com.-Dr.).....
April 10—The Little Mail Carrier (2 parts—Dr.)

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March —Washington at Valley Forge (4 parts—Drama) .....
April —The Spy (4 parts—Drama).....
April—Samson (6 parts—Drama).....

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Feb. 28—The Desert's Sting (3 parts—Drama).

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Feb. 18—Jess (4 parts—Drama).....
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March 18—Charlotte Corday (4 parts—Drama).

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CHICAGO

LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.

Tuesday—Edison, Essanay, Pathe, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Pathe, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Vitagraph.

BIOGRAPH.

Mar. 9—For Auld Lang Syne (Drama).....
Mar. 12—Her Hand (Drama).....
Mar. 14—Shorty Makes a Bet (Comedy) .....
Mar. 14—Blame the Tailor (Comedy) .....
Mar. 16—Gentleman or Thief (Drama).....
Mar. 19—The Restless Woman (Drama).....
Mar. 21—A Friend of the District Attorney (Drama) .....
Mar. 23—An Hour of Terror (Drama).....1000
Mar. 26—Never Shrink (Comedy).....
Mar. 26—Wifey's Visit Home (Comedy).....
Mar. 28—Battle at Elderbush Gulch (2 parts—Drama) .....
Mar. 30—The Doctor's Trust (Drama).....
April 2—The Burglar's Sacrifice (Drama).....
April 4—Bill Tell, Pawn Broker (Comedy).....
April 4—Skelley's Birthday (Comedy).....

EDISON.

Mar. 21—The Message in the Rose (Drama)....1000
Mar. 23—Dinklespiel's Baby (Comedy).....1000
Mar. 24—The Borrowed Finery (Com.-Dr.)....1000
Mar. 25—A Night Out (Comedy).....1000
Mar. 27—The Brass Bowl (Spe.—2 parts—Dr.).2000
Mar. 28—Putting One Over (Fourth of the Dolly of the Dailies Series) (Com.).1000
Mar. 30—The Vision in the Window (Fourth of the Wood B. Wedd Series—Com.).1000
Mar. 31—The Mystery of the Laughing Death (Fifth of the Chronicles of Cleek series—Drama) 1000
April 1—Mrs. Romana's Scenario (Comedy).. 460
April 1—The Missing Twenty-five Dollars (Com.) 570
April 3—A Romance of the Everglades (Special—2 parts—Drama) 2000
April 4—His Comrade's Wife (Drama).....1000
April 6—Clarence and Percy's Sailing Party (Comedy) 1000
April 7—The Black Mask (First of "The Man Who Disappeared" Series) (Drama).1000
April 8—Andy and the Hypnotist (Fifth of the Andy Series) (Comedy).....1000
April 10—The Impersonator (Special—3 parts—Drama) 3000
April 11—The Chinese Fan (Fifth of the "Dolly of the Dailies" Series) (Drama)....1000

ESSANAY.

Mar. 17—Oh! Doctor (Comedy) 1000
Mar. 18—Luck In Odd Numbers (Comedy).....1000
Mar. 19—Single Handed (Drama) 1000
Mar. 20—Shadows (Special—2 parts—Drama)..2000
Mar. 21—A Hot Time In Snakeville (Comedy)..1000
Mar. 24—The Love Route Via Pittman (Com.).1000
Mar. 25—Bridget Bridges It (Comedy).....1000
Mar. 26—The Atonement (Drama).....1000
Mar. 27—The Three Scratch Clue (Special—2 parts—Drama) 2000
Mar. 28—Broncho Billy's True Love (Drama).1000
Mar. 31—Canning Industry in California (Ind.).1000
April 1—A Queer Quarantine (Comedy).....1000
April 2—Dan Cupid, Assayer (Drama).....1000
April 3—The Wedding of Prudence (Special—2 parts—Drama) 2000
April 4—The Coming of Sophie's "Mamma" (Comedy) 1000
April 7—The Price of His Honor (Drama).....1000
April 8—The Bargain Hunters (Comedy).....1000
April 9—Snakeville's New Sheriff (Comedy)..1000
April 10—In the Moon's Ray (Special—2 parts—Drama) 2000
April 11—The Treachery of Broncho Billy's Pal (Drama) 1000

KALEM.

Mar. 20—The Family Skeleton (Comedy).....
Mar. 20—Cypress Logging in Florida (Industry)
Mar. 21—His Indian Nemesis (Drama).....1000
Mar. 23—The District Attorney's Duty (Special—2 parts—Drama) 2000
Mar. 25—The Refrigerator Car's Captive (Spe.—2 parts—Drama).....2000
Mar. 27—And the Villain Still Pursued Her (Comedy) .....
Mar. 27—Phosphate Mining (Industrial).....
Mar. 28—A Leap for Life (Drama).....1000
Mar. 30—A Passover Miracle (Special—2 parts—Drama) 2000
April 1—The Raid of the Red Marauders (Special—2 parts—Drama) 1500
April 1—Professor Oldboy's Rejuvenator (Com.) 500
April 3—The Confiscated Count (Comedy)....
April 3—Historic Tarrytown (Scenic).....
April 4—Fast Freight 3205 (Drama).....1000
April 6—The Cabaret Dancer (Special—2 parts—Drama) 2000
April 8—Captured by Mexicans (Special—2 parts—Drama) 2000
April 10—Gertie Gets the Cash (Comedy).....
April 10—Hubby's Night Off (Comedy).....
April 11—Under Desperation's Spur (Drama)...1000
April 13—The Wiles of a Siren (Special—2 parts—Drama) 2000

GEORGE KLEINE.

Feb. 17—The Artist's Model (Cello—Special—2 parts—Drama) .....
Feb. 24—The Money-Sharks (Cines—Three Parts—Drama) .....
Mar. 3—The Diamond-maker (Cines—Special—2 parts—Drama).....
Mar. 10—The Greatest Gift (Cines—Special—2 parts—Drama).....
March 17—Gypsy Love (Cines special—2 parts—Drama) 2000
Mar. 24—The Barber of Seville (Ambrosio—Special—3 parts—Comedy).....
Mar. 31—The Price of Silence (Cello—Spec.—2 parts—Drama) 2000
April 7—A Son of the Sea (Cines—Special—2 parts—Drama) 2000

LUBIN.

Mar. 19—The Secret Marriage (Special—2 parts Drama) 2000
Mar. 20—The Price (Drama) 1000
Mar. 21—So Long, Count (Comedy)..... 400
Mar. 21—A Trip to the Moon (Comedy) 600
Mar. 24—A Deal in Real Estate (Comedy)....1000
Mar. 25—Above the Law (Spe.—2 parts—Dr.).2000
Mar. 26—The Game of Politics (Special—2 parts—Drama) 2000
Mar. 27—The Puritan (Drama).....1000
Mar. 28—Detective Short (Comedy)..... 400
Mar. 28—The Bottom of the Sea (Comedy).... 600
Mar. 31—The Knave of Clubs (Comedy)..... 400
Mar. 31—In the Soup (Comedy)..... 600
April 1—The Fighting Blood (Special—2 parts—Drama) 2000
April 2—The Mansion of Sobs (Special—2 parts—Drama) 2000
April 3—A Man's Faith (Drama).....1000
April 4—She Was a Peach (Comedy)..... 400
April 4—The Eyes Have It (Comedy)..... 600
April 7—All in the Air (Comedy)..... 400
April 7—The Bully's Doom (Comedy)..... 600
April 8—Lord Algy (Special—2 parts—Com.).2000
April 9—The Root of Evil (Special—2 parts—Drama) 2000
April 10—On the Brink (Drama).....1000
April 11—At His Expense (Comedy).....1000

MELIES.

Feb. 19—A Fable and Its Moral (Comedy)..... 300
Feb. 19—A Hobo Philosopher (Comedy)..... 700
Feb. 26—Winky Willie's Arithmetic (Com.).. 300
Feb. 26—Batty Billy and His Pal's Legacy (Comedy) 700
March 5—Winky Willy and the Telephone Crime (Comedy) 300
March 5—A Village Scandal (Comedy)..... 700
Mar. 12—Love's Oblivion (Comedy)..... 400
Mar. 12—One On Batty Bill (Comedy)..... 600
Mar. 19—Winky Willy's Private Show (Comedy) 300
Mar. 19—Cupid's Window (Comedy)..... 700
Mar. 26—Handsome Harry's Wooing (Comedy)
Mar. 26—Batty Bill's House "Rough House" (Comedy) .....
April 2—Rival Collectors (Comedy) .....
April 2—Batty Bill's Love Affair (Comedy)...

PATHE.

March 10—The Hunting Spiders (Zoology).....
March 10—The Picturesque Coast of Catalonia—(Scenic) .....
March 11—Abide With Me (Drama).....
March 12—Pathe's Weekly No. 21 (News).....
March 12—A Spoiled Life (Special—2 parts—Drama) .....
March 12—Making Lace Fans (Industry).....
March 14—Against Heavy Odds (Special—3 parts—Drama) .....
March 14—A Trip to the Great Nile Dam (Travel) .....
Mar. 16—Pathe's Weekly No. 22 (News).....
Mar. 18—Madura and Its Pagodas (Arch.)....
Mar. 19—The Wasted Years (Special—2 parts—Drama) .....
Mar. 19—Pathe's Weekly, No. 23 (News).....
Mar. 21—His Wife Wins (Special—2 parts—Comedy) .....
Mar. 23—Pathe's Weekly, No. 24 (News).....
Mar. 24—Trichinopoly, India (Scenic).....
Mar. 24—Workaday Scenes in a Flowery Land (Scenic) .....
Mar. 24—Strange Sea Water Creatures (Edu.).
Mar. 25—Whiffle's New Profession (Comedy).
Mar. 25—Old Streets of Cairo, Egypt (Scenic)
Mar. 26—The Constancy of Jeanne (Special—2 parts—Drama) 2000
Mar. 26—Pathe's Weekly No. 25 (News).....
Mar. 28—A Leech of Industry (Special—3 parts—Drama) 3000
Mar. 30—Pathe's Weekly No. 26 (News).....
Mar. 31—Tivoli and Its Cascade (Scenic).....
Mar. 31—A Visit to the Volcano Kilauea, Hawaii (Travel).....
April 1—Whiffles Picks a Partner (Comedy)..
April 2—His Sweetheart's Child (Special—2 parts—Drama) .....
April 2—Pathe's Weekly No. 27 (News).....
April 4—In Tangled Webs (Special—2 parts—Drama 2000
April 6—Pathe's Weekly No. 28 (News).....
April 7—Whiffles' Night Out (Comedy).....
April 7—Ancient Ruins at Thebes, Egypt (Scenic) .....
April 8—The Grafters (Picture cartoon).....
April 8—The Termite, The Insect Architect (Zoology) .....
April 9—Pathe's Weekly No. 29 (News).....
April 9—The Greater Love (Special—2 parts—Drama) .....
April 11—Detective Kelly (Special—2 parts—Drama) .....

SELIG.

Mar. 21—Hearst-Selig News Pictorial (News)..1000
Mar. 23—The Adventures of Kathlyn, No. 7 ((The Garden of Brides) (Special—2 parts—Drama) 2000
Mar. 24—In Remembrance (Drama).....1000
Mar. 25—While Wifey is Away) (Comedy)....
Mar. 25—Doc Yak, the Poultryman (Comedy).
Mar. 26—Cupid's Caprice (Drama).....1000
Mar. 27—The Story of Cupid (Drama).....1000
Mar. 28—Hearst-Selig News Pictorial (News).1000
Mar. 30—The Salvation of Nance O'Shaughnessy (Special—2 parts—Drama) 2000
Mar. 31—The Midnight Call (Drama).....
Mar. 31—Fancy Skating (Sports).....
April 1—When Thieves Fall Out (Drama)....1000
April 2—The Story of Diana.....1000
April 3—The Bond of Love (Drama).....
April 3—In Amalfia, Italy (Scenic).....
April 4—The Hearst-Selig News Pictorial (News) 1000
April 6—The Adventures of Kathlyn, No. 8 —(The Cruel Crown (Special—2 parts—Drama) 2000
April 7—A Mix-Up on the Plains (Drama)....2000
April 8—The Rube (Drama).....1000
April 9—The Fire Jugglers (Drama).....1000
April 10—Red Head Introduces Herself (Com.)
April 10—All Mixed Up (Comedy-Drama).....
April 11—Hearst-Selig News Pictorial No. 15 (News) 1000

VITAGRAPH.

Mar. 16—Auntie (Drama) 1000
Mar. 17—The Price of Vanity (Special—2 parts—Drama) 2000
Mar. 18—The Ghosts (Comedy).....1000
Mar. 19—The Idler (Drama) 1000
Mar. 20—A Model Young Man (Comedy).....1000
Mar. 21—Old Reliable (Special—2 parts—Dr.).2000
Mar. 23—The Woman in Black (Comedy).....1000
Mar. 24—Her Husband (Special—2 parts—Dr.).2000
Mar. 25—The Hall Room Rivals (Comedy)....1000
Mar. 26—Chanler Rao, Criminal Expert (Dr.).1000
Mar. 27—Millions for Defence (Comedy).....1000
Mar. 28—Never Again (Spec.—2 parts—Com.).2000
Mar. 30—The Silver Snuff Box (Drama).....1000
Mar. 31—The Helpful Sisterhood (Special—2 parts—Drama) 2000
April 1—Stage Struck (Comedy).....1000
April 2—Tommy's Tramp (Comedy-Drama)....1000
April 3—Bunny's Scheme (Comedy).....1000
April 4—The Crucible of Fate (Special—2 parts—Drama) 2000
April 6—Cherry (Comedy) .....
April 6—Pups on the Rampage (Zoology).....
April 7—Memories that Haunt (Special—2 parts—Drama) 2000
April 8—'Fraid Cat (Comedy-Drama).....1000
April 9—The Little Sheriff (Drama).....1000
April 10—An Easter Lily (Comedy).....1000
April 11—The Girl from Prosperity (Special—2 parts—Comedy) 2000

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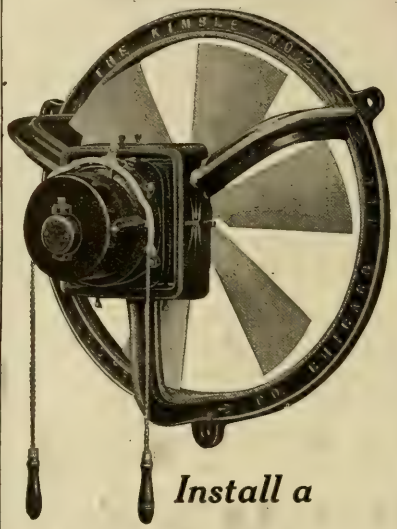

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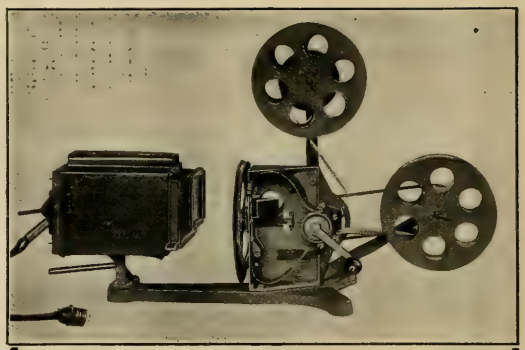

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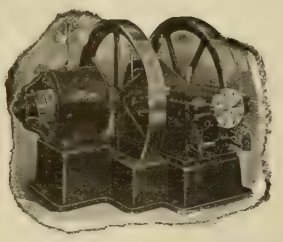

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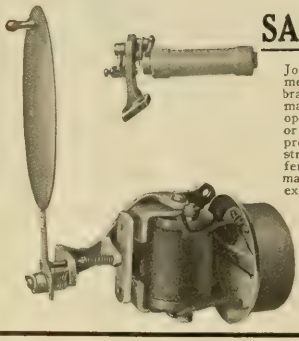

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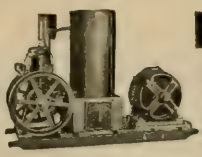

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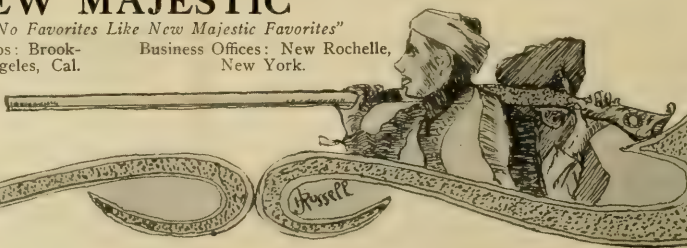

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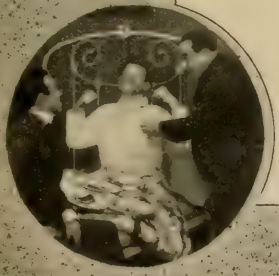

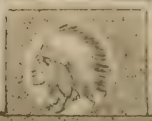

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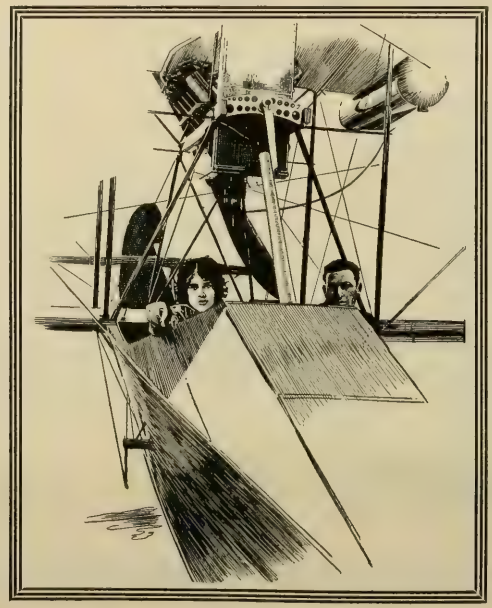

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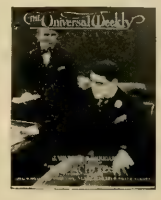
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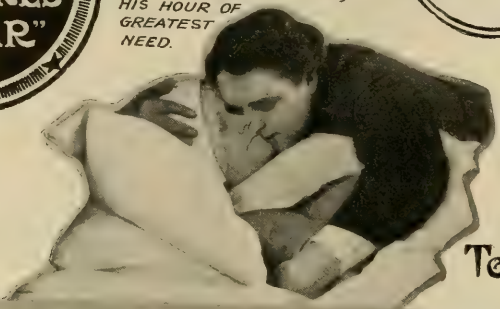

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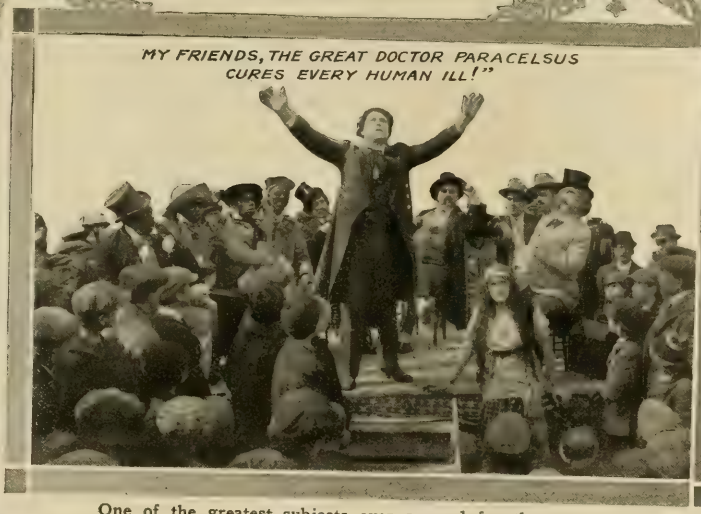

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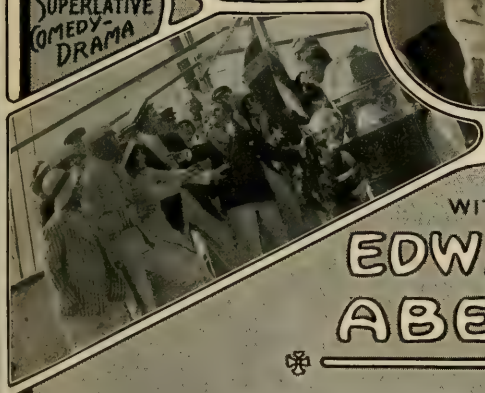

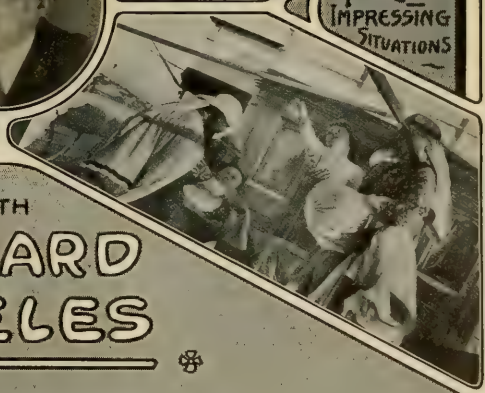

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March 24th, 14

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We think it our duty to express our opinion of A PRINCESS OF BAGDAD, and it affords us a great deal of pleasure to say that this photoplay is the biggest money-maker that we have ever had. In a certain section of Philadelphia, three houses repeated the show, each within a few blocks of one another, and each house did more than the one that preceded it.

Helen Gardner is a great drawing card, and one exhibitor, who has been in the business for a number of years, tells us that he had to turn away about 1000 people in one evening.

It would take up a great deal of time and space to tell you all we think of this production, but we must extend to you our heartiest congratulations in getting up so great a picture. The photography is beautiful and the acting superb, and if you keep on making pictures of such quality, we are certain that you will meet with the greatest success.

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Very truly yours,
KEEN-O-SCOPE CO.
Per

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(*In two parts*)
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Nobody ever Had Such a Jolly Time All the Time as

"Our MUTUAL Girl"

And the Jolliest Times of All are Shown in the Twelfth Reel of this Epoch-Making Serial Film.

Lucky, pretty Margaret is always revelling in more beautiful clothes, meeting all the prominent people of the day, and literally having no wish that is not immediately gratified by her indulgent aunt. No wonder that all the girls from Boston to Los Angeles are envious of this young lady! No wonder they all wish they could live like

"Our MUTUAL Girl"

What does Margaret do this week? First and foremost she meets Bruce McRae, the leading man in that great current theatrical hit, "Nearly Married," who is one of the favorite matinee idols of the gay metropolis. Also, she is introduced to Commander Evans, who was second in command on Captain Scott's famous but ill-fated Antarctic expedition; and she visits such points of interest as Grant's Tomb, the Soldiers' and Sailors' Monument and Old Trinity Church. In addition to all this, she meets the champion markswoman of the world at the Sportsman's Show. But nothing ever appeals to Margaret more strongly than

THE GREAT WHITE WAY

which seems to her to be the one never-ceasing, always-changing Novelty of New York.

Meanwhile, the Battle of Torreon, which has developed into the Greatest Conflict on North American Soil since the Days of 1865, is Actually Being Photographed in Detail by Mutual Camera Men for

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which will be rushed to completion the moment that this greatest event of Villa's career has passed into history.

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KAY-BEE KEYSTONE
DOMINO BRONCHO

Is presided over by

RICHARD V. SPENCER and REED HEUSTIS

It is these men who in addition to having written the scenarios of the majority of our big successes, took the roughly hewn scripts sent in by contributors and carved them into shape that enabled

THOS. H. INCE

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to turn out photoplays that have made our trade-marks invaluable.

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Wood B. and his friend Darby are flat broke. They break into high society, Wood B. now pursuing an heiress, but they don't know how to act. They transgress all the rules of etiquette until Wood B. gives papa a bath with a syphon and tears mamma's lace dress to pieces. Then papa starts after Wood B. with a huge sword and our hero escapes via the dumbwaiter with papa tearing up and down stairs in hot pursuit.

RELEASED MONDAY, APRIL 27th

COMING SINGLE REELS :

***Clarence and Percy's Sailing Party**
Comedy. Monday, April 6th.

***Andy and the Hypnotist**
Andy Comedy. Wednesday, April 8th

****The Black Mask**
First "Man Who Disappeared" Story.
Drama. Tuesday, April 7th.

****The Chinese Fan**
Dolly Drama. Saturday, April 11th.

MULTIPLE REELS :

*****A Romance of the Everglades**
IN TWO PARTS.
Drama. Friday, April 3rd.

*****The Impersonator**
From the novel by Mary Imlay Taylor.
IN THREE PARTS.
Drama. Friday, April 10th.

One sheets. **One and three sheets. * One, three and six sheet posters by the Morgan Lithograph Co.*

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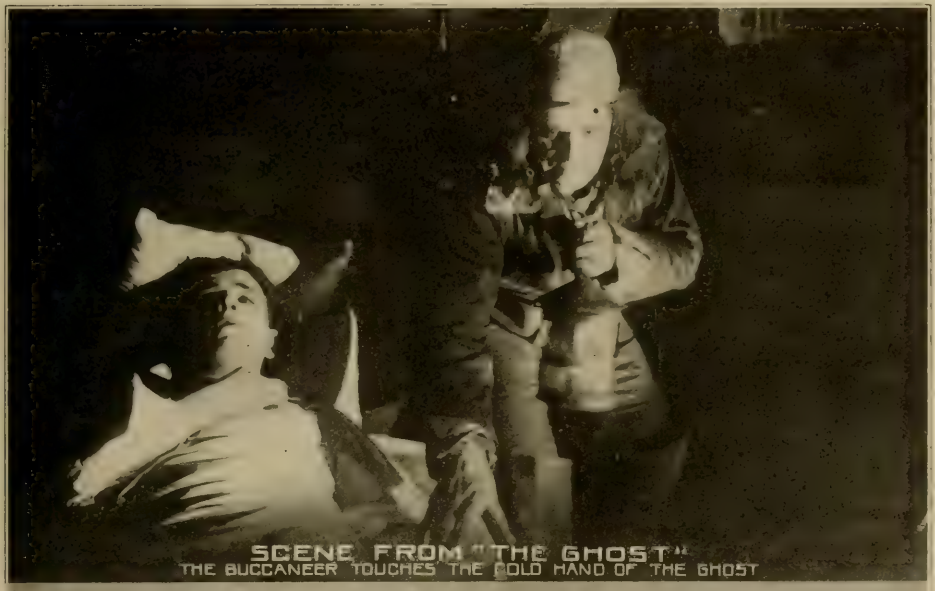

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THE BUCCANEER TOUCHES THE COLD HAND OF THE GHOST

MAD LOVE

IN TWO PARTS

A FILM WITH AN UNUSUALLY EXCITING STORY.

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THE GHOST

IN THREE PARTS

A VERY FINE AMERICAN PRODUCTION MARKED BY EXCELLENT ACTING, FINE STORY AND PHOTOGRAPHY.

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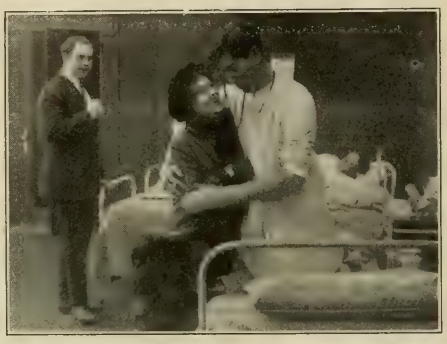

"LORD ALGY"—Two Reels, Wednesday, April 8th

"ROOT OF EVIL"—Two Reels, Thursday, April 9th

LUBIN SPECIAL MULTIPLE REELS

(RELEASED THROUGH GENERAL FILM MASTERPIECE SERVICE)

"The Daughters of Men"

5 REELS — MONDAY, APRIL 13th

By CHARLES KLEIN, author of "The Third Degree" and "The Lion and The Mouse"

"Officer Jim"

3 REELS — MONDAY, APRIL 20th

By LAWRENCE S. McCLOSKEY

"The Gamblers"

5 REELS — MONDAY, MAY 4th

By CHARLES KLEIN, author of "The Third Degree" and "The Lion and The Mouse"

COMING SOON "THE WOLF"

5 REELS

By EUGENE WALTER

FIVE RELEASES EACH WEEK

"ALL IN THE AIR"—Comedy "THE BULLY'S DOOM"—Comedy	Split Reel	Tuesday, April 7th
"LORD ALGY"—2 Reel Comedy Drama		Wednesday, April 8th
"THE ROOT OF EVIL"—2 Reel Drama		Thursday, April 9th
"ON THE BRINK"—Drama		Friday, April 10th
"AT HIS EXPENSE"—Comedy		Saturday, April 11th

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Read the Synopsis in this Issue

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A Gripping Western Comedy Drama
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A DRAMA OF FORCE AND POWER
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OR THE $4,000,000 DOWRY

FOUR ACTS OF THRILLING AND SURPRISING EPISODES

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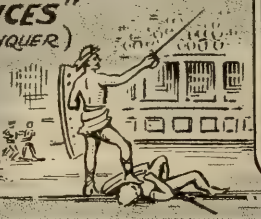
"IN HOC SIGNO VINCES"
(BY THIS SIGN YOU WILL CONQUER)

IN 5 ACTS

Embodying all the Essentials of an Artistic Masterful Production



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A MILITANT

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A SPLENDID EXPOSITION OF THE METHODS OF MILITANT SUFFRAGISM
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CITIES OF THE WORLD

WHILE IN JAIL SHE IS FORCIBLY FED

SUFFRAGETTE

REELS, APRIL 27th

THAT HAVE EXCITED THE WONDER OF THE WHOLE WORLD AND FILLED
MASTERPIECE PROGRAM OF THE GENERAL FILM CO.

PATHÉ'S WEEKLY

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VITAGRAPH

THE GIRL FROM PROSPERITY
Released Saturday, April 11th.

Every Week
Two Vitagraph Special Features
Each in Two Parts
Tuesday and Saturday
Every Week
A Comedy every Wednesday and Friday.

HE NEVER KNEW
Released Tuesday, April 14th.

"CHERRY"
"PUPS ON THE RAMPAGE" } **Comedy & Educational**

Monday, April 6th

1. Her lover poses as a Dick Turpin hero. The trick is well played, winning "Cherry" and her father's consent. He gets found out, but that doesn't make any difference. Lillian Walker, Billie Quirk, Hughie Mack, L. Rogers Lytton, James Young and Etienne Girardot make it a comedy gem. 2. A family of Eugenic puppies and their amusing ways.

"MEMORIES THAT HAUNT"

Drama. Two-Part Special Feature

Tuesday, April 7th

Through a misunderstanding of each other, man and wife separate. After a terrible shipwreck and years of exile, they are reunited through strange and unexpected circumstances. Earle Williams, Rose Tapley, Mary Maurice, George Stevens and Helen Costello are the principals.

"FRAID CAT"

Comedy-Drama. Wednesday, April 8th

Sonny Jim proves he is no fraid cat. He saves his father from being "broken" and softens the heart of an old skinflint. Bobby Connelly, Dorothy Kelly, Albert Roccardi and Tefft Johnson are the cast.

"THE LITTLE SHERIFF"

Western Comedy-Drama. Thursday, April 9th

He follows in the footsteps of his father. He handles a gun well enough to capture a bad man. He also captures a stepmother, regardless of his spanking. Buddy Harris, Myrtle Gonzalez, George Stanley and George Holt appear in it.

"AN EASTER LILY"

Comedy. Friday, April 10th

She's as black as ink and white as snow. Sonny Jim takes her to church in his cousin's clothes and makes the congregation laugh. Bobbie Connelly, Dorothy Kelly, Charles Kent and Tefft Johnson are the principals.

"THE GIRL FROM PROSPERITY"

Comedy. Two-Part Special Feature

Saturday, April 11th

Her beau falls into prosperity. Leaves Prosperity. Falls into misfortune. She leaves Prosperity and brings him back to Prosperity. They are both happy and he is willing to stay in Prosperity. Anita Stewart, and Billy Quirk are the leads.

SIX A WEEK

"THE BATTLE OF THE WEAK"
Drama ..... MONDAY, APRIL 13th

"HE NEVER KNEW"
Drama—Special Two-Part Feature ..... TUESDAY, APRIL 14th

"THE CHICKEN INSPECTOR"
Comedy ..... WEDNESDAY, APRIL 15th

"THE KISS"
Drama ..... THURSDAY, APRIL 16th

"INNOCENT BUT AWKWARD"
Comedy ..... FRIDAY, APRIL 17th

"THE VANITY CASE"
Drama—Special Two-Part Feature ..... SATURDAY, APRIL 18th

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OF OVERTOWERING STRENGTH AND MAGNITUDE

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GOODNESS GRACIOUS

(or Movies as They Shouldn't Be). The funniest picture in existence

Identically as when presented **250 TIMES** on Broadway, New York City, at the

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FLORENCE TURNER

IN A TWO PART DRAMA

ROSE OF SURREY

A DRAMA REPLETE WITH TRYING SITUATIONS

MISS TURNER AT HER BEST

A FOUR PART DRAMA THAT IS THE TALK OF ALL EUROPE

THE MURDOCH TRIAL

THIS PRODUCTION WILL SOON BE READY FOR RELEASE

STILL SOME TERRITORY UNSOLD FOR

THE CLOISTER AND THE HEARTH CHARLES READE'S Novel in Five Parts

Four Parts **JUSTICE** Melodrama

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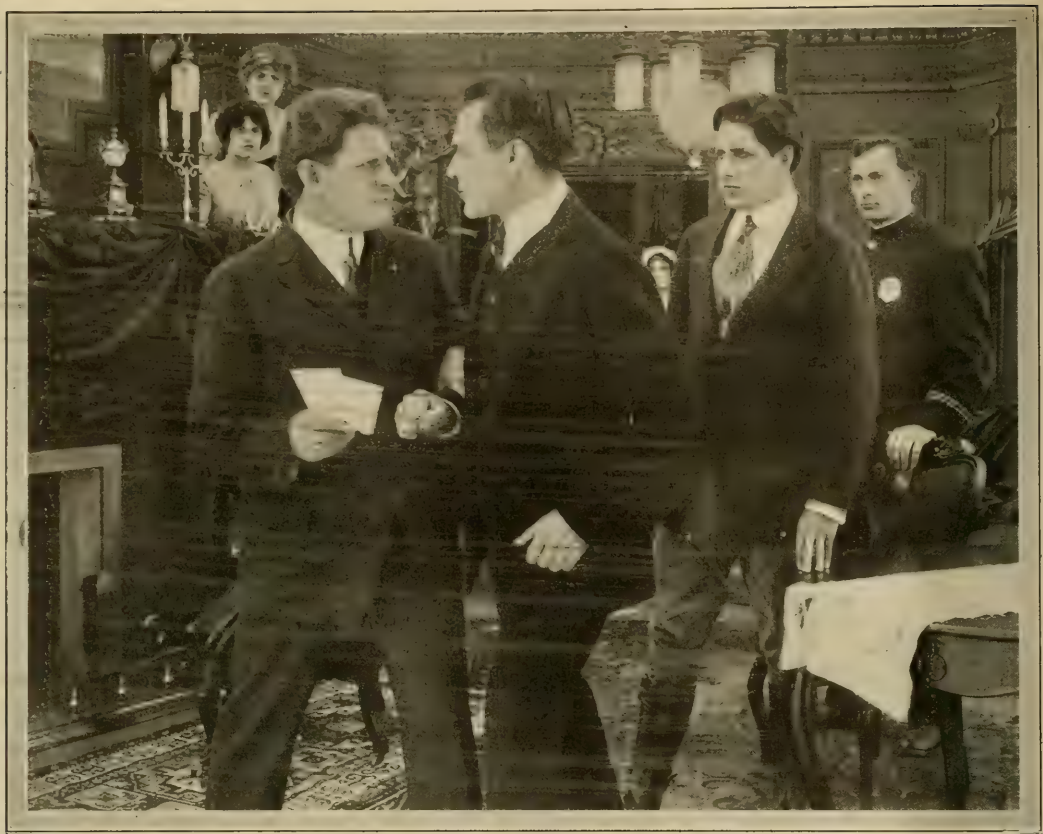

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Featuring CARLYLE BLACKWELL in a Two-Part Drama

Accused by Decatur, his rival, of having stolen the secret formula, Fred turns detective in his effort to solve the mystery. Your patrons will stare wide-eyed at the denouement which reveals *Decatur* as the culprit.

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THE BOER WAR
(In Five Parts)
WOLFE, or THE CONQUEST OF QUEBEC
(In Five Parts)
THE DEATH SIGN AT HIGH NOON
(In Three Parts)
A CELEBRATED CASE
(In Four Parts)
FRANCIS MARION, THE SWAMP FOX
(In Three Parts)
THE OTHER HALF OF THE NOTE
(In Three Parts)

GREY EAGLE'S LAST STAND

Presenting PRINCESS MONA DARKFEATHER in a Two-Part Western Drama

Tom's wild dash for help; the red savages' desperate assault upon the weakened fort; the arrival of the rescuing party and the hand-to-hand combat that follows, will make you say *"Great!"*

Released Wednesday, April 22nd — **Striking 1, 3 and 6 Sheet Posters That Catch the Eye**

A SALT MACKEREL MINE

Plumb determined to make the fair Mary his'n, the dastardly villain steals his rival's "salt mackerel mine." The fun that follows will make your patrons chuckle for a week.

Released Friday, April 24th

THE NURSE AND THE COUNTERFEITER

Trapped by a gang of counterfeiters, the nurse and her sweetheart face a terrible fate. How the girl's wit saves them from death and brings about the capture of the gang is shown in a stirring climax.

Released Saturday, April 25th
Special 1 and 3 Sheet Posters

KALEM COMPANY

235-39 W. 23rd Street
NEW YORK

TRADE KALEM MARK

MOVING PICTURE WORLD
THE FILM INDEX
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Published Weekly by the
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(*The index for this issue will be found on page 282*)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, April 11, 1914.

Facts and Comments

THE MOVING PICTURE WORLD desires to congratulate and to commend for general imitation the step recently taken by an exhibitor in a Western state, who appeared before the pastor of a church in response to a summons for reasons why the motion picture theater ought to be allowed to open on Sundays. The exhibitor in accepting the invitation to plead the cause of the modern Sunday made most excellent use of his opportunity. He delivered his address, which is printed in another part of this issue before a gathering presided over by the minister. We have never seen the case for a modern Sunday stated more fully, more forcefully and more logically than in the short speech of this exhibitor. Starting on the proposition "that the best of the present-day moving pictures are not harmful and that it is not harmful to run them on week-days," he asked this question: "Should we stop doing something on Sundays that is at the present doing a great good on all week days?" He maintains "that at the very least 2,000,000 out of the 8,000,000 who frequent theaters on Sundays cannot and do not go on week days." We like the way our correspondent meets the objection that "it is a sin to do anything on Sunday that is done for business." He calls attention to the fact that, in our complex modern civilization with its thousands of arteries extending into the life of every society and every individual, a literal observance of the old Jewish Sabbath would be utterly unreasonable. There is one argument which our friend might have used in addition to his others. He might have pointed out that the fanatical observance of the Sabbath is not a Christian, but a strictly Pharasaical institution and that, in the doctrine of the founder of the Christian religion, "the Sabbath was made for man and not man for the Sabbath." The great improvement in the personnel of exhibitors could not be demonstrated more emphatically than by the growing number of exhibitors who are able to plead the cause of the motion picture before any audience which is willing to give them a hearing.

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AGAIN we wish to record our sympathy for both living and dead authors whose works have fallen into the hands of cheap producers. In the case of the living authors our sympathy is tempered with the knowledge of the fact that they were paid for what afterward happened to either their drama or their story. From recent observations, however, we are very much inclined to think that if some of these authors had been able to see the mutilation of the children of their muse no amount of money would have induced them to consent to the transaction. We hate the word "movie," but here is one good use for it: Some of these legitimate dramas have been "movied" not "filmed." It is impossible to picturize a great drama or a great story with the five-dollar-a-day artists who have become the backbone of so many old-fashioned single reels.

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MOVING picture men all over the country have been asking themselves: What is the trouble with Canada? From all accounts Canada is far from being a paradise for showmen in general or for motion-picture exhibitors in particular. But recently we commented upon the drastic measures and especially the exorbitant taxes on motion pictures in Western Canada. It is well known that the censorship of the Canadian authorities is draconic in its severity and that there is no appeal from the official censorship. The latest piece of hostile legislation against the motion-picture interests in Canada has just been proposed in British Columbia, where it is planned to vest the Lieutenant-Governor with the power of putting a special tax on all film exchanges and also to put the theaters under an added contribution. This will hit the exhibitors in the larger cities very hard for they are paying as high as $150 per year to the municipal authorities. Sunday prohibition prevails through the greater part of the Dominion. We would advise the moving picture men in Canada to get together. The proper way of dealing with the enemy is to present a solid front and for this purpose exchanges and exhibitors ought to co-operate.

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WE have always contended that there was nothing in the laws of the State of New York prohibiting the exhibition of motion pictures on Sundays, and this view we based on the decisions of the Appellate Division in the first department. A test case has now been made in the city of Albany, where an exhibitor submitted to arrest for having conducted a motion picture entertainment on Sunday. The District Attorney admits in a public statement that he is at a loss how to prosecute the exhibitor, because the courts in this state have held that motion picture shows are not theatrical performances and do not disturb the peace of the Sabbath. As a matter of fact, motion pictures had been running on Sundays in Rochester and Buffalo for some time past, and the prosecutors, being aware of the judicial decisions, had not attempted to interfere.

The Mission of Reviewers

By W. Stephen Bush.

BUT a very short time ago a well-known film man, whose prosperity depends on his judgment of motion pictures, told the writer of these lines that the reviews in The Moving Picture World were easily worth a dollar a week not only to him but to at least a thousand other men similarly situated. In London the big men in the film-world have their own private viewers who go up and down the highways of the motion picture market, gather impressions and send them to their employers. These viewers are not always men of great literary accomplishments nor do they always boast of academic training. They are often men who have either been exhibitors themselves or who have acquired the ability to gauge public taste and to see with the eyes of their principals.

In this country no special viewers are needed for the functions of criticism are on the whole discharged with remarkable fairness and with the predominating desire to benefit the man who wants to know what is grain in the kinematographic field and what is mere chaff.

A system of reviewing, which is both equitable and comprehensive, is to-day an absolute necessity to the motion-picture field. It is more necessary than ever before, because conditions have changed radically within the last year or so. The number of producers has increased and is increasing almost every day. The old method of following one particular kind of service is practically a thing of the past. The exhibitor must have some guide that he can depend upon and it is very clear that the press agent, whose uses we do not at all seek to belittle, is not an unbiased guide. He very naturally seeks to promote the peculiar interests of the man who pays him his salary. The exhibitor, the buyer and the exchange man, therefore, look to some reliable source of information which is wholly independent of any single individual or set of individuals.

Releases of multiple reel features are for the most part as irregular as they are numerous. Amid a mass of offers, all of them highly praised by their authors, the exhibitor is likely to become bewildered. As selection of his own program can no longer be avoided by the exhibitor, he must exercise his own judgment. As it is a physical impossibility for him to see all the new films and features himself he must rely on the judgment of others as that judgment commends itself to him. Hence the greater and steadily growing duty of throwing light on all products of any importance and giving the readers the knowledge without which they would soon come to a standstill.

This is an age of specialization. The exhibition of motion pictures is no longer the simple process of four and five years ago. The exhibitor today is in competition with the best and cleverest men in the managerial profession and he needs every aid which he can get. A hundred problems confront him today and more may confront him tomorrow. To win he must excel. His advertising methods must be fully as good and as effective as those of his competitors; he must have a film service that is adjusted as nicely possible to the needs and tastes of his audience. To be sure of pleasing he must have both variety and quality. It is therefore part of his daily bread and butter to judge films, to reject what he cannot use and to cull out what is clientele calls for.

Nor is the benefit of these reviews confined to exhibitor alone. The producer who is anxious for the buyer of his products to make money and who knows that intelligent co-operation between himself and the distributor and exhibitor is the only sound basis for continued prosperity will never object to the work of the reviewer. Granting that the reviewer, being only human, makes mistakes, it is far better to have criticism subject to occasional errors than to have no criticism at all. There are producers who do object to criticism and who complacently look upon their trade mark as a talisman that cures all kinds of imperfections. These men do not care whether the buyer of their films will make money or whether he will at least have a good chance to realize a profit. What they want to do is to sell their films, even with the knowledge that the transaction must result in a heavy loss to the purchaser. In other words, all these get-rich-quick men who want to glut the market with inferior productions are the unforgiving enemies of all criticism, however fair and justified such criticism may be in fact. They are also the uncompromising foes of quality.

It is much easier to fool the exhibitor than to fool the public. The tragedy of the situation lies in the fact that the fooled exhibitor often fails to fool the public. He has listened to the men financially interested in a certain production. This production is praised to him by these men as "one of the masterpieces of the age." It may be such a masterpiece, but is it not common sense for the intending buyer to look for disinterested counsel? Is it not good policy for him to consider the opinion of unbiased critics who have no financial interest in the production whatever, and who are honestly trying to judge from the viewpoint of the public?

Not so long ago an advertiser in discussing a review in The Moving Picture World showed some telegrams from exhibitors who had read the comments on his production and had on the strength of them cancelled their bookings. The advertiser thought such a position on the part of The Moving Picture World was untenable. For his benefit and the benefit of others similarly beclouded we think it well to set down once more the words of the founder of this paper:

"We owe to our subscribers a duty that means more to us than immediate personal gain. If we refuse to say that black is white it is because we honestly believe and know that black is not white. If for a consideration we should allow ourselves to be tempted to persuade our readers to the contrary we should not deserve their support and would not be serving the best interests of the business as a whole, which is the mission of this paper and the only motive that dictates its policy."

These words will be found on the front page of The Moving Picture World of October, 1910, and they are just as true today as they wer then. The reviewers will continue to do their duty.

It may be that some day in the near future we may see a great procession wend its way up Broadway toward a huge stake planted in the very centre of Long Acre Square, the reviewers in regulation San Benitos—yellow robes painted with black devils—slowly led up to the pile of faggots fastened to the stake and a blazing torch in the hands of a producer in the guise of an executioner. An element of extra torture might be added by compelling the reviewers to look at five of the worst pictures ever made, just before the faggots are kindled. If such an auto-da-fe ever comes we want to be numbered with the other martyrs and by our heroic conduct prompt the writing of glorious epitaphs.

Stage Plays

By Louis Reeves Harrison.

THE stage play in its completed state results from the co-ordination of many factors, but those pertaining to the influence of environment on character and the determining motive for action have brought into prominence exactly what makes moving pictures more effective than all but the finest of such dramas. Exactly the environment sought to determine the motive of action can be visualized by screen portrayal in a natural manner, whereas, on the stage, all but the most artistic settings have the old unconvincing flavor of artificiality. On this account, screen interpretations often improve on footlight versions and bring out new beauties only suggested, only suspected, in those of the box set.

Performers do more real acting in the photodrama than on the stage, and it has been found possible to draw character completely to the eye. The protracted silence of the picture show and the enforced concentration of attention on a subject make it possible to stimulate the imagination to such a pitch that fine acting is highly appreciated. But it seems open to question if all these advantages compensate for the loss of that thrill only the human voice can quicken and the still greater loss of what the performer can exhibit of his personality to other senses than that of vision. Perhaps the latter point can be best illustrated by the difference in our sentiments when we watch a performer skilfully play the piano and when we watch an equally good performer manipulate the player-piano. Our generous prompting to reward merit with applause cannot be gratified in the latter case nor in the case of a well-acted photodrama. The intervening presence of a machine destroys the pleasure of direct communication.

To those of us who care for the music alone, it is possible to listen and enjoy without seeing. To those of us who care for the story alone, it is possible to see and enjoy without hearing. The stage play that tells such a good story that the acting is only a medium of communication can often be visualized to advantage, can be improved by screen visualization, but such dramas are hard to find. In consequence, now that the trend is to revive a vast number of stage productions, picture-show audiences will have to sit through a lot of misrepresentations of what may have done good service in days gone by, but which have nothing new, vigorous or entertaining to offer. Such plays, bearing neither on our spiritual development, nor on our material welfare, depicting neither our trials nor our triumphs, mere attempts to revitalize what has been shelved for good and sufficient reasons, may offer certain advantages to producers, and may bring into the field some good actors, but a very large percentage of them, especially those not treated with a free hand in reconstruction, will not benefit the exhibitor and may detract from public interest in moving pictures.

There is a question of judgment involved, a judgment liable to be perverted by the past success of a stage presentation, whereas the principal thing to be considered is the fact that people who go to the picture show like best to read a good story on the screen, a story that appeals to all rather than to this or that class or section. Then it must be remembered that many stage plays now being revived have been told on the screen under other names and with a few changes in construction. One of the first things a director does on entering a motion-picture studio is to use the plots of every old drama he can think of. That is his "Easiest Way" to make a showing.

In the good old days of promiscuous plagiarism, shortly after pictured motion ceased to be a novelty and pictured emotion was in demand for the first time, I remember seeing, in one year, no less than seven representations of one story. This copying had its amusing features then, but it is doubtful whether people now care to be amused in that way. If a producer is at loss to know what an audience would enjoy most, let him select the kind of a story he would thoroughly enjoy if adequately set forth on the screen by *some other producer*, the kind that would afford him so much pleasure that he would go out of his way to see it presented, and even take his friends along. Does it offer something of gripping and vital interest that can hold rigid attention for an hour or two. This is not an infallible method, but it is better in many respects than any method that fails to recognize in drama or photodrama a living thing—a living thing is a growing thing. We are constantly growing, and a successful play naturally *derives its inspiration from the attitude of the public mind.*

An enormous number of stage plays have been written by men who have acquired a knack and a pull, theatrical hacks without any more intellectual grasp than an anemic mollycoddle just out of college. True artists are rare because of the temptations of commercialism—their situation is almost as bad as that of true poets, so far as reward for effort is concerned. A true artist must be in love with his work to the exclusion of all other considerations if they interfere with his revelative and redemptive attitude towards life. Only a true artist can write a stage play that goes beneath the surface indications of character into those thoughts and emotions that constitute the fundamental structure of modern drama.

If About to Visualize a Stage Play, Don't.—1st, in case it has nothing to offer that has not already been done on the screen over and over again—2nd, if there is no other reason than that it has done very well in its original form, somewhere or other, at some time or other, in years gone by—3d, if its sole claim to distinction is the name of the man who wrote it, and who possibly felt sorry for it ever afterwards—4th, if you expect to put it over with anything like the same form and treatment, for screen visualization is an entirely different art, at its best when free from the artificial limitations imposed by dramatic construction for stage performance—5th, if you expect to make a five-reel feature out of a pigeon-hole drama, because the latter amplifies the little and the near, and because moving pictures, in spite of the limited scope of the actual scene, stimulate imagination by a more sweeping view of the story to be told.

The stage play in three or four snapshots is shown by methods exactly opposite to those used in successful photodramas. A theatrical presentation is what a great modern playwright defines as "an eavesdropping convention"—we overhear what is said at three or four intense periods of a human story. The photodrama intended to hold an audience for two hours may have a hundred or more scenes scattered over an extended period of time, or a limited one, and requires free handling. It may be set on Nature's own stage, amid heavy forests, along surf-beaten shores, enlarging our field of vision, poetic rather than prosaic, impressionistic in atmosphere, rather than artificially realistic. Its art is all its own. Though it may come as a shock to minds theatrical, the future stage play of unqualified success may be adapted from moving pictures.

"The Spoilers."

Rex E. Beach's Famous Romance of Alaska Realistically Visualized in Nine Reels by the Selig Polyscope Co.

Reviewed by James S. McQuade.

THE inaugural presentation of "The Spoilers" at Orchestra Hall, Chicago, on Wednesday, March 25, was given before a notable audience. About two thousand people took advantage of the invitations sent out by the Selig Polyscope Company, and they represented leading men and women in the professions, business and art and society circles. Some of them, no doubt, viewed moving pictures for the first time; but the frequent applause that marked the telling incidents showed that all enjoyed the occasion with an enthusiasm akin to that of a schoolboy.

When one views a moving picture for the first time, as I did in this case, and is a witness of the impressions created on the minds of such a distinguished gathering, he cannot help feeling that any review of his will be inadequate without a due consideration of the intelligent opinions of the many others. In a word, my opinion at the close of the presentation was that the story is a great one, and that it has been filmed in a way that is also great—great in direction, acting and photography—and that opinion was made still stronger by the clearly expressed opinions of the many others in the select audience.

I have read the Beach romance several times, and I must confess that it has always held me in thrall—not at points, but all the way through. It is a red-blooded story, saturated through and through with the spirit of the "Old West"—the West of the forty-niners, although it treats of the middle nineties. The old California of the earlier years was recreated at Dawson and Nome, by reason of the isolation of far Alaskan points from the national government. Law in its technical operation was unknown. Men protected their rights by might, either by brawn or gun, when elemental justice was violated. And everyone knows that this law of might is exceedingly dangerous, but much more so when the semblance and not the spirit of the law is set working.

The Rex Beach story shows that an iniquitous scheme was plotted and hatched in Washington by which the semblance of law was placed in power at Nome; and it shows in most convincing fashion that men's sense of elemental justice won out against it. This sense of elemental justice in all of us forces us heart and soul to espouse the cause of the miners, led by Glenister, rather than that of McNamara, the worst political crook in Washington.

"The Spoilers" in film form, in this sense, appeals to us even more strongly than the book of Rex Beach. We view the living scenes in which plot and counterplot are launched, and watch the principals as they play their parts, whether behind doors or in the open. And we view finally that overpowering scene, where Glenister—man against man and not with advantage—meets his foe in physical combat, and breaks him with his bare hands. It all seems so real and so just that we whisper, between breaths, "Amen."

THE CAST.

Glenister	William Farnum
Cherry Malotte	Kathlyn Williams
Helen Chester	Bessie Eyton
Dextry	Frank Clark
Slap-Jack	Jack McDonald
McNamara	Thos. Santschi
Broncho Kid	Wheeler Oakman
Judge Stillman	N. MacGreagor
Struve	W. H. Ryno

Director Colin Campbell is entitled to first mention for his able production of the story and fine judgment in assigning the cast. He has been exceedingly happy in filling the parts of Slap-Jack, Judge Stillman, Broncho Kid and Struve, which must have worried him much more than by assigning the

"I broke him with my naked hands." Scene from "The Spoilers."

principal roles. And I must also compliment him on his selection of the man who serves as keeper of the roadhouse. That fellow, as he appears in character, is a fitting bosom friend of the unscrupulous scoundrel, Struve. Just size them up and see how well they harmonize, in visage and otherwise.

As for Slap-Jack, he is a godsend; for, if he had been made to order he could not have suited better. He is a perfect riot for laughter when he appears in action—yet all unwittingly. Like Topsy, he just growed up.

William Farnum appears exceedingly well as Glenister,

Glenister Takes McNamara's Measure—"The Spoilers."

his first venture in photodramatic art. It is a well studied part; for this headstrong young miner, permeated, as he is, with elemental Americanism and not overburdened with the refining influences of polite society, is a mighty hard character to portray, if one views him from the appealing point. He is force personified; a man who takes what he wants—yet is honest withal.

Glenister to Helen's Rescue—Scene from "The Spoilers."

Tom Santschi is a splendid opposite, in the part of McNamara. Indeed, he loses nothing by comparison, and holds the eye at all times when he is on the screen. Dextry is a fitting partner for Glenister, as Frank Clark reveals him, and commands the admiration of the intelligent for fine characterization. Like Slap-Jack he was born for the part.

Miss Kathlyn Williams, in the fine role of Cherry Malotte, appeals to me more strongly than any other character in the cast. In Cherry, I believe Mr. Beach drew the most appealing, if not the central figure of his story. She is by far the most composite character, actuated both by good and evil, in strong surges that touch one's very soul. She is the one character among all of them whose soul bears her above her surroundings, though there is a palpable taint on her career. Miss Williams brings out finely the weak and strong points of her nature. Miss Bessie Eyton as Helen Chester, the leading part, contributes much to the success of the strong cast.

Stirring views in the production are the blowing up of the Midas mines, the terrific fight between Glenister and McNamara, the gambling and dance scenes in the music hall, the street duel and the realistic struggle between Helen Chester and Struve in the lonely roadside inn. Another scene that keeps one spellbound shows the Broncho Kid coming stealthily on Glenister to shoot him in the back, at Cherry's home, even still more thrilling than that other scene in the dance hall, where he is about to fire at the same man when prevented by his newly found sister, Helen Chester.

The Scene in the Bank, in "The Spoilers."

"The Spoilers" has been selected as the opening attraction of the new Strand Theater, New York City, about the middle of April. The nine reels comprise three acts and a prologue. The latter shows scenes which explain incidents that occurred before the Beach story opens, such as the departure of Glenister and Dextry for the States, Glenister's renunciation of Cherry and the Cabal at Washington, by McNamara and his accomplices, to rob the miners at Nome.

FAMOUS PLAYERS PRESENT MALCOLM WILLIAMS.

Malcolm Williams, one of the foremost character delineators of the American stage, will be presented by the Famous Players' Film Company in a production of "The Brute," by Frederic Arnold Kummer. "The Brute" is a tense, modern drama of the clash of wills between a strong man and a weak woman, the climax of which hangs in the balance until the man, in righteous indignation, exerts his full physical strength toward the subjugation of the woman, and through sheer force brings his willful and mercenary wife to see her folly and lovingly acknowledge her master. Mr. Williams, who plays the title role in the picture, was a leading factor in the great success of "The Typhoon," in which he gave a splendid portrayal of the artist.

"POP" LUBIN OFF FOR EUROPE.

Siegmund Lubin sailed on the Cunard liner, Lusitania, March 31st, for Europe. During his stay he will visit London, Paris, Berlin and a few of the smaller cities. The trip is a business one, as Mr. Lubin purposes to extend his trade on the continent, and especially to select a site for a studio in Paris. Mrs. Ira Lowry, his daughter, accompanies him on the trip.

GRANDON WAIVES CREDIT FOR "THE SPOILERS."

In ous issue of March 21 in an interview with Rex E. Beach, it was stated that Mr. Beach's story, "The Spoilers," was produced by F. J. Grandon. We are in receipt of a telegram from Mr. Grandon wherein he waives credit for making the picture and places it where it belongs, with Mr. Colin Campbell.

"The Life of Our Savior."

A Pathe Revival of the Passion Play by Pathe in a Seven-Part Production in Colors.

Reviewed by W. Stephen Bush.

"THE LIFE OF OUR SAVIOR" is an enlarged edition of the Pathe Passion Play which sprang into fame and popularity just about six years ago. The Passion Play owed not a little of its long run to the excellent scenario upon which it was built. This scenario, carefully culling all the touching and beautiful points from the four evangelists, rivalled in its direct and dramatic simplicity the very style of the gospels themselves. In this new edition of the Passion Play the old scenario has been followed almost literally and I know of no higher commendation for these newer films.

The first part deals with the Birth of Christ just as in the old Passion Play. The progress, however, that has been made in extending the possibilities of the camera is apparent in much of the work and must be counted a distinct improvement. The second part is particularly fine. The Miracle at the wedding feast of Canaan is reminiscent in its sweetness and beauty of the best Christian painters and forms one of the artistic gems in the whole seven parts. The other parts follow the old scenario practically scene for scene, with the exception of the trial before Caiaphas and Pilate. Here I think the new edition shows a nearer approach to the historic realities than the old.

Another thing I like much better in the new edition is the representation of Jesus. In figure and in poise, in facial expression, in dignity joined to sweetness the Jesus in the new films meets the best traditions of Christian art; it is an idealization from which, however, the humanity of Jesus is never absent. There is, too, a most praiseworthy absence of even the trace of staginess. This Jesus in "The Life of Our Savior" approximates very closely the wonderful impersonation of Jesus in the unforgettable Ober-Ammergau Passion Play of 1900. The scene of Jesus driving the peddlers and the money-changers from the vestibules of the temple is at once impressive and dignified. The whip is rather a symbol of righteous anger than an instrument for punishing. In the old Passion Play the scene was somewhat marred by the lack of restraint in portraying the whipping part.

In other respects, however, the new edition falls below the old. Everybody admired and loved the Peter of the old Passion Play, at once intensely loyal and humanly weak. In the new films Peter is little more than a poorly animated lay-figure. A grave mistake was made in portraying Peter as a decrepit man of more than three score. Peter, when Jesus met him, was in the prime of manhood and beyond all doubt the liveliest, most active and most prominent of all the apostles. The other apostles, while conformable in appearance to the accepted traditions, were too much in the background. A notable instance of this strange error in direction I found in the scene in Gethsemane, in which, faithful to the gospel text, the old version gave due prominence to Peter, John and James. The scene in the Garden of Olives might easily have been rendered more dramatic and more impressive.

I cannot say too much by way of praise for the coloring of the pictures. We do not see many finely colored pictures these days and the sight of so much splendor and so much art was most pleasing to the eye.

As to the presentation of the pictures in the Manhattan Opera House, I do not see how it could have been worse. The projection was miserable. It took the operator something like an hour to get even a tolerable focus. Perhaps the screen was too large or the throw too far, whatever the excuse it cannot be accepted for a public performance. The music was little short of atrocious. For many centuries the Christian Church has accumulated special music for the religious calendar of the year. Greek Catholic, Roman Catholic and Protestant churches all unite in making all music connected with the birth and the childhood of Jesus glad and festive in tone. To play hymns like "Lead, Kindly Light" during the first part of the Life of Christ is unpardonable stupidity. There was neither system nor sense to this music and the total absence of the triumphant note in the resurrection and ascension was deplorable. There was a feeble attempt at a lecture. The speaker has a pleasant voice betraying a long ecclesiastical training and he is evidently a man of education, but the value of a lecture with motion pictures consists entirely of fitting the words to the action on the screen. In the Manhattan Opera House performance the lecturer was either far ahead of his picture, a way behind, and altogether too often his words had no relation whatever to what was happening on the screen.

Magnificent as this production is it needs proper presentation to give it its full charm and power.

Scenes from "The Life of Our Savior," Pathe Colored Production.

THE RELIGIOUS VALUE OF PATHE'S "LIFE OF OUR SAVIOR."

By the Rev. E. Boudinot Stockton.

THE "Life of Our Savior," a seven-reel Pathe, which was at the Manhattan Opera House, New York City, last week, under the management of Mr. Robert W. Priest, in collaboration with the Rev. Richard M. Sherman, of the Educators' Film and Service Corporation, marks a distinct advance in the production of religious educational pictures of a similar character, though lesser in degree to what was accomplished by Kalem's "From the Manger to the Cross." Any comparison between the two pictures would be invidious and unfair to both, because they represent two entirely different conceptions of Christ, which are in many ways diametrically opposed. The Kalem point of view is the Anglo-Saxon; the Pathe is the Oriental, the Hellenic, the Latin. One gives the Protestant conception of the man Jesus; the other, as its title indicates, portrays the character of the God-Man, Christ-Jesus, God, who for us men and for our salvation became man as well as God. The Kalem picture shows us the historic Christ, the man whose deeds are a matter of record and history in the four Gospels. The Pathe portrays the traditional Christ of theology, the Lord and Savior of mankind, whom Christians love and reverence and worship, and for whom they sacrifice themselves and die. For Bible classes, for instruction, for illustrating the text of the Gospels the Kalem picture is uniquely and eminently fitted; for missionary work, for inciting devotion, for kindling religious fervor, for rousing dormant and sleeping religious impulses and sensibilities, the Pathe picture is pre-eminent. It is one of the best purpose pictures that has yet been produced and in the hands of a good evangelist or parochial missioner can be used with telling effect.

Consequently, the Pathe picture is as full of the supernatural as the Kalem is lacking in it. The treatment of the

supernatural by means of the barest suggestion rather than by representation is one of the great merits of the Kalem picture, because of its point of view and of its conception of Christ as mere man. The introduction of the supernatural was a necessity to the Pathe picture for the same reason, its point of view and its conception of Christ is supernatural. Pathe, however, had made no attempt to represent the actual supernatural events and incidents. It has simply represented them by certain conventional designs, recognized and accepted by the Church and theologians, some of them famous as Leonardo da Vinci's "Last Supper" and the Raphael frieze of the adoring angels from the Vatican, and all of them well known to religious teachers and persons. At first sight these conventional representations may seem to some to be a blemish, but it must be remembered that any other kind of presentation would have been nothing more than the director's individual conception of something he never saw and could not possibly get first hand evidence about, and secondly that the use of the familiar although conventional designs is one of the things

Scene from "The Life of Our Savior" (Pathe).

that makes the film most suitable for purpose and uplift work.

Those who are acquainted with scripture history and know their Bibles are accustomed to think of the worship of the shepherds and the adoration of the three wise men as two distinct and separate events, and know that the magi came from the east alone or with only a small retinue; but in the Pathe picture we have a vivid moving picture of the "bethlehems" which are found at Christmas time in many of the churches in this country and are practically a common household ornament in Europe. The effect of this in recalling to the minds of both old and young the religious teaching and training of their early days, is incalculable, and morally certain, even without the personal urging of an evangelist or missioner to bring some erring souls to repentance, and confession and amendment of life. The same is true of the other representations. St. Michael, with his halo and golden armor and flaming sword, might almost have stepped from his niche in the chancel of the cathedral of Cologne; the baptism of Christ in the river Jordan, His transfiguration on Mount Tabor, when "His raiment became white and glistering" and He talked with Moses and Elias about His coming death, the institution of the Last Supper or Blessed Sacrament, the descent from the cross, the burial, the resurrection and the Ascension have all been taken, not only as to scene, but also as to character and costume from famous and well-known paintings all of which have a deep, religious association in men's minds, and their reproduction here, with the additional force given them by the life and movement in the picture, cannot help but reawaken the religious convictions and sentiments with which they are originally connected.

The whole tone of the Pathe picture is reverent and devotional and the entire cast is deserving of commendation and thanks for the way in which they have portrayed their exceedingly difficult roles, particularly Madame Moreau as the Blessed Virgin Mary and Monsieur Normand as the Christ. In one or two places an Englishman or an American may be apt to think the acting is a trifle exaggerated or theatrical, but there is no action which is not perfectly natural to the more emotional and demonstrative Latin races, and it should be remembered that there are millions of persons in this country in whom runs the blood of the Ciceros and the Caesars to whom these very exaggerations will be but a more forceful appeal.

The picture is not, in the ordinary sense of the term, a feature film, and Mr. Priest and Mr. Sherman wish it to be distinctly understood that they desire to exhibit it "in a manner calculated not only to entertain, but to instruct and inspire reverence and conviction." To attain this object they are using every means at their command to obtain the co-operation of the ministers and religious workers in the various cities which they will visit, and they request, especially from the clergy, suggestions for improvement, commendation and criticism. If this method of exhibition is adhered to, the picture will be not only a success, but a blessing. It is a distinct step forward in the production of religious pictures, and when it can be obtained by religious workers for use in their special uplift work, it will undoubtedly do inestimable good.

LUCIUS J. HENDERSON.

ANNOUNCEMENT has been made by Herbert Payne, President of the California Motion Picture Corporation, that the services of Lucius J. Henderson have been engaged for the feature productions which that firm plans to place on the market at once.

Mr. Henderson has for years been prominent in theatrical and picture activities and he is recognized as a highly capable director. As in the cases of many other lights in the motion picture profession, he achieved fame as an actor and director on the legitimate stage long before motion pictures had won their place of prominence in the entertainment world. His popularity on the Pacific Coast is well established. He played the leading role in Edwin Milton Royle's "Wolf" at San Francisco's old California Theater in ninety-two, three and four. Mr. Henderson's success in it was equally as pronounced when it was taken east.

Lucius J. Henderson.

Henderson has also won fame as a playwright, his highest achievement in this respect probably being his collaboration on "The Strength of the Weak." His latter years on the legitimate stage were spent as leading man and director for Florence Roberts. His moving picture experience began with the Thanhouser Company shortly after that firm was organized. While there he directed many of the concern's feature productions, his list including such well-known photoplays as the adaptations from the operas "Tannhauser," "Lucile" and "Carmen."

Mr. Henderson's success with Thanhouser was responsible for his transfer to the Majestic Company at Los Angeles, when that firm was being reorganized. Among the plays that were produced under his immediate direction for Majestic are "Sappho," "Oath of O'Tsura San," "Ruy Blas" and "The Reform Candidate."

CHANGES IN EXCHANGE MANAGEMENT.

O. P. Hall, formerly manager of the World Film Corporation, Atlanta, Ga., has recently accepted a position as manager of the Southern Feature Film Corporation, of Atlanta. Mr. Hall is an experienced picture man, and has managed theaters in Jacksonville, Fla., and Atlanta for F. T. Montgomery. The vacancy created by Mr. Hall in the World Film Corporation has been filled by Wm. F. Niel. Mr. Niel knows the business thoroughly, and at one time controlled eight moving picture theaters in the South.

NORMAN MACDONALD MAKING CHANGE.

Norman MacDonald, for several years with Essanay, is at present at the Photoplayers' Club, Los Angeles. He has many successes in photoplay productions to his credit. Previous to his efforts in the picture field he was a prominent actor with leading companies in America and England. He is considering several offers, one of which is from a capitalist in Los Angeles for a series of four and five-reel classic features.

"The Blue Mouse."

A Six-Part Feature Offered by the De Luxe Attractions Film Company.

Reviewed by W. Stephen Bush.

IT is no small praise to say of this production that it is deeply streaked with the same fine quality which characterized its forerunner, "Sealed Orders." "The Blue Mouse" is the first legitimate comedy in multiple reels. As it is entirely successful we must score another victory for the screen as a medium of expression. No severer test could

Scene from "The Blue Mouse" (De Luxe).

be asked than a long comedy. A medium which will scatter the laughs in the audience for an hour and a half without one spoken word needs no further certification of dramatic power.

Much of this success is due to Madge Lessing. She still defies the withering stings of time and the staling thuds of custom. She is as fresh as ever and just as amusing. In "The Blue Mouse" she has found a medium for her peculiar skill and talent. Her coquetry is of the laughable and harm-

Scene from "The Blue Mouse" (De Luxe).

less order and her leading of silly old gentlemen into fools' paradises keeps us entertained from start to finish. We laugh at Madge Lessing and then we laugh with her and then we just laugh "regardless." She is such a funny and charming Blue Mouse, we are quite willing to forgive all her flirtations and lose sight of all but the humor of the thing.

There is no finer theme for laughter than the amorous fool, especially when that fool is passing rapidly into the sere and yellow. If Madge Lessing is a delightful Blue Mouse her chief victim is the most absurd and ludicrous hunter of the Blue Mouse variety. His part is played very ably indeed with all the care and discretion needful in the ticklish moments. Indeed all the artists in the cast are endowed with talents of a high order and there is not one who has not had the experience.

The situations in the play, which is no stranger here having had a long and successful run on Broadway, are truly amusing and neither the laughter nor the interest lags for even a moment. We are kept guessing, but never too long and the climaxes are plenty. At times the scream of the farce comedy rather than the smile of comedy a la Moliere will be heard in the audience, but this is no fault to worry over.

"The Price of Treachery."

The World Film Corporation Shows a Five-Part Drama Notable for Its Fine Photography.

Reviewed by George Blaisdell.

IT is the quality of the photography that stands out the strongest in "The Price of Treachery," a five-part drama being released by the World Film Corporation. There are fine backgrounds—well-groomed lawns, great mansions, views of sea and shore—and it is the taste shown in the selection of these and the skill used in transferring them to the film that will make entertainment of the subject. The acting is good, in fact, of the best. The players make the most of a story that is notable neither for strength nor for celerity of action. While it is interesting there is absent the grip, the dramatic depth, that should exist in a feature, certainly in a five-part length. There are incidents that are out of the usual, as, for instance, the explosion of the dynamite on the wrecked schooner or the situation of the two sailors in the deck-washed craft just before the blowup.

Scene from "The Price of Treachery" (World Film Corp.).

The story concerns chiefly two brothers, one of them good and the other progressively bad. The former shoulders the blame for a crime committed by the latter and is turned out by the father. He goes to sea, in time becoming master of a vessel. In the vicinity of the old home there is a lighthouse, in which live the keeper and his daughter. Henry, the bad son, discovers Mary at about the time Robert, the sailor, back in familiar waters, also meets her. Henry is sheltered in the lighthouse when, out hunting with a party, a storm comes up. He abuses the hospitality; Mary fetches him a blow which knocks him down and injures the oil supply of the lamp so that the light is extinguished. In consequence Robert is wrecked, but is brought ashore by the old light keeper.

Henry, a month later, enlists the aid of friends in an effort to abduct Mary. He partially succeeds, but Robert, already engaged to Mary, pursues. The girl is taken away in a motorboat, by two of the party, Henry having fallen over a cliff and got separated from his companions. Mary by a ruse locks the two men in the cabin of the motorboat and turns the boat back to shore. Robert on shore follows the fleeing Henry, not discovering his identity until he overtakes him as he disappears in a bed of quicksand. All ends happily.

There are many things in the working out of this story deserving of praise. Among these are the interiors, which show care in the arrangement. The views of the lamphouse in the lighthouse are convincing—there is every reason to believe that the scenes were taken in an authentic spot.

"Memories That Haunt"

Two-Part Vitagraph Feature. Released Through General Film Company.

Reviewed by Louis Reeves Harrison.

ONE of those photodramas destined to win favor with moving picture audiences in all civilized countries, "Memories That Haunt" deals with a subject of wide contemporary interest in a story that holds. It holds of its intrinsic merits, its construction, its treatment and very largely because the two principals, Rose Tapley and Earle Williams, play their roles with a rare combination of strength and good taste. The action takes place in the disillusioned period of a young married couple of to-day and relates to a very common and very natural conflict of wills which almost inevitably occurs in that period.

The husband is an author, a man of deep natural affections

Scene from "Memories That Haunt" (Vitagraph).

though not demonstrative. In giving attention to his work, he is not only compelled to drive at it with unflagging zeal and determination, but to concentrate all the powers of his mind upon what he is doing, and this not only means hours of solitude, but unsocial habits as well. The wife is equally in love—she is proud of her husband's intellectuality and inclined to idealize him in a way that safeguards her fidelity, but her very fondness operates against their mutual happiness.

Her youth, the spirit of joy within her, calls for more of his companionship than the exactions of his profession will permit. There is no villainous tempter, no triangle, and no boisterous scene of misunderstanding, but there is a slow hardening of their relations that is bound to grow worse until it is dissolved in the acid of bitter experience. She decides to quit him at a moment when he is away and in conference with his publishers, and she leaves a note saying that she has gone to live with her father and mother, so that he may continue his selfishly absorbed career unmolested. His conduct on receiving this letter affords Earle Williams opportunity for a fascinating portrayal of suppressed emotion.

The husband neither weeps nor rants. He feels the rebuke keenly, and it affects him deeply, but he realizes that he can not work in any other way and that complete abandonment of his profession would be more disastrous than its continuance. He therefore accepts the situation. He realizes that he could not continue where there are so many warm associations, so many reminders of her who has beautified his life, so he decides to go on a voyage, makes his arrangements, including a parting note to his wife, and is ready to go. In a last moment of despondency, he places a great bouquet of flowers on his work table with his wife's photograph and slowly draws curtains over that phase of his existence.

We are now treated to the spectacular sinking of the steamer on which he has taken passage, with vivid scenes that give a powerful touch of realism to what follows. The author escapes on a piece of wreckage, is cast upon an island bearing a lighthouse and there slowly recovers, while his wife enters upon a chastening widowhood—his name being among those lost at sea. Rose Tapley's acting during her hours of character regeneration afford an unforgettable picture of what goes on in the human soul under pressure of lasting sorrow.

Especially pathetic is the wife's visit—she is in deep mourning—to the room where her husband worked. Her discovery of the combined intensity and delicacy of her husband's love purifies and beautifies her own. It also stirs her intelligence to a high point and leads to a happy, consistent conclusion.

"In the Hands of a Brute"

In a Good Three-Part Melodrama, Sid Olcott Incorporates Interesting Pictures of Logging Camps.

Reviewed by George Blaisdell.

WRITING from the South recently the producer of the Sid Olcott International Productions said that in the work he was doing he was trying to combine the instructive with the dramatic. After viewing the three-part subject, "In the Hands of a Brute," which will be released through Warner's Features on April 13, it is plainly to be seen that Mr. Olcott has succeeded in doing that very thing. He has staged his picture in a Florida lumber camp. We see the trees cut down, we see the great logs hauled out of the forest, to the water's edge or to the side of the railroad; we see them yanked up on the flat cars like so many small sticks of wood, the employees recklessly boarding the moving train, and then we have a ride in to the mill on the top of the logs. To all intents and purposes it is the story of the play we are following; nevertheless we are shown pictures that will rank as educational, and with the dramatic interest enhanced.

The subject under review is the second release of Mr. Olcott, and in this as in the former the lead is taken by Miss Valentine Grant, a new player. Miss Grant here portrays Nell, a girl of the woods, an orphan, who waits on the table in the house where the camp laborers live. Nell is a mis-

Scene from "In the hands of a Brute" (Warner's).

chievous young person, light-hearted when there is reasonable opportunity, yet serious and courageous, too, when the occasion demands. The work of Miss Grant in this picture whets the curiosity to see her in serious, dignified portrayal, in which we are bound to believe she will be successful. She has a charming personality, and she is of the fortunate age which enables her convincingly to play the schoolgirl or, as we see in the closing scene in this play, the demure young woman.

The story is of the escape of Nell from the clutches of a rough worker in the camp. In the first instance she had taken his whip from him and thrown it down the road. When Dalton went after the whip Nell had mounted the man's horse and rode home on it. When the enraged man comes to her door to complain to her employer he is greeted with a bucket of water. Walter Roberts, well played by James Vincent, a youngster just out of college, comes to work in his father's camp. We have seen him in school, drilling with the soldierly cadets of the University of Florida. We have seen him playing football, and we know he is husky. When the young timekeeper, whose identity has not been revealed to his fellow-workers, sees Dalton insult Nell following his ducking, there is the liveliest kind of a mix-up, in which Roberts wins out. When Nell misses the train out of the forest she is seized by Dalton, and in spite of her spunky resistance is carried to a negro preacher, who is compelled to read a marriage ceremony

When Nell's non-return is discovered, Roberts and some of his companions take the locomotive, go back and search for her. The trail is picked up and followed to the home of the preacher. Nell has executed a quick move and got possession of Dalton's pistol and is out of the house just as the posse arrives in sight. There is a thrilling pursuit, resulting in the capture of Dalton. There is a popular demand for a lynching bee, but it does not take place. When the parents of Roberts arrive in camp Nell is introduced to them, and Mr. Roberts arranges to send Nell to a seminary. Five years later there is a wedding.

The picture is well played, staged and photographed. It will interest all the way, and in the last half will thrill.

Vitagraph Company Not Exhibiting

Its Officers Declare They Will Acquire No Other Houses and Point Out How The Vitagraph Theater Benefits All Men Showing Vitagraph Pictures.

By George Blaisdell

IN a formal talk with a World man on Monday, two of the three owners of the Vitagraph Company of America discussed at length the questions involved in the project of the Vitagraph Theater, now in operation at 44th Street and Broadway. Contrary to what has been alleged in the press on one or two occasions, the statement is the first on this subject that has come from the company other than that contained in its advertisement, and it was intimated that unless the policy of the company should be changed undoubtedly it will be the last. Also, it was announced there will be no other Vitagraph theaters.

Messrs. J. Stuart Blackton and Albert E. Smith were talking in the executive offices of the Vitagraph. They said they doubted that there was any anxiety among exhibitors generally as to the influence the Vitagraph Theater would exert upon the exhibiting market—certainly so far as they had discovered in conversations with New York City picture men there was none; and if the exhibitors of the metropolis manifested no concern the officers of the company were skeptical as to the existence of any fear on the part of those in the country at large. It was, however, pointed out in convincing detail how the showing of Vitagraph films at the company's theater materially benefited all exhibitors handling the company's product. By the way, as Mr. Smith and Mr. Blackton were each speaking alternately, no attempt will be made by the writer to indicate the authority for any given statement, but it may be accepted as coming from the Vitagraph Company.

"The first thing I want to impress is," said Mr. Blackton in opening the conversation, "if any exhibitor would like to take upon his shoulders the loss of the Vitagraph Theater for a year we would be more than glad to turn it over to him and let him make the profit—if he can find it. We did not take the theater with any idea of profit in view. It was taken purely as an advertising proposition and in the hope that through it we could find a medium to give vent to ideas long under consideration—ideas that in the working out we believed would benefit not alone the exhibition of pictures, but the art as well—and thereby, of course, benefit ourselves and everyone in the industry. Now these big feature films cost us a great deal to make, and for them an exhibitor should, and can, get higher prices of admission, and he can run these features for more than one night.

Aims for One Dollar Seats.

"In this country we commenced the wrong way. We had the five-cent theater, then exhibitors raised their prices to 5 and 10 cents, in some exceptional cases to 25 cents, and more recently as high as 25 and 50 cents. Our idea has been to work the price up to one dollar. Now, abroad they began by charging higher prices than we did here. In Paris ten years ago we paid 3 francs, or 60 cents, for a seat, and prices are proportionately higher now. A letter just received from our Paris manager states that in some of the Russian cities he finds the cost of the best seats in a majority of the picture theaters from a dollar to a dollar and a half. In England the principal theaters charge as much as half a guinea. If we can raise the prices here the business will be on a higher plane, and the exhibitors and all concerned will be better satisfied. To put the matter in another way, we feel that with the Vitagraph Theater we are doing missionary work.

"In time to come more money will have to be charged for these big subjects. Take, for instance, a picture like 'The Wreck.' Now, that cost us a great deal. Notwithstanding its success in this country and even greater abroad, we did not break even. Had we possessed a theater in New York in which to show that production, where it might have been continued a few nights so that it might have been freely advertised to the exhibitors and the public, we could have got our money back. It was largely the loss we sustained on that picture that determined us to open the theater.

"We have been assured by numberless exhibitors that the exhibitor as a personage has made probably more money out of Vitagraph films than out of other makes. We want our customers to feel that this new move in the way of acquiring a theater is merely to foster this end: to enable them to make still more money out of Vitagraph films. While the exhibitors in all parts of the United States are our patrons, those of New York naturally are our nearest friends, and we rather feel the pulse of the exhibitor by the way our neighbors treat this particular question under discussion. A party of them came down here about a week after we opened the theater. We explained to them just exactly what we are now explaining in print. We told them we were going to have one house, and one only. It is true we have had various propositions made to us by men prominent in theatrical affairs, but our interests have always been with our old patrons and will continue to remain with them."

There is a distinct advantage sometimes in being a pioneer. It was said that the clippings received from papers all over the country proved the Vitagraph Theater to be practically as well known in the United States as is the Hippodrome. The novelty of the scheme had been responsible for an enormous amount of bona fide publicity. It will interest exhibitors to know that with the name of the theater has been coupled the titles of the plays that have been so successful at Broadway and 44th Street—"A Million Bid" and "Goodness, Gracious"—especially in view of the impending release of the two subjects through the General Film Company. "So you see," said one of our interviewees, which one we really forget, "the exhibitor will get the benefit of all the publicity these films have had through the medium of the press generally and the Vitagraph Theater specifically. It is for such reasons as this, for instance, we believe this enterprise will benefit the trade.

"While the release of these two subjects through the General Film means, of course, their withdrawal from our theater it is only fair to the pictures to point out that this action is not taken because they have ceased to be popular. We could run them there for a year. Also, we have other pictures we must put on. Our idea with all our big features is to run them for about four weeks, which we believe will give them a reasonable amount of advertising, so that the exhibitor will feel that these productions possess extraordinary merit."

Subjects Strengthened by Advance Showing.

The public showing for a long period by the maker of a production has had one result of importance and also marked a distinct advance in the motion picture art which may have escaped the attention of ordinarily thoughtful experts. Everbody knows that in putting on a stage production there is abundant opportunity during rehearsals for trimming and pruning, adding to and altering generally. These changes may continue in lessening degree for a week or a month after the initial production. Everybody also knows that when a picture is released it is irretrievably gone. It may be cut, but it cannot be changed—no matter how important the production. "In our Broadway house, with its long runs," said the Vitagraph spokesman, "we are enabled to improve our subjects the same as a theatrical producer may. We believe the two pictures now being shown are today at least 25 per cent. stronger than when they were first exhibited. We have put in and changed sub-titles and thereby materially enhanced the strength of the following scenes. In 'Goodness, Gracious' we cut out 200 feet and added one entire scene. We did that to make it a more perfect comedy film.

"One thing we have demonstrated by the theater which to me seems new is this: We put on subjects which were not of well-known plays and with a cast of actors and actresses who were not big stage stars, and we showed that a good picture with a real plot and a strong story acted by capable people who know this new art far better than many of those now being featured will stand, where the average so-called feature film with well-known theatrical names and even with well-known plays draws big audiences the first night and smaller ones each succeeding night. The feature film has come now to the point where it stands right on its merits, and no matter how big the poster or how wonderful the names of the actors and actresses on it if the goods are not there the thing will not last.

"In our own theater we are showing to a class of people who have never visited a moving picture house before—not alone New Yorkers, but hundreds and thousands of visitors from all parts of the country, who go home converts to pictures and give the benefit of their conversion to their local exhibitor.

"In order to avoid any possible misunderstanding it may be well for us to say there is one subject which was made in our studio that we do not absolutely control. That is 'The Christian.' Our contract with the Lieblers gives them the right to book it. There is no other Vitagraph film in that category.

"We have made this public statement to set at rest and to deny various reports. We just want to say in conclusion that, although we have been offered some of the biggest and most important circuits of theaters in which to show our product exclusively, we have always been in the producing business and furthermore we expect to stay in the producing business."

"The Sparrow"

In a Three-Part Drama the Leading Players' Film Corporation Features Madame Polaire.

Reviewed by George Blaisdell.

THE Leading Players' Film Corporation will release in the middle of April a three-part subject in which will be featured Mme. Polaire, the well-known vaudeville artist. Mme. Polaire, it will be remembered, when she was in this country created something of a stir by advertising herself not as the most beautiful woman in the world but as exactly the reverse. As those who see the picture will agree, the statement was most unjust to herself. If she has a plain face surely it is a most expressive one. Certainly she herself would take exception to any remarks alleging shortcomings in her figure, of which in the circus scenes we see a great deal. The story has much of the atmosphere of the ring and of the show. The lead opposite to Mme. Polaire is feelingly played by M. Cesar, as Mafflu, a clown. Or, perhaps we should say, the leads opposite to the vaudeville artist, as Henry Roussel skillfully plays and has much to do as M. De Ganges, the mayor of the little town in which the play is located.

Mme. Polaire.

Mme. Polaire is not overfortunate in the story that plainly has been written around her personality. While it interests and will entertain there is an absence of deep dramatic quality. The picture is well staged and photographed, and there are charming exteriors and fine interiors. Of these latter the best are the views of the grounds about the home of the mayor, a great ivy-covered mansion, and of the luxurious furnishings. The circus ring is convincingly depicted and there is a large gathering of spectators.

Scene from "The Sparrow" (Leading Players).

The story is of a waif discovered in a field by Mafflu, who brings up the little girl and teaches her to become a circus performer. In after years when De Ganges, the mayor of the little town, witnesses the collapse of the performer, he takes charge of the underfed and abused girl and brings her into his home with the members of his family. Later "The Sparrow," as the girl has been known by her associates, falls in love with her benefactor. A visitor to the mayor falls in love with her. "The Sparrow" discovers the attachment between the mayor and his cousin and knows that her love is hopeless. She goes back to the circuc with her former protector. When, from the topmost trapeze she sees in the audience in the company of his bride the man she had loved, she falls from the bar and is mortally wounded.

This, of course, is the barest outline of the story. There are many good situations, such, for instance, as the escape of the Arabian steed and his capture by the guest of the mayor when the servants have failed to do so, thereby arousing the animosity of the groom and precipitating a fist fight between the man and the girl in the servants' hall. There is the struggle in the dressing-room of the performer and her strenuous admirer, the latter gaining admission through the agency of the discharged and grouchy groom, now employed in the circus. There are the comedy scenes when the circus girl is brought to the home of the mayor and for the first time in her life sleeps in a real bed and finds herself surrounded by the many feminine toilet accessories. There is a moment of pathos when the former circus performer, now arrayed in a fashionable gown, sees walking across the lawn the mayor and his fiance. Mme. Polaire is strong in the emotional situations.

SING SING CONDITIONS SHOCK MADAME BLACHÉ

Sits Calmly in the "Death-Chair," But Is Affected by the Cramped Cells.

MADAME ALICE BLACHÉ, the president and head producer of the Solax Motion Picture Company, has become an enthusiastic exponent of prison reform following a recent visit to Sing Sing, where she made an exhaustive study of that famous institution.

The preparation of a motion picture story for early production was the cause of Madame Blaché's visit and it was while making notes that would help her perfect the details of her picture drama, that she was made to realize the disgraceful manner in which the prisoners are forced to live.

She was invited to sit in the electric chair where 120 men and one woman met their deaths, but she was so affected by the thought of the horrible little cells with their narrow cots, that have to be folded against the wall to allow the prisoner even room enough to move, that she sat in the electric chair without a quiver and discussed the amazing condition of affairs in a great State like New York that could make such a disgrace as Sing Sing possible.

"I would not think that the electric chair would be dreaded very much by a prisoner who had suffered the tortures of the dark, damp, little cells he is forced to live in here," said Madame Blaché. It is exactly the opposite in the modern French institution of Frennes, where the large bright cells with rounded corners and ceilings to make dirt and dust impossible and the neat little beds and many conveniences cause the people laughingly to remark that it is a pleasure to be a prisoner in France."

Madame Blaché spent considerable time studying the Bertillion System and made pencil sketches of the different apparatus used in taking the measurements of prisoners.

ADOLPH ZUKOR RETURNS FROM LOS ANGELES.

After a month's absence from town, during which he visited the Los Angeles studios to confer with Edwin S. Porter on some big plans contemplated for his company, Adolph Zukor, president of the Famous Players, returned last Sunday to New York.

Among other subjects considered at this conference of the president and technical director of the Famous Players were the order of releases of the celebrated stage successes controlled by Charles Frohman and Henry W. Savage, Inc., secured by the Famous Players' recent alliance with those managers, the forthcoming trip to Europe with James K. Hackett for a production of "Monsieur Beaucaire" in the exact locality of the story, the erection and construction of the new studio in Long Island City exclusively for the production of the Charles Frohman plays, and many other matters that will soon evidence an important influence on the program of the Famous Players.

As is commonly known, Mr. Zukor was accompanied on this Western trip by Marcus Loew, Aaron Jones and Joseph Schenck, with whom he covered the Sullivan-Considine circuit of theaters, including thirty-seven houses from Chicago to Los Angeles, which the Loew Company has just secured by a purchase involving nearly $5,000,000. As a big stockholder in the Loew Theatrical Enterprises, this gigantic transaction incidentally commanded some of Mr. Zukor's attention on this recent trip.

CLOQUET, MINN., GETS $35,000 THEATER.

H. A. Sherman and D. F. Eselin, of Cloquet, Minn., are building a $35,000 moving picture and vaudeville theater in that city. It will be known as the Grand Theater and will have a seating capacity of 800. The plans call for an absolutely fireproof house, and it is to be opened June 10.

Daniel Frohman Talks Pictures.

In Interview by Colgate Baker for New York Review, He Says Maude Adams Will Appear in Celebrated Roles—Makes Other Interesting Statements Concerning Motion Picture Art.

WHEN Daniel Frohman writes or speaks for publication he always communicates something worth while. He was interviewed the other day for the New York Review, a theatrical publication, by Colgate Baker, and some very interesting statements were made by him. Introducing his subject by saying that when Mr. Frohman decided to enter the motion picture business some two years ago he was derided and pronounced a "dead one" by his long time theatrical associates, most of all by his brother Charles. "Today," says Mr. Baker, "Mr. Frohman has made a million dollars, more or less, in moving pictures and C. F. has at last been converted and gone over to the 'movies' with all his stars and theatrical properties."

Mr. Baker attributes to Mr. Frohman a thorough mastery of all the little tricks and turns of motion picture production and declares that he could go into any department and do the work himself, if necessary, and then, quoting Mr. Frohman, says:

"Although I am deeply interested in moving pictures and enjoy the work here very much, my heart is in the coffin there with Caesar—I am going to produce again for the legitimate stage when things get settled in the theatrical world," he confided.

"The development of the moving picture business and the popularity of feature films makes some people wonder whether there will be any regular legitimate stage in the future, I said."

"I am not worrying in the least about the drama. Pictures are doing the theatrical business good; they are eliminating the poor plays, relieving the oversupply of theaters and bringing out the best there is in drama. The effect of pictures on the theatrical business is as a whole most beneficial. The unfit will suffer, but it is the unfit which has hurt our theaters.

"As to the moving pictures replacing the drama, such an idea is preposterous. In drama there is always the magnetism of the actor, and his personal appeal. Moving pictures can never be as potent as the spoken drama, but they will always be great as a subsidiary art.

Predicted Present Conditions.

"About three to four years ago the congestion of theaters became very pronounced. I predicted at that time in an interview that rush of production of plays to fill these theaters, and the lack of material, would bring a crisis in the theatrical business, which came later. I made an arrangement with my brother, Charles, for the booking of the Lyceum Theater and this gave me the time to devote to other business activities.

"Then Mr. Adolph Zukor, who had made a great success with a number of small picture houses, came to me with a proposal to join him in the organization of the Famous Players' Film Company. Mr. Zukor had the idea that moving pictures might be greatly improved and that we might produce regular picture plays, and secure eminent actors to pose for the camera. His plan appealed to me; in fact, it struck me as a wonderful project, and after due consideration I joined him in the organization of the Famous Players' Company

"At that time moving pictures consisted of one-act releases, most of them being comic reels which were merely grotesque and trifling affairs. I argued that if the public liked these they would certainly like to see pictures of the famous dramas and the great actors of the world in their famous roles. It also occured to me that the improvement of moving pictures might be the solution of the big troubles of the theatrical business; too many theaters, high prices, and poor plays, and this has proven to be true.

Every One Protested.

"Prominent theatrical managers derided me somewhat for going into 'the movies,' but I did not mind it. My brother Charles was one of those who was most opposed to it and he made much fun of me. I could not induce him or Klaw and Erlanger to consider joining me in embarking in the picture business; in fact, they refused for a year to listen to me at all.

"Well, consider the situation to-day—Charles has become completely converted and has organized with us a company for the manufacture of films which will show all his great stars and plays. Klaw and Erlanger have likewise embarked extensively in the manufacture of pictures and so has nearly every other producing manager of prominence.

"However, they were all kind enough to give me a year of grace, and during that year we have established an immense manufacturing and distributing business all over the world. We have four big studios for the manufacture of films, one here in Twenty-third Street, one in Long Island, one in Los Angeles and one in London, while we have subagencies in every big city in the United States and Europe.

"The prominent theatrical managers who have entered the moving picture field have done splendid work. They have helped to justify our project, they have given the industry dignity and have encouraged high class work. The result is a general improvement in the class of productions.

"It is an established principle that the more good plays produced the more profitable the theatrical business becomes. Whereas the tendency towards indifferent and mediocre production has a discouraging effect on the public.

Believes in Competition.

"So we feel that the good work of our competitors in general is an aid to the entire industry. Artistic competition puts every film manufacturer on his mettle and brings about the best possible results in subjects and performances.

"There is no limit to the range of subjects for moving pictures or the scope of production. The development of the psychology of modern drama into a visualized form of action is a distinct art of its own which gives the creative director his great opportunities.

"Then, in another kind of picture, the massive spectacle, such as 'The Last Days of Pompeii' and 'Quo Vadis?', the creative director finds great faithfulness and sincerity from historical data and without regard to expense. They will last forever.

"The possibilities of the fiction novel in moving pictures are even greater than the drama. Drama is limited to only a few episodes, while the novel has the whole world and all history, past and present, to draw from. Consider the wonderful picture which has been made from 'Tess of the D'Urbevilles.' There is a real work of art with one of the world's greatest actresses, Mrs. Fiske, as the central figure. No one was more enthusiastic over 'Tess' than its author, Thomas Hardy, when he saw the picture in London.

"The creative director must elaborate many of the episodes of a play before he can use the camera on it. He must show more of the antecedent interest. Incidents which are only casually referred to in the dialogue must be visualized on more complete lines. Here is where the dramatic training of a director becomes invaluable."

"And are moving pictures of all the great novels likely to be made?"

"Most assuredly, every great fiction work will be the subject of a moving picture within the next few years, and splendid subjects they will make, too.

"This opens up a new field to our actors which they are glad to take advantage of. Today we have William Farnum in our studio posing for the pictures of 'The Redemption of David Corson,' made from the novel, not the play.

Maude Adams to Pose.

"Maude Adams is going to appear before the camera in her most celebrated roles, Lady Babbie and Peter Pan. Miss Adams was most difficult to induce to act for the movies.

"E. H. Sothern will also act for us before he retires.

"Among the eminent actors and actresses who have already acted for us are Mrs. Fiske, Mrs. Langtry, May Irwin, Bertha Kalich, Sarah Bernhardt, Cecilia Loftus, Florence Reed, James K. Hackett, James O'Neill, Cyril Scott, Arnold Daly, William Farnum, Jack Barrymore, Macklyn Arbuckle, H. B. Warner, Robert Warwick, William Courtleigh and Malcolm Williams. Then there is Mary Pickford, whose beauty and sweet personality have won world-wide fame on the film.

"All our leading actors are anxious to act for the camera today that their art may be handed down to posterity. I do not have to go after them any more, they are now coming to us."

"Do you think that acting for pictures is a good thing for the actor?"

"Certainly it is. James K. Hackett has demonstrated that acting for pictures is the best advertisement an actor can have and does more to build up a real following for him than anything else. This season on tour Mr. Hackett invariably did the greatest business in cities and towns where his moving pictures had been exribited. Sarah Bernhardt also found that pictures help business."

"How about the artistic end, do you think that picture work helps the legitimate actor in his art?"

Pictures Help Acting Art.

"Yes, I am convinced that it does—acting for the camera gives the actor the art of pantomime, it teaches him to express himself more in action."

"Do legitimate actors make the best moving picture actors?"

"Training on the stage is of the greatest value in acting for moving pictures, unless one has had it, consirerable preparation is required to act for the camera. It took Mrs. Fiske just ten minutes to completely master the technique of picture acting.

"You must remember that the moving picture stage is but twelve feet wide and the actor must do everything within this confined area that is done on a stage thirty or more feet wide. The restriction of acting space is the greatest difficulty that actors experience in picture acting.

"Writing for the movies also helps the playwright, it teaches him the value of action. You know I have always contended that conversation was the bane of drama. Every play has too much 'conversation' in it, and too little action, so moving pictures are excellent medicine for the dramatist."

British Notes

(*Special Correspondence to* THE WORLD.)

AFTER much twisting and twirling in the law courts and a chapter of correspondence in the press, a Danish dramatic picture bought up in this country by the Kinematograph Trading Company, has been satisfactorily christened. The trouble began a month or two ago when the English title of the film was announced as "Sealed Orders." Cecil Raleigh, the dramatist, has a play with the same name running in London and he objected, although the plot of the pictures differed from that of the play. After several weeks delay involving repeated reference to the matter in the Court, the case was compromised by the naming of the subject "Orders Under Seal." This subject has been booked at upwards of 300 theaters for first run, but the advertisement it has received has cost the company very heavy litigation expenses.

* * *

Roy Aitken is the visitor of the week to our metropolis and is making his temporary headquarters at the depot of the Western Import Company. Mr. Aitken has set renters talking enthusiastically over the forthcoming "Adventures of the 'Mutual' Girl," to be portrayed over a year. Apropos of "Mutual" matters their London agents have issued an official denial to a rumor rampant in the trade that D. W. Griffith was to sever his connection as producer to the corporation.

* * *

Ed. Durand, a photoplayer, who has won his spurs with Messrs. Pathe, is lying seriously injured in the Bingley Cottage Hospital. He was enacting a scene the other day swung from the jib of a crane overhanging a local quarry for the Capt. Cuttle Film Company, of Bradford. He was unable to retain a hold upon the chain and fell a distance of sixty feet.

* * *

Mr. Roach, the publicity manager of the Trans-Atlantic Film Company (Universal), will shortly hand over the reins of his office to Mr. H. Z. Levine, formerly of the Solax Company, in America. Mr. Levine is expected in London almost any day now and there can be little doubt that his unassuming nature will establish him a favorite in the British film world.

* * *

The recently established Neptune Film Company, the appearance of which I recorded a few weeks ago has commenced operations in film production upon a beautiful estate it has acquired in Hertfordshire. Mr. P. Nash, a former stage manager to the late Sir H. Irving, Sir H. Tree, and other notables, has been appointed director and states that the first subjects will be spectacular projects of an historical character. No releases are, however, expected until next fall.

* * *

Surely this is the last straw. After employing a baby nine days old in one of their dramas, the Hepworth Company recently added to its staff a veteran photoplayer aged 97.

* * *

A. E. Hubsch, of 29 Charing Cross Road, London, announce to the trade this week that they are retaining the services of Fred Mace (One Round O'Brien) to produce for them an exclusive series of comedies. The first of these is dated for private exhibition in April.

J. B. SUTCLIFFE.

O. A. C. LUND, PHOTOPLAY AUTHOR, DIRECTOR AND LEADING MAN.

OF those holding a prominent place in pictures to-day there are mighty few who successfully write, direct and play leads at the same time. O. A. C. Lund, for the past year affiliated with the Eclair, is one of the very few. And what is more, he stands at the top of his class. When one recalls such feature plays as "The Trail of the Hanging Rock," "The Devil Fox of the North," "The Greater Call," "The Beaten Path," and "When God Wills," every one of them unusually from a sales standpoint and otherwise one can better appreciate his worth in the motion picture industry. Mr. Lund wrote them and directed them and many more of equal success. Later successes have been "In the Toils of the Net." "When Pierre Met Pierrot," "The Wolf," and "Lady Lind."

O. A. C. Lund.

To say in which line—directing, writing or playing leads — Mr. Lund excells would be difficult. As a director he has perfected himself in every detail of the work through years of training and study. The same thing holds true relative to his writing. He has travelled the world over, has sailed as a cabin boy, before the mast, has studied in the capitals of Europe and he knows life in every phase; in writing his photoplays he draws on his wide experience and insight into human emotion. As an actor perhaps his success is considerably due to his natural ability in this direction. True, he has had much experience before the camera, but he is a great believer in instinct for such work.

Born in Stockholm, Sweden, he went through the public schools and graduated from the Upsala University. Soon after, he went down into Russia and became a newspaper correspondent. Then he moved over into Germany where he studied historical paintings and music. Following this, he was a globe trotter for years. Eleven years ago he came to this country, and soon followed in the footsteps of his father, who was a stage director. Before joining the Eclair he was in the film producing business for himself.

THE CHINA FAKIR GOES MERRILY ON.

El Paso, Texas, March 25, 1914.

Editor Moving Picture World,

Dear Sir: I noticed in your last issue that some exhibitor had been trimmed by a man calling himself E. A. Boehm and posing as a representative of the Royal China Company. This is probably the same man who worked me for $32.50. He gave the name of E. V. Wall and claimed to represent the National Importing Company, which really exists and does business in St. Louis. They disclaim any knowledge of him. He is a tall young German. He speaks English with a decided accent and has two stiff fingers on one hand and a big scar on one of his wrists. He claims to be a veteran of the Japanese-Russian war, the Boer conflict and the Spanish-American war. He says he is a soldier of fortune and is looking for another war. I think he will find it if any of his victims get hold of him and his order book showed a nice bunch of them, several of whom I know. The scheme is the same as outlined by "One of His Dupes for $30" on page 1666 of the March 28 World. We would like to have the chief of police here notified if he is caught in Texas and we will attend to the rest. ANOTHER VICTIM.

NEW YORK ECLECTIC FILM EXCHANGE MOVES.

The Eclectic Film Company announces that the New York City branch of the Eclectic Feature Film Exchange, under the management of Jule Burnstein, has moved from the temporary quarters in the World's Tower Building and henceforth will be located at 115 East 23rd Street, where all inquiries regarding the Eclectic features in New York City and vicinity should be directed.

Fire Wrecks Edison Studio.

Big Edifice at Bedford Park, New York, Devastated by Flames—Players Save Much Valuable Property.

By Louis Reeves Harrison.

AN early morning fire in the Edison Studio at Decatur Avenue and Oliver Place, Bedford Park, New York City, on Saturday, March 27, completely wrecked the main studio and caused considerable damage to the office section of the building. Fortunately many of the Edison players lived very near the studio and their timely assistance effected a large salvage in negatives and other photographic equipment that could not have been replaced if once destroyed. No estimate of the loss can be given at this writing, as it will take some time to clear away the wreck and inventory the damaged equipment.

It was six o'clock Saturday morning, when night watchman Daniel Clifford, in his office near the main entrance of the studio, detected an odor of smoke and began an investigation. He found the main studio, a lofty structure containing five stages, in flames. The fire had started below the switchboard and reached a property storage room in the basement filled with antique furniture and valuable objects of art used in stage settings. These made a hot fire and one that threatened swift destruction of the entire building and its contents. It found vent in the tremendous chamber and shot up through the glass roof into the air like a torch, and the fact that no breeze was blowing saved all the general

Wreckage on Studio Floor After the Fire.

offices containing records stored since the company started business. Except for a slight water damage the contents of the main offices were not greatly injured, but the projection room was ruined and the offices adjoining were put out of commission by flood and firemen's axes.

Clifford, the watchman, turned in an alarm and made a brave attempt to stay the progress of flames with fire extinguishers before the arrival of engines. A number of directors and actors living nearby came and carried all the films, negatives and positives to the house of William Bechtel directly across from the studio. Practically all the cameras, retorts, office books and important records were thus placed out of danger. The working force, comprising Mary Fuller, Gertrude McCoy, Miriam Nesbitt, Bliss Milford, Mrs. William Bechtel, Bessie Learn, Charles Seay, George Lessey, Marc MacDermott, Augustus Phillips, Ben Wilson, Duncan McRae, Robert Brower, William West and Barry O'Moore became veritable heroines and heroes in braving smoke and flames to save the company's property. The firemen arrived after all this work had been done and began the destruction of everything the members of the company had not saved.

The fire was confined to the main studio, but it was still raging when notice of it reached Manager H. G. Plimpton in his stateroom aboard the "Olympic," about to sail for Paris. Mr. Plimpton had barely time to get ashore. The last call had been sounded and the gangways hauled in, when a high-powered car from the studio arrived on Chelsea pier, and notice of the fire was sent to Mr. Plimpton. He and Mrs. Plimpton were lowered over the side of the "Olympic" just before the great vessel pulled out into the stream. He was carried in the car through the city to the burning studio, a distance of ten or more miles and immediately took charge of the situation. The magnificent system for which the Edison studio is justly famous became at once operative.

The manager's first move was to instill some of his characteristic self-control into the disorganized and distressed company. All of his luggage had gone abroad on the "Olympic," destined to reach Cherburg before it could be reclaimed, and he was under greater personal inconvenience than those who had lost a few of their effects in the fire. Mr. Plimpton then assigned specific duties to the various department heads, so that every office and store room was carefully guarded to minimize the loss.

At 10 o'clock, Mr. Wilson and Mr. Maxwell, vice-presidents of the company, arrived from Orange and the matter of finding temporary quarters was decided within an hour. Arrangements were made to carry on company production at the old Biograph studio on Fourteenth Street, and not only will the work proceed without delay, but the regularity of releases and delivery of films will suffer no interruption. Could insurance adjustments have been promptly made, work of production might have been started on two stages adjoining the main Edison studio within a few hours after the departure of the firemen.

"The Southerners," a three-reel feature, was in course of production, so far as studio work was concerned, under direction of Mr. Collins, the exteriors being formulated by Mr. Ridgely in Florida. The entire main studio was given up to one setting for the occasion, representing the forward end of Admiral Farragut's flagship, "Hartford," in collision with the Confederate ram, "Tennessee," the structure being designed to show Admiral Farragut in the rigging of the "Hartford" directing fleet action while exposed to the enemy's fire and to correspond to a famous painting, "The Battle of Mobile Bay." A picture of these studio ships would have made an interesting contribution to film lore if some camera man had been able to take it while the fire was in progress.

I received a letter Saturday morning from Mr. Frank Bannon asking me to communicate with him by phone as to whether I could view a three-reel feature, "Frederick the Great," at the studio that day. In spite of all the confusion during the progress of the fire, and in illustration of the system which prevailed, I was able to get in touch with him on the phone and arrange for a Monday appointment. On Monday, reconstructive work had progressed to such an extent that, weather favoring, studio work would have been going on to a limited degree. Order had been completely restored in the various offices, and there were very few signs of the great fire except disastrous evidence of its work in the main studio where the large iron girders had been bent and twisted, the glass roof broken and the basement strewn with the debris of valuable settings.

Contrary to all reports, the visualization of stories for Edison regular releases and features will continue at the Bedford Park studio. There is no intention of removing headquarters nor any part of the studio production to the works at Orange. From appearances, order will be so restored within the next two weeks that Mr. Plimpton may proceed on his trip to Europe.

S. M. BISHOP TO LOCATE IN LONDON.

S. M. Bishop has resigned as president of the American Kineto Corporation and will be leaving New York in a few weeks' time to take up the management of a business in London. Previously, he was connected with the Gaumont Company for nearly eleven years and served them in London, Paris, Canada and New York. In his new association he intends to keep in close touch with the trade in America and expects to have the pleasure of occasional visits to New York.

Mr. Bishop will be interested in American productions, and will be in a position to act as agent for any manufacturers requiring reliable and progressive European representation by one having intimate knowledge of the business and conditions on both sides of the Atlantic.

BILLY GARWOOD JOINS "FLYING A."

Word comes from Santa Barbara, Cal., that Samuel S. Hutchinson, President of the American Film Manufacturing Company, has engaged Billy Garwood as leading man to replace Sydney Ayres. Mr. Ayres becomes producer of the "Flying A" company in which he formerly played the lead, succeeding Lorimer Johnston, resigned.

Mr. Garwood will play opposite Miss Vivian Rich. His histrionic ability is a matter of record in the annals of motography and his many friends will be delighted to see him in the new environment.

Arthur Roussel

Interesting Sketch of the Motion Picture Career of the Head of the Eclectic Company.

MR. ARTHUR ROUSSEL, at present the general agent of the Eclectic Film Company, first started in the motion picture business as a boy with M. De Bedts in 1896 in Paris. Mr. De Bedts was one of the pioneer producers and manufacturers, and at the time that Mr. Roussel went with him, twenty-five feet of film taken at a street corner was considered the maximum length and was accepted as a great novelty in all the theaters. Mr. Roussel there got his grounding in the technical and mechanical end of the moving picture business. The methods were very crude and the production was not very large, and the future of the business seemed so uncertain that he left it to go into the manufacture of picture post cards and photo advertising.

Mr. Arthur Roussel.

In 1906 the moving picture business again attracted him, and he went with Pathe Freres, in Paris, in charge of the coloring department. At the time he went with Pathe all coloring was done by hand, but a very crude machine had just been introduced with which they were experimenting. Mr. Roussel perfected this machine to such an extent that he changed the production from a maximum of less than ten thousand feet per day to about one hundred thousand feet per day, and completely eliminated the hand coloring of the films.

When Pathe built a new factory in Vincennes, Mr. Roussel was placed in complete charge of the manufacturing, including the developing, printing and mounting. Here, he inaugurated several changes, notably in the method of washing the films, cutting down the time necessary from about an hour and a half to twenty minutes. This effected a great saving in time and enormously increased the output. When Pathe decided to open an American factory in 1907, Mr. Roussel was sent to America to build, equip and organize the plant in Bound Brook, N. J. Although handicapped by a total lack of English, he built and equipped the factory so it was a model for today. He remained in charge of the factory organization for about three years, when he was given control of the studio organization also. This placed him in charge both of the manufacturing and the production ends, making him completely familiar with the moving picture business from beginning to end.

He was sent back to France to install and organize a new plant for Pathe Freres which was specially designed to manufacture and produce films suitable for the home projecting machines. This was an enormous task as anyone who has any knowledge of the home field knows. While here he installed and perfected a machine for developing the films so that hand work was entirely eliminated.

His experience while in America had opened his eyes to the great possibilities there were in the distributing end of the business, and he left Pathe Freres to come to America, where he organized the Eclectic Film Company, distributing feature films. Arrangements were made with the biggest producers in all European countries whereby the Eclectic company was able to choose any features which it felt would appeal to American audiences, and have the sole right to distribute these in America. The Eclectic Company started in a small way, but Mr. Roussel was always looking for some opportunity to make the Eclectic Film Company one of, if not the greatest distributing houses.

Owing to his complete knowledge of both the producing and the manufacturing ends, he planned the "Perils of Pauline" and made arrangements with the Hearst newspapers and the Hearst Syndicate to run this great feature as a serial in their full chain of papers. He made special arrangements with Pathe Freres to lease some of their stars and one of their studios in which to produce the play. He guided the production, at the same time looked ahead, and made arrangements for the distribution.

The "Perils of Pauline" was expected to be a big success, but, no sooner was it announced than inquiries began pouring in from all over the country. This made it necessary to open eleven new branch exchanges in less than two weeks. The proper men were found to take charge of these exchanges and the result has been that the Eclectic Film Company are today putting out more original prints of the "Perils of Pauline" than have ever been put out before by any feature production.

Mr. Roussel is well known in America, and in Europe is regarded as not only an expert, but his word is taken as final in the manufacturing and producing of moving pictures.

SHUBERT TO BOOK PICTURES.

New Company Formed with Joseph L. Rhinock as President Will Control Long List of Dramatic and Musical Plays.

Announcement is made by the Shubert theatrical interests that a new company has been formed to be known as the Shubert Feature Film Booking Company for the purpose of booking motion pictures to be made from a long list of dramatic and musical comedy productions controlled by the Shuberts, W. A. Brady and other dramatic managers. The total number of plays thus made available for picture production approximates about two hundred, many of which are noted successes.

Joseph L. Rhinock is president of the new corporation, Jules Murray, manager, and Lou Weed the booking agent. J. E. Brulature and Ch. Jourjon, of the Eclair Company, are said to be interested in the enterprise.

Work on productions for the new booking agency is now under way at the Eclair studio at Fort Lee and, unfortunately, some of the negatives were destroyed in the fire that burned the Eclair factory two weeks ago. But the plans for the new Eclair factory and studio are designed to take care of the large enterprise contemplated by the organization of the Shubert Feature Film Booking Company.

"FLYING A" NOVELTY BALL.

On Tuesday, March 17, 1914, the employees of the American Film Manufacturing Company gave their first novelty dance at the Colonial Ball Room, Chicago. About one hundred and sixty couples were present and all had a most enjoyable time. The hall was artistically decorated with American flags and festooning furnishing a beautiful setting for the rich gowns and costumes worn by the ladies.

NEW PICTURE HOUSE FOR ZANESVILLE, OHIO.

A new company composed of Zanesville, Ohio, business men will be incorporated to the extent of $20,000 to build and manage a moving picture theater in Main Street, between Fifth and Sixth Streets, that city. The name of the proposed house is the Imperial, and it will have dimensions of 45 by 100 feet, with a seating capacity of 600. A. C. White is scheduled to manage the new house.

Doings at Los Angeles

GEORGE HOLT, the Vitagraph heavy man and character player, was presented with a bouncing baby boy at his Santa Monica home on the 19th. The mother and young actor were doing nicely, but poor George was out in the hills doing a big war scene and as so many extras had been engaged he was obliged to go ahead and play his part while his first born went without his fondling.

Frank Cooley is rapidly rising. He is now playing character parts and is helping Harry Pollard in the production of Beauty films at Santa Barbara.

Miss Edith Storey, the star player for Vitagraph, who was here on a trip for the purpose of playing the lead in a five-reel South American war drama, has returned to New York. She left on Thursday, March 19, in company with her mother. The members of the Santa Monica company gave her a delightful farewell party in the dancing palace. Afterward the filmers adjourned to the "Breakers" cafe where a beautifully decorated table greeted the Easterner. The name of the company was done in smilax, studded with daisies and numberless carnations adding beauty to the effect. All the flowers were picked the same day out in the open. A small train with pennants bearing "Brooklyn Bound" flew from the parlor car.

Charles Giblyn, who has been directing at the Santa Monica Broncho camp, in the canyon, has severed connections with that brand and will probably be with the Famous Players Company, at Hollywood.

George Cooper, the heavy "crook" lead for Vitagraph, at Santa Monica, has cut his ties with the local company and has been on a two-weeks' vacation. He lives in a bungalow on the beach and swims daily in the surf. He has closed with the Universal and will be in Gold Seal films.

Reeves Eason, assistant director of Santa Barbara American, has taken unto himself a bride. Miss Jimsy Perkins is the Miss who has decided to enter the film game. They were married on March 19. The couple met only last January, when the bride was visiting the studio, and it is only March now.

A Pathe cameraman, together with a bunch of Los Angeles men traveling in deep snow and slush, made six miles in half as many days going from Baldwin's Lake to Bear Valley. The auto was stuck and mules were used to pull it out. The tables turned and the mules became mired and the machine pulled them out. No company players are traveling to this snowy location for the roads are closed now. In the summer time this is an ideal location.

Fifteen thousand feet of film will be taken of the beauties of California, to be shown during the big 1915 exposition. Every part of the Southland will be photographed for the visitors to see.

The Santa Monica Kalem Company has closed shop. Everyone has folded up their tents and trecked to other climes. Hal Clements, the director, will probably join a local company as soon as he finishes with the studio here. Billie Rhodes, the girl who played leads, will entertain in a Los Angeles cabaret. Jack Phipps, the young man who played leads, will join a company in the city, while the rest of the players will join other forces. The closing of the studio came as a surprise. Clements had just completed extensive improvements and the studio was one of the best on the Coast. He was given a farewell dinner by the company on the 18th in "Sunset Inn."

One hundred and seventy-three thousand dollars was the total damage done by rains last month to roads in the mountainous country near here. The many companies suffered losses in this flood, the Universal probably being the heaviest loser.

Many people passing along near the car tracks the other day were looking for the cameraman, for they saw a big tall man clad in pajamas and swinging along with a blanket over his shoulders. He attracted so much attention and people thought it was movies. He was a "bug" from the county hospital who thought himself a Redskin. The incident created much amusement when the police came.

Frank Dale, of Pasadena, will soon build a $60,000 motion picture play house on one of the principal streets there. The building will be of reinforced concrete and brick. This will be one of the finest in the South.

Word has been received that Will H. Lynch, who is making films for the Asaitic, at Shanghai, China, has gone on a six months' trip into the interior. He will get films showing the inland cliff dwellers and glimpses of the Yang Tse river and gorges.

W. H. McCarty and others have incorporated a concern which will be known as the Advance Motion Picture Corporation. They incorporated for $25,000.

On St. Patrick's Day, J. Barney Sherry, the "Irish Prince," could not let the day flee without some jollification. He entertained a number of friends at his Santa Monica Bay home. Everything was appropriately decorated. Green was everywhere, and nifty place cards greeted the diners. All had a most enjoyable time. The guests were mostly film folk friends of the genial J. B.

Mona Darkfeather has ordered delivered to her Kalem rendezvous a wonderful white limousine which she will learn to run herself. The car is said to be one of the most elegant in Los Angeles.

While Francis Ford, and the company, with Grace Cunard were in San Diego doing some airship scenes for the Lucille Love series, one of the dependents of Ford was injured. Ernest W. Field was the man who fell twenty-five feet on the rocks down the coast. His skull was nearly fractured and he suffered a severe shaking up.

Robert Leonard and Hazel Buckham, of the Nestor, are now being directed by Lloyd Ingraham, formerly with Essanay, at the Universal studios. He was at one time a legitimate actor, and was quite well known.

Billy Garwood is on his way to Santa Barbara to open on March 23d with the American. He closed with Majestic this week.

Adele Lane is soon to be featured in a Selig series of big film plays. She has shown very emotional work, and has become such a strong favorite at the studio that it was decided to feature her. She is a strong and forceful actress.

The Photoplay Authors' League has been formally organized. At the meeting Frank E. Woods was elected president; Marc Edmund Jones, secretary; Richard Willis, treasurer; Hetty Grey Baker, Russell E. Smith, W. E. Wing and F. M. Willis, board of control. The league will incorporate and design a seal which will be used on all scripts turned out by members. There will be two classes of members, active and associate. The first will pay ten dollars per annum and must show ten produced scenarios, while the associate members will pay five dollars a year and have five scenarios to their credit on the screen. Those who were present or who said they would join, besides the above mentioned, were: Mary H. O'Connor, D. W. Griffith, George Hennessey, Clarence G. Badger, Theodosia and Adele Harris, Clifford Howard, Eddie Dillon, Anita Loos, W. C. Cabanne, James Kirkwood, Lois Weber, James Dayton, Augusta Phillips Fahrney, Francis Ford and Grace Cunard. The idea of the league is to protect the real script writer, and to work improvement in the market conditions as well as work for legislation.

Sturgeon's Vitagraph army of South American soldiers was near breaking up on the night of March 20, for a number of the braves were arrested and held in jail on charges of crap shooting. Sturgeon went to the police station and held council with the judge, and the result was that the soldiers were fined $100 each, and allowed to go back to work. Sturgeon was pretty nervous for a while, as he had engaged hundreds of extras for Saturday's big war scene. He finishes "Captan Alvarez" this week. It is in five reels.

Rollin S. Sturgeon is nearly done with "Captain Alvarez," the five-reel South American feature film in which Edith Storey is playing the lead. Sturgeon is technically away from Vitagraph, but owing to this big picture will be at the studio for a week or more. He will take a vacation as soon as the film is finished. He has sold his theater here, but still retains his pretty beach bungalow, which is located in the Palisades district of Santa Monica. This week he is using the largest number of extras ever hired for a single picture. They are warriors in the battle scenes, which are supposed to be in the heart of South America. One interior set which has been used in this picture has been up for nearly two weeks, the lengthy scenes necessitating much rehearsal.

CLARKE IRVINE.

THIS IS ONE THE CAMERAMAN LOST.

During the recent blizzard which tied up all railroad traffic between New York and Philadelphia, Miss Justina Huff, leading lady of Joe Smiley's Lubin Company, was one of those caught about fifteen miles outside of Trenton. She was stormbound for twenty-four hours, the car was cold and there was very little food, but through it all she never lost her sweet Southern smile. During lapses of conversation she entertained her friends and the passengers with many darkey stories. One of the best is this: "There was a laundry in Savannah which advertised in the local newspapers, 'Rare Work on Shirts.' When one of the master's shirts was returned soiled he instructed the darkey to take it back and have it done over. When the darkey arrived at the laundry office he made the remark, 'Massa says dat if dis shirt is wot you calls rare work on shirts, he wants his well done.'"

The National Censorship Bill.

Senator Hoke Smith, of Georgia, Offers a Bill to Establish a Federal Motion Picture Commission.

THROUGH the courtesy of Secretary Fulton Brylawski of the Exhibitors' League of the District of Columbia, THE MOVING PICTURE WORLD is able to present the full text of the bill introduced in the United States Senate on March 18th, by Senator Hoke Smith of Georgia. It is known as Senate Bill 4,941, and was advanced to the second reading and referred to the Committee on Education and Labor. A similar bill has been introduced in the House and is known as the Hughes bill. In brief, the measures provide that a Federal Motion Picture Commission of five persons shall be appointed by the President of the United States to hold office for six years at salaries of $3,500 for the chairman and $3,000 for the other commissioners, and with power to appoint deputies and other assistants.

The commission is empowered to license films intended for interstate commerce and to bar objectionable pictures. A fee of $3 per 1,000 feet is to be charged to the manufacturer for the examination. A certificate is to be attached to each reel of film, and it shall be unlawful to distribute films not so certified.

Inasmuch as a law exists that prohibits the distribution through the channels of interstate commerce of motion pictures of prize-fights it is believed by those who are urging the passage of this measure that it will be effective if enacted. The full text follows:

A bill to establish an official censorship of motion pictures in interstate and foreign commerce and in the District of Columbia and the Territories and all other places under national jurisdiction:

SECTION 1. Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That a Federal Motion Picture Commission is hereby created, to be a part of the United States Bureau of Education and to be composed of five commissioners appointed by the President, not more than three of whom shall be of the same political party.

SEC. 2. That no commissioner shall hold any other office or position under the United States Government. Each commissioner shall hold office for six years, except that when the commission is first constituted two commissioners shall be appointed for two years, two for four years, and one for six years. Each commissioner shall thereafter be appointed for full term of six years. Any vacancy shall be filled in the same manner as an original appointment. The salary of the chairman shall be $3,500 a year and of each other commissioner $3,000 a year.

SEC. 3. That the commission may appoint deputy commissioners and other assistants and fix the compensation of each. Actual and necessary traveling expenses shall be allowed to those who travel on the business of the commission, which shall be provided with necessary office furniture, stationery, supplies, projecting machines, and appliances necessary for inspection of films and for manufacture of film seals.

SEC. 4. That the commission shall license every film submitted to it and intended for entrance into interstate commerce unless it finds that such film is obscene, indecent, immoral, or depicts a bull-fight or a prize-fight, or is of such a character that its exhibition would tend to corrupt the morals of children or adults or incite to crime. The commission may license any film, subject to such excisions, amplifications, or alterations as the commission may direct and require to be made. The commission may, by unanimous vote, withdraw any license at any time for cause shown.

SEC. 5. That the commission may appoint advisory commissioners to advise and assist in the examination and censoring of films, who shall hold office during the pleasure of the commission and serve without compensation. No person shall be appointed an advisory commissioner who, directly or indirectly, has any pecuniary interest in the exhibition of motion pictures, or in any film exchange, or firm or corporation engaged in manufacturing motion picture films.

SEC. 6. That the commission shall adopt an appropriate seal, which shall be affixed in such manner as the commission may direct to every film approved by it. Such seal shall not be attached to any film which has been approved by the commission subject to revision until after the required changes have been made, a record of which shall be kept, and portions objected to shall be delivered into the possession of the commission.

SEC. 7. That when any film has been approved, the commission shall issue a certificate in the form adopted by the commission. Each certificate shall describe the film and shall bear a serial number and shall state its title and description and the day upon which it was approved by the commission, and the number of linear feet contained therein. No copyright shall be issued for any film which has not previously received the certificate and seal of this commission.

SEC. 8. That the commission may, if it has licensed a film issue a seal and certificate for each duplicate thereof without an examination of such duplicate.

SEC. 9. That no person, firm, or corporation shall carry or transport any film from or into any state in interstate commerce unless such film has been licensed by the commission and the seal of the commission has been attached thereto and a true copy of the certificate accompanies it.

SEC. 10. That no moving picture film that has not been licensed by the commission and does not bear its stamp shall be exhibited in any licensed place of amusement for pay or in connection with any business in the District of Columbia or the Territories or any other place under the jurisdiction of the United States Government.

SEC. 11. That in places designated in section ten the seal of the commission attached to the film shall be exhibited on the screen before and in the same manner as such film is exhibited, and the certificate granted for a film shall be posted at or near the entrance to the place where such film is being exhibited during the exhibition thereof.

SEC. 12. That the fee for the examination of each film of one thousand feet or less shall be $3. These fees shall be paid monthly into the United States Treasury.

SEC. 13. That any change or alteration in any picture on the film after it has been licensed shall be a violation of this Act, and shall also void the certificate and seal issued for or attached to such film, and it shall be unlawful to exhibit it as aforesaid or transport it in interstate commerce.

SEC. 14. That the commission shall annually, on or before the first day of January in each year, submit a written report to the United States Commissioner of Education. In this report and by other means the commission shall make recommendations to importers and producers of films and to the public regarding the educational and recreational uses of motion pictures.

SEC. 15. That the penalty of violation of this Act shall be a fine of not more than $500 or imprisonment not more than one year, or both, together with confiscation of films unlawfully changed or exhibited or transported.

SEC. 16. That the sum of $25,000, or so much thereof as may be necessary, is hereby appropriated, out of any moneys in the Treasury not otherwise appropriated, for the payment of the salaries and expenses of the commission, to be paid by the Treasurer upon the warrant of the United States Commissioner of Education, additional to what has been appropriated for the United States Bureau of Education.

SEC. 17. That this Act shall take effect immediately, except sections nine, ten, and eleven, which shall take effect nine months from date of the approval of this Act.

A NEW FILM ORGANIZATION.

The Excelsior Company Building a Studio at Lake Placid in Which It Will Make Multiple-Reel Pictures.

THE latest aspirant for honors in the film industry is the Excelsior Feature Film Company, Incorporated, capitalized at $75,000. Harry Handworth, a well-known Pathe producer, is the president. William A. Williams, a former Pathe player, is the vice-president. William H. Wright is the treasurer and Shirley S. Lloyd is the secretary. The address of the latter two is 105 West Fortieth Street. Mr. Handworth will be the producer and the leads will be played by Octavia Handworth and Mr. Williams. The company has leased, with an option for purchasing, the same property as was used last year by the Adirondack Pathe organization—the Stevens estate, on the shore of Lake Placid. There is now being constructed a studio of glass and steel. It is intended to make pictures here the year around.

The plot is 200 feet square and is situated right on the lake. Mr. Wright said the other day that the company is spending a lot of money to bring the equipment right up to date. Cooper-Hewitt lamps are being installed. Already on the property are two boat houses, a naphtha launch accommodating twenty-four persons, and a residence containing eleven sleeping rooms.

"We have given our company the name of Excelsior," said Mr. Wright, "and we intend to live up to it. We are going into this business as an investment, and we realize it is necessary in these days in order to be successful that we make good pictures. Just what method we will adopt in marketing our product has not yet been definitely determined. We expect to be all ready for the beginning of work May 1, and it will not be long after the first of June when our first subject will be ready for public viewing. We have declined several offers of additional money, preferring to restrict our list of stockholders to the present five.

THEATER CHANGES HANDS.

The interest of William Georgion and Mrs. Lersch in the Arris Theater, 5 North Main Street, Mansfield, Ohio, has recently been purchased by H. W. Thomas, of Washington, D. C.; C. C. Beck, one of the original members of the amusement company, still retains his interest. The house will be under the management of Mr. Thomas, who is experienced.

The Picture in Education

Mrs. Katherine F. Carter, for Two Years with the General Film, Resigns and May Take Up Independent Work.

MRS. KATHERINE F. CARTER, who for the past two years has filled responsible positions in the executive offices of the General Film Company, has resigned. Mrs. Carter's last work with that company was at the head of the educational and entertainment department, to which place she was promoted on the death of Mrs. Dolese. Mrs. Carter extended and expanded the scope of the department, and brought it to a state of great efficiency. She brought to her task an ideal equipment, having had not only an all-around business training but also an experience of five years as a school teacher and lecturer. In conjunction with these exceptional preliminary qualifications for carrying out her new duties, Mrs. Carter was advantaged in the possession of an engaging magnetic personality, an alert mind that enabled

Mrs. Katherine F. Carter.

her to grasp details with facility, and an enthusiasm that inspired confidence as it carried conviction. So it was the natural thing that she should be successful in building up for educational and entertainment subjects a wealthy and exclusive clientele in New York City and its vicinity.

While Mrs. Carter has received offers from three manufacturers, to each of which she is giving serious consideration, she is strongly inclined to enter business on her own account, believing that in this way she will be freer to put into execution plans she has long had in contemplation. Her close and sympathetic study of the requirements of the educational field for motion picture aids, her knowledge of the institutions that have already actively entered upon the use of kinematography in their curriculums, and her acquaintance among men and women who are giving of their time and energy to extend the adoption of the motion picture as an aid to education lead her to the belief that there is a big field for her in individual effort. So it is not without the bounds of probability that there may soon be an announcement of a developments in the popularizing of motion pictures that will be as interesting as it is important.

The Bell & Howell Company

New Offices and Factory Recently Built on Larchmont Ave. Will Be Occupied About May 1.

THE Bell & Howell Company has just completed the construction of a new building at 1803-11 Larchmont Avenue, this city, which will be occupied as an office and factory about May 1. The ground space can be doubled in the future, if necessary, and the present structure is built so as to carry an additional story. Behind this simple announcement are facts of interest that will appeal to all who are in any way concerned with the moving picture business.

Organized some seven years ago, this company, at the earnest solicitation of film manufacturers, entered the moving picture field with a film perforator. This machine has set new standards of precision, accuracy and speed in film perforation. As a consequence Bell & Howell film perforators are used by nearly every manufacturer of film and maker of moving pictures in the United States.

The perforator was soon followed by a continuous feed film printer and that in turn by a cinematograph camera designed primarily for studio use. While the early sales of these two machines were helped by the reputation gained by the perforator, they quickly established themselves as superior instruments of their kind. The demand for all three of the machines has been growing steadily, and during the past year it far outstripped the factory facilities.

The company expected to lease additional space in the building they now occupy at 217 West Illinois Street, beginning with 1913, but were unable to do so, and hence decided to build for themselves. A site was purchased on Larchmont Avenue and the new building, already referred to, will provide nearly three times the space available at the present location. It is modern in all its appointments, and is being equipped with the new machines and tools necessary to enable the company to increase its output.

The Bell & Howell Company has been urged to bring out certain new machines, and in partial response to this demand they will, within a short time, offer a step feed film printer which they are confident will meet with the same reception which has been accorded to the machines they are now building.

The company is closely in touch with developments in the moving picture field and is constantly studying the needs in that field, in order that it may better serve those who are in any way engaged in the making or use of moving pictures. The company has been particularly impressed with the great loss, annoyance and confusion arising from failure to standardize the work done by moving picture film perforators, printers and cameras, and has adopted a definite standard of film perforation for use in the construction of its machines. The adoption of this standard has enabled the company to make precision and uniformity in perforating—and in the manufacture of printer and camera sprockets—characteristic of the hundreds of machines it has built and sold. Meantime, the company has lost no opportunity to urge that all moving picture machinery should be so built as to conform to certain universal standards.

The Bell & Howell Company has issued handsome booklets of 12 pages, quarto size, on their printers, cameras and perforators, a booklet being devoted to each machine. These booklets have beautiful illustrations showing various views of each machine. Everyone interested should have these valuable booklets on file.

On Saturday, March 14th, the company gave a reception to its employees and their families. The occasion was most enjoyable and about 250 people participated in the festivities.

FIRE IN KEYSTONE LABORATORY.

A fierce fire broke out March 13th in the Keystone laboratory at Los Angeles, Cal., and did considerable damage before the flames could be extinguished. Two printing machines were ruined, besides two finished pictures that were made at the Santa Monica Broncho Studio. Bert Hunn distinguished himself in fighting the fire. Manager Brandt, of the film department, was severely burned about the hands while fighting the fire. Much valuable film was saved.

PLANS CALL FOR BIG THEATER.

A. C. Morrison, proprietor of the Princess Theater, 58 State Street, Hartford, Conn., has taken a ten-year lease on the new theater to be built on the site of the old Auditorium Building in Asylum Street (that city), which was destroyed by fire recently. The plans call for an absolutely fireproof house with a seating capacity of 1,700. Mr. Morrison expects to have the house ready for opening October 1, 1914. He proposes to make it an exclusive picture house with multiple reels constituting the programs.

A Comedy Filmlet.

Wm. N. Selig, Harry Lauder, Wm. Morris and Others Act Before the Camera.

A FEW months ago when Harry Lauder was taking his talking pictures out at the plant of the Selig Polyscope Company, a rare something not down on the schedule of the day's proceedings was humorously and successfully brought off. This something was nothing more or less than a comical skit, extemporized on the spot, in which Harry Lauder and Wm. N. Selig took the principal parts.

H. W. Selig is seen entering a bank and coming out with a sack of money. Harry Lauder accosts him as he comes out of the bank, and offers to flip a coin for the amount in the sack. Bill Selig is game and consents. Harry gets the money. Then Mr. Selig pulls out a thick roll of bills and they toss the coin again. Harry again wins, and Bill lands a telling blow on his wind. The police rush in as the gamblers clinch wickedly and place both men under arrest.

The filmlet is about 300 feet in length, and the date of its release is very indefinite. Participants in the cast are shown in the accompanying cut. While Col. Selig, who appears in the picture, has been a photographer in other days, he has always been camera shy himself. It has always been a difficult thing to get a photographic likeneess of him, but whoever got him this time got him right.

STOLEN FILMS.

Editor Moving Picture World,

Dear Sir: We have just been advised by our Mr. Sam Lichter, manager at Cleveland, that a copy of "Man in the White Cloak" (Great Northern Special in 3 parts) was stolen while in possession of the Amphion Theater, who were returning it to the office. A reward of $20 will be paid for information leading to the arrest of the party or parties. Wire information to Liberty Film Renting Company, 306 Columbia Building, Cleveland, Ohio.

Yours truly,
LIBERTY FILM RENTING COMPANY.

Pittsburgh, Pa., March 25, 1914.

TOWANDA, PA., GETS NEW HOUSE.

The Majestic is the name of the new theater to be opened by William L. Woodin in Towanda, Pa. It is a six-hundred-seat house, and plays moving pictures and vaudeville. The house is equipped with a stage measuring 17½ by 35 feet, and the proscenium opening is 14 by 17½ feet. Mr. Woodin has been in the moving picture business for ten years, and was formerly the manager and proprietor of the Euclid Theater in Sch-Haven, Pa.; the Lyceum in Montgomery, Pa., and the Orpheum at Orwigsburg, Pa.

Dan Wilson L. M. Moto Wm. N. Selig Collin Reid William Morris Harry Lauder

This Picture is Noteworthy for the Fact That It Contains the Only Likeness of Col. W. N. Selig That Has Been Published.

Moving Picture Educator

A LONELY SCHOOL-MASTER.

THAT Colorado school-master who recently read a paper before a school convention is a most unique person. During the last few years the writer has read thousands of newspaper extracts from all parts of the world, recording the warm appreciation of the moving picture in all classes of educational circles. From this Colorado teacher comes the first discordant note, and his plaintive wail is worthy of analysis because of the shallowness and pitiable poverty into which this unfortunate individual is wallowing. Under the title of "Theories and Facts," the Moving Picture World in a recent issue dealt very ably with one phase of this matter.

The "Educator," however, must not be entirely silent on so important a subject. While not dealing with this school-master critic on the question of pictures, it is sufficient here to touch upon his educational fallacies because they are not only absurd, but absolutely false. Three statements mark the outline of this critic's position: (1) "The picture is not educative." That pictures are educative is a part of the very principles upon which this teacher was himself taught, and by which he teaches, take away his pictures and you may take away his living; to give the picture life is to increase its powers. (2) "The picture cannot be educative." Here the whole world contradicts him and it is hard to answer such a statement because of those difficulties which attend trying "To answer a foolish person according to his folly." (3) "The picture is destructive of education." In each statement he sinks lower and lower, he can only go one step further and state that whatever the eye sees is detrimental to the mind, and blindness would be a benefit.

In supreme foolishness he takes first rank, and is undeserving of being entrusted with the education of young people, he seems absolutely incapable of directing an educational course, or of using tools placed in his hands. From the standpoint of this man the following people must be indeed foolish:—The California State Board of Education have endorsed a plan for the use of the schools of the State as civic centers where moving pictures may be shown. The plan provides that the reels be selected by the board, and the expeness shall be carried by the individual districts. Atlantic City has equipped a special moving picture department in its great and up to date, recently erected school building. Principal Gary M. Jones, of Watertown, N. Y., is having a picture outfit installed to teach such educational subjects as are within the range of kinematography. The Parent-Teacher association of a school in San Francisco is arranging for moving pictures to help it in its work of school and civic development. From Dayton, Ohio, comes the news that the board of education is making up the following programme for their school year: "A summer school with modern play grounds, free text books and moving pictures as deemed proper essentials for satisfactory work."

In Pittsburgh, Pa., they certainly believe in the moving picture. The president of the chamber of commerce presented to the board of education the question of adopting pictures in the following words: "The great popularity of the moving picture; their possibilities as an educational factor, convinces me that this form of amusement and instruction, properly regulated in the well lighted and comfortable halls of our public schools, should be more widely adopted in considering the extended uses of our public school buildings." To every high-minded person this proposal is very forceful and will go a long way towards solving many local problems. The president of the famous University of Cornell, Dr. Jacob Gould Schurman, has this to say: "Things are better now than in former days, the tone of the whole institution has been raised. Do you know what has been the cause of this? Why, nothing more or less than the coming of the moving picture." This testimony from one of the greatest educators in America puts the poor little Colorado school-master in a very small class by himself.

St. Louis, Mo., has decided to have all kinds of educational pictures shown in the public parks next summer, and it should be noted that the reels they are going to use will be borrowed from the board of education, which is evidently already well equipped to be able to render such a service. In San Jose, Cal., the Washington school has purchased a Victrola and a moving picture outfit, the students are learning to operate the same, and great expectations are energizing them for the future good of the school. In the High School of Spokane, Wash., a special series of moving pictures was recently given with the object of promoting the higher value of the picture as an aid to general welfare in all phases of life. Time and space forbid further chronicles of the great growth of the helpfulness of the moving picture in schools and colleges everywhere wherever there is light, liberty, ambition and progress, there will be found a course in educational kinematography.

A Minister Made Motion Pictures Possible.

It is a singular fact now established by the courts that the film upon which moving pictures are taken, and indeed upon which the life of the moving picture depends, was first discovered or invented by a clergyman. That the Rev. Hannibal Goodwin, a former Episcopal minister of Newark, N. J., invented the film in the "eighties" was established in a trial between his widow and the Eastman Kodak Company. Until further details are established, the Eastman Company must pay the estate of the Reverend inventor twenty per cent. of the income from future sales of their films. The Rev. H. Goodwin was one of those ministers who believed in using the pictures in the church, the cumbersomeness of glass slides caused him to begin those experiments, which resulted in the film of to-day. It is a pity this good man is not with us to-day, not only to reap the benefit of his great invention, but also to appreciate the greater value of the moving picture, he would surely be on record as a great user of the moving picture.

ILLINOIS STATE PENITENTIARY (Abo. F. F. Co.)

The pictures of the Illinois State Penitentiary are not of a sensational character. Anybody interested in the working machinery of a great American prison will find these pictures very entertaining and instructive besides. They were taken by the Industrial Moving Picture Company of Chicago, and under the personal direction of Hon. Edmund M. Allen, warden of the Illinois State Penitentiary. These pictures were obtained by official sanction, and were shown at a special exhibition to the convicts at the Joliet Penitentiary before they were offered to the public. They were very well received by the prisoners, who expressed their opinion that a moving picture of this kind would be of great value in teaching the public just what prison life represents.

The production is in four reels, and it gives a very fair conception of the daily routine in the prison, and the life of the convicts. It takes in every department of the great institution and depicts many interesting details. The pictures are offered on state right plan, as can be seen by the advertisement on another page.

THE BACON INDUSTRY.

From the Bureau of Animal Industry, of the United States Department of Agriculture, announcement is made that motion pictures of the famous "Brooks-Bacon," of Brooks County, Georgia, are to be made for the purpose of demonstrating in other parts of the country those principles which have made this industry famous and profitable. Mr. Downing, of the States Bureau, is going to take charge of the work and believes that with the aid of these pictures he can give some very helpful lectures among the farming communities.

REMOVAL NOTICE.

The Kismet Feature Film Company and the Bryant Feature Film Company's offices have been removed to the World's Tower Building, 110 West 40th Street. This was necessitated, due to the fact that their business has increased to such proportions that the old offices were found entirely inadequate. These offices are equipped in elegant taste and a projection room installed.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

WITH the passing of Proctor's Fifth Avenue Theater nto the motion picture ranks all that part of Manhattan south of 42d Street is left without a straight vaudeville house, and but two houses booking dramatic, comedy and musical productions are left—the old Grand Opera House on 23d Street and the still older Academy of Music on 14th Street. A year ago last August, Keith's Union Square and Proctor's 5th Avenue theaters were among the notable vaudeville theaters listed to combat the motion picture houses. With this object in view the pictures were shut out entirely and the managements endeavored, by augmenting their programs with headliners taken from the legitimate stage, to bring the amusement public to the belief that straight vaudeville was the real thing. Within twenty months the two houses named were rendered hors du combat, and the managers were obliged to announce to the public, "We have met the enemy, and we are theirs." Years ago the Proctor people at the 5th Avenue Theater realized that there were great possibilities for the motion picture, but they were so absorbed in the vaudeville game and the belief that its popularity with the amusement public could not become impaired that they pushed the pictures aside.

* * *

Had the Proctor people stuck to the pictures they would probably rank today with the largest and most wealthy producers. They saw something coming, but the vision was not sufficiently vivid to induce them to back it up with investment. It was about twelve years ago "Bill" Steiner, now of the Photo Drama M. P. Company, of this city, and William Paley, now in California, constituted the firm of Paley & Steiner. They were in the motion picture manufacturing business on a comparatively limited scale and frequently supplied the 5th Avenue house with topical subjects. Eventually this firm and Mr. Proctor conceived a plan to take exclusive subjects for use in all the Proctor houses and it was put in operation. Mr. Proctor was to finance the project and Paley & Steiner were to deliver the goods. For some reason the venture was abandoned within a few weeks. It was said at the time that Mr. Proctor thought it was costing too much money. Had they held out for a while longer, and Mr. Proctor had seen into the future as others did, there would undoubtedly have been a different story to write about the climax of the venture. The story picture soon after came to life and brought into distinct view that which was but a vision.

* * *

But "it might have been" is an every hour story along the White Way these days. You hear it on every corner, in every clubhouse, in all the booking agencies, and in each grill room. Actors and actresses chide themselves for sticking to the old game so long and failing to see the opportunities developing in the sphere of the silent play. Only yesterday a young woman said "The old line has surely gone to pieces. Managers have nothing worth having to offer. Contracts are practically things of the past. If you start out with a company you don't know whether you will stay out a month or week. I had to give it up; and here I am doing extra work in the pictures. What a fool I was! Five years ago I had a chance to go in stock with the —— picture company, one of the best in existence today. 'Me go into the movies?' I exclaimed. 'Not for mine. I have spent too much time and money for my stage equipment and experience to go into that silly pantomimic game. I am an actress,' said I, 'but lead me to it now, honey.'"

* * *

In speaking of "stock," recalls a recent incident in one of the studios. A young man who represented himself as a professional and was applying for a position as such was anxious to fix the identity of each player in a scene he was watching. To several of his queries the answer was, "He is a stock member," or "She is a stock member." After a period of reflection he turned to his informant and asked, "I say, old chap, do you incorporate these people for each play you put on? What do you mean by 'stock member'?"

* * *

At this point his accompanying friend impatiently interposed, "Don't be a bloomin' idiot, me boy. Don't you know what stock is? S-t-o-c-k. Stock means progenitor of a family. The gentleman means that these people are a family of players. You surprise me."

* * *

Reverting to the Proctor house, it is not intended to discriminate in favor of the Biograph company that produced it, or Mr. D. W. Griffith, who directed the production of "Judith of Bethulia." The reference is necessary in order to clearly bring out the incident. Two actors were seated next to the writer. Before the production they were overheard bemoaning the inroads motion pictures have made upon the theatrical field, and the lack of employment for professionals that it has brought about. Said one of them, "I have studied the matter thoroughly and I cannot account for the great change. Here people sit watching reel after reel, and not a word uttered." The projection of the picture followed, and during the entire time the subject was on neither of the actors spoke above a whisper, so that nothing they said could be overheard. It was evident from their actions, however, that they were deeply impressed by the production. As they were leaving their seats after the final scene, the actor who had previously spoken said to his friend, "Say, Jim, if they keep on producing Biblical subjects like that Billy Sunday and a lot more pulpit pounders will be looking for jobs, like ourselves."

* * *

Crude as the expression was, it conveyed the sentiments of a host of people who have seen the production. In conversation after the exhibition a gentleman said, "I have heard many of the most eminent occupants of pulpits and platforms in my time, but never in all my experience has a text been more effectively dealt with than the story of 'Judith' as given in that picture. I doubt that the most eloquent divine of the day could hold an audience more closely than that picture did tonight. All the ear missed was more than made up by the presentation to the eye. If there ever was a doubt that the stage and pulpit can go hand in hand this production dispels it."

* * *

The same subject was shown in the Linden Theater, a motion picture house in Brooklyn, one night last week. So tense was the interest of the audience that when a girl foolishly tittered during one of the scenes, more than half the audience sprang to their feet and shouted "Put her out." The manager remarked later, "If that had been a man I think he would have been roughly handled."

* * *

Soon the signs reading, "Come in and keep cool while enjoying yourselves" will be swinging in front of the motion picture houses. No, this is not an excess of anticipation. Even the open-air theater men have commenced to show signs of arousing themselves from their hibernation. The other day, while one man was giving a metal screen a coat of paint another was chopping the ice and snow from the platform in front of the screen. The open-air man is a close second to the ground hog, especially when he is not the owner of an in-door place.

* * *

Still the house holder has many weeks before him before he need fret about the fellow who has a lot on the corner. It is the opinion of many that in this city there will not be as many open-air places this season as there were last. The reason given for this is that the expense required to fit up a place to comply with the municipal requirements and the uncertainty of weather conditions make open-air propositions much less attractive than in the past. Another reason given is that houses that were able to remain open during last summer with vaudeville will hold the people during the coming summer with picture and picture houses of modern construction are prepared for any season. An exhibitor said the other day "Open-air people will be obliged to handle more up-to-date pictures than they have in the past, to get the business. Many of them are all right, but more of them are pikers coaxed into the business by people trying to get some revenue out of lots. Good airdomes with good service are fair competitors, but I do not think summer squatters, with just enough capital to pay help and hire cheap reels for one week, should be licensed. The junk they handle disgusts the people to such an extent that the ligitimate exhibitor suffers. There should be some way for keeping out the fellow who is only digging for ice-cream money. Before a license is granted the authorities should inquire into the responsibility of the applicant, if for no other reason than to protect the public in case damage claims should arise.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Feature Films.

BILL; our regular Bill, is in trouble again. He wants to know about feature films and why they cost more than he can afford to pay. He writes:

Here is another feature of the game that I wish I could thrash out. Feature pictures—how can I afford to run them? I go up and get my bookings and nearly every time I am accosted by someone who handles their feature stuff. Why don't I use them? The answer is simple—I can't afford to lose money running them. For example: My house seats 450 people. I fill that place full every night with a normal attendance. Now these people all come about the same time. I am in a neighborhood where they get through their supper, go to the show and get to bed early. Suppose I put on a feature picture for one night. It means $40 for two nights or $25 a night. I have to pack my house up to $70 the night I run that picture before I can make expenses over what the night would be normally. I could do this if I was downtown where they keep dropping in, but I can't do this at a neighborhood house and no one else can, because between seven-thirty and nine is when they want their pictures and they won't wait until nine when the next show starts and know that they can't leave much before ten-thirty. The whole point of my argument is that the small exhibitor ought to be able to get his pictures cheaper than the big exhibitor. There ought to be a graduated scale of prices. I realize all the difficulties in the way, but that doesn't alter it a bit in my mind. If I were going to purchase a theater from you and the house held a thousand, I'll bet you would whoop that thousand up to me and make me pay for it because you know it means more revenue if everything is favorable. If that house seated 450 you would probably sell for much less. Of course there is a bigger investment in the first place in a larger house, but aside from this you would naturally place a higher figure on the house because of the seating capacity. Well, here is the ——— Theater in this city, or the ———, or any other house of same size. They get the "Third Degree" from the exchange for the same price I pay. They seat over two thousand and I seat 450. They make money and I lose. I know because I tried it. I also know that they can't begin to book these films out here because the exhibitor knows that he can't make money. I can get these films almost any day because they are booked in only one or two large houses and then remain idle. ———'s books show that. All I need to do is to name the film and day and I can get it with a few exceptions. Now if they let the fellow with the small house have the films cheaper we would all run them and there would be no trouble from the bigger man. Give the large houses the chance at the first runs and then come down in price and let us in. I suppose I am talking through my hat, but it is a fact that I can't afford to give feature pictures in my house because I can't get enough people in the house during show hours to make it pay.

And here's our very note:

In Reply.

Dear Bill:

You *are* the modestest little cuss! Drop us a line or a couple of lines about the thusness of the why or some simple little thing like that, and we'll ride along with you to the terminal and make the return trip, but you cover the whole feature situation in two paragraphs and we could not cover it in two full and complete issues. As it is, unless a couple of people write and tell the boss how great these Bill letters are, we're durned if we know how long they are going to keep coming to you.

Let's take up first the question of cost. I take it that your inquiry almost entirely comprehends the two reels because you speak of the exchange and not the state rights man. The exchange wants $25 for a two-reel subject one night. You admit the value of these reels to the big house at this price. Do you ask the baker to sell you a five-cent loaf for four cents because you get only $40 a week against Smith, who gets $75? The loaf is worth five cents to you and to Smith because it is worth five cents to the baker. In figuring his costs he figures that he must get five cents for four cents' worth of flour, yeast, water, salt, fire and attendance. *That* is simple enough, isn't it?

But wait a minute. If your Mrs. wants to make you a bread pudding, I bet she knows where she can go to get "yesterday's bread" for four cents a loaf. There is something yet again. If Blank soaks you $25 for a special this week, he is not selling a fresh special next week or the week after. He does not collect as much for a thirty-day service as he does for a first run. Why should he get as much for a special that is thirty days old as he gets for one that was released yesterday?

Personally I think that a "cold" copy of a film six months or six years old is worth more new than a brand new subject that has been run through thirty different machines in thirty days with 50% of "ham" operators, but the exchanges originated the system of sliding down hill with the age of the film and it is up to them. They started it.

On the Other Hand.

But on the other hand what makes you say that with a capacity of 450 you can't pay $50 for a special. You say you must have $70 in the house to show a profit. Why not get more than $70? Why not make it $100? I take it that you feel that you cannot show a feature at more than ten cents a head, but why not? Don't pay $25 for a two-reel special. Get a four-reel special for $50 and get $106.25 by charging a quarter. You don't have to charge ten cents and only ten cents. Have one special night a week for a quarter per. You are doing business in a good location. Soak them the quarter and make them realize that you are giving more for ten cents on other nights than ten cents should buy. If you'll do that you can afford to play to a small loss on the big night a week just for the moral effect. People will say, "I don't think that 'The White Slave from Painted Rock' is worth a quarter. We got a better show last night for ten cents." They will have all the more respect for your ten-cent show. That is the chief value of some of these "specials." On the other hand, if the show makes good they argue that the picture is better than a ten-cent proposition. You can't lose either way.

Of course if you charge a quarter and the very next day a man down the street offers the same thing for ten or fifteen cents, you lose. The exchange should adopt two sliding scales. The price they charge and the price that may be charged. That is only fair. One of the reasons why the price for specials is kept up is that if they are too cheap a lot of non-thinking exhibitors will make them too cheap. I never thought so well of Carl Laemmle as when he urged all his exhibitors to charge a quarter for "Samson." That is using the brains that God gave him.

It May Work Out.

You'll remember that for a long time the plain picture business was up in the air. You may be able to recall the time that the ten-cent show was an innovation. It's a mighty new business. It is not yet old enough to vote. It only really started in 1896, and it isn't really started yet and the special release is only the development of something more than a year: a year that has brought the dollar-a-head theater and some other things on the strength of the special release. I never found that the exchange manager knew much and I know a lot of exchange managers that know less than seven times nothing at all. You must give them time to get sense, but still, if they charge a certain sum for two first-run reels and let you have them after thirty days for the half or a third of the original charge, it seems to me that if you went at it right, the same scale of prices would apply proportionately to the special stuff *if* you could convince them that the specials would not be slaughtered. Suppose that he rents the film to you for $25 and you charge a quarter and make money, and he rents it next day to the man down the street, and this man charges ten cents and writes off the deficit to profit and loss per advertising. Someone is going to be hurt and it will be you. In trying to save you from being hurt the exchange man is hurting you, anyway.

The exchange man has nothing to do with the size of your house. If you seat 450 and another man seats 900 this does not alter in the least the rental value of the film. This is, or should be, worth so much on a certain day, no matter where it may be booked. It is not the fault of the exchange manager that your house is just half the size of the other fellow's. He is there to rent you film, not to condole with you on the small capacity you have. If the 900 house makes money and you lose, get a 900 house yourself. Don't curse the exchange man. He has nothing to do with it. Do the best you can with your 450 house. Get the newest and best film you can, and get a fifteen-cent feature now and then, and then a twenty-cent feature, and after a time you can have a regular fifteen or twenty or twenty-five-cent night provided you are careful to explain that on this certain night you will always charge the extra price, so that your regular patrons know this price and do not feel that they are being swindled.

Size Doesn't Count.

In theory the exchange has film to rent and this without reference to the size of the house where it will be shown. In all other lines of business the small tradesman, the corner grocer and the middle-of-the-block meat market pay more for their goods than the big department store that orders by the gross or the ton where they can order by the sixth of a dozen or the hundredweight. You don't see the small man getting butter for nineteen cents against twenty-one for the big store. It's the other way around. Either get the big house or do the best you can with the small one, and between you and me, *I'd rather have a good run of one reels with a split farce than all the two and three-part features up to date.* Look at Edison. They make only one double a week and they still give the same care to the one reels that they used to give. They'll be the bull market on one-reel stuff when some of the doubles are wondering why someone doesn't have a heart and bury them.

Think over that one-reel stuff, do the right sort of missionary work and every time the chap down the street pulls a fivvr set up a shout that sounds like "You'll *always* find *something* to like in our show." So no more at present.

Should Get the Habit.

Steve Farrar, of the Colonial Theater, Eldorado, Ill., sends in some of the advertising of the Grand, DuQuoin, explaining that Reid and Yemm, while reading the MOVING PICTURE WORLD never formed the habit of sending in stuff. We are sorry to see that the Casino runs vaudeville, for the DuQuoin brand of vaudeville is hardly apt to match up with the sort of pictures that even DuQuoin can afford. A team of cyclists and a double talking act are featured on one bill and a concert troupe for the opening night. Southern Illinois used to be called "The Graveyard" by concert

troupes in the old days, perhaps it is different now; but even a concert troupe is not as big a show as the same money spent for a special would give. If you have some extra money better put it in better films.

At the same time the advertising matter is well worded, particularly the four-page folder that announced the opening of the new house, and they make a strong appeal to local pride when they say that no house is too good for the city. They should apply that to their billing methods and feel that vaudeville is not good enough. Perhaps some of this material can be adapted by other managers moving into larger quarters:

> We take pleasure in announcing to you, that on next Tuesday evening, February 24th, we will open our beautiful new photoplay house to the public and give the first entertainment in the new Grand Theater, on the corner of Main and Washington Streets.
>
> For the past seven years we have endeavored to please the public and feel that our efforts have not all been in vain. The years have been pleasant to us, and we sincerely thank you for your patronage during that time.
>
> Some people have said that we are using bad judgment in erecting such an expensive and elaborate moving picture theater in DuQuoin. We cannot agree with those well-meant statements, because, First, we know there is no photoplay house too expensive or too elaborate for our patrons, and Second, we know our patrons will appreciate it. This satisfies us.
>
> Millions of dollars are being spent every year equipping theaters for the exhibition of the wonderful photoplays, which are in turn, endorsed by the pulpit, the public and the press. These pictures are of the greatest functions of modern civilization, and we as citizens of DuQuoin, want our city to keep abreast the onward tide of education and entertainment, by having an up-to-date photoplay house. Hence we have, by the expenditure of thousands of dollars, built in the heart of our city a genuine, modern, Moving Picture Theater.

If they could back that straight talk up with good film shows and no indifferent vaudeville.

The lines are snappily written and attract.

By the same token Mr. Farrar also uses vaudeville in one of the houses he runs.

Illegal.

It is a pleasant thing to note that the members of the Motion Pictures Exhibitors' League in Cincinnati have stopped the Country Store stunt. Some non-members introduced the scheme and an appeal to the authorities resulted in a decision that this attraction is a lottery and therefore illegal. There are some places where it is not easy to tell whether you are buying groceries and getting a photoplay free or vice versa, and the craze for gift distribution has reached a point where profits dwindle. Other branches of the league should take the matter up whether the offenders are members of the league or not. An appeal to the lottery laws would quickly suppress this growing evil. There was a time when the country store was a novelty, but that time is long since passed and the sole excuse for its being has ceased to exist. Here is a matter that should be taken up at Dayton and thoroughly discussed. If the league will abandon the practise it will not matter that "the other fellow does it," for an appeal to the proper authorities will quickly put a stop to it and if the city authorities will not act the state authorities will.

Never were there so many factors for good in putting the pictures on a higher plane. The conduct of a lottery of some sort several nights each week is one of the most detrimental phases.

Jusso.

A writer says, in speaking of our recent remarks:

> For my part, I am thankful for all the advice I can get and the more it stings the better I like it, because I remember it longer.

That is precisely the idea. The harder the hit the more marked the impression and the longer it lasts.

Too Much.

The Little Theater, Covington, Va., sends in a dodger and D. R. Ellis wants to know what we think of it. We think there is a little too much of it. We do not believe that it will be read through. It would have been better to have used several different bills, each giving a part of the story, but each complete in itself. It tells of the switch to Universal pictures and it tries to tell the entire story. People it is to be presumed, are not yet particularly interested in Universal releases, and so they will not stop to read the entire bill. Various bits of the bill could have been played up in a handbill that could be read and assimilated at a glance, and one item that is read is worth a dozen that are merely glanced at. Take this, for instance:

BIGGEST IN THE WORLD
That's no exaggeration.
Facts prove that the
UNIVERSAL
Makes More Film
Makes Better Film
than any company anywhere.
After this
ALL THE BIG UNIVERSALS
will be at the
LITTLE THEATER
Four and five features a week

That is plenty enough to tell at one time. Get that fact home and go into particulars later on, but feed one fact at a time and do not scare the recipient off with too much material.

How About It?

The Academy of Music, Selma, Ala., announces in the last Academian that it is going out of the feature film business. Here is the announcement:

> It is not the province of the Academy of Music to tell you what you should like, nor even to try to force upon you things which other places seem to crave, but only to offer those things which you, by your patronage, indicate a desire to have. Accordingly, when features like James Hackett in "The Prisoner of Zenda," "Cleopatra," and others proved their popularity here by playing to large audiences at admissions proportionate to their cost to us, we took it that you, as a whole, desired such productions, and arranged for many of them—All Star, Famous players, Lubin, Continental and Lasky features—at a cost to us so great that the mention of the figure would but lose for us that bit of reputation for veracity which we may now have. And for a while such a desire did exist, but the patronage given "Checkers" and "Quo Vadis?" seemed to mark its passing, temporarily, at least. And so it behooves us to discontinue for a time the big productions which we had planned for exhibition on Thursdays. We could not possibly exhibit these pictures at regular admissions; and, to be perfectly frank, we seem but to incur the enmity of many people whose good will we strongly desire by increasing the sale price of a ticket in proportion to the increased cost to us.

Now we are not "fer nor against" the feature film. We have always believed that two good one-reel subjects are better than one two-reel subject that is a two-reel subject merely because it has been run up to two thousand feet. More than that we do not believe that all houses can take the multiples and run them to a profit. We believe that the Academy can two or three multiples each week, and always at the special price.

This slump with the Kleine Quo Vadis might be more directly traceable to the lenten season than a cessation of interest. On the other hand, perhaps they have had too many multiples and perhaps not always the best. It may be that they have come to regard with suspicion all multiple reels because some of these have been bad, and not always is a surplus of footage a sign of great merit.

One Reelers Always.

We do not believe that there will ever come a time when the one-reel subjects will not be in demand. There probably will come a time when there will be in each town of any size feature and one reel houses, with the feature house using one-reel subjects to make the length, but the one-reel will always be in demand and the present tendency to slight the making of one-reels in favor of two or more parts is just as foolish as that other tendency to build a one-reel story into a two-part film with purely padding material.

On the other hand, we believe that there will never be a time again when no film will run more than the thousand feet. We are inclined to think that the Academy has been "rushing the season" and giving the public more of the multiples than the particular public that patronizes that particular house will assimilate.

We think that one feature night a week, when it is understood that a feature will be shown at an advanced price, would be better than none at all. Later on perhaps a second night can be added and a third and even a fourth, but the Academy made the change too suddenly and it booked the product of certain companies rather than the best of the offerings, which is and ever will be foolish in the extreme.

Features should be added cautiously and only the best of these booked and the "best" for one house may be the worst for another. In any event the management should see the features and book only what has been seen. We are going to watch the outcome with interest.

Anyhow the Academian will keep on going, and that's something.

And on Top of That.

And on top of the statement of the Academy that it cannot show features at ten cents, comes the Star Theatre, St. Joseph, Mo., to say that it must charge ten cents for features because it cannot afford to do it for five.

Five days of a recent week it charged ten cents for Warner's features with two five cent days of three reels of Mutual film. The features were all in three parts, the same as the regular three single-reel programs. C. C. Trump announces them in a program, a four page folder that is a little too long for its width but well edited and well set. Taking off two inches from the bottom of this program would get a better looking issue, but it is clean work as it stands. The shortening may be possible by running up on the present announcement page, but we think that a clean-cut announcement is better than the full description of the subjects, and Mr. Trump writes straightforwardly and with conviction.

Here's Another Appeal.

M. Whitmoyer, of the Lyric Theater, Upland, California, writes that he and his printer between them are not able to get a particularly good idea for a weekly program and he asks the aid of some of those who have good ones. Will some of you with good programs please help out? Mr. Whitmoyer adds that he seldom has anything good to send in to this department. He might send in some of the stuff that is not good. Sometimes comment on the mistakes is as helpful as comment on the successes. Anyhow, he needs a little help just now and we are sure that some of the contributors will help along.

Sending Pictures.

Will those who are good enough to send us in photographs of their advertising displays please add to our obligation by sending them in such shape that they can be used after they get here? To send an unmounted print folded in a newspaper may be saving postage, but the cost of the stamps and the photographs, too, is wasted if the picture comes in so badly cut and creased that it cannot be sent to the engraver. We are always glad to get recent photographs of advertising displays for this department, but we like to be able to get something that we can print from.

All Pink.

H. H. Raymond sends in some of the advertising of the Rosemary Theater, Ocean Park, California. The bills are all on pink (probably rose pink) paper. They are all well worded and smartly worked, but they offer not much that is available to others, but this line we like:

The Universal gets the people, the plays, the pictures.
The Rosemary Gets the Universal
You get the Rosemary.
Complete, compact and comprehensive, yes?

And every blessed piece of paper is headed "Rosemary Pink Sheet." It assuredly does pay to have a trademark, even if it is only a color.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

That Vitagraph Contest.

THERE is just one little paragraph in the details of the Vitagraph-Evening Sun photoplay contests that makes all the difference in the world to the contestants. The Vitagraph reserves the right to purchase at regular rates any script submitted that does not qualify for one of the prizes, PROVIDED that the price offered is acceptable to the author. In other words, the fact that the Vitagraph pays $1,000 for the best play submitted does not give them the legal and moral right to buy up the rest of the availables at five or ten dollars a reel. It is the first of these script contests carrying this proviso and therefore the first to be conducted on a basis of fairness to the author.

For the benefit of those who may not be able to obtain the Evening Sun, the conditions are reprinted here. Scripts should be addressed to the Photoplay Contest, The Evening Sun, New York City, and not to the Vitagraph Company.

The Evening Sun, in cooperation with the Vitagraph Company, offers:

$1,000 for the best Photo Play, whether Drama, Comedy or Melodrama, submitted under the conditions following:

$250 for the Second Best Photo Play so submitted.

$100 for the Third Best Photo Play so submitted.

In addition the Prize Plays will be produced by the Vitagraph Company in its best style and widely advertised as Prize Photo Play. The names of the authors will appear on the films, and they will receive all due publicity. The prize winners, if suitable, will be produced at the Vitagraph Theater, New York. The Vitagraph Company will also purchase, at its usual liberal rates, such others of the plays submitted as it can use, and reserves the right to so purchase any manuscript submitted provided the price offered is acceptable to the author.

The Evening Sun reserves the right to publish in fiction form the stories of the prize winning plays.

All plays must be capable of being made in America, must be from one to six reels in length and must be in The Evening Sun office at noon May 1. Contestants may send any number of plays, but only one prize will be awarded to any one person. Employees of The Evening Sun, The Sun and the Vitagraph Company cannot compete. Original work only will be considered. Dramatization of printed works are barred.

The prizes will be awarded by May 15, if possible, and awards will be made according to the best judgment of the five judges, who will be John Bunny and Maurice Costello of the Vitagraph Company, two experienced members of The Evening Sun staff and E. M. La Roche, associate editor of the Moving Picture Story Magazine. The judges may reject any and all plays. Should all be rejected, the offer will be renewed.

The controlling factor in the award will be the novelty, vitality and the acting value of the dramatic or comedy idea submitted.

Each scenario must be signed with a nom de plume or cipher and must be accompanied by a sealed envelope bearing the nom de plume or cipher and containing the competitor's name and address. Every care will be taken of manuscripts, but no responsibility for them will be accepted. Competitors should keep a carbon copy.

The "Words" on the Screen.

(By Emmett Campbell Hall.)

Alan Dale, dramatic critic, says he had an awfully good time at the opening of the Vitagraph Theater, where he had "Nothing to do but look!" And adds, somewhat naively: "I prefer my own imagination to the 'words' that are cast on the screen. Sometimes these words, banal and trite, spoil the illusion. In pictures one can imagine such a lot! I love them when they don't dot the i's and cross the t's." Unconsciously, I take it, Mr. Dale's instinct as a dramatic critic has led him to pounce upon the one really glaring defect in the modern photoplay. Unfortunately, he doesn't suggest any substitute for this apparently necessary evil—possibly because he doesn't realize that there is a necessity for the "words", or an adequate substitute.

Theoretically, of course, a perfect photoplay would be without subtitles, the story being clearly conveyed by the action alone, without the necessity of one imagining such a lot, or anything at all. The author is supposed to do the imagining necessary. In reality, such a picture would be boring in the extreme, for the reason that all action would take place in one set and there could be no presumption of lapsed time—all the business would have to occur in about fifteen minutes time, actual and fictional, taking a single reel as an example. It would be practically impossible to establish, develop and conclude any consequential story within such limits—the best that could be done would be to show a single dramatic incident. Both lapsed time and change of scene could be accomplished by dissolves, of course, but to a very limited extent, and dissolves and visions would prove quite inadequate or hopelessly clumsy in the development of a complex modern photoplay.

I quite agree that in many cases the "words" used are sadly banal and trite, particularly when the subtitle is used merely as a drop curtain to break action, but this is a matter easily remedied by a little ingenuity combined with fair knowledge of English. The constantly recurring "The Next Day"—"A Year Later"— and similar bald statements of fact is irritating, but to my mind is much less objectionable than solemn statements of the obvious, such as: "Tom meets Mary," when we have already been informed of the identities of the young couple and a moment later *see* them meet. It would be just as easy to say "An Unexpected" or "Unfortunate", or "Delightful" meeting, or just "A Meeting," if it is desired to maintain suspense for an instant and the encounter is unpremeditated by the characters. If it is an appointment, "They Meet," would at least be a slight variation of form, with the further merit of not anticipating the situation.

It is with the labored explanation, anticipating action, that I find the most fault. I have seen excellent productions of good stories utterly ruined by this crime against dramatic art, each scene being made to serve simply as an illustration of the subtitle preceding it. It seems hard to believe, but I have heard that one producer goes so far as to assert that *the subtitles alone should tell the complete story!* Comment on this is not worth while, particularly if it is true.

Under the most favorable circumstances, subtitles do, undoubtedly, tend to destroy the illusion, and every effort should be made to make them as unobtrusive as possible, while they yet serve their purpose, whether it be merely to break action, or to get over facts that cannot be conveyed in action. Small, clear lettering is a great advantage. Most important of all, however, is to have the wording harmonize with the spirit of the action and the atmosphere of the scenes. This cannot be done if the title is written with a telegram-like economy of words. It is far better to use fifteen words and express the thought to be conveyed clearly and in smooth phrases than to "put it across" in a "snappy" five-word jolt—unless, of course, a jolt is just what is wanted there.

I think that, as a general thing, the quoted or unquoted dialogue form is the best subtitle, conveying a maximum of information in a minimum number of words, and permitting of much more graceful construction. There are, of course, many occasions on which the direct, impersonal statement of fact must be resorted to, but the other form should be used whenever possible, and a little thought frequently shows that it is possible, if not quite so easy. It is not necessary that a subtitle convey a complete idea if the scene which it precedes makes clear that portion of the idea omitted from the title. For instance: We have seen an old mother leave home to search for her missing son. She will next appear in the conventional "West". The horribly frequent form of subtitle to be used here is: "Mrs. Brown arrives in the West in search of her son." I submit—"Have you seen my boy?". The scene will show the old lady questioning a bunch of cowboys with pathetic eagerness, and the idea is completed. Any one with sense enough to acquire a nickel with which to pay his way into the show will "get it". The Average Spectator is not nearly such a fool as some producers seem to think, and, unconsciously perhaps, objects just as strongly as does Mr. Dale to the banal and trite, although he may not happen to know the meaning of those words.

"A good servant but a bad master" applies very well to the subtitle. We must have it, and it is bound to be one or the other. At this time, even where regarded as a servant, it is a particularly unruly and assertive one, badly in need of instruction and kind but firm control.

Read Between Lines.

You must learn to read between the lines as well as the lines themselves if you would know. Here is a letter from a writer who seems to have more than the average of intelligence and yet she finds it hard to combine the varied information she gets in her reading and says:

> For example, one person well up on the subject advises close study of trade magazines and the screen in order to discover what producers are using and therefore want. Hardly has one absorbed this advice than he is told that when a certain kind of pictures are being released by a certain studio, said studio usually has enough of that kind and now probably wants something else.
>
> Again we are told our scripts must have lots of "story" if they are to sell, and must not be simply a series of events. Then we see a beautifully photographed drama by Kalem, called "Chasing the Smugglers" which can only be called a series of events, surely.
>
> We are told also that only "slap stick" comedy is now in demand. Would "Courting Betty's Beau" (Edison) be classed as "slap-stick"? And there have been numerous others lately that were just good fun without the "rough house" element.
>
> Frankly I (and no doubt many others) am very much at sea to figure out what to do with my plays after they are written. What *can* be done except waste stamps, patience and time?

The matter is very simple. You are told to read the stories of the film and get the stories that the company likes, or seems to like. You read and learn that the Gumph Company wants a rather vivid melodrama. The Gumph releases say a hundred vivid melodramas a year. These, you can see, are mostly done in California with few interior sets. The deduction is that the Gumph wants vivid melodramas with few interior sets used. This is correct. Suddenly you find that the Gumph is releasing now and then a story using a ship and seashore stuff. You rush to the Gumph all the seashore stuff you have, and back it comes with the note that they are not in the market for this material. What's the answer?

The answer is that the Gumph makes vivid melodramas mostly in the open air. It happened that a ship went ashore not far from where the Gumph is located. They bought the right to make pictures aboard her. They faked all the stories of sea life they could think of, moved the company from the mountains to the shore, made up all the stories and went back to the home studio to make vivid melodramas mostly outdoors in California. They are back home by the time the first of these are on the screen and they are not in the market for any more because the ship has either been broken up or floated off.

Therefore read the Gumph stories, note that they want vivid melodramas made in the open and ignore the "water stuff" until you have reason to believe or have been told that they are in the market for the water stuff right along. If you could read between the lines, or if you read all that appears in this department, you would have known that the water stuff was something special and not the regular stuff.

Take a concrete case. Last season there were two Lubin companies in Jacksonville. They were merged in three Arabian stories under George Nicholls, the dramatic director. While he was using all the people Arthur Hotaling came up to New York, hired some negro players and told us

just what scripts he wanted. Then he went back and made several Zulu and negro subjects. About the time the Arabian and Zulu stuff came out and the Lubin editorial department was swamped with Arabian and Zulu stories, the comedy section was working in Atlantic City and the dramatic director was in New York, his contract having expired. Neither special topic was longer desired, but the regular Lubin demand continued.

As to story, we do not know that anyone has said that a release must have "lots of story" so much as well defined plot instead of a sketchy series of events. Now and then the incident release will come along. We have not seen the Kalem mentioned, but one sketchy series of incidents is not to be accepted as a complete change of style of production. Try to suit the average of a company and not the exception.

In the same way there are lots of stories produced by Edison, Vitagraph and a few others that are good fun, clean humor without horseplay, but the general demand is for slapstick stuff. The majority of companies want stuff "like Keystone" and this is merely the sort that Lubin used to make several years ago and which is again being made by that company by one of the directors who invented the style. That is the demand. Edison and a few others want the lighter comedy, but the general demand is for horseplay.

If you can read between the lines you can market without wasting "stamps, patience and time," but to do so you must learn to apply the information given you, to study it over and realize what it means and not merely skim it over and then feel puzzled.

The League.

We were rather surprised the other day to receive an invitation to get together with the Congressman who is, on paper, supposed to be going to get the Copyright privilege for unpublished scripts. We thought our position was too well known, but it seems it is not.

We *know*, what others fail to realize, that the essence of the Copyright Law is *publication*. Publication is the public presentation of the matter to be copyrighted. Until the matter is published it is not in any way, shape or fashion eligible for copyright under the present laws, and we do not think that the law will ever be changed to class legislation. If the unpublished script can be copyrighted, so can every unpublished story and poem, every unpublished song and every unpublished drawing. The entire Library of Congress would not be sufficiently large to permit the proper handling of the matter that would pour in.

Since we first spoke of the Los Angeles League we have been advised that the league bulletin will carry in synopsis form all products of its members for which they wish to claim copyright. One hundred or five hundred synopses can be copyrighted as a single entry and the authors will have full copyright protection.

But what do they get?

They get the right to sue under Copyright instead of common law.

Only this morning one of our scripts came back from Arthur Hotaling with the remark that he had made it ten days before we sent the story in and that he had also made it some years ago. The story, so far as we were concerned, was original. It was not precisely like the story lately made yet not like its ancient prototype. Suppose we *had* copyrighted the story. Would we have been able to have prevented the release of a story five years ago along similar lines? Our story was not like Mr. Hotaling's but it was sufficiently like it to be barred from release by the same company and from being offered to any other company, yet we could have copyrighted this story. What protection, then, does copyright bring? It requires the same process of law, but in the Federal instead of the local courts. The burden of proof still lies with the author.

What does he get?

And yet authors are asked to pay ten dollars a year in the *hope* of getting copyright that any competent lawyer knows to be impossible.

We hold no grouch against the League, to the contrary we wish that we might sit in with the charter members, most of whom are our personal and valued friends, but at the risk of losing these friends we would like to ask what possible good this league can do any person to the extent of any part of ten dollars, from the full ten to the sum of one cent.

We opposed the League once started in Philadelphia by a person who was a total stranger to us. We oppose this league composed of our personal friends. We will oppose any and all leagues that profess their ability to perform the impossible.

Thinking It Over.

Thinking it over, we believe that the recent photoplay dinner was the best ever, if not the biggest. Only thirty-eight covers were used, but it was a fine meeting for all that. With J. Stuart Blackton in the chair, the members seemed to be trying to do their best. The result was an absence of most of the usual foolish talk and some good common sense.

It is noteworthy, too, that Mr. Blackton, in his note of acceptance, promised to stay as long as he could but did not think that he could stay very long. We do not know how long he stayed for he was still there when we headed for the subway.

These dinners are useful in getting the writers, big and little together, and yet Marc Edmund Jones, who owes as much to the Inquests as any man we know of, writes supercilliously that certain well known directors who are members of his Photoplay League are "uninterested in the Inquest and Ed-Au clubs" because of the social features. So far as we know no one ever asked them to become interested with the possible exception of one man who was given an indirect invitation to come down to an Inquest some time. Men like Mr. Blackton are big enough to come down and be interested, but it's different with directors.

Now It's Curwood.

The newest broadcast advertisement is that of a school in Wilkes-Barre which is being published all over the country. The last "national campaign" was conducted by Watt and few of the publishers ever saw a penny of their money as the "advertising agency" decamped after placing the business.

This new school states that one man has made $3,500 in six months, and says it in such a way as to suggest that it is one of their pupils. We are inclined to think that this means James Oliver Curwood. There is some difference between a successful novelist and a novice. We do not know five men in the world who are making $7,000 a year writing plays and this statement is misleading if not a downright lie.

Inquiries

NOTE—No inquiries can be replied to by mail. Look for your answer here. No question can be replied to that necessitates the handling of the manuscript. Always give your name and address. It will not be published. A list of addresses, to which photoplays should be sent, will be supplied on receipt of a STAMPED AND SELF ADDRESSED ENVELOPE. The request should be made to the paper direct and not to this department, nor to the Answers Man.

P. B. K.—"A year passes" is not "better form" than "A year passed." It is the only possible form since photoplays are told in the present tense. A year passes as the leader runs. That two reeler is all right so far as environment goes. Simply announce "A two-reel subject requiring two interior sets and 18 exterior locations." Use your own judgment as to outlines. One should, as a rule, be sufficient. Try that scheme of a small sheet of paper to each scene.

H. C. Z.—Ford Sterling was Zu-Zu the bandmaster. Address scripts to the Photoplay Department. Do not attempt to negotiate beforehand. Do not write you have a great play that you will send if they are interested. Send it and see if they are. See advertisement. Keystone, receiving a full script would offer to pay on the synopsis if they liked it. They would not let go of it merely because it was a full script.

C. B. S.—You are too lazy. If you are "competent" to write full scripts do so. If you want to see what the companies want, study the stories of the films in each issue. If you read this paper all the way through each week you would understand lots of things that now puzzle you. Now get busy like some of the rest are doing and all of us have done. You'll never make a Marathon racer if you want to use crutches to save your feet, and you won't write plays until you get willing to work out your own salvation. And don't talk about "journalism." A man who gets money from a newspaper calls himself a newspaper man.

R. C. L.—If you can sell to hard markets the easier should be open to you. Get busy. No reason why anyone should object to a plot about a photoplay. It looks all right. You don't seem to need to worry much.

B. A. B.—Companies taking synopses only generally want synopses only and pay for the synopsis only even on a full script. It is not always in the interest of cheapness, but because of some peculiarity of production style. The Mutual proper will take either full script or synopsis and pay in proportion. Mr. Woods is singularly liberal in his ideas as to what an idea without the plot of action is worth, but then, he is liberal, anyhow. We would not believe the statement covered by the second question. We do not think they know what is what. The author can sell to precisely the same advantage as the various selling agencies.

H. R.—The company, we believe, has made two or three direct releases in as many years. Mostly they sell their negative when they make any.

L. J. W.—The paper is too thin. Scripts should be folded but twice lengthwise and put in a No. 10 envelope. If you don't know any more about No. 10 envelopes than the last correspondent who asked, number tens are 4⅛ by 9½ inches. Vitagraph is in the market for multiples, but is buying little at present, as it wants to see what the prize contest turns up.

E. J. G.—There is no rule as to dividing multiples. Some companies want one full script and others want the story divided into parts. Work it the way most convenient to you and you'll be right half the time, anyhow.

N. H., Jr.—"When the Earth Trembled" was a Lubin. It was released about November, 1913, as part of the short-lived "Exclusive Service" of the General Film. These stories were not announced to the papers, as the release day was too elastic, which is why there was no record. You can probably book it from the General Film now. It was a most pretentious production dealing with the San Francisco earthquake. Two reels, we think.

Biograph—You don't belong in here, do you? You're welcome, anyhow. Miss Pearl White is the star of Crystal Films. (Are You related to Antony?) "The Perils of Pauline" is advertised in recent issues. Made with Pathe players by the Eclectic Company.

J. B.—Miss Adele Lane was Venus in "The Story of Venus." We cannot explain trick pictures here. Takes up too much space. We do not recall that Mr. Bunny has appeared in dramatic pictures since he made his reputation, but we do recall him in "bits" in dramatic pictures while he was getting used to the camera and before he was known to the fans. This about three years ago.

M. W.—Miss Vivian Rich played with Mr. Kerrigan in "The Song of the Soup." The reason you do not see Miss Normand is probably that you do not get the right Keystones.

M. V. D.—Miss Bessie Eyton was Josephine in "The Up-Hill Climb." Guess again on that second title. "Judith of Bethulia" seems to be the film you want to locate. Quite a little different from "Joan of Beulah." Next time you write just ask questions, please.

H. M. W.—And after all we've said about it! Mr. Woods is editor of the Mutual Film Corporation. If you want the address see the note above.

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Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of the Moving Picture World and of this department that no apparatus or other goods will be endorsed or recommended editorially until such articles have been demonstrated to a member of our staff. In the case of apparatus pertaining to projection this means the editor of this department.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending 4 cents, stamps, to cover cost, will receive carbon copy of the department reply, by mail, without delay.

The first seventy-four questions are now ready and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you can't answer without a lot of study.

Question No. 27.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permission to use the contributor's name must accompany each answer, otherwise only the name of the city will be used. Theater managers will do well to watch the Roll of Honor.

Suppose you are employed as operator for a theater in course of construction. The available current supply is 110 volt, 60 cycle a.c. The manager asks you what will be the relative cost of using (a) resistance, (b) economizer, (c) motor-generator set. He also asks you to estimate the saving (current 9 cents per k.w.) effected by using an economizer, as against resistance; also, the saving effected by purchasing a motor-generator set, as against resistance, and as against an economizer. Would your answer be in any way changed if the current were 25 cycle or 135 cycle instead of 60?

The man who can answer this question and answer it well will prove himself to be pretty well posted in the practical end of operating room electrics.

Roll of Honor.

The Roll of Honor on Question No. 21 is short. It consists of Jos. H. M. Smith, Forth Worth, Texas; Harry T. Dobson, Toronto, Canada; Seattle, Washington; L. B. Minges, Lestershire, New York; Chicago, Illinois; Boston, Massachusetts; and Lee Kelly, Fort Flagler, Washington; all of whom sent in excellent replies.

One paragraph of friend Dobson's reply I wish to quote; it is as follows:

> The neutral point can be stated to mean the time when the coils connected to the brushes generate no current. The duty of the commutator is to change the connection of the armature coils from the positive to the negative side of the circuit at the time at which the coil connected to the bar under the brushes passes from the influence of one pole piece to the opposite one. This is the time at which the current reverses its direction, and is therefore called the neutral point.

We have selected the reply of W. S. James, Camden, New Jersey, as being best, everything considered. Let it be understood, however, that the publication of an answer does not necessarily mean that it is perfect; it simply means that it is the best answer submitted, everything considered, and I want you fellows who find anything wrong in an answer to criticise it. That is a part of the intent and purpose of these questions—to bring out the best available knowledge in the best possible form.

Reply to Question No. 21.

By W. S. James, Camden, N. J.

The question:

Why is it that carbon brushes are most largely used? Suppose a salesman tried to sell you copper brushes for your motor or generator, making the claim that they were best, most economical, etc.—let us hear what you would answer. In other words, would he make the sale or not, and why? Explain the electrical reason for shifting brushes ahead of the neutral point under load, and, by the way, tell us what the "neutral point" is. Why is the failure of the brushes to make good contact with commutator a very serious matter, aside from tendency to spark? What is meant by "chattering" of the brushes—its causes, effect and remedy?

The Answer:

Carbon brushes are best and are most used by reason of the fact that they better withstand fluctuations in voltage without sparking. The salesman could not sell me copper brushes for the generator of an isolated plant. The first reason for this is that the brush holders are made for radial brushes and metal brushes could not work in this position, they being designed to work tangential. Another reason is that the machines in an isolated plant would admit of being reversed, and if I were to use copper brushes this could not be done without changing the holders. Still another reason is that in d.c. production, or consumption, soft carbon brushes are best because they have comparatively high resistance, and the action of this resistance is to limit the value of the current, to a certain extent, generated in the armature coils as they pass under the brushes, and this operates to reduce sparking. Owing to the resistance of the carbon brushes it admits of wide variation in load in the non-sparking position of the brushes—that is to say, without moving the brushes circumferentially on the commutator—without causing trouble. On the sets commonly used for moving picture work the load is constantly changing by reason of the variable resistance of the arc. When the load changes it has a tendency to change the non-sparking position, or neutral point. Of course the compounding reduces this tendency considerably, but when we light the two arcs in such a way that we temporarily overload the generator there is a slight changing of the neutral position, due to distortion of the magnetic lines of force, but carbon brushes will take care of this overload on a compound machine without shifting the brushes, whereas metallic brushes would not do this. The metallic brush is of such comparatively low resistance that the short circuited coil generates sufficient e.m.f. to force a large current through the local circuit comprising the coil, two commutator bars and brush which in its effort to escape causes sparking; hence with metallic brushes we would either have to be constantly changing the brush position or else have almost constant sparking which would operate to injure the commutator.

The neutral point of a generator is theoretically a point midway between the polar horns, i.e. the extremities of the field coils of the machine. This, however, is not so in practice, for the reason that in the manufacture of machines the coil ends do not connect with the commutator bars opposite the slot in which the coil is actually wound. This is called "giving the coils a lead", and is done for convenience in widening. Suppose we number the armature slots 1, 2 and 3, etc., and the corresponding commutator bars the same, then coil 1 might connect with bar 6, and the neutral point might be parallel with the pole pieces instead of between them.

The neutral point is the point at which the current in the coil reverses its direction and the point at which the coil passes from the influence of one pole piece to another of opposite polarity. There are several things which theoretically necessitate shifting the brushes ahead on the commutator as the load increases, and still further ahead on an overload, and vice versa. Considering the neutral point to be midway between the polar horns, when the armature in not running, lines of force travel straight through between the north and south pole of the field coils. Now as lines of force can never intersect each other we have two neutral points for each pair of poles, and this sets up a magnetic field in which the armature is immersed. These lines of force tend to retard any rotary movement of the armature, and the stronger the lines of force the greater this effect.

Broadly, it is the armature pulling against these lines of force which generates current in coils, and if e.m.f. be applied to the generator from the outside wires this magnetic action will be reversed: the armature will run in the opposite direction, and the generator will become a motor. In the generator this magnetic pull is called torque, and as power is applied to the armature there is a tendency to pull the lines of force of the magnetic field out of their natural position, which is called distorting the magnetic field. And it is this distortion which causes the changing of the neutral point as the load varies. It therefore follows that the greater the load the greater will be the distortion of the magnetic field, and the neutral point will be moved forward and the brushes must also be moved to coincide if we are to obtain the full e.m.f. generated in the armature coils.

The failure of brushes to make good contact with the commutator is a serious matter, aside from the tendency to sparking, by reason of the fact that there is greater resistance offered to the local circuit of the coil if the brushes fail to make good contact with the commutator, and thus there will be a large added waste of energy.

Chattering of the brushes may be caused by the brushes being loose in their holders, or by a rough or sticky commutator surface. The effect is loss of power. The remedy is to clean the commutator if it is sticky, smooth it up if it is rough, or fit the brushes to the holder according to where the fault lies.

Horsepower.

W. S. James, Camden, New Jersey, and others have written asking if Question No. 30 means brake horse power, or just horse power. I expect you to give us the data both ways.

Important Agreement.

The Seattle Convention presumably settled the factional fight which has been raging among New York operators for the past year or more. The American Federation of Labor, however, through misinformation, was induced to make a ruling that operators of the dissenting faction should be admitted to local 306 without examination, but upon the true facts being laid before the body this ruling was reversed, and an agreement was reached in substance as follows: That members of the organization of the dissenting faction must take an examination as to their competency for admission in Local Union 306, and that an examining committee of three be formed, one member of it to be appointed by the president of the I. A. T. S. E., one member by Past President John J. Barry of the I. A. T. S. E., and one to be selected by Secretary Morrison of the A. F. of L., from a list of ten names submitted to him. Under this agreement the following have been selected as a committee to examine members of the organization of the dissenting faction and determine their qualifications for membership in local 306: Third Vice-President, William Canavan, St. Louis; Ward, Springfield, Mass., and James F. Burke, Boston, Mass., all members of moving picture operators' unions. It was agreed that the books of local 306 should be opened at an initiation fee of $5.00 during the two weeks commencing March 16, 1914, extending to March 28, 1914. The examining committee went into session March 30th, and will remain in session up to and including April 4, 1914, and will examine all applicants whose applications for membership are filed on or before March 28th. After March 28th the initiation fee of local 306 will again be $15.00, and after the examining committee as provided is through with the examinations, filed prior to March 28th all applicants must go through the regular routine of application for membership. Any operator making application and not appearing before the special committee will be required to pay an additional $10.00 and will be examined by the committee of 306. It was also agreed by the representative of the organization of the dissenting faction that they surrender their charter, seal, papers and books to the president of the I. A. T. S. E.

It is to be sincerely hoped that this agreement will put a final quietus on the fight which has done so much damage to the interest of the New York operators. It has been a one-man affair from start to finish and it is our prophecy that if this individual is admitted to local 306 the trouble will promptly start all over again. Unfortunately this individual is a man of surpassing energy which if rightly directed would be of great value and benefit, but in the past his efforts seem to have been made with a view to making himself the "Moses" of the New York operators. He has ignominiously failed but it's an open question whether his capacity for making trouble is at an end or not. Let us hope for the good of the movement in New York that it is.

New York Laws, Rules, Etc.

Brooklyn, N. Y., sends in a complaint as follows:

> The "powers that be" say that no one but a man with a license shall operate a machine. Now in small houses where but one operator is employed, if he is taken sick during a show, what is he going to do? Shut down the show, and lose his job, or take the chance of losing his license? Suppose he was suddenly called home in case of death in his family, or for any of a dozen reasons which might necessitate his immediate presence. What is he going to do? Recently a member of my own family died very suddenly and I was not called home, for the very simple reason that it was known it would be impossible for me to leave the theater without shutting down the show. I have a couple of kiddies of my own. What would I do if word came saying that one of them had met with a serious accident? Would I be in fit condition to run a projector under those conditions? Would it be safe for me to run one? Yet the effect is I would either have to do it or they would have to close the theater, until a licensed operator could be procured. Now it seems to me that all this could be obviated if the operator were allowed an apprentice, who, after he had served for a certain length of time, could be given a permit to run the machine in case of emergency, but only where a licensed operator is employed, and only under his orders. Another thing: who has authority over operating rooms? The Fire Department, or the Department of Water Supply, Gas and Electricity? Why is it necessary to close the operating room door any more than to close the lens port or the observation port, provided the door be so arranged that it will close automatically in case of accident? In my own case it is impossible to get ventilation and sufficient heat (in winter) with the door closed, but the other day up comes Mr. Fireman and proceeds to raise Cain about the door being open, claiming it to be a violation. I have a card of rules and know I must obey them. However, when I explained to the inspector of Water Supply, Gas and Electricity that I must have ventilation, he told me to keep the door open, provided it was so arranged that it would instantly close in case of accident. He said he had orders from the head of the Department that the door could be kept open. Mr. Fireman countermands this. Now whom am I to obey?

This brings up the old question of the number of cooks we have attending to the kettle of broth here in New York City. The operating room door ought to be closed when the machine is running. However, if the Fire Department wants the door closed, then as a matter of common decency and ordinary humanity it is up to the Fire Department to see to it that the room is fit to be inhabited by the operator when the door is closed. As a matter of cold-blooded fact, however, the Fire Department makes rules and regulations without knowing or caring two whoops in the new Jerusalem what the effect of those rules and regulations will be. They also make rules which overlap, counteract, and contradict the orders of other departments, and, as a matter of fact, as I have pointed out before, we have three departments, viz: Building Department, Department of Water Supply, Gas and Electricity and the Fire Department, each seeking to regulate and control the same identical thing. There have been cases where the theater manager has made observation ports to comply with orders from the Building Department, only to be obliged to rip the whole business out and change it completely in order to satisfy the Fire Department, or vice versa. So far as I can see, the Department of Water Supply, Gas and Electricity is the only department that has exercised any degree of common sense in the regulation of motion picture operating room affairs. The rules of the Fire Department are a joke, and a mighty bad joke at that, in so far as they apply to operating rooms. There is not a fireproof operating room in this entire city—not one; or at least if there is one I do not know of it. Yet there are hundreds of them that by the expenditure of a few dollars, plus a little ordinary, plain, common sense, could be made fireproof in every sense of the word. Yet the Fire Department does not know this, or at least it does not seem to know it. If they are interested in having fireproof operating rooms in which whole reels of films may be burned without the audience knowing anything about it, the editor of this Department will demonstrate to them, in five minutes' conversation, just how it can be done, or he will agree to forfeit any reasonable sum of money, say $500, if he fails to do so. This knowledge has been available for a long time, but the Fire Department seems to know about as much about the actual practical fireproofing of the operating room as a hog does about Heaven. Moreover, it does not seem to think it worth while to acquire this knowledge. Well, I am not going to chase after them with it. If they want it let them come to me and get it. As to the other matter; while small theater operators are placed in a very bad position, I do not think your plan for remedying this would be practical, and I don't see any other feasible scheme either. If any readers can suggest one, let them stand forth and be heard.

Says He "Bit" For $15.00.

Harry T. Dobson, Toronto, Canada, states that the set of books and correspondence course of the American School of Correspondence, are a grand and glorious "frost." Says he "bit" for $15.00, and that the machines therein described are the Power's Five, Selig, Polyscope, Lubin, Edengraph, and Edison Two Pin Universal. Brother Dobson sends samples of films taken by Mr. Brick, of the Garden Theater, Toronto.

The photography in the films seems to be very excellent. As to the books: I am publishing this because it is one of a great many similar letters. I would advise operators to examine closely into the matter before paying $15.00 for a "course" and set of books. The machines named are all long since out of date. I don't care about commenting on this matter, or going extensively into it. I am not sure I have seen the books you refer to. The Cyclopedia of Motion Picture Work, a set of two volumes, put out by the American School of Correspondence, deals with the Motiograph, Edison Exhibition Model, Power's Six and Standard, though I do not regard the instructions, on these machines, therein contained as being of any considerable value to the operator. I think if the American School of Correspondence had a course of large value they would have long ago presented it to this department for examination and approval. It looks that way to me.

A Hanging Bee?

C. B. Estes, Brooklyn, Michigan, in speaking of our comment on an exhibitor who ran his picture at a five-minute-to-the-reel-clip, describes a performance he saw in a small town in Michigan, which contained about every fault one would expect to find in projection. The theater was without competition in a town of 4,500, yet the exhibitor claimed he was not making money. The aforesaid exhibitor could see nothing wrong in the performance, although, according to brother Estes, it was the rankest kind of rank, with the picture jumping up all over the screen, and shadows and misframes galore. Friend Estes winds up by asking whether the patrons of this "manager" would be justified in connecting him to a lamppost with a piece of good, stout, hempen rope. Also whether the aforesaid patrons would be entitled to a vote of thanks for doing so.

Now, I would not want to answer that question. I have myself sat through performances where I would really, at the time, have been delighted to have seen the manager made into a bologna sausage by the most painful method possible. Still, however, as a law abiding citizen I cannot advise hanging theater managers, even though they be mis-managers. I would, however, suggest that the patrons could easily hang him financially, by individually and collectively remaining away from his "theater," and that perhaps would be the better plan.

Lens Trouble.

I. Kresh, New York City, has trouble as follows:

> Since my Power's machine was repaired my lens projects a picture about four inches larger than before. This makes the illumination a little less brilliant, and the focus is not as sharp as it was. The lens was not taken apart, as you might think. I simply cleaned it and put it in the machine and the trouble started. I clamped the back combination down and tried to slack off a little in the barrel, but with no better result. Also moved the machine ahead as much as possible to make the throw shorter, yet the picture is still too large. This same lens gives me a great deal of trouble. Whenever I take it out and put it back the light will not be centered the same on the screen, and every time I turn the tube, or barrel, to focus, the whole spot on the screen moves, and I have to move the entire machine in order to bring the light back.

I cannot say positively, but am of the opinion that before the machine went away one of the combinations was not screwed down tight into the barrel, and that when you cleaned the lens you, perhaps inadvertently, screwed it in, thus bringing the two lenses closer together, which has the effect of shortening the focal length of the lens and making the picture larger; it might also injure the definition. As to the other trouble, you will find it to be true to a greater or less extent in about ninety-nine motion picture objective lenses out of every hundred. It is due to the fact that the moving picture objectives are cheap lenses, and are not accurately mounted with relation to each other. If the front combination is either a trifle out of center in its mounting, or if it is the least bit out of square with the lens barrel, then revolving the lens barrel will move the light on the screen, and it takes a mighty little variation to cause this effect. For this reason a lens which is focused by revolving the barrel is unsuitable for projection work, particularly now that we are outlining the picture with black.

Excessive Light Bill.

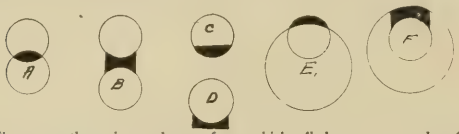
Oklahoma writes:

I am using 220 d. c. Was given charge of the place the first of February, and the month before, the light bill was $58.80. We only run two hours at night, and pay 10 cents per k.w. We do not even run on Sundays, and I think the bill is outrageous. What would you suggest? We use No. 14 galvanized wire for resistance.

My dear sir, if I are paying 10 cents per k.w. and are compelled to use 220 volt current I would (a) put in an isolated light plant with a 70 volt generator; (b) put in a d. c. to d. c. economizer, which friend Hallberg can provide you with. Under the conditions, however, my preference would be the light plant. Using 220 volt current through resistance is enormously wasteful—see page 123 of Handbook for explanation.

Lens.

W. S. James, Camden, New Jersey, in setting the editor right on a criticism he made by mail sends the following drawing, which is so aptly illustrative that I publish it.



These are the primary lenses from which all lenses are made: (A) Double convex. (B) Double concave. (C) Plano convexo. (D) Plano concavo. (E) Concavo convex. (F) Convexo concave. Brother James then continues:

As they have all been peckin' on me, I went and turned my nanny loose, so here goes. On page 943, February 21st issue, Oakland, California, is positively wrong in his sketch. Supposing the condensers came to a true focus, which they cannot do on account of spherical aberration, what would happen? Why, they would cross, pass through the film and we would have the objective lens working on the back focus of the condenser light ray cone.

On page 943, same issue, the editor tells F. H. France, Bethany, Missouri, to use two 7½ condensers with a 5½ e. f. objective. If the lens measures 5½ inches on the particular conjugate foci at which it is working, then the following is the f. l. condensers he wants in his mount. I would advise him though to measure from the film to the center of the objective lens and let us know that measurement, as a 5½ inch e. f. may even be working at 4 inches e. f. or again it might be 7 inches e. f., depending upon the position of the conjugate foci at which it is working. Considering the measurement of "f" (object focus) of the conjugate to be 5¼ inches, then he would need a 7½ inch rear and 8½ inch front condenser. His arc crater should be 3¼ inches from the center of the combination. His condensers should have ¼ inch air gap between them at the poles of their convex surfaces. The aperture plate should be 13½ inches from the center of the condensers. His spot should measure 1¾ inches in diameter at the aperture plate.

As to answering the questions: Why hold them up longer? If you are going to run a Roll of Honor, let it be for the "men who know," not for the men who take four or five weeks to find the answer in a book. If they want to catch up, why didn't they study before?

As to John Griffith's condenser gauge, page 945, same issue, it is O. K. as far as it goes, but it is not close enough for accurate work. The reason I say this is that ¼ inch difference in the f. l. of one condenser on ⅛ inch difference in the light gap between the condensers will make a big differnce in the e. f. of the combination. Then again, if brother Griffith will try his gauge against the sun's ability he will find it is a long way off, as the gauge does not allow for imperfections in the molding of the condensers, or the difference in the refraction index of the glass in individual lenses.

Once again, let brother Griffith get himself a 7 inch virtual focus negative, and match it to one of the plano convex positives that his gauge calls 7 inches. I think he will find that instead of having a plain glass combination he will have a number of negative and positive lenses collectively, or, in other words, their combination would give him several images of the same object.

I don't see that any comment is necessary. Brother James has contributed a really magnificent piece of work on the action of light through projection lenses, and this will be published very soon. It is long and will probably have to be run serially. By the way, however, brother James doesn't seem to quite understand the idea of the questions. They are not primarily for the man who already knows, but are designed especially for the man who does *not* know. They are intended to direct the study of operators into profitable channels.

Home Telephone Wanted.

A. C. Stewart, late of Rossland, B. C., now proprietor of the Empire Theater, Waitsburg, Washington, writes as follows:

Enclosed find $2.00 for book on electricity. I cut two pieces of tin nearly as wide as the main blades of my Motiograph 1912 double cone shutter and riveted them to the interrupter blades. This reduces flicker very much and gave about as good result as could be secured with an outside two-wing shutter. After attaching the blades they must be painted a dead black. Will some fan come through with a scheme for a home-made telephone for connecting the operating room with the ticket office? The speaking tube idea is crude and clumsy, and I cannot afford the regular telephone sets. On page 147 and 148 of the Handbook, you say the more coils the primary contains with relation to the turns of the secondary the higher will be the voltage in the secondary. According to my figuring the reverse is the case.

I had not noticed this error, but you are quite correct. The less the number of turns in the secondary with relation to the turns in the primary the lower will be the secondary voltage. Don't know how the error ever got in, but it did. There was an illustrated telephone plan published last year in this department, if I remember rightly.

A Peculiar Proposition.

We are informed that Robert L. Moore, secretary of the educational department of the Y. M. C. A., presumably of Boston, has secured the services of Leroy L. Holden, an electrical engineer and a graduate of the Worcester Polytechnic Institute, and that the organization will open a school for operators, giving instructions Tuesday and Thursday nights for fifteen weeks, or thirty sessions. Mr. Holden is to be in charge of the "school." The Y. M. C. A. says: "The object of this course is to furnish a practical working knowledge of the exhibition end of motion pictures, and the electrical or scientific principles involved in the design and the operation of the cinematograph." Mr. Holden says that the field was never better for operators who know how to produce the best results on the screen. He adds that anyone who is willing to plug in order to thoroughly understand the details of the business is bound to succeed. He also states there is a great demand for reliable men today who know how to operate motion picture machines.

In the first place it seems to me as though the Y. M. C. A. is in a pretty small business. The editor of this department believes firmly and absolutely in the education of the operator, but, on the other hand, he does not believe in the production of more of the half-baked kind. The Y. M. C. A. has employed an instructor, whom we are told is an "electrical engineer," etc. Apparently he is not a practical operator; at least, the Y. M. C. A. does not say he is, and the fact that a man is an electrical engineer and a graduate of a college course by no manner of means implies that he is even within jumping distance of being able to teach motion picture operating, and, anyhow, when Mr. Holden or the Y. M. C. A. says there is a "great demand for reliable men who know how to operate moving picture machines" very decided liberties are taken with the truth. As a matter of fact there are two men for every job right now; that is, "reliable men who know how to operate moving picture machines", though on the other hand there is not one man for every fifty jobs who is a thoroughly high class operator. I am informed Mr. Holden has just received his operating license from the Boston authorities, also that it was necessary to send a Boston union operator to open the show for the Y. M. C. A. when they first put pictures on. The Y. M. C. A. could, in the judgment of this department, do things which would reflect a great deal more credit on it than its present action. Heaven knows we do not need any more "beginners," and the Y. M. C. A. will simply be taking money from men under conditions which come mighty close to false pretences, if they charge for the course, as I presume they do; if they don't charge, then they are still deceiving men into a belief that they will be fitted by this course to enter a field where there are lots of jobs at good salaries. It is true there are lots of positions at fairly good salaries for high class, careful moving picture operators, but there are no such positions for the novice who learns his "trade" in a thirty session school course. The market is already glutted with that kind.

The Standardization of Machine Apertures.

This department has, during the past four years, on many occasions called attention to the fact that it is a practical impossibility to order projection lenses with any certainty of their projecting the size picture which they are supposed to project at a given throw, partly by reason of the fact that the aperture plates of different manufacturers vary as to their width.

I am glad to be informed that the Gundlach-Manhattan Optical Company, of Rochester, N. Y., has taken the matter of standardizing the aperture plate, and has secured the consent of the Nicholas Power Company and the Precision Machine Company to adopt an aperture opening 29-32 of an inch in width by 75 per cent. of that measurement in height. We therefore now have two leading manufacturers with the same aperture.

This department would strongly recommend to the Edison Manufacturing Co., the Enterprise Optical Co., and in fact all manufacturers of projection machines that they adopt 29-32 of an inch as the standard width for apertures.

The Gundlach-Manhattan people set forth seven reasons for the making of this change as follows:

(1) A standardized aperture removes one uncertain factor in determining the focal length of a lens required for a picture of a given size.

(2) When two machines of different kinds are in use matched lenses will make pictures of the same size, where otherwise a difference must be made in the focus of the lenses to obtain pictures of the equal size.

(3) When ordering lenses it will be unnecessary to give the name of the machine, often omitted, with a resulting delay in getting the order filled.

(4) Changing a lens from one machine to another will not make a difference in the size of the picture.

(5) By making the height of the hole exactly three-quarters of the width, the proper proportions of a screen of any size can be determined at a glance without a trifling little fraction to be considered which has heretofore been troublesome.

(6) When using two different machines matched lenses can be obtained to make pictures of equal size, so both pictures will fit the screen.

(7) One step towards simplifying the problem of supplying lenses to make the picture just the size wanted for such a wide range of operating conditions.

License.

C. H. Stanford, Kirkwood, New York, asks:

What will I have to do to become a licensed moving picture operator? If I have to take an examination, where can this be done?

You will have to be able to pass an examination as to your qualifications particularly on the electrical end of it. You can make application for examination in any city in New York which has a license law, or in Boston, Mass., where there is a state license law.

Poster-Smeared Fronts.

Greensboro, North Carolina, says:

There are three moving picture houses in High Point, a town of over 12,000. Two of them run straight pictures and one mixes in vaudeville. Concerning the vaudeville house I will say nothing, as I have not visited it for a year, but the other two plaster the fronts of their buildings with posters to such an extent that you cannot tell whether they are theaters or bill boards. There are so many posters that you cannot even tell what pictures they have on for that day, but must take a chance on seeing what you want to see. I recently counted twelve one-sheet posters on the front of one house. I was in both of these theaters and the projection was very good. In Greensboro we have two straight picture shows and one vaudeville picture house; projection is very good in all three.

I thoroughly and heartily agree with you, Greensboro, in the condemnation of poster plastered fronts. Making a billboard out of the front of a theater is not mere foolishness—it is rank idiocy. We have a few examples of this particular brand of solid-ivory-topped managers in New York, in our cheaper houses. Two or three, or even four neatly framed posters, either on the lobby wall or in an easel-supported frame are all right; anything more than this merely serves to cheapen the whole house, and draw away desirable patronage rather than attract it.

Generator Connection.

D. C. Doyle, Minden, Nebraska, says:

If you remember in my last letter I said I realized I did not know it all. Well, I have discovered, upon careful self examination, that I really only actually knew about one-tenth as much as I thought I did at that. When moving into the building vacated by my competitor my dynamo, through carelessness of the drayman, was dropped, and one of the arms on the brush holder was broken; also the brushes drove three of the commutator segments in about 1-64 of an inch. After the holder was welded and the commutator dressed down, the dynamo was put together and started, but the most it would develop at the required number of r.p.m. was 10 volts. I shipped it to Omaha, had it overhauled and it now works fine. The only change made, so far as I can see, was that the brush connections are different and the field wire has been shortened, and connected to the other side of the line. I also discovered the reason that the amperage was low was that the ammeter was loose on the board. Since it was tightened the arc pulls 25 amperes. The city is putting in a light plant which will furnish a.c. at 2,300 voltage. I am thinking of installing a motor to pull the dynamo, which is a 5 k.w., 44 ampere machine; the show uses 36 amperes. What h.p. should the motor be to pull the dynamo when direct connected?

As to the dynamo trouble, presumably you had the field coils reversed. If you had shifted your brushes and run the dynamo in the opposite direction, I presume all would have been well without changing the connections. As to the ammeter: why its being loose on the board would not affect the generation of current, or its flow, but the ammeter would not register correctly. In other words, you would have the amperage, but it might not show on the ammeter if it was badly out of level. I am assuming, of course, that the electrical connections were all tight. As to the motor: your generator develops 5,000 watts, you say, which is almost 7 h.p. However, you only purpose to use 36 amperes, and, since your generator is presumably a 110 volt machine, that would be only about 4,000 watts, or about 5½ h.p. I would, therefore recommend that you purchase a motor rated at 7 brake h.p. You could, of course, get along with a motor developing 5½ brake h.p., but it would be better to have some surplus. You must remember, however, that there is a lot of difference between "brake horse power" and just ordinary horse power rating. Insist on brake h.p. and you will know just exactly what you are getting.

An Explanation.

E. J. Wall, Professor of Photography, Syracuse University, Syracuse, N. Y., contributes the following, which sets the editor right on something which has puzzled him for a long time. I see I have been confused as to the meaning of the term "diffusion". No that is not exactly right either. I knew what the term diffusion meant all right, but was wrong in applying it to the film at the aperture. Friend Wall sets me right in this matter in the following most excellent form:

The condenser should not focus on the film. This does not give the maximum illumination. The rays do not begin to spread here. The rays are not broken up or diffused at this point by the film.

The first three points I hope to treat of soon in this department, but it is with the last statement but I now propose to deal. It is at once obvious that either there is a geat deal of confusion as to the meaning of the term "diffusion" or else ignorance of what diffusion actually is. This is obvious from the Editor's comment. (Easy with the whip there, old top.—Ed.) No transparent substance can diffuse light—if it could it would not be transparent, but translucent. A diffusing surface is one that scatters light in all directions, so that no definite outlines of an object can be seen through the same. Good examples are ground or opal glass or a piece of linen. These let through light, and are therefore "translucent", a word derived from "trans"—"through" and "lux"—light; while transparent is from "trans"—"through" and "pareo"—"to appear". All terms from the Latin.

Celluloid is transparent, and cannot diffuse the light. But what of the silver image? This simply stops out the light, or, in other words, absorbs it. Practically, if not celluliod be used, but merely a piece of wire netting be placed over the aperture, you have the fundamental idea of what the silver image does—it stops out some of the light and the objective projects the rest.

Theoretically and practically the image is composed of minute particles of opaque metallic silver, and these not only stop out the light, but also scatter it. that is to say each particle throws off a certain quantity of light in all directions, but—and this is a very important but—the main beam is partially stopped and partially transmitted. "Scatter" is totally different from "diffuse", and you can see through the silver image the shapes of objects. To prove this take the densest or blackest ground that you can find in a title, and look at the arc through it and you will see the crater and the carbons without any difficulty. Now try a piece of the finest ground glass that you can buy and you will see nothing but "diffused" light no definite shapes.

I do not know why I did not catch this simple little fact before, for I have thought of it literally hundreds of times. The grasping of this idea helps me very largely to understand things which I have never been able to line up with the diffusion idea, therefore Mr. Wall has the thanks of the editor as well as, I am sure, those of many of our readers. It means, among other things, that there is little or practically no lost light between a film and the lens if the condensers be properly fitted to the objective.

Operator Overcome.

A. J. Gilligham, manager Detroit Branch, of the General Film Company, sends in clippings from Adrian, Michigan, papers, which were sent to his office by E. M. Simons, manager of the New Family Theater, of that city. Mr. Gilligham remarks: "The clippings at least show that the Adrian operator keeps his eyes on the pictures." The various clippings set forth the fact that the Lenawee County Medical Association met in Adrian recently, and that among the amusements and benefits prepared for them was the presentation of motion pictures at one of the local theaters. Among these were pictures showing some difficult surgical operations, and in some cases these were about as horrifying to the uninitiated as could be well imagined. Suddenly the picture ceased, right in the middle of a scene. Investigation developed the fact that the operator, Cassius Kaiser by name, had flopped over in a faint brought about by the realistic pictures he was projecting.

Nothing Doing.

A. B. Arnett, Midway, Kentucky, wants to know how soon the next booklet of questions will be ready. He also suggests that I publish the whole series of questions together with their answers in book form.

I cannot say just when the second book of questions will be ready. As to publishing the questions and their answers in book form—nothing doing. I am doing this in order to direct the studies of operators into profitable channels, but a publication of the kind you suggest would be something altogether different again, and, in my judgment, not at all good. I do not want to provide a list of questions together with the answers which may be carried around in the pocket and learned by heart. I want to provide you with a list of questions to study, the study of which will be beneficial, and in order to make this effective I must of necessity publish the answers, so that you can check up your own work. I don't, however, care to put the two together.

Kingman, Kansas.

Kingman, Kansas, arises to remark:

Have not seen this town mentioned in the department, therefore I butt in. Your reply to New Haven's question, January 21st issue, as to not using hard carbons for a. c., I want to say that by setting the lower carbon about ⅛ of an inch forward, so as to force the crater farther back, you can use a solid carbon and a cored carbon on a. c. I think the questions are a very good stunt and that you will keep them up.

Well, I don't know Kingman. You would have to show me that particular stunt in operation. Possibly you are right, but if you will forgive me, my dear boy, I don't believe it. That is to say, I do not believe you can get good results with hard carbons below when using a. c.

Union ?????

Harry Martin, Boston, Massachusetts, writes:

It may be of interest to the trade to know that a Moving Picture Operators' Union was formed in Boston, and chartered by the Knights of Labor on the first day of January, 1914. The organization is known as the Moving Picture Operators' Assembly of Boston, No. 3030, and has established headquarters at 181 Tremont Street.

I cannot agree with friend Martin that this is an "Operators' Union." It is not. The Knights of Labor have no right, under the laws and rules of oragnized labor, to charter an operators' union. Boston operators are organized in Local Union No. 182, I. A. T. S. E., and this is the only organization of Boston operators which can rightly be called a "union."

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Comments on the Films

Licensed

THE LOVE ROUTE, VIA PITTMAN (Essanay), March 24.—A nice little comedy that is well worked out with the exception of minor details, which the layman probably overlooks. There is nothing in it improbable, and some incidents that are likely to occur every day. It contains several good, legitimate and natural comedy situations that gain hearty laughter; also scenes of sympathy and sentiment. It is finely produced and acted.

STRANGE SEA WATER CREATURES (Pathe), March 24.—Another educational picture, giving an idea of the strange creatures that live in the depths of the sea; one can scarcely realize that such creatures exist. Photography good.

WORKADAY SCENES IN A FLOWERY LAND (Pathe), March 24.—On the same reel with "Trichinopoly." It gives the spectator some ideas of the "Flowery Land" with the habits and industries of the inhabitants.

TRICHINOPOLY, INDIA (Pathe), March 24.—This is an educational as well as an interesting picture, showing the busy streets, crowded with people in strange costumes, also the curiously constructed temples and pagodas.

A DEAL IN REAL ESTATE (Lubin), March 24.—A peculiar and original method is adopted in this picturepiay to depreciate the value of real estate, by a skin-flint deacon. It involves a number of people and keeps them all in hot water for a time, but eventually ends with the skin-flint deacon being forced to eat humble pie. A young couple is made happy in the finale. It is a good clean plot and the picture is well done.

IN REMEMBRANCE (Selig), March 24.—The plot of this pictureplay is above the average and carries with it a lesson, not only to girls, but to wives and husbands. It depicts the weakness of a man and the faithfulness of a true and loving wife. The ending is eminently satisfactory. The husband is brought to a realization of his foolishness and his wife made happy. In every respect it is a good offering in the denouement.

BORROWED FINERY (Edison), March 24.—Those who appreciate a story that contains elements of sentiment with threads of comedy permeating through the plot will enjoy this picture of theatrical life, for it is filled with a seasoning of humanity. It is not void of interest either. It evidences the fact that good heartedness still exists, both among the high and lowly in life. The innate longings of a poor little crippled girl furnish the theme. It is a good picture to see, for young and old.

THE HALL ROOM RIVALS (Vitagraph), March 25.—Josie Sadler appears in this number as a widow in charge of an apartment house. Two old salts aspire to her hand, but are both left in the shuffle when her real lover appears. The characterizations are excellent and the story, though somewhat slight, runs along entertainingly.

BRIDGET BRIDGES IT (Essanay), March 25.—This is an amusing little comedy number, in which Robert Bolder appears as the washerwoman who goes to a reception on an invitation intended for another. She wins an automobile at bridge. A unique plot with several good laughs in it.

A NIGHT OUT (Edison), March 25.—This comedy number is based on a familiar plot, in which the two husbands get their overcoats mixed up and the contents of the pockets arouse much jealousy. Dan Mason, May Abbey, Edward O'Connor and Cora Williams are in the cast. An old subject handled with spirit and containing quite a lot of genuine amusement.

WHILE WIFIE IS AWAY (Selig), March 25.—Dodd, wishing to get up a poker game while his wife is away, pretends to be very ill and asks his friends in. The developments of the evening make a diverting half-reel subject. This is well acted and nicely pictured.

DOC YAK, THE POULTRYMAN (Selig), Mach 25.—A number of animated drawings by Sidney Smith, showing his well known character, Doc Yak, in the chicken business. On same reel with above.

WHIFFLES' NEW PROFESSION (Pathe), March 25.—A comedy half-reel in which Whiffles visits a swell hotel and pretends his trousers have been stolen. This is novel and well-pictured.

OLD STREETS OF CAIRO (Pathe), March 25.—An interesting series of views taken in the famous Egyptian city, showing camels, carts, natives, an Arabian bazaar and other features of the life there. On the same reel with above.

BATTY BILL'S ROUGH HOUSE (Melies), March 26.—This half-reel gives, as the title indicates, a genuine rough house. Bill's domicile is almost torn down by the girl's irate uncle, who smashes furniture and valuable ornaments. A good example of eccentric French comedy.

HANDSOME HARRY'S WOOING (Melies), March 26.—This, on same reel with above, is also amusing. The girl's aunt saves her from an unwelcome suitor by throwing a fit occasionally and making him believe it is a family trait. The subtitles are long but very well written.

CHANLER RAO, CRIMINAL EXPERT (Vitagraph), March 26.—A mystery story, in which the Hindu magician, out of gratitude to his physician, discovers who stole the diamond cluster ring. The plot is unique and has an air of mystery about it that holds the attention of an audience closely. This is new and entertaining.

CUPID'S CAPRICE (Selig), March 26.—The girl who walked in her sleep unconsciously threw suspicion on her maid which afterward proved unjust. Both the interior and wood scenes in this little comedy number are attractive and the photography is good. The love story is pleasing, though light in plot.

THE ATONEMENT (Essanay), March 26.—There is very little plot to this picture, but the situations in it are more interesting than those in the average Western offering. The sheriff's daughter, reverting to an inherited instinct, steals the traveler's money, but later makes restitution to save her father. Reina Valdez plays the part of the conscience-stricken girl very nicely; Carl Stockdale and Lee Willard have the leading male parts.

NEVER SHIRK (Biograph), March 26.—The slight idea in this half-reel does not draw forth much laughter. The photography is good and it proves fairly entertaining.

WIFEY'S VISIT HOME (Biograph), March 26.—This, on same reel with above, has numerous funny spots. The sporty father has a good time at the beach until he is forced to wear a dress. Good photography and plenty of action make this a pleasing offering.

AND THE VILLAIN STILL PURSUED HER (Kalem), March 27.—A clever and amusing offering. It is the old melodrama burlesqued in a fresh and bright way by Ruth and John Brennan and makes an enjoyable bit of entertainment.

PHOSPHATE MINING (Kalem), March 27.—On the same reel with the foregoing, this industrial has a good lesson for farmers and makes a good argument for the product put out by the Florida phosphate people. It is clearly photographed.

THE PURITAN (Lubin), March 27.—There is some fine photography in this picture. The story is commercial without freshness or convincing truth; it is very like several others of the poorer kind of pictures that have dealt with this kind of character. The acting, especially of the titular character, is weak to emptiness. The girl does her part well; but is not able to make up for the picture's deficiencies. The script is by Emmet Campbell Hall and was produced by John Ince.

THE STORY OF CUPID (Selig), March 27.—Roman mythology and modern life are mixed in this picture's melodrama which, although ridiculous to people of understanding, will appeal as a very pretty conceit to many spectators. To begin with, a figure of Cupid dissolves into Frank Newberg which is a bit amusing. Then we find others of the Roman theogony becoming real folks of the Selig stock and playing the melodrama which is not in any mythology. The camera work in making the dissolving scenes is awkward in the extreme. Yet, as an offering for most places, we dare call it very fair, on account of the newness of it more than anything else.

MILLIONS FOR DEFENSE (Vitagraph), March 27.—Marc E. Jones, the author, had his nerve with him (we are inclined to commend him for it) when he wrote this script. It didn't seem to get over at first, but the more we watched it, the more amusing it became. The situation is full of farcical spirit and, while not a complete success, it gets over enough to make a good offering. No one would care to see such a picture twice. Ulysses Davis is the producer and Myrtle Gonzales with William D. Taylor have the leads.

HEARST-SELIG NEWS PICTORIAL, NO. 13 (Selig), March 28.—A topic showing interesting scenes in various parts of the world.

THE BOTTOM OF THE SEA (Lubin), March 28.—On the same reel as "Detective Short," this is the animated cartoon sort exploiting the adventures of passengers and crew in a submarine.

DETECTIVE SHORT (Lubin), March 28.—The leading character is played by a diminutive comedian who is rather clever. The scenes are laid in a country town, and rube policemen and other impossible rubes make up the cast. It is a burlesque comedy. Received a few laughs.

A LEAP FOR LIFE (Kalem), March 28.—A very exciting photoplay of railroad life concerning a strike of firemen. It is weak in the fact that union engineers, brakemen and conductors will not work with strikebreakers, as is shown here. Nevertheless, not analyzing too closely, it is a strong and gripping offering. The railroad scenes, with which the picture is filled, are wonderfully done, and the heroism the father exhibits in capturing a wild freight to save a passenger train ahead, containing his daughter, is very effective. A finely directed and acted picture.

BRONCHO BILLY'S TRUE LOVE (Essanay), March 28.—There is little plot to this picture. It seems to be made up of incidents and lacks the usual "put-over" qualities that imbue Mr. Anderson's work usually. It has one redeeming feature well illustrated—unselfishness. It is good in moral tone and well produced and acted.

PUTTING ONE OVER (Edison), March 28.—This is fourth of Dolly of the Dailies series, and is a clever offering. Dolly gets a scoop for her, paper by impersonating the president of a social settlement. She gets a five thousand dollar check for the settlement also, and a grasping, unscrupulous realty company into a mess of trouble. It is interesting and well done.

THE DOCTOR'S TRUST (Biograph), March 30.—A very interesting picture with the plot located among high-class professional people. A profligate son is suspected of a robbery, but is redeemed in the finale. It is a meritorious number, and is well done in every respect.

PATHE'S WEEKLY, No. 26, 1914 (Pathe), March 30.—A topical review of scenes all over the world that highly entertains the spectators.

THE VISION IN THE WINDOW (Edison), March 30.—The fourth of the Wood B. Wedd series. This offering is a laugh producing vehicle, and the characters are all finely rendered. William Wadsworth, who is so susceptible to female charms that he strenuously makes love to a manikin, believing it to be a human being. This is a laughable offering and well done in every detail.

THE SILVER SNUFF BOX (Vitagraph), March 30.—A story located in Russia environment that is gripping and that involves in its plot characters indigenous to that country. Intrigue and revenge seem to be the main features dominant in this picture. It is interesting, however, and holds the audience to the denouement.

Licensed Special

HER HUSBAND (Vitagraph), March 24.—A two-part picture that has considerable interest through the plot, but portrays in several scenes situations that are unpleasant to view. The character of the husband, the scion of a worthy and prominent family, is shown to be utterly devoid of all the conventions of social and domestic life. Ingratitude seems to be his best quality, and dissipation his ambition. His wife clings to him, condoning his faults. Clara Young is the wife and her acting is natural and artistic. This offering holds the audience to the end. No fault can be found with the direction and acting.

THE BARBER OF SEVILLE (Ambrosio), March 24.—This three-reel photoplay has been visualized evidently from both the comedy of Beaumarchais, and the opera of Rossini. It is a very amusing offering. The actor who portrays the part of Figaro, the title-role, is a graceful, accomplished and artistic comedian, and is ably supported. The costuming is adequate, and the direction and photography merit the highest praise. It is a deserving sequel to the "Marriage of Figaro" recently released.

ABOVE THE LAW (Lubin), March 25.—A two-reel number, written by Shannon Fife. May and Jim are mountain lovers, when Paul Hunt, a New York crook appears. The accident of the falling tree was well put on. During his convalescence the city man woos the girl and finally marries her and takes her to the city. Here she learns the truth. This plot has been done innumerable times, but it is here particularly well handled. The characterizations and incidents are all interesting. The meeting of the father and daughter in court was dramatic and pleasing. A strong story of its type.

THE REFRIGERATOR CAR'S CAPTIVE (Kalem), March 25.—A two-reel number, combining fruit-growing with railroading. The hero deals in fruit and many of the opening scenes are taken in an orchard. His rival in love contrives to cripple his business and toward the close locks him in a refrigerator car which is allowed to run wild. The rescue scene was well put on. The story as a whole does not touch any exceptionally high plane of interest, but it works up entertainingly and is well constructed throughout.

THE GAME OF POLITICS (Lubin), March 26.—This two-reel offering gives a realistic view of one side of the political game. It has a pathetic close, showing the death of the "glad hand" youth who was thrust into the position of fixer for a campaign manager. This is something new in the way of a political story and carries with it a good insight into campaign methods. The part of Dick was particularly well played by Wm. Campbell. This is well constructed and pleasingly presented throughout.

THE CONSTANCY OF JEANNE (Pathe), March 26.—This two-part story is artistic and has a wealth of attractive settings. The scenes along the coast and in the rural village were particularly enjoyable. The story also is bright and entertaining, with a romantic flavor that appeals to the observer. Jeanne's love for Jacques remains true in spite of the artist's efforts to win her heart, and in spite of the fact that she thinks the sailor lad is dead. The close is a happy one. A pleasing offering.

THE THREE SCRATCH CLUE (Essanay), March 27.—In this two-part special a gentleman crook (they seldom are interesting) nearly breaks up a love affair; for the girl finds him attractive. The story is essentially unconvincing. We are not induced to believe that this crook could, in just this easy manner, worm his way into the friendship of the old book collector and his daughter. It is not diamonds that the crook is after but a $50,000 book which one wonders at and this doesn't add to the story's seeming truth. There is some good photography and very fair acting in the offering.

THE BRASS BOWL (Edison), March 27.—A two-part picture from the story of Louis Joseph Vance. It is not so vivid or so convincing as the story which took more time to fill in and explain—it is just such a story as would make a four reeler. The reviewer feels that if he had not read the story he would have thought more of the picture which, although it surely fails to convince strongly, tells a good tale and will furnish entertainment. The acting which entails the playing of two characters by the same actor, Ben Wilson, is commendable if not at any time brilliant.

NEVER AGAIN (Vitagraph), March 28.—A two-part farcical comedy that is cleverly and legitimately acted. Anthony E. Willis is the author and Sidney Drew gallivants through the scenes with his usual unction that causes continual laughter. This is a legitimate farce—not a burlesque, with impossible characters, as so many would-be comic "things" contain, that are foisted upon the people recently. The photography and direction deserve mention. The support rendered by the cast is thoroughly adequate. Mr. Drew is in a class by himself.

A LEECH OF INDUSTRY (Pathe), March 28.—This special release, in three reels was reviewed at length by Mr. Stephen Bush and can be found on page 1658, issue of March 28, 1914. Coinciding with Mr. Bush, it is a wonderful production.

A PASSOVER MIRACLE (Kalem), March 30.—This pictureplay has been reviewed at length on page 1369, issue of March 14, 1914.

Independent

A PARCELS POST AUTO (Apollo), March 22. A Fred Mace picture that is slight but moderately amusing. The leading man, in the role of Farmer Tight Wad, buys an inexpensive motor car and has some comical experiences running it or failing to make it run. The car used in the picture is a new kind and may especially interest people of moderate means who want to drive their own car. As an offering it is all right.

BY PERSEVERANCE AND PERSUASION (Joker), March 25.—After the usual style of the rough comedy offering or slap-stick methods. There are few laughs in it. There is a great amount of strenuous work indulged in that goes for naught. The method used by the suitor to bring the girl's father to terms is very original.

BEAUTIFUL SNOW (Princess), March 27.—A snow picture of good times in the country and played by a big, four horse sleigh full of merry people. The story, slight at best, is obscure until near the end. It has a good deal of broad humor that is unconvincing and, as far as we can see, of little value, tumbles, and the like, of players one after another, all choosing rocks to fall over with a good path close by.

A MISTAKEN WATCH (Royal), March 28.—The watch was not wrong as to time; but it was taken wrongly, therefore "mistaken." The fun comes from the players as much as from the situation; but there is good stuff in it and it will make laughter. In kind, it will remind spectators of the usual Lubin split reels.

THE BELLBOY'S REVENGE (Royal), March 28.—On the same reel with the foregoing and resembling it in the peculiar quality of the work, this broad farcical picture will also make laughter and be enjoyed by many.

WHEN SORROW FADES (Thanhouser), March 29.—A young lady, whose heart goes out in sympathy with an old couple who are devoid of the necessities of life, pleads with her fiance to aid her in interesting a newspaper in their behalf. He refuses, and she takes the matter into her own hands. The newspaper takes the matter up with her and the editor readily. The picture is clean, interesting and faithfully done in all respects.

THE BATTLE OF CHILI AND BEANS (Apollo), March 29.—This is a broad burlesque or farcical comedy—or an imitation of the Mexican war. Fred Mace is the perpetrator and gets suitably punished for his temerity as the last scene fades out and he fades with it.

A BACK YARD THEATER (Keystone), March 30.—Without telling any story, this picture by the Keystone kiddies has plenty of freshness of incident and will make a serviceable offering; it will please and be popular everywhere. It is a quite ingeniously contrived picture.

OUR MUTUAL GIRL, NO. 11 (Reliance), March 30.—This follows the usual lines of the series regarding hats, dresses, etc. She meets Blanch Ring who invites her to come and see her performance. She does so. Later she imitates Miss Ring in her dances with the chorus.

SWEET LAND OF LIBERTY (Beauty), March 31.—The trouble with such pictures as this is that the action they set forth claims, by its nature, to be typical whereas it is not truthfully so. The spectator knows this and fails to be interested or pleased. It is pretty well acted and shows us how Fillipa, an Italian, is put in prison for taking care of a little lost girl. His wife arrives from Italy, can't find him, has hard luck and meets Fillipo in prison.

THE SPIDER'S WEB (Majestic), March 31.—This picture is of the conventional type where the husband neglects his wife, and she, in pique concludes to make a fool of herself in retaliation. She succeeds in getting herself into the clutches of the spider; so known because he purchases compromising letters from servants who purloin them. A parallel plot works through concerning an ex-convict who saves her from disaster through gratitude, for a favor which makes this picture very interesting.

VICTIMS OF SPEED (Komic), April 1.—Radium elixir, discovered by Prof. Nutt, affects all who touch it; wakes them up and makes them do things. The picture is lively; but its humor is broad and there is more motion than action in it. A rough offering for the gallery.

THE VANDERBILT CUP RACE, SANTA MONICA, CAL. (Komic), April 1.—On same reel is a picture of the speedy racing automobiles in which the photography is hardly better than fair.

THE BLOOD TEST (Imp), April 2.—This two-reel photoplay contains originality if it is faulty in some other respects. It is well acted by the entire cast—especially Mr. Baggot. There is a denseness in the plot, also in the photography that will puzzle the ordinary spectator; the lighting or camera work is spasmodic. The invention of the hero is not made clear to the layman, and the blood test is too abrupt and is hardly interesting. Some of the titles are misplaced evidently. It will go with people who visualize only.

GRANDDADDY AND GRANDDAUGHTER (Victor), April 3.—A very original plot is comprised in this pictureplay which amuses and entertains. It is clean in theme also, which is a redeeming feature. The picture is well made and contains several snow scenes, which are rare in pictures and a rarity is very welcome. The denouement is pleasing and amusing. The acting is adequate and photography good.

THE WARNING CRY (Majestic), April 3. An appealing plot and also a gripping one in several scenes. A beautiful young lady loses her voice through fright caused by discovering a burglar in her home, and regains it when her fiance's life is in danger. This offering is finely acted by principals and support.

THE TIN SOLDIER AND THE DOLL (Thanhouser), April 5.—The Kidlet's dolls come to life while she dreams and, played by other Thanhouser people, act a story of love and jealousy to a tragic end, when the blond, heroine-doll falls off the bed and wakes Kidlet. This little player is a treasure and gives just the touch to the picture that it needs to make it go well. A very pretty offering, artistically set and beautifully photographed.

APOLLO FRED SEES THE POINT (Apollo), April 5. Fred Mace with others acts comic characters for the fun of such as haven't seen too many of the same kind. Our experience with audiences makes us count it an acceptable offering.

THE LADY DOCTOR (Crystal), April 5.—Pearl White tries her hand in the familiar part of the woman physician. Some of the situations are

merely nonsensical and some of them very funny. We think most anybody would enjoy seeing her experiments with the fat lady, the thin lady, Mr. Tremble and other patients. Good eccentric comedy.

IN AN OLD TRUNK (Eclair), April 5.—In this offering a company of bright, well-drilled children put on a burlesque drama. The actress, the negro maid, the playwright and the manager were all well interpreted, and the production as a whole is one that will prove very pleasing, particularly to women and children.

THE BABIES' DOLL (Rex), April 5.—A pathetic little offering, with Phillips Smalley and Lois Weber in the cast. The poor little girl stays out in a heavy rain storm to stand guard over a doll belonging to her friend. She dies as a result of the exposure. The story is full of human interest and is one that will be remembered.

UNIVERSAL IKE HAS HIS UPS AND DOWNS (Universal Ike), April 7.—Augustus Carney and Louise Glaum appear in another ranch comedy. This has a burlesque turn and the photography is fair. The attempt to frustrate the elopement was funny and the scenes toward the close of this number are better than the usual offering of the kind. On the whole the production is quite pleasing.

GET OUT AND GET UNDER (Crystal), April 7.—Quite a pleasing half-reel story of two young married people who think some friends are sending them an automobile. It turns out to be a sewing machine. Their adventures with a rented car bring numerous smiles.

AN UNDESIRABLE SUITOR (Crystal), April 7.—This, on same reel with above, shows how two young people bring the girl's father to time by threatening to kill themselves. Only fairly amusing.

A HAPPY COERCION (American), April 8.—Primarily a love story of an old maid and bachelor, the picture has a touch of liveliness in it that makes it a good offering. Clever, breezy and bright in its main situation, it gets over well and will be enjoyed by all. The photography is good.

A GYPSY ROMANCE (Nestor), April 8.—Wallace Reid produces this picture and in it plays the lead, supported by Dorothy Davenport. The action is melodramatic, there is much of physical encounter; the interest is not strong.

PRETZEL'S BABY (Frontier), April 9.—Rough farcical stuff with the usual characters. The eccentric camera work helps it; but it is rather slight in true fun value.

WHEN THERE'S A WILL, THERE'S A WAY (Imp), April 9.—Ethel Grandin and Hobart Henley appear in this as a young couple who must be married in order to obtain an inheritance. This plot has been used before in a slightly different form, so far as the rented apartment is concerned. This time it is cleverly handled and makes an appealing little love story.

THE SECOND CLUE (American), April 10.—Western detective story. Its threads are somewhat tangled and it fails to convince one of its likelihood. But it is full of stir. In acting and photography it stands well.

HER MOONSHINE LOVER (Nestor), April 10.—An agreeable comedy number, burlesquing the old-fashioned "moonshiner" story. Eddie Lyons, Victoria Forde and Lee Moran combine forces to stir up considerable fun. The fall of the suspension bridge was well contrived.

IN THE CLUTCH OF CIRCUMSTANCE (Joker), April 11.—Max Asher and company here appear in a low comedy number, in which he finds a buried treasure. There is a marked improvement in the costuming of this company and this number as a whole is more attractive than former offerings. The humor is of an eccentric, burlesque type.

SHULTZ, THE PAPER HANGER (Joker), April 11.—This photoplay has been written from the plot of a vaudeville sketch, but has been elaborated with scenes made possible by the camera. It is of the rough and tumble character, overacted, and filled with absurd stunts to cause laughter. There are two or three funny ones that creep in, but the picture as a whole is overdone and ridiculous.

POISON (Frontier), April 11.—A Western picture-drama which is imbued with a morbidity that is far from pleasing as regards the plot. The utter disregard of illustrating dishonesty and ingratitude is questionable, especially when it makes an innocent child responsible for a murder. There is no excuse.

THE END OF THE FEUD (Rex), April 12.—A mountain feud story that works up into some gripping situations. Pauline Bush, Murdock MacQuarrie and Lon Chaney are among those appearing. Some excellent scenic effects heighten the interest of the film. The story is old in subject matter, but handled in a convincing manner.

LOST, STRAYED OR STOLEN (Crystal), April 12.—This is a low comedy offering, the scenes taking place in a theatrical boarding house. Vivian Prescott and Charlie De Forrest play the leads. The humor is not of a high type, but the characterizations are good and it is quite a diverting film of its kind. The duel scene was most amusing.

Independent Specials

THE SMUGGLERS OF SLIGO (Reliance), March 28.—A two-part story of smuggling with a touch of romance and set along the seashore, ostensibly, the Irish coast. We dare not call it an entire success, for the plot fails to set the action before us with anything like "punch," and the whole of it could have been as well told in even less than a thousand feet. In the two reels it is a bit slow. The producer is Wm. Christie Cabanne. The photography in many scenes is perfect, and is passable in all.

REPENTANCE (Thanhouser), March 31.—This is a two-reel picture. The first reel concerns two partners. It is rather irrational, but for the sake of sensation, presumably, the author and director go to the limit of their license. The story at the finale teaches a moral. The characters are well portrayed and the pictures are bright and well posed.

THE SQUIRE'S SON (Kay-Bee), April 3.—A two-part Irish melodrama with little real Irish spirit. There are two or three fine situations in it; but they have not been made wholly convincing and so are only partially effective. The characters are quite conventional and the picture keeps reminding one of something better than itself. The fact that it is well staged helps it as entertainment. The photography is of good quality. A fair commercial offering.

OUT OF THE FAR EAST (Imp), April 6.—This photoplay, written by Stuart Paton, is another tale of a sacred gem stolen in the Orient and brought to America. The possessor is visited with all manner of weird experiences. Leah Baird plays the part of the girl. There is nothing particularly new about this yarn, but it is well constructed and has a number of dramatic moments. The settings are not exceptional.

LIKE FATHER, LIKE SON (American), April 6.—This offering in two reels deals in plot and theme with the heredity question. It is a good illustration of the sins of a father being visited on the son. Much anguish is portrayed, and a lesson taught. A well acted and good all-round picture.

THE MYSTERY OF THE WHITE CAR (Gold Seal), April 7.—This is the third of the My Lady Raffles series, written by Grace Cunard, who plays the leading role, assisted by Francis Ford and others. This particular number is well pictured. It is ultra-mysterious and there are a number of surprising appearances and disappearances on the part of the fascinating villainess who drives the white automobile. The scenes occur on the Mexican border and are full of action and excitement of an enjoyable sort. This is the best of this series so far shown.

SHORTY'S SACRIFICE (Broncho), April 8.—This is a two-reel picture that visualizes a good clean motive in its plot—a boy's love for his mother, for whose sake he undergoes many dangers and hardships; even risking his life. In the end he comes out triumphant and is instrumental in restoring her to health and happiness. A splendid number that is well done. Shorty's adventures, as filmed, do not lack in excitement.

THE DRUG TRAFFIC (Eclair), April 8.—A two-reel number, with Stanley Walpole, Alec Francis and Belle Adair in the cast. This is the now familiar story of the young man who discovers that his own father is manufacturer of habit-forming drugs. His sweetheart becomes a victim to a headache cure. While this has been done before in pictures, it is here presented with unusual force, and the photography is clear. The scenes are of course of a far from cheerful nature, but the film carries a strong lesson to people who are prone to indulge in patent medicines, and its mission is a worthy one.

THE RUBY CIRCLE (Rex), April 9.—A two-reel offering, featuring Robert Leonard and Hazel Buckham. The young clubman finds the ruby ring a passport to a Nihilist meeting. The piece contains mystery, love and an agreeable flavor of melodrama. It will serve to please the average audience. The bomb scene has done yeoman service, but was handled very satisfactorily here.

JOLIET PRISON, JOLIET, ILL. (Abo), March.—This four-reel, State right, educational picture shows the daily routine of the Illinois penitentiary, known as the "Model Prison." It emulates the complete interior and exterior workings in every detail. It takes a criminal through his daily life from his incarceration to his discharge. Numberless scenes in the different workshops and the methods adopted in the manufacture of shoes, chairs, brooms, brushes, etc., and the humane manner in which each is conducted is both gratifying and interesting. The scenes in the kitchen and dining room show utmost cleanliness. Simple games are indulged in, such as pitching quoits, etc. Scenes illustrating chapel services and the marches thereto, and to and fro from their cells show that the old lock step has been relegated to oblivion; also the striped suits are not used, except in extreme cases. Scenes at Mount Hope, where the convicts are allowed to work without guards, are elucidated. This is a very well made offering.

THROUGH FIRE AND FLAMES (Lewis Pennant Features), March.—A three-reel picture featuring a graceful dancer who is beautifully photographed in several costumes, is charming in all of them; is, in fact, the chief thing in the offering. The story is the merest framework on which the dancing is shown. It ought to go very fairly, especially in theaters where a vaudeville act would be acceptable.

WON IN THE CLOUDS (Universal Special), March.—This splendid three-reel number, written and produced by Otis Turner, appeals to the imagination. It is an adventure story, clean-cut and full of atmosphere. It runs like one of the romances of H. Rider Haggard combined with a Jules Verne novel. The manner in which the airship invades a native village in Africa makes the best kind of an adventure yarn—all well pictured and convincing. A desirable release.

RICHELIEU (Universal Special Feature), March.—A six-reel production of the celebrated story of Cardinal Richelieu, following the lines of the famous play by that name. Murdock MacQuarrie appears as the Cardinal and Pauline Bush as Jule De Mortemar, his ward. Allan Dwan is the producer. There are some good characterizations in this and some that seemed inadequate. The plot is a highly interesting one toward the close, but the action in the first three reels is rather slow and confusing. This would have been much stronger as either a three or four reel production. Not a thoroughly artistic production, but one on which much care and thought have been expended.

THE TRIUMPH OF RIGHT (Punchfilm).—This four-part subject is being exploited by the Pan-American company. The story can hardly be classed as a pleasant one; furthermore, it is put together with a disregard for the probabilities. When the overvillainous villain photographs the wife of his employer in the company of a man friend he makes no pretense of concealing himself from their view. The villain, by the way, overacts throughout. The portrayer of the husband is a competent actor and makes much of his part. There is an explosion in the second reel, which contributes a bit of sensationalism. In the final reel there is a duel in the dark between the husband and the man whose almost unbelievable jealousy-inspired villainy caused his wife to leave her home fifteen years before. The husband kills his opponent. The settings are stagey; the photography is uneven at times.

WIFEY'S CHARMS (Punchfilm).—A four-part subject being exploited by the Pan-American Company. The picture is essentially a European and a non-American production—that is, it was made in Europe and for the European market. It is a comedy in its intent; but its value comes from its suggestiveness and from its ultra-burlesque stage action—notably the bathtub scene, or again the attempt of the husband to break into the room of his peevish wife, appareled for bed; or yet again the attempt of the husband to restrain the escape of the scantily clad wife through the door of the divorce court room. There are well photographed bathing scenes at a resort where the women use the one-piece suit. The picture certainly is for adult audiences, of the sort that most do congregate in burlesque theaters.

Photographic Dealers' Convention.

Members Show Great Interest In Motion Picture Apparatus —Big Kinematographic Display.

By G. P. von Harleman.

THE Photographic Dealers' Association of America held their second annual convention at the Hotel Sherman, Chicago, March 25th to March 27th, inclusive. There were delegates from almost every State in the Union and representatives even from England, Germany, France and Canada.

One of the most notable features of the convention was the large display of motion picture cameras, projecting machines and other kinematographic accessories. This is rather significant. The photographic supply dealer is beginning to appreciate certain possibilities for himself in the moving picture line and realize that the time may not be very far off when a picture machine will be as common a fixture in a home as a talking machine. A modified machine, of course, at a moderate price and fireproof. The manufacturers of kinematographic machinery are working on this problem and realize quite well that the thousands of photographic dealers throughout the country would be the most adaptable to successfully handle this proposition. Even at the present stage of the game, it is to the interest of the photographic dealer to keep in touch with the manufacturers of moving picture machines and cameras. Quite a few professional outfits are sold through photographic dealers to customers who either think it's more convenient or otherwise are unfamiliar with the regular moving picture trade.

Among the great number of photographic exhibits at the Chicago convention, the following concerns were displaying motion picture apparatus or literature pertaining thereto: Burke & James, Inc., Chicago, agents for the Urban Bioscope cameras and Voigtlander and Dallmeyer lenses; Ernemann Photo-Kino Works, New York, American agents for Ernemann cameras and the "Imperator" projecting machine, represented at the Chicago convention by H. J. Hoffman; The Precision Machine Company, New York, manufacturer of the "Simplex" projection machine, represented by G. S. Bothwell; Nicholas Power Company, New York, manufacturer of the Powers Cameragraph, represented by W. C. Smith and L. W. Atwater; Motion Picture Apparatus Company, New York City, agents for "Prestwich" Kino-Kameras and kinematographic accessories, represented by R. Hastings; Photo Cines Company, New York City, manufacturers of kinematographic cameras and accessories, represented by A. E. Campbell; G. Gennert, New York City, agent for the "Ensign" line of cameras and kinematographic apparatus, also "Austin Edward's" kinematographic film, represented by G. Gennert; Meyer Camera & Instrument Company, New York City, agents for the "Mamey" home moving picture projector represented by Max Meyer; Bell & Howell Company, Chicago, manufacturers of kinematographic cameras and accessories, represented by F. M. Ryan; H. C. White Company, North Bennington, Vt., manufacturers of enlarging and projecting apparatus, represented by C. W. White; Pathescope Company, Chicago and New York, agents for the "Pathescope" home projector and amateur camera, represented by F. Reno, Wm. R. Shipman and M. O. Evans; Victor Animatograph Company, Davenport, Iowa, manufacturers of the "Victor Animatograph," represented by S. G. Rose and F. B. Schnell; McIntosh Stereopticon Company, Chicago, manufacturers of stereopticons and accessories, represented by M. A. Bassere and H. T. Price; Bausch & Lomb Optical Company, Rochester, N. Y., manufacturers of photographic lenses of every description, represented by I. L. Nixon, E. A. Taylor and C. A. Bengston; Gundlach-Manhattan Optical Company, manufacturers of photographic lenses and various other photographic accessories, represented by Henry H. Turner and Harry M. R. Glover; C. P. Goerz & Co., New York City, manufacturers of lenses and photographic apparatus, represented by W. C. Smith, and Berlin Aniline Works, New York City, American office of the "Agfa" products, represented by Geo. D. Barrows.

Considerable interest was displayed by the dealers in the various home moving picture machinery, and particularly the "Pathescope." This machine, as the name implies, is made by Pathe Freres, of Paris. It is unique in design and a radical departure from any other moving picture machine on the market. Built in the machine is a dynamo and by turning the crank it will furnish its own light and project the picture. It uses special narrow-gauge non-inflammable film, each reel from three to four hundred feet long. The films are sold or rented. Regular film service is furnished for a very liberal price and "exchanges" will be established everywhere. Of course these exchanges will be placed with photographic dealers all over the country. A taking camera can also be had for them that desire to take their own "Pathescope" films.

On Wednesday evening a delightful banquet and entertainment was given by the members of the association in the Crystal Room of the Sherman House.

Thursday afternoon the dealers were invited by W. N. Selig to visit the plant of the Selig Polyscope Company. Special cars and automobiles brought the many delegates of the convention out to the plant, where they were entertained and taken all over the big studio. Of particular interest for them was to see the staging and taking of a moving picture play. Moving pictures were also taken of the delegates, which will later appear in the Hearst-Selig Weekly.

The convention closed Friday and was claimed to be a great success from every point of view. One thing is certain, it has no doubt greatly stimulated the photographic supply dealers' interest in the motion picture lines. New York City was selected as the meeting place for the next convention.

Following closely the National Photographic Dealers' convention comes the Kodak Exhibition at the First Regiment Armory, from March 30 to April 4. All of Eastman Kodak Company's products will be here on display and daily lectures will be given. Moving pictures will be a prominent part of the entertainment. This exhibit is for the general public.

ANOTHER PRODUCING COMPANY.

Announcement is made by the Progressive Motion Picture Corporation that it has opened offices in the Times Building, New York, with studios at City Island, N. Y., where work is progressing on the first release entitled "The Master Cracksman," a five-part feature with Harry D. Carey in the title role. Mr. Carey was formerly with the Biograph Company. The company has also in preparation a large series of comedy features entitled "The Bizzy Izzy Pictures," with George Sidney himself in the title roles.

Ohio Censorship Legal.

United States District Court Decides that the Constitution is not Violated—Law Valid Under Police and Licensing Power of the State.

On Thursday, April 2, Judges Warrington, Killetts and Day, of the United States District Court for the Northern District of Ohio, Eastern Division, handed down a decision denying the petitions of the Mutual Film Corporation of New York, and the Mutual Film Company of Cleveland, Ohio, asking for a permanent injunction to prevent the enforcement of the provisions of the Ohio State Censorship law.

The matter was argued before the court in November, 1913, by Attorneys Squire, Sanders and Dempsey of Cleveland, and W. N. Seligsburg, of New York, representing the petitioners.

In an opinion which accompanied the memorandum of decision denying the petitions for a permanent injunction, the court was unanimous upon all points, holding the Censorship law as constituted to be constitutional under the police powers of the state, and to be valid as a licensing law, also that it does not conflict with or violate the provisions of the Inter-State Commerce law of the United States as enacted by Congress.

On account of the importance of the questions involved the court has ordered that the temporary injunction be continued for fifteen days to give the petitioning companies an opportunity to perfect an appeal to the United States Supreme Court.

Jourjon Outlines Plans

Eclair President, His Return From Paris Hastened by the Recent Factory Fire, Talks Interestingly of Many Plans for His Company's Expansion.

By George Blaisdell.

CHARLES JOURJON, president of the Eclair Company, returned to New York on Saturday, March 28. His arrival at this time was due to his wish personally to supervise the rebuilding of the company's factory at Fort Lee, destroyed by fire on March 19. Mr. Jourjon received word in Paris on the morning following the blaze, and inside of twenty-four hours he was on his way to New York. In his office on Wednesday morning he talked most interestingly of the many plans he has in contemplation and under way for the extension of the American business of his company, plans by no means confined to the making of pictures, but which portend the reaching out of the Eclair Company for general business. For instance, the sale of professional cameras, home projectors and portable laboratories. Present also in President Jourjon's office was Claude Patin, the general secretary of the company, now permanently located in New York, and whose coming is indicative of the expanding business of Eclair.

Among the projects talked of by President Jourjon were the erection of a large studio in Tucson, Arizona, and the establishment in that Far Western country of four or five companies, where there is now but one; the installation in the new factory at Fort Lee, N. J., of an "automatic laboratory," a machine which takes the printed stock and develops it, tints and tones it and then dries it, leaving it ready for packing and shipping. Also, and this will be of particular interest to exhibitors, there will be installed for the first time in the United States machines for the automatic coloring of films. As is well known, there are but three companies using these machines, and these only in their Paris laboratories.

"Mr. Jourjon, what in your opinion constitutes the chief demand among foreign exhibitors—what classes of films are most preferred and in what lengths do they like them?" asked the writer.

"Why," responded the president of Eclair, "the chief demands in Europe, as I see the situation, are for the films the synopses of which have been written by well-known authors and also for well-known plays. Ordinarily the long films are not wanted—two thousand feet are enough. There is a good demand for thousand-foot lengths, chiefly in dramas. In Germany and, in fact, throughout Europe there is a call for long comedies, what might be described as vaudeville comedies. If you would have an illustration taken from the stage I would suggest, for instance, 'A Pair of Sixes,' now running in this city. The Paris Eclair Company started the fashion of putting out comedies by well-known French authors, like Feydeau, for example. The Palais Royal, one of the best-known theaters in Paris, put on our 'The Lady of Maxim's' and ran it for several weeks. We have a three-reel comedy here now all ready for the American market. We call it 'The Chocolate Girl.' We are anxious for American exhibitors to see it and give us their opinion of it. Summing up, I believe there is in Europe a big market for good dramas of one and two reels, nice comedies of two and three reels, good detective plays in about four reels, and big productions in six reels—the latter by well-known authors.

"You know the big success we had in America with detective films—such, for illustration, as 'Zigomar' and 'Protea.' We are ready to release in Europe in about another month a second 'Protea,' which will be six reels in length. It is full of punch. It will probably be released for the American market in July. In my opinion, the second installment is better than the first. 'Protea' was very well liked both in Europe and America. The third of the series is now under way."

MR. CHARLES JOURJON,
President of the Eclair Film Company.

Knowing that the Eclair Company is one of the leaders in the making of educational films the writer brought up the subject. "What do you hear about educational pictures?" Mr. Jourjon was asked.

"Why," responded the Eclair president—and his manner showed his interest in the whole question—"do you know as regards educational pictures there is a most singular situation. Both in America and in Europe there is no demand for them for regular programs—that is, from the exhibitors. Yet we receive from all over the country a mass of correspondence from schools and educational institutions generally asking us about this class of pictures. It is quite apparent that there is an active public demand for educationals, but the exhibitors do not reflect it. If these exchanges do not want these subjects there is no question in my mind as to the attitude of the public. I have often watched the faces in a house where an educational is being shown, and there is no better way to gauge the public taste.

"We have a collection of about 500 educational films—Scientia, you know, is our name for them,—and we are still accumulating more of them against the day when their popularity will not be questioned. I am sure they will be one of the big factors in the screen entertainment of the future—it is so difficult to get something new in the old style of kinematographic amusement. In Paris we have a specially equipped laboratory—and for that matter so also have Pathe and Gaumont—in connection with moving pictures. At the head of it are well-known professors of the National Museum of Natural History. We are spending much money in this department and getting meagre returns. Nevertheless, we realize that later on there will be a real demand for educational pictures, and we are going right on storing them up. It is time now to give to motion picture patrons something more useful than the regulation dramas and comedies."

"Mr. Jourjon, there seems to be a radical difference between America and Europe in the method of marketing films from the manufacturers' viewpoint. Which, personally, do you prefer, if that is a fair question?"

"I much prefer the American idea," was the ready reply. "In France we do not sell our films—we only rent them. This rule applies not only with Eclair, but also with other big manufacturers. I like the American way of selling outright far better than the European system. There is such big competition in Europe that this seems to be the only way, however. Yes, renting obtains in France, Italy, Austria and Spain. In England manufacturers both rent and sell. There is in France absolutely no prospect of a change in the present system. As regards some of the really big productions there is in vogue a plan of division of profits on a percentage basis between maker and exhibitor."

"Do you expect to remain long in this country on your present visit?" Mr. Jourjon was asked.

"Yes, I may be here six months," was the reply. "My chief concern at present, of course, is the building of our new factory. You know we also have a studio in Tucson, Arizona, and a company there of thirty people, and they have been doing good work. We intend to build in Tucson a big studio capable of accommodating the four or five companies we expect to install there. We are releasing today a three-reel product of our Arizona studio. 'The Caballero's Way,' the best Western we have made. One of the

Broadway theaters is planning to run it for two or three weeks.

"Will the recent fire interfere with our plans? Well, of course, it was a terrible thing, but it may have good results. It will allow us to build in place of the old factory a new one on the best plans, one in every respect up to date. We are going to install an automatic laboratory, a machine that will develop, tint and tone and dry the stock, so that when it emerges it will be ready for packing and shipping. We have been using these machines in our Paris factory, but the one that goes into the Fort Lee building will be the first in America. There is now being constructed in our Paris factory another machine still more complete. It will take the exposed film at one end and do the printing, developing, tinting and toning, drying and cleaning. The machine will be about twenty-five feet in length. One man and one girl will operate two machines. These automatic innovations make for evenness of product, in the development, for instance; their operation is purely mechanical, and they eliminate in may ways the possibility of error by the human factor. So, too, are they very economical.

"We are also going to install a machine for the automatic coloring of films. Although there are three companies in Paris now using these machines, there is none in any other part of the world. Really there are two of these, one for the cutting and the other for coloring. While they are small, no larger than sewing machines and somewhat resembling them, they are not easy to describe. You know in colored work we have to use as many positives as there are colors to be reproduced. The difference between the automatic coloring of films and the hand process is the difference between the employment of one girl and twenty. Also there is obviated much of the eye strain that was caused by hand work.

"While the Eclair Company has heretofore given practically all of its attention to the production of pictures we are now going to sell cameras and home projectors. The camera is the Gillon, a small, single-box affair, weighing, above the tripod, but eighteen pounds, and with the tripod and loaded weighing inside of thirty-five pounds. It is a regulation professional instrument and has given the best results. Our cameramen the world over are equipped with them, and it will be but a very short time before we have them on the market for general sale—probably in about two months. Our Kineclair portable projector is designed for use in homes, clubs, schools, demonstrations in courts, in fact, everywhere. This will be ready for the market in a couple of weeks. We are also manufacturing for general sale a portable laboratory, all of which is inclosed in a box about two feet square. It contains every appliance for the development of film, even to the drying racks and dark room equipment, so that a director on the road can keep up with his work from day to day."

The branching out of the Eclair Company means that Mr. Jourjon will probably devote an increasing amount of attention to the American division of its business. This implies that this summer he will be with us here in New York instead of at his spacious country home in Epernay, France.

FRANK CRANE A "SOFT PEDAL" DIRECTOR.

Every director, according to his own ideas and training, has his own methods of directing. But it is a noticeable fact that a great majority of them are noisy in giving directions to players, particularly when in the midst of a big scene. Director Frank Crane, turning out Imp features, however, is an apostle of the "soft pedal" school.

"I was born in the West, raised on a farm and owned a ranch of my own," says Frank, "and my experience in handling farm animals has guided my handling of players. Yelling at a horse when he hesitates at jumping a stream or climbing a ridge always makes him nervous, unsure of himself and often balky. Experience has taught me that the same thing applies to an actor. Yell and rave at him when a difficult piece of work is to be done and he is apt to go to pieces and makes a mess of it. Just reassure your player with a soft word of encouragement and results are most satisfactory when the work is shown on the screen."

COME ON, BOYS; COL. RAMSEY'S COMING.

Col. L. H. Ramsey, of Lexington, Kentucky, Suh, representing fifty of the top-notch picture exhibitors of his State, will be in New York this coming week for the purpose of looking over the feature film market. Col. Ramsey will arrive Sunday, April 5, and will make his headquarters at the Imperial Hotel. He wants to meet all the feature men with a view to securing the best that the market affords for his associates. Remember, the Colonel has fifty or more big houses sewed up in his inside pocket.

"The Hindu Nemesis"

A Four-Reel Feature Production Released by the Master Producers' Film Company.

Reviewed by Harry W. DeLong.

THE theme and plot of this picture offering is out of the ordinary, and while it is clean and free of suggestion, there is some morbidity pertaining that when analyzed, on first impression, seems impossible for such complications to transpire in the ordinary channels of life. Delving deeper, and taking into consideration the many complexities and paradoxical events which daily occur, the anthesis of the narrative is distinctive. The four reels are full of thrilling and gripping scenes that are considerably melodramatic, but have been so well directed that they are not offensive. Mr. Harry E. Peel is the author, and he has developed a plot full of surprises. The leading character is a noble one, a retired banker, who is devoting his life to his wife and children, a boy and a girl.

Years prior, while active in the business world, he was instrumental in causing the imprisonment of Hassen Amru, an East Indian, for debt. Hassen Amru escapes prison, and determines

Scene from "The Hindu Nemesis" (Master).

to consummate plans he has evolved and nurtured during his incarceration, to avenge himself on the banker. During the absence of the parents, who were attending a social function, Hassen enlists the aid of an old clock tinker, who gains admission to the house, on pretense of repairing a grandfather's clock, and while the servants are inattentive he kidnaps the boy and delivers him to Amru.

Fifteen years elapse and Mr. Deleron, the banker, has never been able to discover or obtain tidings of his son, although large rewards have been offered. The girl has grown up and is a beautiful young lady, engaged to be married to Herbert Garwood, a young lawyer. Herbert purchases tickets to a theater where the attraction is an East Indian Company in a sensation, entitled, "The Mephisto Dance." After the performance, a member of the company protects Helen on the street, from a drunken rowdy. Herbert having been called away. She presents him with her card, and he shows it to Hassen Amru, who is the manager of the troupe. He is under an assumed name, and, seeing the possibilities of a diabolical revenge, he urges the young man, known as Olaf Berward, to call on Miss Deleron. There is a strong affinity between them, and Helen Deleron forgets her engagement to the young lawyer.

Not being aware of their relationship, and being urged on by Hassen, they flee in an auto, being followed by Hassen. The father is informed, and an exciting automobile chase occurs, ending in an accident, and later the pursuit of Hassen and Ruth, one of his troupe, who is in love with Olaf, over house-tops and down through a scuttle. On the stairs they quarrel and struggle, breaking the bannisters and both fall to their deaths. The acting is well done, but the photography is dense in some scenes. In others the light effects are up to the standard.

FRED HOWE DROPS IN.

Dr. Fred B. Howe, president of the Star Theater Company, of Ithaca, N. Y., was a caller at the New York office of the World this week. He was on a still hunt for big feature productions. Mr. Howe is branching out in the photographic end of the business, having a fine camera and an exclusive contract to film athletic events at Cornell University, which, as everybody knows, is located at Ithaca.

CHICAGO LETTER

BY JAS. S. McQUADE

Turner & Dahnken's Picture House Circuit in California.

F. LAWRANCE, formerly manager of the Fresno Photo Theater, Fresno, Cal., paid us a visit last week. The Fresno is one of the chain of fourteen houses owned by Turner & Dahnken, who formerly ran the principal licensed exchange in San Francisco. Mr. Lawrance was in their employ for about five years; first in the capacity of traveling representative for the exchange, and afterward as manager of various houses on their circuit. Mr. Lawrance resigned his position recently, and intends settling in the East. He left for New York Saturday, March 28.

The Turner & Dahnken circuit represents a large outlay of capital. In addition to the Fresno, which seats 950 people, the firm own, in Fresno, the Star, with 700 seats; the Kinema, with 1,400 seats, and the Wigwam, with 500 seats. There are two other theaters in Fresno, one run by a Chinaman, and the other by a Japanese, both in the Chinese district.

Turner & Dahnken also own one house in Sacramento, one in Stockton, one in Richmond, two in Berkley, two in Oakland, two in San Francisco, and one in San Jose. The two San Francisco houses are the Tivoli Opera House, and the Globe, out in the Mission district. The Tivoli runs grand opera for two weeks in the year, and straight moving pictures the remaining fifty. The Tivoli has an organ and a ten-piece orchestra. It seats 2,200 people and the admission is ten and twenty cents for big feature programs. The Globe seats 2,000 people. The ruling prices on the circuit are ten cents in small houses and ten and twenty cents in large houses.

Licensed service is used on the entire circuit, and Mr. Lawrance reported excellent business. Over forty copies of the World are used on the circuit, Mr. Lawrance stated.

Mr. Lawrance also informed me that the Kilbrae Film Company has purchased twenty acres of ground on the outskirts of Fresno, and that a studio and plant are now being built. A. Braveman is president of the company, and Mr. Kelly is general manager.

The Superior Feature Film Company Formed.

Frank C. McCarahan, who resigned the position of manager for Geo. Kleine, March 14, has organized the Superior Feature Film Company, incorporated under the laws of the State of Illinois, to do business in renting feature films, also in buying and selling feature films, projecting machines and all accessories.

The incorporators are: F. C. McCarahan, president; John R. Hattsteadt, secretary and treasurer, and John J. Hattsteadt. Offices have been already opened at Suite 500 C, Powers Building, 37 South Wabash Avenue, Chicago.

Leading makes of the independent output, outside of the Universal and Mutual brands, will be handled. Mr. McCarahan and John R. Hattsteadt left for New York, Wednesday, April 1, and will look over the field thoroughly. The policy of the company will be to secure the best features, both of foreign and American make, for their customers. A special viewing of every subject will be a sine qua non before any purchase is made, so that the company's patrons can rely on subjects not only with good stories, technique and photography, but also with a special regard to their cleanness.

Mr. McCarahan established a reputation as a strenuous worker while with Mr. Kleine. He began as bookkeeper four years ago, holding that position for two years, when he was promoted to the position of manager.

Before joining the Kleine forces, Mr. McCarahan was in the employment of The Billboard for eight years, at the home office in Cincinnati, and he was manager of that office when appointed Chicago manager of the paper.

Mr. McCarahan is ambitious for the future of the Superior and is confident that the venture will prove the best with which he has been identified. He has an acquaintance with quite a following of exhibitors and is satisfied that he will be able to build up a flourishing and steadily growing business.

John G. Robinson Joins Selig Forces.

John G. Robinson, who is the eldest living member of the third generation of the famous Robinson family of circus fame, has joined Selig's Western force. He is the son of John F. Robinson, familiarly known as the "Governor" in circus circles, and grandson of John F. Robinson, known in his time by the sobriquet of "Uncle John."

The Robinson Circus, known as John Robinson's Ten Big Shows, was organized in 1824, being the first circus aggregation in the country and the first that ever owned its own train cars for transportation. The "Governor" handled the show from 1872 up until 1889, when his son, the subject of this sketch, took charge. He has had sole charge ever since.

In October last, Mr. Robinson rented Mr. Selig four elephants and a camel, which have been used in the Kathlyn pictures. He went out with these animals to the Selig zoo in Los Angeles and became so interested in animal pictures that he has decided to accept a position offered him by Mr. Selig, which will give him charge of all the animals in the Selig zoo. He will henceforth have charge of all animals used in the making of moving pictures.

Mr. Robinson has handled wild animals since a boy, when his father was running the circus. He used to go into the ring with the trainer who handled the elephants when only four years old, and took part in the act. One of his stunts at this early age was to lie down and let an old elephant, called "Mary," step over him. Lions, leopards, tigers, zebras and camels were his special favorites. He used to drive a team of 18 camels attached to the band wagon as a feature of the circus of the Robinson parades.

Mr. Robinson sees a big future in the position he will occupy, and believes that Selig's zoo can be made one of the big show places in California and the coast. His work, however, will be confined chiefly to the picture possibilities of the animals.

Mr. Robinson will leave for Los Angeles about the close of March.

Chicago Film Brevities.

The first set of "The Perils of Pauline" was successfully introduced in Chicago last week. A column criticism of the films by Alan Dale appeared in the Chicago Examiner, Thursday, March 26. "'The Perils of Pauline,' which is full of plot and incident and melodrama, 'gets over' capitally in moving pictures," he wrote.

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H. O. Bodine, director of sales for the Raw Film Supply Company, Inc., New York City, and George L. Barrows, of the photographic department of the Berlin Aniline Works, New York City, were present at a private presentation of "The Spoilers," in the Selig demonstrating room, one day last week, during their attendance at the Independent Photographers' Convention in this city. An invitation to visit the Selig plant was extended all attending the convention and a splendid time was reported.

* * *

"The popular opinion of the Jew is that his sole interest is the acquiring of dollars by any means," said Rabbi Hirschberg last week, during a smoker at the Hotel Sherman by the Free Sons of Israel. "The fact is that in the field of philanthropy and charity the Jews are among the leaders." Rabbi Hirschberg urged his hearers to help prevent the caricaturing of Jews in moving pictures.

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Young Prince Henry, of England, is at school in Eton. He was one of the 400 Eton boys who recently signed a petition to Headmaster Lyttleton against the banning of the local picture theater. Queen Mary, who disapproves of moving pictures, was the cause of the banning, which led to the closing of the theater, as it depended solely on the patronage of the boys. Prince Henry sent a copy of the petition to his mother.

* * *

C. Lang Cobb, representing Ramo films, and Mrs. Agnes Egan Cobb, representing the Leading Players' Film Corporation and Eclair Film Company, called at the offices of the Moving Picture World, Monday, March 30th. Mr. Cobb is opening offices in Minneapolis, Des Moines and Denver, for the Ramo product. Mrs. Cobb sold to the Celebrated Players' Film Company, of Chicago, the rights for the States of Ohio, Michigan, Indiana, Kentucky, Illinois, Wisconsin, Iowa and Nebraska, to "The Sparrow," the first production of the Leading Players' Film Corporation which features Madame Polaire. Mrs. Cobb during her stay in Chicago also visited the Universal exchanges in behalf of the Eclair Film Company.

* * *

"The Drug Terror," which had received the indorsement of Mrs. Cornelius Vanderbilt, Sr., Mrs. O. H. P. Belmont and other prominent New York women, came near being refused a permit by Major Funkhouser. The major found that the permit granted did not include any clause relative to the barring of children from presentations of the films. Frederick H. Robinson, president of the sociological fund of the Medical Review of Reviews, with which Mrs. Vanderbilt and

her associates are affiliated and under the auspices of which "The Drug Terror" is to be shown in Chicago, wired Charles R. Macloon, the Chicago representative, last week, to assure Major Funkhouser that it had never been the intention of the projectors to permit persons under eighteen years of age to see the picture. As yet it has not been definitely decided as to what method shall be employed to show "The Drug Terror" to the best advantage from an educational standpoint.

* * *

A private exhibition of the moving pictures taken by Professor Frederick Starr in Japan and Korea, in 1913, was given in the Selig demonstrating room, at 20 East Randolph Street, Thursday afternoon, March 26. Invitations were sent out by Professor Starr. The list of Japanese pictures included scenes at Asakusa, the letter writer, a ferry boat, cormorants, the fan-dancer, geisha dances, the juggler, a theater at Benkei and Goshitsune, rapid transformation, popular theater, top spinner, trick-magic, wrestlers, school-boys' drill and Asakusa cleaning. The Korean views revealed: scenes at the gate, the stone pile, laundrying, agriculture, the great market at Kinsen, the celebration of Imperial Birthday at Seoul, Korean music, dances—love, sword, bird and grace—and the performance of the Mudang, or possessed sorceress.

* * *

F. J. Flaherty, manager of the Standard Branch of the Universal, this city, made a pleasant call at the office one day last week. Mr. Flaherty stated that his office is at present working hard on the new Universal series, "Lucille Love," the girl of mystery, which will be released the week of April 13th. He stated that bookings are being made rapidly for this feature. It is understood, although the name of the paper is not at present known, that this 15-reel series will be given an advertising campaign for 15 weeks in one of the Chicago papers.

A "MENDEL BEILIS" PICTURE.

French-American Film Company Offers a Picture Version of the Incident Written by a Russian Secret Police Officer.

The affair of Mendel Beilis, whose trial at Kiev, Russia, was given so much space by some American newspapers a few months ago, is offered in picture form by the French-American Film Company, Times Building, New York. The subject is in five parts under the title, "The Mystery of the Mendel Beilis Case," and was made in Germany from a story of the incident related by Rosskovski, the Russian detective who was detailed to investigate the case for the government.

Upon taking charge of the case Rosskovski soon formed the theory that Beilis was not guilty of the crime as charged, but that a gang of thieves, fearing detection, were the guilty ones. Upon this theory the picture was built, the various scenes illustrating the progress of the investigation, parts of which are duly authenticated by the testimony adduced at the trial.

Rosskovski resigned his position after completing his work on this case and is now in New York, supposed to be seeking a mysterious woman who is the missing link in the evidence.

INDEPENDENT FEATURES COMPANY STAFF.

President N. F. Evans, of the Independent Features Company, which is doing business in three Ohio cities, writes to the Moving Picture World from Cleveland announcing the engagement of W. W. Culp, a well known film man, as general road representative; C. F. Rogers, formerly assistant manager of the Mutual Film Corporation at Cincinnati as a member of the road staff, and Howard Hohlan, formerly assistant manager for the General Film Company at Cleveland, as booking manager of the Cleveland office.

The offices of the Independent Features Company will be managed as follows: Cincinnati, I. W. McMahon and Jerome M. Jackson; Toledo, W. J. Findlay; Cleveland, N. F. Evans.

PICTURES AT VACATION HEADQUARTERS.

An interesting program of educational motion pictures was given at Vacation Headquarters, Tuesday night, at 38 West 39th Street, New York. The entertainment followed the formal opening of headquarters earlier in the evening. The program consisted of "The Glories of Rome," and the following parts of this fine series were shown: The Colosseum in Films, The Residences of the Popes and Fountains of Rome. The pictures were explained by W. Stephen Bush. The mistress of ceremonies for the evening was Miss Elisabeth Marbury. The Vacation Headquarters are financed by the Vacation Savings Fund, of which Miss Robinson Smith is chairman, Mrs. August Belmont, vice-chairman, and Miss Anne Morgan, treasurer.

At the Sign of the Flaming Arcs

By George Blaisdell.

THESE are the days of great pictures. One of the greatest of these is "The Christian," the Vitagraph-Liebler eight-reel production, which last week was shown at the Manhattan Opera House. It emphasizes the value of the story—and in this subject one is never out from under its spell. A great advantage in "The Christian" is that no preliminary knowledge of the book or the play is necessary to the full enjoyment of the picture. The action runs as smoothly, as clearly, as coherently, as any one could desire. And such a cast! Earle Williams had an opportunity almost equal to that of Henri Krauss in "Les Miserables." His John Storm was a splendid, a scholarly, portrayal. Miss Storey's Glory Quayle was the best this versatile young woman has given us. Harry Northrup was the perfect villain—his Lord Ure was played to the last inch and not a hair's breath over the line of natural acting. The veteran Charles Kent brought to the characterization of Father Lamplugh the rich experience of many years. It was thus right down the line. It is to be regretted that the stage accessories and the music of the Manhattan production could not follow the film.

It is said that of "Les Miserables" 400 copies were sold throughout the world. Outside of the United States, where the production was cut to nine reels, the length was twelve reels. Which means that approximately 4,800,000 feet of "Les Miserables" was circulated. Of Pathe's Passion Play 1,200 copies were sold. The negative was so badly worn that a reproduction was necessary. These are undoubtedly world's records.

Without attempting a comparison of Caine's work with Hugo's as a piece of world literature, it will be interesting to learn the final sales of "The Christian" in its screen form. In any event, the Vitagraph Company and Director Frederick Thomson have laid picture followers under deep obligation.

* * *

Darwin Karr leaves Brooklyn on Saturday for Texas, where he will play leads in a half-dozen military dramas to be produced by the Vitagraph company for exhibition at the Vitagraph Theater. The stories, it is said, will run from two to four reels in length. Colonel Jasper Ewing Brady is the author, and the serial title is announced as "The Regular Army Man." The Secretary of War has promised the co-operation of the troops at Galveston, under General Funston, and those at San Antonio, under General Bliss. The pictures will be made under the direction of Captain Harry Lambart, of the Vitagraph staff, formerly an officer in the British army. As there are 130 scenes to be photographed it is probable that the company will be away two or three months.

* * *

Hanford Chase Judson, of the staff of the Moving Picture World, was operated on at the Polyclinic Hospital on Monday, March 30, for appendicitis. Mr. Judson's friends—and of enemies he has none—will be heartily glad to learn that he successfully passed through the operation and is reported to be progressing as favorably as can be expected.

* * *

Just had a look at Keystone's "A Rural Demon," released March 19. It is just as funny as it is safe for any film to be. Began to get worried at one stage—pain in the side and all that sort of stuff that ungently reminds one he has laughed enough. Ruscoe Arbuckle was the chief offender, and aiding and abetting him was as tough and unbruisable a bunch of rubber-jointed fun-making pirates as ever faced a camera. Such films as "A Rural Demon" would compel the most pronounced anti-slapsticker to recant and maybe even apologize.

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As foretold last December in this column, Ben Goetz has taken the great leap. The popular studio manager of the Crystal Film Company was married on March 10 to Miss Goldie Feldstein, of New York City. Mr. and Mrs. Goetz spent their honeymoon at Atlantic City. Congratulations!

Personal Note: Ben, you promised to send us a photograph. Are you going to make good or are you going to renege?

* * *

Greetings to Seymour Wilson Schulberg! The newest Famous Player arrived just before midnight on March 27. Doing finely, thank you—yes, and his mother, too—is the word that comes from the southeast corner of the 26th Street studio. Congratulations, Bennie! May Seymour Wilson's initial eight pounds be multiplied many times, may his years be long in the land, may he be given keen vision to see and strong voice to defend the right—and may he and his father always be pals!

The Motion Picture Exhibitor

STATE LEAGUE CONVENTION.

Many Meetings Scheduled for the Various State Organizations Affiliated With the National League.

THE season for State conventions of the exhibitors' league is at hand and there are signs of unusual activity among exhibitors throughout the country. In several States organizers from the National League are busy canvassing for membership and urging exhibitors to attend the State conventions. The result promises to be satisfactory, both in point of attendance and the acquisition on new members.

Florida will lead off this month with a meeting at Sanford on April 6 and 7. It is reported that a thorough canvass of the State has been made and that the meeting will be a large and interesting one.

Wisconsin follows with a meeting at Green Bay on April 7 and 8. This State never had a real organization until President Neff undertook to get the exhibitors together last fall. There was a big meeting at Oshkosh and the Wisconsin branch of the National League became a regular member of the big organization with something like eighty members. Since that event much good work has been done by the officers of the State organization and a large meeting is promised. Henry Goldman, of Green Bay, is chairman of the convention committee and has prepared an interesting program of entertainment ending in a banquet at the close of the convention.

Down in Kentucky preparations have been under way for some weeks for the big meeting the exhibitors of that State propose to hold May 21 and 22 at the Phoenix Hotel, Lexington. J. H. Stamper, chairman of the convention committee has made a canvas of the State and reports that fully ninety per cent. of the exhibitors of the State will be present at the convention. The State League has been successful in defeating some very dangerous legislation and the fight has aroused the trade to the necessity of being prepared to meet any similar attack that might be made in the future. President Dittmar has had a very successful administration and it is largely through his wisdom in directing the affairs of the league that the Kentucky organization is in such good shape. Indications are that the Lexington meeting will be some affair.

Illinois exhibitors will make a great showing at the State convention to be held in Springfield on April 28 and 29. G. M. Westley, national organizer, has been working in that State for several weeks and reports that a large number have been taken into the fold as a result of his labors and that the convention will be the largest ever held in that State. W. W. Watts, chairman of the committee of arrangements, has prepared an interesting program and is enthusiastic over the prospects of a big meeting. President Neff and other National League officers will be present at this meeting.

Other conventions scheduled are: New York State at Hotel Rochester, Rochester, N. Y., May 5; Iowa State at Des Moines, Iowa, May 12 and 13; North and South Carolina States in conjunction at Charlotte, N. C., May 18, 19 and 20; Alabama State at Birmingham, Ala., May 21 and 22; Michigan State at Detroit, Mich., June 9, 10 and 11.

Dates have not yet been set for league conventions to be held in the States of Pennsylvania, West Virginia, Indiana, Texas, Louisiana, Georgia and Arkansas, but the State officers are actively working toward that end and dates will be announced soon.

SECRETARY WILEY IN DAYTON.

On April 1, Secretary George H. Wiley, managing director of the Dayton exposition to be held under the auspices and in conjunction with the annual convention of the Motion Picture Exhibitors' League of America, returned to his desk at the convention headquarters, Commercial Building, Dayton, Ohio. Mr. Wiley will remain in Dayton until the conclusion of the convention July 11, to attend to league matters.

THE OPEN SUNDAY.

Address by Walter Murphy, an Exhibitor at Two Harbors, Mich., on the Question Before a Church Congregation.

INVITED by the pastor of a local church at Two Harbors, Minn., to discuss the right and wrong of the Sunday opening question, Walter Murphy, an enterprising exhibitor and manager of the star Theater of that town, responded in a most able manner. The text of Mr. Murphy's address has been received by The Moving Picture World and, because of the excellent arguments he has advanced, it is printed here in full.

Is it wrong to run moving pictures on Sundays?

I will ask you to grant that the best of the present-day moving pictures are not harmful, and that it is not harmful to run them on week days.

Moving pictures are one of the 10 greatest inventions of modern times. Yesterday, it is estimated, that 8,000,000 people saw moving pictures and that there are 20,000 moving picture theaters in the United States.

Owing to the fact that the average present-day moving picture does no harm and, on the other hand, owing to the fact that it is easily proved that moving pictures of the present-day type do a great good, a good that it is impossible to estimate, besides furnishing the highest type of amusement known to the present-day civilized world,—owing to these facts, the question resolves itself thusly:

Should we stop doing something on Sundays, that is at the present doing a great good on all week days?

Do you want the 20,000 theaters to close their doors every Sunday to 8,000,000 people and take away the good that is done by showing the high class present-day moving picture, which not only amuses, but which instructs in many ways, opens up to the poorer class, the world's beauty spots, nature's great parks, reviews all current events, gives the modern and best ways of doing those things in which we cannot afford to take individual instruction, and in many cases actual reproductions of Bible stories,—I repeat it, do you want to take away this privilege from 8,000,000 every Sunday?

You may answer, "Yes," close the moving picture theater on Sundays and let these people go on week days, but right here is an all important question. Can these 8,000,000 people all go to moving picture shows on week days? Are there not thousands of working people today who work 8 to 10 hours at hard labor, and who walk 8 to 10 blocks to and from their work? Do not the greater share of these men have chores to do at home evenings, wood to saw, cows to milk, additions to build onto their homes and many other important duties which occupy their whole evening, or until it is too late to prepare for and go to a moving picture theater, and return home in time to get their required rest before going to work the next morning at an early hour? I will venture to say that at the very least, 2,000,000 out of the 8,000,000 who frequent theaters on Sundays, cannot and do not go on week days.

I understand that you will say and believe that it is a sin to do anything on Sunday that is done for business or for pleasure or for both. That this is in violation of the Sabbath as Christ would have us keep it.

If you do believe this, then all trains should be stopped, telephones not used, telegraph stations closed, drug stores all closed up tight,—and I will show you just why a little later,—no newspapers should be printed on Sunday, no livery stables should be open, no amusement parks open, no fishing, hunting, and all libraries should be closed to all books, papers, etc., except the Bible and actual religious matter. Nothing should be done on Sunday that would in any way interfere with the keeping of the Sabbath day holy.

If you believe in keeping the Sabbath day holy, then all of the things mentioned should be stopped, and stopped at once all over the United States. All of the things mentioned and many more keep employees and many others away from Church who would otherwise go.

But before you stop the moving picture on Sundays, you will have to stop all of the modern inventions and conveniences that I have named and many, many more. For besides being run for business and pleasure, the moving picture does a tremendous good that none of these other inventions do. I am ready to prove to you that more good can be imparted by one 15-minute moving picture than can be obtained in any other way in four hours. It is a fact that some moving pictures which give the highest type of instruction require months of patient work and study. For instance, the picture showing the complete life history of the silk-worm, which is given in fifteen minutes and which took months to make.

Again I say, before you stop the moving picture on Sundays, stop all and every other modern invention from being used on Sundays, which we can get along without, and which we did get along without for centuries, and which does less good than the moving picture.

Taking up two of these in detail, the libraries and the drug stores.

The average high class censored moving picture is of a high class, and more instructive, as well as more entertaining than the average magazine article. Therefore, if you throw out the moving pictures on Sunday, throw out or stop reading all modern magazines and only read and use those which pertain strictly to the Bible.

If you stop moving pictures on Sundays, close all libraries, for it forces the librarian to work, and it is not necessary, as you can exchange your books during the week.

Drug Stores are open on Sundays for business and convenience,—mostly business. This is not necessary, for if it is necessary to get a prescription filled on Sunday, you can walk to the druggist's home and get him to go to the drug store and fill your particular prescription, without opening his store all day.

Why, it is decidedly wrong to study on Sundays, for studying is actual work in most cases, and is not considered an enjoyment. Even it is considered an enjoyment to study your lessons on Sunday, it is wrong, if it is wrong to run moving pictures, for moving pictures are equally as entertaining as your school lessons, and often more so.

Now, from another viewpoint, suppose you forget all the other modern inventions and conveniences which you tolerate on Sunday, and say that from your religious teachings that it is decidedly wrong to run moving pictures on Sundays. Suppose you say it and believe it without proving it. Then would you expect us to close our theater in this city? That is, would you think anything would be gained by our closing on Sundays before it becomes a Universal Movement? Would you expect us to close and let some other company come into town and by running on Sundays, take in enough more money to shortly drive us into bankruptcy? And, in the bargain, have a picture show that did not come up to the one you now have? This would happen just as sure as day follows night.

It is your perfect right to believe that nothing should be done on Sundays but go to church and remember the Sabbath day to keep it holy, and it might be the best thing in the world if this belief was universally accepted and carried out. But we are not living in the days of the Puritans, when there was nothing to do, but go to church and stay at home. More inventions and discoveries have been brought to light and given us to use in the last decade than it is possible for us to realize, making this the greatest day ever known to man, and giving us the privilege of living at a time superior to any that has gone before.

Jesus said to remember the Sabbath day to keep it holy. Science proves that every man, living creature and piece of machinery is better off, for resting one day in seven, but does the Bible say that all men should rest on the same day at the same time. Is this not a personal equation to a great extent? Should we not meet present day conditions the best we can, under the circumstances, go to church when we can, and at all times carry the spirit and teachings of Jesus Christ with us in our every day life.

To sum up. Before you decide that the moving picture theater ought to be closed on Sundays, consider every other modern invention and convenience that is used on Sunday for business and pleasure, and which does less good for mankind than the moving picture. You would have to stop all the wheels of this present-day advanced civilization, and stop them all, before you do the moving picture.

NEW YORK MEETING ANNOUNCED.

To the Exhibitors of the United States:

You are hereby invited to attend the annual convention of the International Motion Picture Association at the Grand Central Palace, New York City, June 8th to the 13th.

At a recent meeting of the board of directors, it was decided that this shall be solely and purely a business convention without the injection of any politics whatsoever. If you will send me your name, address and the name of your theater, you will receive an identification card. Upon presentation of this identification card in New York you will receive a badge entitling you to admission to the convention and a voice and vote in all matters that may come before it. You will also receive guest badges and tickets for your family and friends entitling them to admission to the exposition to be held in conjunction with the convention and to partake in all the entertainments, outings, banquets, balls, etc., that are now being arranged for all visiting exhibitors and their families.

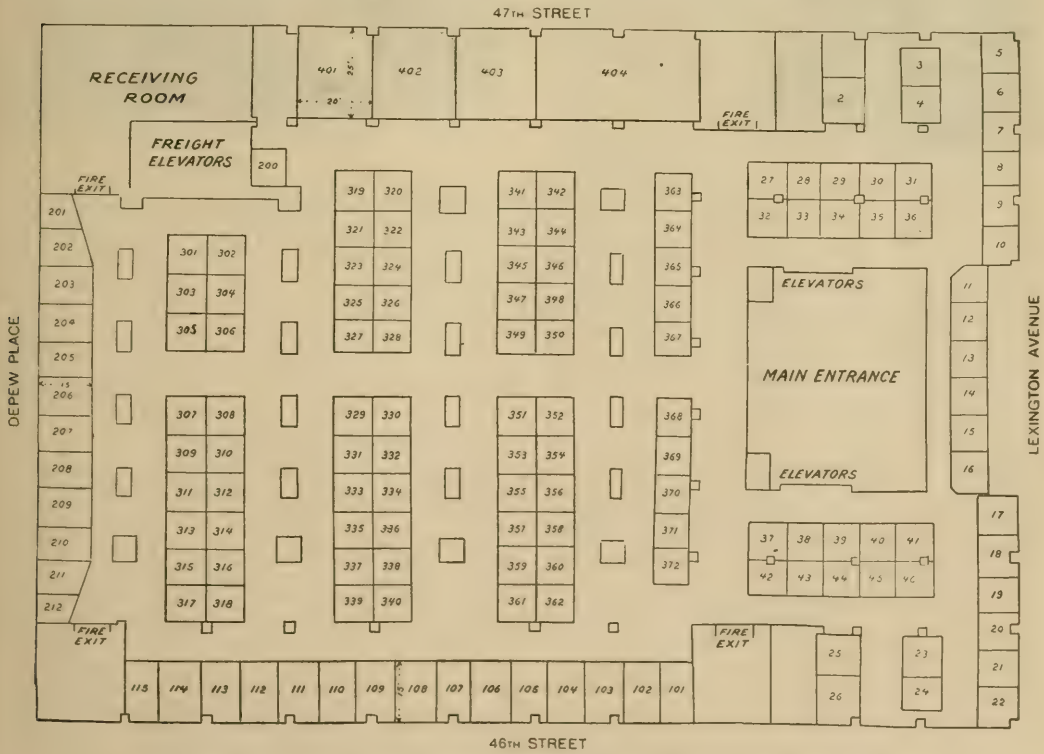
Owing to the fact that the city of New York will celebrate the Tercentennial of the purchase of Manhattan Island, immediately following our convention, every railroad in the country will be offering very low excursion rates to New York. This convention and exposition will afford a real education to every live exhibitor in the country who is seeking to better the conditions of his own business and the motion picture business in general.

So don't forget to write at once, asking for an identification card.

Fraternally yours,
HAROLD W. ROSENTHAL, Secy.,
International M. P. Assn.,
No. 136 Third Ave., N. Y.

MASSACHUSETTS CENSOR BILL WITHDRAWN.

The proposed bill offered in the Massachusetts State Legislature to establish a State censorship over all pictures for use in that State, is out of the way for this year. The matter was brought up on the afternoon of Friday, March 27, and leave to withdraw was given by the Committee on Mercantile Affairs, into whose hands it had been committed. Considerable pressure had been brought to bear upon the committee by the various motion picture interests. President Ernest Horstmann, of the Massachusetts exhibitors, and Harry F. Campbell, chairman of the Legislative Committee, worked with untiring zeal against the bill and deserve the thanks of the trade for their efforts. The World correspondent intimates that he will soon have some good news regarding the 20-minute bill.



Floor Space For Motion Picture Exposition at Grand Central Palace, New York, June 8 to 13.

Manufacturers Advance Notes

"MISS BEAUTIFUL" ACCEPTS A DARE.

The Thanhouser press department received some panning for their recent stories on "Miss Beautiful," a member of the stock company whom they claim is a bona fide society girl and whose real name can't, therefore, be divulged. A Chicago editor wrote: "Think of pulling the story of 'Miss Beautiful,' the lady who won't let the trade papers publish her photographs because she is afraid some one will recognize her as a prominent society girl, and then of announcing that she is to be featured in Thanhouser pictures." The item was shown to the "society girl" by Mr. Hite. "I'll dare 'em," she said—"go ahead and print my photo in the trade papers and see if I am recognized." So the leading trade papers have been supplied with likenesses, and the worst is yet to come. The general conjecture is that "Miss Beautiful" is really a society girl as alleged. It is not believed that a professional actress would ask anyone to keep her name out of print!

Miss "Beautiful."

Here is a chance for the "identifiers" to get busy. The engraving printed herewith is a particularly good likeness of the young lady we are told. If she can get by the lynx-eyed enthusiasts who frequent the photoplay theaters she will have accomplished something that few good-looking young women of the screen have yet succeeded in doing, at least for any considerable length of time. There is just a possibility, to be sure, that the young incognito is not so great a society lady as she pretends; there is just a possibility that she is trying to make us believe that she belongs to the "charmed circle" when she is only hanging on the precarious edge. She will have to prove her title to the position claimed, eventually, we fear, but, in the meantime we will take her at her own estimate and urge the professional guessers to get busy.

"THE LIFE OF BIG TIM SULLIVAN" (Gotham).

The first public showing of the big four-part photoplay showing the life of "Big Tim" Sullivan, from his birth to his death, will be that at Marcus Loew's Broadway Theater, Wednesday, April 1st, for one day only. It will afterwards be shown at the Delancey Street Theater, Thursday, Friday, Saturday, and Avenue B Theater the following Monday, Tuesday and Wednesday. Much of Big Tim's life was spent in the vicinity of the latter two theaters, and many of the photoplay scenes were taken there.

Joe Sullivan, almost identical with "Big Tim" in size and general appearance, plays the lead in the photodrama, which has a plot, in addition to depicting faithfully the early struggles of the East Side benefactor. Hundreds of Bowery characters were hired in getting true-to-life scenes, some of them who had benefited at the hands of the big politician during his life, and hundreds are expected to see themselves and the story of his life in the pictures.

The film story begins with the landing of Tim's parents in America, his birth and christening, and his orphan school days. His generosity, his struggles, and his growth to man's estate are all portrayed with painstaking realism. The story is carried to the later years of his life, when Joe Sullivan takes up the interpretation of the famous double.

LOUISE GLAUM STARTS THE BABOON KISS.

We have had the baboon rags, baboon songs and the baboon dance, but it has remained for Louise Glam to establish the baboon kiss. Take a glance at the accompanying photograph and decide whether or not you would like to follow suit. Perhaps not. But there—you do not know this particular baboon. Louise Glaum does and so do dozens of others, his neighbors down in the sunny San Fernando Valley, California. And they do say. Miss Glaum among them, that he is an intelligent high-brow, particularly gifted in the art of kissing.

Louise Glaum and Monk.

"Charley," as he is called by his friends, is the property of the Universal Film Manufacturing Company and the special pet of Isidore Bernstein, manager of the company's Pacific Coast studios. Next to Mr. Bernstein, the baboon likes the girls best and he experiences little trouble in securing their society. They think him a dear—he is so knowing and affectionate.

Miss Glaum has just finished appearing in a comedy opposite "Universal Ike" (Augustus Carney), entitled, "Universal Ike Makes a Monkey of Himself." In it Miss Glaum plays the party of a stranded actress. The present photograph was snapped during one of the scenes.

CRANE PRODUCES HIS FIRST THREE-REELER FOR IMP.

Frank Crane, director of Imp features, has begun the production of a three-reel drama, entitled "On the Chess Board of Fate," written by W. Hanson Durham. It is the first three-reeler to be attempted by Mr. Crane since his affiliation with the Universal's Imp company, and he considers it one of the best dramas that has come under his hand in a long time. The author, Mr. Durham, was formerly editor of the Vitagraph's Western company and a director under Rollin S. Sturgeon. The story centers around an old doctor who tries to use his daughter as a pawn to save himself from prison. Walter Miller, formerly star of the Biograph company, will enact the lead. Alexander Gaden will play the heavy.

AUTOMATIC TICKET SELLERS POPULAR.

The sales of the Automatic Ticket Selling and Cash Register Company are being handled for Western Pennsylvania and Eastern Ohio from its Pittsburgh branch, conducted by H. C. Simeral, 5923 Alder Street, Pittsburgh. In addition to business from moving picture theaters already completed, this company is receiving numerous orders from theaters now in course of completion, and its factory is taxed to its capacity to take care of this business.

"FIGHTING DEATH" (Solax).

Instead of depending upon one sensational act of spectacular daring for its thrills, "Fighting Death" contains three of Rodman Law's most famous feats of daredeviltry. A strong consistent story makes the drama intensely interesting and leads up to the big moments with splendid effect, while the climaxes in which Rodman Law and Constance Bennett perform their hair-raising plunges from dizzy heights are truly remarkable.

A trusting young mountaineer is led into a trap by his rival for a pretty school teacher's hand. The rival offers him $500 to manage an illicit "still" and then betrays him to the authorities. He escapes to New York after marrying the girl, but his letters are intercepted by his rival, who tries to win the affections of his wife, and he risks a return to the

Rodman Law Crossing a 250-foot Cable Over Ausable Chasm.

village to see her at all costs as he cannot understand her silence. Seeing her in the arms of his rival, he returns to New York broken-hearted, only to be followed by his wife, who has remained faithful to him and borne him a child. Reunited in the city, the couple return for the child and are attacked by a posse, which has been summoned by the rival. A desperate fight ends in a surprise climax in which the truth comes strangely to light.

Daredevil Rodman Law crosses a 250-foot cable, hand over hand, above Ausable Chasm; a horse and two riders plunge fifty-eight feet into a raging torrent; the first woman bridge-jumper in the world makes the death-defying leap into the icy waters of the East River, New York City; and Rodman Law throws himself from the great Williamsburgh Bridge during these four remarkable reels.

VITAGRAPH PROGRAM AT MANHATTAN OPERA HOUSE.

The Manhattan Opera House announces an unlimited engagement of "The Christian" in motion pictures, which will be presented twice daily, commencing Monday, March 16th, with popular priced matinees. "The Christian" is a motion picture made by the Vitagraph Company, by arrangement with the Liebler Company and Hall Caine, the author, and forms the greatest picture the Vitagraph ever produced. An all-star cast, headed by Edith Storey, as Glory Quayle and Earle Williams as John Storm, will portray the many parts. Others in the cast are Charles Kent, James Lackaye, Alberta Gallatin, Harry S. Northrup, James Morrison, Donald Hall, J. W. Sambrook, Edward Kimball, Carlotta de Felice and Jane Fearnley. More than 3,000 others are in the production and there are over 500 scenes in the eight reels. Seats are reserved for all performances of "The Christian." Matinee prices are 25 cents and fifty cents. Evening prices range from 25 cents to one dollar. Reservations two weeks in advance.

NED KORNBLITE HEADS MERGER COMPANY.

The Star and the Symphony theaters, both of Binghamton, N. Y., have been merged with the result that the new company is a $100,000 concern. The officers of the new corporation are Ned Kornblite, president; J. Kornblite, vice-president, and David Cohen, secretary and treasurer. These officers with F. L. Cohen constitute the board of directors. The combined seating capacity of these houses aggregates 2,000 Excellent programs have been outlined by the company, and many of the pictures to be shown are to be six and eight-reel productions. The subjects shown at either one of the companies' houses will not be exhibited at the other.

On October 20, 1913, the Star Theater was reopened after it had been remodeled and enlarged at a great expense. The seating capacity of this house is 1,000, and an excellent view of the picture is afforded from every seat. Like the Star, the Symphony also has a seating capacity of 1,000. It was opened one month later than the Star, and a feature of that house is its symphony organ. The mergers will continue to supervise the management of their respective houses.

"THE INDEPENDENCE OF SUSAN" (American).

A one-reel drama giving a comprehensive version of the experiences and tribulations of the homesteader.

Susan Miller and Joe Williams have taken up adjoining claims. Williams, knowing the requirements of the law, is busy putting the required portion of his claim under cultivation, but is not unmindful of the fact that his fair neighbor is not meeting requirements, so proffers his aid, which is refused by the independent Susan.

Susan has a high regard for Joe but is taken in by the smooth talk of the landgrabber, to whom she confides that she has not succeeded in putting the necessary portion of her land under cultivation. The culprit attempts to profit by this information by laying claim to the land. Joe took pains, however, to aid his neighbor without her knowledge,

Scene from "The Independence of Susan" (American).

by working nights and so making up her delinquency. A fierce encounter puts the landgrabber to rout and the two neighbors unite their claims.

A well-acted drama produced under the direction of Tom Ricketts for the American Film Manufacturing Company, with all details faithfully carried out. Excellent photographic quality prevails. A very commendable subject. Release date—Wednesday, April 15, 1914.

"STERLING" ADOPTED AS UNIVERSAL BRAND.

After perusing over three thousand letters containing suggestions for a name of the new brand of Universal films in which Ford Sterling will appear, Fred J. Balshofer, president of the Sterling Motion Picture Company, has named Mrs. Frieda Decker, 8416 Seventeenth Avenue, Brooklyn, N. Y., as winner of the $25 reward for the best suggestion.

"Sterling" is the brand-name submitted by Mrs. Decker and which has been chosen by Mr. Balshofer as the trade mark for all comedies in which Mr. Sterling, formerly of Keystone fame, will appear.

In choosing a name for these great comedies, Mr. Balshofer said:

"Among more than two thousand letters containing suggestions along this line, fully ninety per cent. mentioned the name "Sterling," in one combination or another, as the most significant and most appropriate general brand-name for these comedies."

ECLECTIC BRANCH EXCHANGE OPENED IN CINCINNATI.

The Eclectic Film Company announces that it has opened another branch of the Eclectic Feature Film Exchange, which is located at 217 East 5th Street, Cincinnati, Ohio. This branch will be under the management of S. P. Hetteyberg, who is an experienced exchange man and thoroughly familiar with the wants of the exhibitors throughout his territory.

"LORD ALGY" (Lubin).

THIS excellent comedy is not intended as a satire on the English toff, but really a very truthful picture of the man with mannerisms that cause a smile in America and induce us to make little of a type of manhood that is extremely worthy. Lord Algy's trip to America was really to perfect himself in golf; he had proved that the Americans excelled in the game and he wanted to go back and lick all of his brother Britishers. But reverse came and he found more serious work than playing the aristocratic game and

Scene from "Lord Algy" (Lubin).

when necessary he found himself able to drive a truck horse and do a real man's work. His fellow workmen soon forgot his mannerisms and monocle and agreed that he was a good fellow and when the opportunity came to test his nerve he was not wanting. Again he came into his own and, winning a fair lady, he was voted every inch a man.

Mr. McCloskey has made an excellent scenario of a very excellent tale and given Arthur Johnson and Lottie Briscoe the best comedy roles they ever attempted.

"TITO, THE TERROR" (Three-Part Warner's Feature).

This striking production combines unusual scenic effects with a subtle plot—intricate, yet easy to follow. The remarkable adventures of the detective who risks his life to run to earth the clever thieves who have robbed Mlle. Tarsova of her jewels are scenes that will not soon be forgotten. The climax in the third part where the detective jumps from his aeroplane, and captures Tito, the king of the bandits, is a startling one, no less surprising than realistic.

Scene from "Tito, the Terror" (Warner's Features).

The situations in this feature production are exciting enough to compel the closest attention from start to finish. There are numerous scenes of unique character introduced throughout the production that are absolutely new to motion pictures. The acting of the principals, who are stars of the Paris stage, is most convincing, and contributes largely to the success of the play.

"AT THE HOUR OF DAWN" (Gaumont).

The Gaumont Company will release on April 4 a three-part subject, "At the Hour of Dawn." The company announces that it is a great spectacular masterpiece, fairly comparable to its recent successful "The Fall of Constantinople." The story opens in Nocera, a small town of Central Italy, on the Saturday before Palm Sunday of 1396. The leading citizens are gathered in state to consider the demands of a powerful band of mercenaries, which were that the keys of the town be surrendered to Biordo de Michelotti and that he be acknowledged their lord. The citizens being in no condition to resist, they were compelled to surrender. This action so humiliated Lorenzo Ferrari, a young hotblood, that he decided to leave town. Before doing so he called on his sweetheart, Gemma. With the blessing of her grandfather the two young people plighted their troth. The conquerors seized the women and girls and carried them off.

Scene from "At the Hour of Dawn" (Gaumont).

When Biordo discovered that Lorenzo was not in the town he decreed the execution the following morning of Gemma unless Lorenzo should appear to take her place. Lorenzo, who had left the town, was only by chance advised of this some time later. He hastily gathered together some of the powerful men of his acquaintance and rapidly descended upon the soldiers of Biordo, who taken by surprise while busily engaged at the ceremony of the execution, were completely overpowered, and Gemma saved only in the nick of time. Thus the townspeople, freed once again, lived to praise the name of Lorenzo Ferrari.

AN ALL-STAR RETROSPECT.

Beginning with Augustus Thomas' play, "Arizona," in which Cyril Scott was featured as Denton, it being the first appearance of that capable actor in motion pictures, the All-Star Company has gone most carefully over the fiield and selected a variety of productions and stars and offered such stars in their first motion picture appearance in nearly every instance. They have produced Eugene Walter's greatest play, "Paid in Full," with Tully Marshall as Joe Brooks; Richard Harding Davis' play, "Soldiers of Fortune," in which Dustin Farnum made his first appearance before the camera; a five-part picture of Henry Blossom's play, "Checkers," in which Thomas W. Ross appeared; and their latest release, "In Mizzoura," in which Burr McIntosh comes back to the limelight after an absence of several years to also make his first appearance in moving pictures in the role which he created several years ago, that of Jo Vernon, the village blacksmith.

"TRAPPED IN THE GREAT METROPOLIS" (Rolands).

The Rolands Feature Film Company has just released a five-reel photodrama entitled "Trapped in the Great Metropolis." This picture has been written and produced under the sole direction of George K. Rolands, late of the Universal Film Company.

It contains 500 scenes and over 400 characters were needed for the ensemble work in the scenes depicting police life in New York City. The Broadway scenes in this picture were taken at great expense and risk, and the auto chases on the Great White Way were witnessed by thousands of curious spectators.

"THE WINNER" (Essanay).

The Essanay Film Manufacturing Company will release a splendid two-reel comedy, entitled "The Winner," on Friday, April 17th.

The story is a unique one concerning the election of "A Chicken Coop Inspector." Dan Ryan and Fritz Noodle, two would-be politicians, are candidates for the position and incidentally for the hand of the Widow Guggenheimer. Lovers of comedy photoplays will be well pleased with the character—Dan Ryan, handled so admirably by Eddie Redway, a newcomer in motion pictures. Wallace Beery, always funny, plays the role of Fritz Noodle. His characterization of this part is indeed comical and the business he has injected into the picture will make screams. Louise Willis, another newcomer, plays the part of the widow with an original touch. The photography is excellent.

CHARIOT FILM CO. ENTERS THE ARENA.

The Chariot Film Corporation, a recently organized concern, announces its first release, "The God of Vengeance," for April 2. The picture deals with a fantastical sect of East Indian idol worshippers. It is in four reels. A release will be made every three weeks. Alex Yokel, a former theatrical man and partner of Geo. W. Lederer, well known in New York and Chicago, is president and general manager of the new company. The executive offices are at 110 West Fortieth Street, New York City.

WESTERN ECLAIR COMPANY.

The accompanying engraving is from a group photograph of the Western Eclair Company of players now located at Tuscon, Ariz., under the direction of Webster Cullison. In the group are the following named players: J. W. Johnston, Fred G. Hearn, H. Stanley, Richard Bartlett, Norbert A. Myles, Hal Wilson, Henry Alrich, Webster Cullison, Edna Payne, Cath. Greely, Cecil Breton, Ann-Eve Mansfeld, Lucie K. Villa, R. Guissart, Pearl Cook, Bird. Challenger, Leonora Mansfeld.

The company has also acquired a ten-room house, completely furnished, and have erected a plant 132 by 700 feet, which consists of a corral, studio, property house, dressing rooms, scenery rooms, stables, trunk room, wardrobe room, saddle and harness room, well-equipped business office and a large wagon yard.

The stables contain at the present time fourteen western ponies and, roosting comfortably in a menagerie, is one American eagle which measures seven feet from tip to tip, three squirrels, one horned toad and that rare and valuable animal, a silver fox. One Eclair western photoplay which has attracted considerable attention is "The Caballero's Way" from the story by O. Henry. This is in three reels, and from beginning to end is a film with action.

"HER FALSE FRIEND" (Kleine-Cines).

A fire at sea, in which a mighty ship burns in mid-ocean and only the timely arrival of a rescuer in a motor craft saves the heroine from death, furnishes the nucleus of an exciting story dramatically told in George Kleine's forthcoming two-reel subject, "Her False Friend." This feature was produced by the "Cines" Company of Rome in the picturesque environs of Seville, Spain. Beautiful settings, magnificent lighting effects and technical excellence are particularly patent in "Her False Friend," and the acting and direction are fully up to the standard maintained in Kleine productions.

Scene from "Her False Friend" (Kleine-Cines).

The story centers about the malevolent activities of a woman who seeks revenge upon her successful rival in love, convincing her former lover of his wife's infidelity and leading him eventually into a series of misfortunes which culminate in his death. It is powerfully told, all of the characters being splendidly portrayed by some of Europe's most gifted players. "Her False Friend" is scheduled for release through the General Film Company, April 21.

The Western Eclair Company, Located at Tucson, Arizona.

"WHEN THE GIRLS JOINED THE FORCE" (Nestor).

"Extra! Extra! Extra! Big graft in Police Department. Chief is dismissed. The whole force is accused. Women gain glorious victory. Mrs. Van Allen is appointed to succeed old chief. Lady cops will guard our fair city. Forty of our fairest daughters were sworn in at the City Hall to-day."

Thus read the scare lines on the latest extra.

Of course this play is a comedy—and it has been written and produced by Al E. Christie, responsible for such laugh-provokers as "She Was Only a Working Girl" and "The Cheese Special." Mr. Christie has enlarged on the prospect of our mothers and sisters coming into politics and produced a burlesque on whirlwind lines, never before equaled for

Scene from "When the Girls Joined the Force" (Nestor).

lavishness and richness of incident. Miss Stella, the only woman chief of police in the world—chief of Universal City—plays one of the important roles and supporting her is the entire police force of the city. It was during the production of this comedy that permission was secured from the mayor of Los Angeles to march the Universal City police force through the city's streets, headed by a band and followed by a line of political women.

This incident, humorous for the dismay and disturbance it caused among the business sections of Los Angeles, is cleverly incorporated in the picture. Then we have scenes in the police station after the women come into power. What the women do not do to make the station a sublime dwelling place for the men isn't worth doing. Time comes when they simply can't keep the men out of jail—but there that is all a part of the hilarious story.

COPY OF STATEMENT OF THE OWNERSHIP, MANAGEMENT, ETC.,

filed pursuant to Section 267½, Act of August 24, 1912, of MOVING PICTURE WORLD, published weekly at New York City, required by Act of August 24, 1912.

NAME OF POST OFFICE ADDRESS,
Managing Editor, John Wylie, 17 Madison Ave., New York.
Business Managers, { Eliza J. Chalmers / John Wylie } 17 Madison Avenue, New York
Publisher, Chalmers Publishing Company, 17 Madison Avenue, New York.
(a New York corporation.)

Owner: Chalmers Publishing Company, 17 Madison Avenue, New York, the stockholders of which are James P. Chalmers, Eliza J. Chalmers and John Wylie, all at 17 Madison Avenue, New York.

Known bondholders, mortgagees, and other security holders, holding 1 per cent. or more of total amount of bonds, mortgages, or other securities: None.

JOHN WYLIE,
(Business manager.)

Sworn to and subscribed before me this thirtieth day of March, 1914.
[Seal] MAY C. GUERIN,
Notary Public,
Kings County,
Certificate filed in N. Y. County.
N. Y. County Register's No. 6236.

(My commission expires March 30, 1915.)

THANHOUSER "MYSTERY" STORY.

Harold MacGrath, author of "The Adventures of Kathlyn," will arrive in New York City from Italy, April 10, for a conference with C. J. Hite, president of the Thanhouser Film Corporation, and J. Medill Patterson, of the Chicago Tribune, to arrange the details of "The Million Dollar Mystery," a serial photo-play, which will appear in the Chicago Tribune and other newspapers throughout the country, beginning June 21.

Lloyd F. Lonergan, scenario editor of the Thanhouser Corporation, is now at work upon the scenario from which Mr. MacGrath will write his story.

No effort will be spared by Mr. Hite to make "The Million Dollar Mystery" the most stupendous production thus far attempted in the motion picture industry.

Marguerite Snow, Flo La Badie, James Cruze and Sidney Bracy, will carry the story of love, intrigue and mystery through which cascades thrill after thrill. The work of this famous quartette of players makes certain the success of the production.

Notes of the Trade.

THE VITAGRAPH COMPANY has completed a six-reel production of "My Official Wife," picturized from the novel and play by Richard Henry Savage. It is a thrilling story of Russian life, with the activities of the Nihilists as the foundation. As a novel it proved a sensational success.

* * *

"The Murdoch Trial," a new four-part production featuring Miss Florence Turner, is expected to arrive almost any day from the Turner Studios in London. This picture is creating general interest on the other side and Albert Blinkhorn will, no doubt, readily dispose of the American rights.

* * *

Pictures of cowboy life in the early West, bucking broncbos, operation of the Pony Express, Indian fighting and all manner of fancy roping were the order of the day at Universal City, Cal., on March 15, when over three thousand spectators gathered at the Universal ranch and animal farm to witness the annual rodeo, held under the auspices of the Universal cowboys.

* * *

That famous old sloop, Excalibur, owned for many years by the late Captain Alexander Johnson, is to be one of the important features in a motion picture production of James A. Herne's story, "Hearts of Oak," and will be set on fire and blown up by dynamite to prove another thrill for motion pictures.

* * *

John Bunny, the Vitagraph motion picture comedian, has received an interesting publication from Moscow, Russia. It is a full-page advertisement concerning himself, and the interest centers in the literal translations. In the Russian language his name is Pockson.

* * *

A new motion picture drama with unusual "suspense" is "The Warning Cry," a Majestic Mutual Movie. This was produced by Frederick Vroom, with Francelia Billington, Lamar Johnstone and Jack Pickford, brother of Mary Pickford, in the leading roles.

* * *

Lois Weber and Phillips Smalley, co-directors of the Rex company at the Hollywood Universal studios, have just completed the production of a split-reel comedy entitled, "Waterloo Peterseb, Cameraman." The comedy is of double interest not only because the Smalleys produce it, but as well because a motion picture cameraman, the man who is never seen but whose work is always present in the picture, is made the subject of the offering. Interesting scenes on a busy day in and around the Pacific Coast studios of the Universal are shown. The picture is a record breaker—made in 4½ hours.

* * *

The Union Square Theater is to play "The Triumph of an Emperor," "In Hoc Signo Vinces"—(By This Sign You Will Conquer), booked through the World Film Corporation, for three days.

* * *

The last two weeks are announced for a "Million Bid" and "Goodness Gracious" at the Vitagraph Theater, the final performances being given on Easter Sunday. These two splendid pictures have broken quite a few motion picture records, having played to capacity business for many weeks. John Bunny, Mary Charleson and James Morrison in their silent comedy, "The Honeymooners," will also end their engagement.

* * *

A race between a real railroad and an automobile is one of the features of the coming Majestic Mutual Company's "His Punishment," a play dealing with labor conditions. The principal parts are played by Howard Davies, Eugene Palette and Jessalyn Van Trump.

* * *

Robert Leonard, who is featured in a Rex company under the direction of Lloyd Ingraham at the Universal Pacific Coast studios, has returned from Mt. Lowe with a good story. He spent a week on the summit of Mt. Lowe with his company producing "The Fox," a story of the Canadian Northwest mounted police.

* * *

For the first time since he became an Edison star, Ben Wilson took a very minor part in an important performance. It was at the Little Church Around the Corner, and the leading roles in this performance were played by Ben Wilson, Jr., and the minister, for the little fellow was being christened. He just simply monopolized the whole scene and showed lots of temperament.

* * *

Phil Gleichman leaves for Canada this week to open three additional offices for his concern in Toronto, Montreal and Winnipeg. With the addition of these three offices, the World Film Corporation will have twenty-four (24) in operation.

The Mutual Weekly has a cameraman present this week at the driving of the Golden Spike, which joins the Eastern and Western sections of the Grand Trunk Trans-Continental Railroad up in Northwestern Canada.

* * *

George Baker, the Vitagraph director, has been absent from the studios for two or three weeks. He was called away by a telegram announcing the serious sickness of his father. He reached Nebraska in time to attend his father's funeral and take charge of his affairs. During his absence Mr. Lee Beggs is directing for the Vitagraph Company.

* * *

Lillian Gish, one of the best known of motion picture actresses, will be seen for the first time in a Majestic Mutual Movie in "The Hunchback," a two-reel feature. Miss Gish has been playing in Reliance Mutual Movies.

* * *

A hesitation waltz entitled, "King of Hearts," and upon the cover of which is a picture in colors of J. Warren Kerrigan, the popular Universal Victor star, has just been published by T. B. Harms and Francis, Day & Hunter Company, of New York. The composer of the waltz is Charles N. Grant.

* * *

Shea's Theater, Buffalo, has become a picture house and has installed two Simplex projectors.

* * *

Sallie Crute qualified for the Snowbirds last week when she went down to Arverne and tried out her new bathing suit. When the Edison player sallied forth (we apologized) in the very latest thing in mermaid attire, she created no little stir. As she stuck one reluctant toe into the chilly brine she lost interest in this winter bathing idea, but there were too many spectators to permit of a dignified retreat, so in she plunged.

* * *

"The Triumph of an Emperor"—"In Hoc Signo Vinces" (By This Sign You Will Conquer), a five-reel Savoia production, which is being marketed through the World Film Corporation, is to be played in Denver in a legitimate theater, put on with a chorus choir and symphony orchestra.

* * *

The Brooklyn Hebrew Orphan Asylum, 373 Ralph Avenue, has installed a Simplex projector to be used for instructive and amusement purposes.

* * *

The Vitagraph Company has contracted with Col. Jasper Ewing Brady for a series of six plays to be presented at the Vitagraph Theater under the title of "The Regular Army Man." Col. Brady is an ex-United States army officer and an author of distinction.

* * *

A novelty in motion pictures will be the forthcoming Reliance Mutual Movie, "The Stiletto." This is a two-reel subject and for two-thirds of the second reel but one character is visible in the screen. This character is played by Courtenay Foote, a former Vitagraph star.

* * *

Mr. F. E. Cooksey, assistant to Sales Manager J. E. Robin, of the Precision Machine Company, has returned from an important flying business trip to Washington.

* * *

When the Third Street Theater, Easton, Pa., ran the Edison multiple reel, "Deacon Billington's Downfall," Dan Mason, who starred as the deacon, was the guest of honor. Dan is a great favorite in Easton, where he appeared very frequently before he became a photoplayer.

* * *

The Paris-Eclair Company have started filming the well-known books of Jules Verne. The first of these to be marketed is "In Search of the Castaways," dramatized from his famous novel, "The Children of Captain Grant." It is in five parts and done in a most realistic manner. Arrangements for marketing this film have been made with the World Film Corporation.

* * *

Ned Finley, of the Vitagraph Company, is going to North Carolina to produce a three-reel subject in which the Northwestern mounted police have a leading part. He expects to have Edith Storey as his leading woman, supported by a special company of prominent Vitagraph players, including Marie Wierman.

* * *

Keystone Mutual Movies have outgrown their present producing facilities. Mack Sennett, the managing director, has had a new stage built at the studios at Edendale, Cal., which with the old one affords more than three hundred square feet of working room. Stage settings, properties and furnishings have been increased proportionately.

* * *

The James McEnnery Syndicate of London, with a branch office in the Candler Building, New York, exploiters of English features, will build a studio for the production of feature films in this country. The site is quite certain to be in the vicinity of Lakewood, N. J.

* * *

"The Last Supper" is a two-part sociological drama by the American Film Manufacturing Company under the direction of Lorimer Johnston, who is also the author of the scenario. The subject has been handled with profound reverence and will prove a most desirable Easter subject.

* * *

After a careful inventory of the loss incurred at the Eclair factory, the negative of the $80,000 production of "Protea," which is owned by the World Film Corporation, was found to be saved.

* * *

The first day of spring at the Vitagraph studios was a particularly bright one. The bright sunshine was greatly enhanced by the reappearance of Edith Storey after a sojourn of two months in California, where she was engaged in the lead of "Captain Alvarez," a five-reel Vitagraph feature.

* * *

"Chick" Morrison, who has been in American Mutual Movies for three years, can do any kind of a stunt on horseback. He was born in Colorado in the town of Morrison, named after his father. Chick is distinguished among the players as the father of the first boy born in the "Flying A" Mutual Movie producing studio.

Through B. F. Porter the Brooklyn House, Bowery and Henderson Walk, Coney Island, has replaced its equipment with three Simplex projectors.

* * *

Word comes from Samuel S. S. Hutchinson, president of the American Film Manufacturing Company, now at Santa Barbara, that the elaborate preparations for special feature productions are well under way, but no definite announcement as to the actual details will be forthcoming for some time.

* * *

The Janet Theater, Chicago, opened its doors last Sunday morning at 10 o'clock, with George Kleine's six-reel subject, "Between Savage and Tiger," and ran steadily until 11 o'clock that night, with a line at the door from 10:30 in the morning until the last show.

* * *

Anthony Novelli, the Kleine-Cines leading man, is making vast strides in popularity in America. For the information of his admirers, Novelli's address is Societa Italiana "Cines," Rome, Italy, and not care of George Kleine.

* * *

The Precision Machine Company report the sale of a Simplex projector to the Automobile Club of America. This is to be used for road purposes in the recording of various meets, etc.

* * *

Permission has been obtained from the Secretary of War whereby the Vitagraph Company will be enabled to take six important motion pictures destined for the Vitagraph Theater, in which the entire Department of Texas, under the command of Gen. Tasker H. Bliss and Brig. Gen. Frederick Funston, will be utilized.

* * *

Anita Loos, of San Diego, Cal., eighteen years old and the youngest successful photoplaywright in America, author of "The Fatal Dress Suit," "Nearly a Burglar's Bride," and many other Mutual Movie farce comedies, was a recent visitor at the producing studio at Los Angeles, Cal., and witnessed the production of a motion picture from a scenario she had written, Edward Dillon was the producer.

* * *

To have acquired at one stroke an organization of experts capable of producing the best in the world in their line and with a record of having done so, is a noteworthy achievement. This is just what the Mutual Film Corporation has done. To make Mutual Movies this company has secured all the people responsible for the excellence of "Judith of Bethulia."

* * *

Margaret Gibson, leading lady of the Vitagraph Company's Western studio in Santa Monica, Cal., has been selected by a Pacific Coast newspaper syndicate to pose for a series of pictures to illustrate a set of articles on the values of smiles and happiness.

* * *

For the first time in three years, Mack Sennett and Mabel Normand in the Keystone Mutual Movies comedy, "Mack At It Again," appear, which will be released April 4. Miss Normand and Mr. Sennett were costars in the old Biograph comedies. Sennett forsook the screen to become managing director and vice-president of Keystone Mutual Movies. He has decided to act and he and Miss Normand will be seen opposite each other.

* * *

The Hepworth productions, "Justice," a four-part melodrama, and Charles Dickens' "The Old Curiosity Shop," a beautiful version of the old masterpiece in five parts, have been sold to the Empress Feature Film Company, of Indianapolis, Ind., for the States of Ohio, Kentucky and Indiana.

* * *

Word comes from all points that the American "Beauty" subjects are proving a tremendous success.

* * *

The Hearst-Selig News Pictorial has sprung into immediate and proud prominence as a very vital and vivid exposition of the world's events. Fortunately the selections have been as timely as they were attractive and up-to-date.

* * *

Allan Dwan, director of special features at the Universal Pacific Coast studios, recently employed two specialists with expert knowledge in mental telepathy and allied subjects to review with him and criticise his latest production entitled, "The Forbidden Room," a three-reel story delving deep into the fascinating field of the occult. Mr. Dwan is exceedingly careful in handling stories, the development and subject matter of which implies a scientific knowledge of established facts.

* * *

The Great Northern Film Company's six-reel production of "Atlantis" was presented for the first time in Canada, Friday night, March 20th, at His Majesty's Theater in Montreal, Que. The event had been extensively advertised by the International Feature Film Corporation, Ltd., which controls the Canadian rights to the photo-drama.

* * *

Mutual Movies of the Arctic region, giving some of the experiences of the Stefansson expedition to that region, will soon be seen in the Mutual Weekly. The film for this item was brought two hundred miles by dog sled, over the frozen waters from Hershel Island to Dawson City. From there it was dispatched by the regular channels to Seattle and then rushed to New York. It is the first pictorial record of this expedition.

* * *

The alarmists, with an eye ever open to criticism of moving pictures, have of late been circulating reports that their showing was particularly injurious to eye sight. A letter recently came to the Selig Polyscope Company from a well-known scientific authority, stating: "Eyes are not injured, nor is the health of patrons destroyed, much less are the morals of youth corrupted by moving pictures. Just as the playhouse of the olden times eliminated the taint of vice from its performance, so photoplay producers have rapidly learned that the public is intolerant of the vicious and suggestive."

* * *

"The Hills of Silence" is the title of the newest Universal Bison production of Wilfred Lucas, in whose company Cleo Madison is featured. It is an early Western subject and while it contains all the thrills of pioneer

life and Indian warfare, it is developed in a novel and original fashion and bears very little resemblance to the conventional treatment of Western subjects.

* * *

An illustration of its popularity may be gleaned from the information that already "In Mizzoura" has been booked for one hundred and eighty consecutive days in Greater New York alone.

* * *

Miss Gertrude Coghlan, who has appeared in two plays written by her father, the late Charles Coghlan, "The Royal Box" and "Her Ladyship," will star for a limited engagement in vaudeville, in a short play by Will Hodge, entitled "Bridge." Miss Renne Kelley, late leading lady in "The Speckled Band," has been engaged by the Selig Company and has commenced service at the North Side studio.

* * *

The Hepworth American Film Corporation has gotten up some very attractive heralds for its two special releases, Charles Dickens' "The Old Curiosity Shop" and Charles Reade's "The Cloister and the Hearth."

* * *

A psychological drama doing with mental suggestion and clairvoyancy, entitled "The Hangman's Noose," written by Lois Weber, has just been completed at the Universal Pacific Coast studios by the Rex Company, of which Phillips Smalley and Lois Weber are co-directors. It is a two-reel subject and shows life at many and diverted angles.

* * *

"In Mizzoura" is a picture of the different type which has created no end of complimentary writing from the moving picture and dramatic critics of the country. The beautiful depiction of true Southern life, the finely drawn line on all characters and the perfect portrayal given by McIntosh spell a success for this picture equally as great as has been enjoyed by its predecessor, "Paid in Full."

* * *

A Tennessee girl writes to Frank Lloyd, who plays the part of the dark villain in the productions of Otis Turner at the Universal Pacific Coast studios, that she simply adores him because he is such a "really and truly bad villain." She makes many comparisons, but avers that he is the worst villain of them all.

* * *

Miss Gwendolyn Pates, who has been a leading lady with Pathe films for some time, is a new and attractive addition to the Selig stock company in this city. Her husband, Wm. Crew, an actor and producer, is now connected with the Selig Company.

* * *

Williams, Brown & Earl, Philadelphia, report that they have sold a Simplex projector to the Pennsylvania Railroad Y. M. C. A., Tyrone, Pa.

* * *

Mutual Weekly, No. 66, contains a remarkable series of pictures descriptive of the Steffanson expedition in the Arctic regions. The negative for these pictures was carried 1,200 miles from Hershel Island, at the mouth of the MacKenzie River by dog sled to Dawson, from which point they were dispatched by express to the Gaumont Company in Flushing.

* * *

The Life Photo Film Corporation have been extremely fortunate in securing Frank G. Kugler to take the place of Fred Dobson as cameraman. Mr. Dobson was unfortunately compelled to resign owing to illness.

* * *

The Texas Feature Film Corporation has signed up enough of the feature producing companies to enable it to release one feature a day, these to be the backbone of a regular weekly service, added to which will be the Apex, Florence Turner, Hepworth, Famous Players of France and Ammex. The entire output of the Blache, Helen Gardner, Itala, Criterion, Kennedy, Film Releases of America, Gaumont and Ramo will be taken for the States of Texas, Arkansas, Louisiana and Southern Oklahoma.

* * *

Rosemary Theby, of the Lubin Company, has just purchased an Oakland car. She says she intends to drive it herself and although everyone predicts awful things for Miss Theby, the car and anyone who has the daring to drive with her while she is at the wheel, it is noticed that there is a waiting list of applicants ready to take a chance.

* * *

George Kleine's big six-reel subject, "For Napoleon and France," has been booked for opening at many of the country's largest theaters, beginning with an engagement at the Victoria Theater, Dayton, Ohio, March 27.

* * *

H. B. Coles, general manager of the Precision Machine Company, writes in to say that he has been combining business with pleasure en route to the coast. He has received much physical benefit and has put through some excellent deals for Simplex projectors.

* * *

J. Walter Lamb, formerly with the World's Special Film Corporation, of Buffalo, N. Y., as traveling representative in New York State, is now in charge of the Syracuse office of the Cosmos Feature Film Corporation.

* * *

Probably no three-reel, European-made subject released in America in the past twelve months has created such favorable comment as the Kleine-Ambrosio "Barber of Seville."

NIAGARA SLIDES

Acknowledged the world over to be the best slide made. If you can use a slide of any kind, get them; if you use Moving Pictures, you need them. Sample Edison Feature Announcement Slide $.15.

NIAGARA SLIDE COMPANY, Lockport, New York

Quick Work in the Box Office

A well-known moving picture man was asked recently: "What method do you employ to safeguard your box office receipts and take care of your patrons?" Pointing behind the counter in his box office, he answered: "That Automatic Machine answers both your questions, for thru its use my patrons receive their tickets quickly and my cashier makes change without fear of mistake, knowing that the correct number of tickets have been issued.

"We consider it absolutely necessary because it accounts for all receipts."

The Automatic Ticket Selling & Cash Register

"Protect the Employe---Remove the Temptation"

Please send me free of charge, literature illustrating your method of Daily Receipts, also Prices and Terms.

NAME_____

STREET_____

CITY_____

This intensely interesting booklet tells the story of the development of mechanical addition and accuracy written by one who has a deep understanding of the subject—it shows that the Automatic principle of pressing a button for the required number prevents congestion—and that the key to the register is the key to the situation.

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5923 ALDER ST., PITTSBURGH — 815 DIME BANK BLDG., DETROIT

Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

INDIANA.

A MOVEMENT to establish censorship over moving pictures in Huntington has been started by the First Mothers' Club. Their idea is fumigation, and they are proceeding under the slogan "The Cleaner the Better." It may be good to suggest the broom and the mop as insignia for the crusaders. The picture theater managers in Huntington are not alarmed, however, but are taking advantage of the public interest to exploit their business by using only reels that are guaranteed sanitary. The women are appealing to the National Board of Censorship and when a definite plan of campaign has been mapped out the local police department will be asked to co-operate.

H. E. Rosebrough has served notice on the Huntington public that he will go into the picture theater business and handle nothing but licensed pictures that have been subjected to rigid censorship, and will show them in a house that seats 1,100.

In Muncie the population has just voted the town dry, and the saloon men in retaliation are determined to make it "blue" as well. The result has been the filing of affidavits against six motion picture theater owners, charging Sunday violation. The picture men suffer in company with cigar dealers, druggists and candy men, but the prosecutor has served notice that he will not prosecute cases against any but the picture men.

George Deitz, moving picture theater owner in Evansville, shot himself through the heart in a fit of despondency.

The Limit Amusement Company, Indianapolis, has been incorporated with $10,000 capital stock, to do a picture show business. The directors are G. G. Schmidt, H. E. Cohen, B. B. Cohen.

"Absinthe," a four-part Universal feature dealing with absinthe drinkers and the Paris underworld, which was refused permission to exhibit in Chicago by the Chicago Board of Censors, was exhibited in Hammond, Ind., a fact which has aroused the Hammond citizens and authorities to the need of local censorship. Their feeling is based solely on the presumption that what is not good enough for Chicago is too bad for Hammond.

The Essanay, Chicago branch, will film Dr. F. A. Turner, the Rensselaer, Ind., osteopath lecturer, in a number of demonstrations, and at the same time film the town of Rensselaer. The papers of Rensselaer are urging the people to turn out and look prosperous and busy and numerous.

Cash Schlotterback is to open a theater in Ligonier. He has leased the town poolroom. It will take about thirty days to remodel and put the place into the shape Schlotterback desires. A new front of panel effect is planned that Schlotterback is enthusiastic about.

E. M. Mouser, of the Apollo Theater, Indianapolis, is loud in his praise of "The Adventures of Kathlyn," interest in which he says seems to grow with every show.

A. C. Zaring's North Star Theater, Indianapolis, played to big audiences for "The Star of India," the Bioché feature in four parts.

The Peoples Amusement Company house, the Empress, at Central avenue and Twelfth street, Indianapolis, was opened last week. The opening was well advertised and attracted good crowds. Among the visitors the first night were Meredith Nicholson, the novelist, and Governor Samuel Ralston. The house is in a neighborhood of fine homes, and is one of the most beautiful neighborhood houses ever erected. One of the innovations is six boxes of six seats each at advanced prices. The house seats nearly 600 and the admission is ten cents, box seats 25 cents.

Frank Rembusch has bought the Fountain Theater, Terre Haute, of Harry Prentiss. The Fountain Theater was the pioneer picture house in Terre Haute, and Prentiss was its owner.

Henry Wilke has sold the Michigan Theater, Indianapolis.

John W. Witty bought the West Star Theater, 3009 West Washington street, of J. W. Prichard.

H. L. Whitehead has sold the Irvington Theater, Indianapolis, to C. H. Zollinger.

The Southern Indiana Teachers' Association voiced an endorsement of "canned music" and motion pictures at their convention in Indianapolis. A. C. Thompson, drawing and art superintendent, said that stereopticon pictures and the motion pictures would enable the student to grasp ideas and the art of drawing more readily than otherwise. It would implant ideas of grace and movement, enable them to differentiate the commonplace from the dramatic in grouping and posing. The "canned music" was lauded for bringing grand opera and the greatest music into the school room.

Now it is looked upon as only a question of time among Indianapolis exhibitors until the moving picture houses will be closed on Sunday. When Mayor Bell took the collection and distribution of the charity fund out of the hands of the motion picture men the exhibitors thought it would result in bringing the lame ducks to the front with their contributions. But it didn't. In three weeks the eighty theaters have turned in but 53 contributions. Inasmuch as the contributions are due every week, instead of 53 there should have been 240 payments made.

Under the management of the exhibitors' league the theater owner who did not come across with his pro rata share was "jacked up" about it. But under the city management there is no jacking up. From a legal standpoint the whole proceeding is entirely voluntary. There is no law under which the administration can use any means to enforce collection, nor any law by which one offending house can be closed while its contributing brother remains open, so Mayor Bell has intimated he will close all of them without distinction, as the city absolutely cannot and will not attempt to use any means to collect for the charity fund.

The only law by which the houses can keep open is on a basis of being run for charity. To make any pretense of being open for charitable purposes, a certain part of the receipts must be turned over for benevolent purposes. The manager who does not pay up is in violation of the law, but no manager has ever been threatened without paying up, and many of them never pay without being threatened, according to those in position to know, and it is this condition which has put the exhibitors in danger of being closed. The city has given the managers time to see what can be done before taking a final step.

H. A. Bandy, formerly of Baltimore, is now Indianapolis manager of the Mutual.

J. C. Mack, manager of the Peerless Film & Supply Company, became manager of the World Film Corporation office in Indianapolis. The change merely meant a move of a few doors up the hall for Mr. Mack, as the Peerless office and the World office suites adjoin.

W. H. Lawrence of the World Film Corporation office resigned. He expects to locate in Omaha, Nebraska.

The Switow Amusement Company will open a new house in Centerville, Ind. Centerville has a population of 1200. The theater will seat 400. F. R. Hulbert is to be the manager. A Motiograph machine will be used.

Ed Sourbier, manager of the Keystone Theater, Indianapolis, now being built, has bought two Power's 6-A machine for the house.

Lane & Blatt have opened the Unique Theater in Bringhurst, Ind. They will use the Mutual program. The town has no other theater, and it is believed the new picture house will enjoy a big business.

Dudley Williston has become manager of the Crystal Theater, Muncie, Ind. He also manages the Lyric in Muncie.

The effort to close the picture houses in Muncie, Ind., by the Ministerial Association failed. A jury refused to convict John Day, a theater owner, of Sunday violation, holding that the operation of the theater on Sunday was a work of necessity. John D. Dunmeyer, Robert George and Dudley Williston, held on the same charge as Day, were dismissed.

F. J. Rembusch, the Mirror Screen man, Shelbyville, Ind., will build another fireproof, up-to-date movie house in Shelbyville.

A film showing the Detroit Stove Works was used by R. M. Campbell during auto show week to advertise his business.

Jay Lipsett, former owner of the Isis Theater, Peru, Ind., has purchased the Star Theater at Noblesville. Eight years ago Mr. Lipsett started in business with James Chandler, as joint owners of the Palace Theater, Peru.

The night of April 9, during the convention of the Central Division of Associated Advertising Clubs of America, will be given up to a display of advertising films by Louis Sereinsky, of the Motionscope Company. Mr. Sereinsky will present portions of films made for the Westinghouse Electric Company, the Lackawanna Steel Company, Rogers Brown Company, the Ohio Varnish Company, Eli Lilly & Company, the National Mouth Hygiene Association, Heinz 57 Varieties, and the Indianapolis Chamber of Commerce films. Mrs. M. R. Oakes will give a reading of "Little Orphant Annie," by James Whitcomb Riley, in connection with the Riley Day celebration film.

John A. Lapp, legislative reference librarian for Indiana, has written a series of features on "Late Legislation for Cities," which has been copyrighted by the Bobbs-Merrill Company, Indianapolis. The first article in the series deals with laws enacted by various cities of the country for the regulation of picture houses and the censorship of pictures. Mr. Lapp blames the film companies for the censorship, saying they have been careless of the subject when it promised a profit.

The Empress Feature Film Company, Indianapolis, has found a good advance demand for "The Old Curiosity Shop," by the Hepworth Company of London, which will be released in April.

The Motionscope Company, Indianapolis, has increased its capital stock to $30,000.

The Christian church, Hammond, Ind., has introduced motion picture films into the church service, and will continue their use indefinitely. Rev. C. D. Sharp, the pastor, shows that he has the showman's advertising instinct by getting good publicity for the innovation, into all of which he runs the entire April program of attractions.

WILLIAM.

OHIO

AN interesting topic was discussed at the weekly noonday meeting of the Cleveland Motion Picture Association at their headquarters in the Columbia building recently. Manager Emery Downs, of the Knickerbocker Theater, gave a lucid and somewhat humorous account of his experiences as a theater manager while talking upon the subject of the day, "How a Poor Theater Can Be Made to Pay." His suggestions were intended to uplift the business, and he contended that no manager could succeed who conducted his theater wholly from the standpoint of dollars and cents. He pointed out the necessity of frequently putting on a show beyond the financial capacity of the house in order to attract discriminating patronage. Mr. Downs was followed by Sam Bullock, manager of the Boulevard and Columbia Theaters, who said the reason so many theaters are "lemons" is because the owners failed to "use their heads" or hired outside brains. He spoke of some fifty Cleveland shows that have changed hands so often the "old guard" could not keep track of them.

Phil Adler, of New York, has taken charge of the affairs of the World Film Corporation, 420 Columbia building, Cleveland, succeeding George Stockton, who resigned. Mr. Adler is well known to the exhibitors of Cleveland.

A film with a little romance running through it is being used by the Sherwin-Williams Co., of Cleveland, to advertise its paints. The popularity of the picture is attested by the fact that twenty-two copies of the film are in service, while 750 reservations have been scheduled for coming months. It runs twenty minutes and tells the story of how one town "cleaned house" by mowing lawns and painting.

Fred Jacobs, of Coshocton, received the contract for erecting a two and one-half story brick motion picture theater in that city. E. O. Selby will own the theater, which will be constructed at a cost of $20,000.

The Opera House, at Canton, is using a nine-piece orchestra in accompaniment to films for its Sunday afternoon and evening shows.

The Columbus Theater Equipment Company has been organized to operate in Columbus with a capital of $10,000. Leo E. Dwyer, C. C. Walcutt, E. R. Walcutt, E. A. Witt and C. C. Williams are incorporators.

M. J. Makoff is erecting a three-story building at 2518 Scovil ave., Cleveland, and a motion picture theater will take up part of the ground floor. The building will cost about $19,000.

The Rex Film Renovator Manufacturing Co., recently organized, has been incorporated for business at Dayton, in the sum of $50,000. Incorporators are Frank W. Krehbiel, J. W. Sindell, Joseph P. Morgan, George Haas, and E. E. Coates.

A theater containing 1,000 seats will be erected in Prospect avenue, east of East 9th street, Cleveland, soon, by the Fireproof Theater Company, recently incorporated. Motion pictures only will be run. The company is composed of Cleveland business men who own property in the vicinity, and they have taken a ninety-nine year lease on the lot on which the house will be built.

Abe Pottiker is again a theater manager. After a few months in the feature film business he has disposed of the Standard Films Company and taken a lease on the Troy Theater, 3344 Fulton road, Cleveland. The Troy was built about a year ago and is modern and well equipped, with 750 seats.

Judge Frank W. Geiger, of the juvenile court at Dayton, has taken exception to some of the subject matter of motion pictures exhibited recently. Dayton exhibitors appeared to be in accord with the jurist in his criticism of certain films that did not pass the Ohio censorship.

"Less the nearest Exit" is a warning that is running on many screens of Cleveland motion picture houses. The "stunt" follows the request of Director of Public Safety Benesch as a part of the city's campaign for safety against fire dangers.

The Theater Supply Company has been incorporated by R. L. Miller, R. F. Machamer, D. F. Felmly, Frank E. Ream and Ford H. Schumacher, to operate at Akron. It has a capital of $100,000.

Headquarters of the International Exposition of Motion Picture Art at Dayton is planning some sort of legislation to restrict the speed at which films are projected. It is maintained that for proper exhibition it should take sixteen and three-fourths minutes to run off 1,000 feet of film. Clem

Kerr, who is directing convention arrangements from headquarters, will invite the Ohio Opticians' Association to attend sessions.

The Orpheum Theater, Wade Park avenue, Cleveland, built seven years ago by J. A. Morris and conducted by him since that time, changed hands recently. C. L. Smith, for a number of years a resident of Cleveland, has taken a lease for five years at $15,000. Mr. Morris was one of the first exhibitors to build a large house in the outlying districts of Cleveland, and the Orpheum was constructed at a cost of $25,000.

Actors at the Miles Theater, Cleveland, cannot have their Monday rehearsals on the stage, because the house plays moving pictures in the morning. They rehearse in rented rooms.

The Fairy Theater, at Kent, is having great success with feature film programs.

Twelve motion picture operators who failed in the first examination at Cincinnati underwent a second examination in the city council chamber. Complaint was made that the first examination was not of a practical nature. Six applicants who passed a previous test were subjected to the second. In the attic of the city hall they had to operate machines which had been tampered with by the examiners so as to establish their ability to correct small defects.

The Independent Features Company, Incorporated, is the name of a new company organized to handle a program of features for the State of Ohio. Its officers are: Nelson F. Evans, president; I. W. McMahon, vice-president; C. F. Evans, secretary, and Jerome M. Jackson, treasurer. The company has established offices in Cleveland, Cincinnati and Toledo, and is distributing a feature program of twenty-six reels each week with a daily change for all its patrons. Messrs. Jackson and Evans were in New York the first week in March and made contracts for the entire program of the Exclusive Supply Corporation and the Helen Gardner, Gloria, Apex, Criterion, Kennedy Features and Pasquall productions. A buyer will be kept in New York continually to select features for the new service. All purchases will be made to include the exclusive rights in Ohio. The company has its Cleveland exchange on the second floor of the Commercial building, with Mr. Evans in charge.

The Alhambra, Euclid avenue and East 105th street; Olympia, East 55th Street and Broadway, and Globe, Woodland avenue and East 55th street, Cleveland, have been taken over by the Central Amusement Company, of which A. R. McCandlis is president and general manager as well as owner of practically the entire stock. Mr. McCandlis, formerly of Minneapolis and Chicago, has been interested in the motion picture business for about two years, and he is giving his personal attention to the management of the three theaters.

The Star Theater, burlesque throughout the week, has inaugurated motion pictures for Sunday, and is running features. The first Sunday of films brought a well crowded house throughout the afternoon and evening. "Judith of Bethulia," a four-part Biograph subject, was exhibited along with several comedies.

Fostoria will have a $10,000 motion picture house in the building to be erected by Charles Crocker at Main and South streets. The house will have a seating capacity of 400.

BUCKEYE.

SAN FRANCISCO.

THE Forestie Theater, a moving picture house, has been opened on Tenth avenue, in the Sunset district. The theater was constructed for the order of Foresters, but is being conducted by outside interests.

The Educational Film Company has been incorporated at San Francisco with a capital stock of $10,000 by L. Magee, M. Lawton, E. B. Erwin, R. G. Hudson and S. H. Dunbar.

The Union Amusement Company has also been incorporated here during the past week, the interested parties being J. P. Sweeney, J. P. Lacey and B. Hastings. The capital stock is placed at $50,000.

W. W. Hodkinson, of the Progressive Motion Picture Company, Pacific building, has left for New York and other Eastern cities, on a business trip. He will be absent from the coast for about a month.

Bert Bohannon, representing the Nicholas Power Company, is in San Francisco demonstrating the latest Power's Cameragraph to exhibitors. He is spending three or four days with each of the large exchanges and supply houses.

Mr. Castro, representing the Eclectic Film Company, was in San Francisco recently, making arrangements for the booking of "The Perils of Pauline," in which much interest is being taken by local exhibitors and the general public through the publicity that has been given it in the daily newspapers.

Marion H. Kohn, formerly manager of the San Francisco office of Warner's Features, Inc., and recently appointed manager of the Los Angeles branch, has resigned his position with this firm and is preparing to enter the exchange business here on his own account. He plans to leave for New York about the first of April to make new business connections.

Miles Bros. are gradually getting out of the exhange business and are now devoting most of their attention to commercial work. At the present time there is much of this being done throughout California in preparation for exhibits at the Panama-Pacific International Exposition in 1915.

J. R. Crone, manager of the San Francisco and Los Angeles offices of the Pacific Mutual Film Corporation, has returned from a twelve weeks' stay at Los Angeles. While in that Southern city he appointed T. W. Johns as resident manager of that branch. Mr. Johns until recently was a prominent exhibitor there, having disposed of his theater about the first of the year. Mr. Crone is also an old-time exhibitor, at one time having conducted three theaters at Santa Rosa, and Mr. R. E. Stebbins, who now has charge of the feature film department at the San Francisco office, formerly operated theaters at San Jose. Thus, the California business of this firm is in the hands of men who are intimately acquainted with the needs of exhibitors.

The World Film Corporation, which recently opened an office at 104 Golden Gate avenue, screened "The Triumph of an Emperor" at the Savoy Theater on March 15 for the benefit of local exhibitors, and will shortly show "Joan of Arc," in which considerable interest is being shown. This firm has prepared some splendid lobby display stands, and these are now being distributed by manager W. V. Wood.

The Pastime Theater, on Market street, near Fourth, is being erected under a short term lease and talk is being revived that the building in which it is located is to be razed shortly to make room for a sky-scraper. The location is a central one.

The California Motion Picture Corporation has commenced work on the construction of a large studio building at San Rafael. The location is adjoining the famous A. W. Foster ranch, one of the show places of California, and a wide range of scenery is to be found in the immediate vicinity. Arthur Cadwell, head camera and technical man, states that never has he found more ideal conditions for picture making than those prevailing at San Rafael.

Moving pictures have been taken by the California Motion Picture Corporation of Ishi, the last member of the Deer Creek tribe, found a couple of years ago in Tehama County, and one of the best known living Indians. Ishi is living at the Affiliated Colleges, San Francisco, where experts of anthropology are making a study of him.

The California Motion Picture Corporation has commenced work on a two-reel photoplay for the California Fruit Canners' Association, which is receiving the personal attention of director Lucius Henderson. The firm will depict a story in which all phases of the fruit growing and canning industry will be shown, and this will be exhibited at the Panama-Pacific International Exposition.

It is reported that D. J. Grauman, who conducts Grauman's Imperial Theater, is preparing to build another house here, the site of which has not been definitely decided upon.

At a meeting of the Home Industry League of California, held March 19 at the Palace Hotel, five reels of motion pictures were shown illustrating good and bad salesmanship. Most of the pictures were prepared by the Owl Drug Company under the supervision of Ned Mitchell.

Mrs. Pettigill, a prominent exhibitor of Eureka, Cal., was in San Francisco last week on a short business trip and announced that plans were being made for the erection of a new theater.

B. L. Waite, proprietor of a moving picture theater at Arcata, Cal., was also a recent visitor here. The exhibitors in the Humboldt Bay section hope to soon have a local exhibitors' league in operation, a charter having been applied for.

M. Kurtzig, manager of the Novelty Theater, Napa, Cal., made a short business trip to San Francisco recently and called upon friends in the trade. Mr. Kurtzig at one time maintained a chain of theaters in this city and built the Savoy, formerly the Colonial Theater, now devoted to moving pictures.

A moving picture theater will be opened shortly at Seventh and Adeline streets, Oakland, Cal., in the Smith Building. The structure is being remodeled at a cost of about $3,000 and space is being provided for about 450 seats.

In connection with the "Safety First" campaign being conducted by the San Francisco-Oakland Terminal Railways among its employees, a series of moving picture films showing the right and the wrong methods of car operation are being shown each day and evening at the Oakland Chamber of Commerce.

Alvin E. Pope, chief of the department of Social Economy and Education of the Panama-Pacific International Exposition, has returned to San Francisco after a four months' tour of the United States. He announces that arrangements have been made for a huge combination exhibit to be installed in the five-acre Palace of Education, this to be a joint display by a moving picture corporation, a phonograph company and a school book concern. The exhibit will include a model schoolroom equipped with the latest types of moving picture apparatus. Special text books will be prepared by the book concern to supplement the use of moving pictures and the phonograph in teaching the sciences, geography, industrial and vocational subjects.

Idora Park, the leading amusement resort of Oakland, Cal., will open for the season on March 28. A moving picture theater will be conducted on the grounds.

P. F. Gillette, of Gillette & Howard, who conducts the Isis Theater, Modesto, Cal., was in San Francisco again this week on a business trip and spoke enthusiastically of the manner in which the Mutual program was being received in that city.

The Garrick Theater, Stockton, Cal., is discontinuing moving pictures and vaudeville for the present and will shortly put on musical comedy.

The Electric Theater, Hollister, Cal., has been purchased from R. M. Barton by G. W. Wheatley, and the name has been changed to that of the Biola Theater.

Mr. Howard, who conducts the Gardella Theater at Oroville, Cal., is commencing construction work on an airdome, such as is operated each summer.

The Barton Theater, Fresno, Cal., will be opened shortly as a moving picture and vaudeville house.

The Star Theater, Santa Cruz, Cal., has been sold by Mr. Anderson to O. K. Wescott.

The Advance Motion Picture Corporation has been incorporated at Los Angeles, Cal., with a capital stock of $25,000, the directors being M. H. McCarty, A. W. Baker, E. W. Chase and W. H. Miller.

A sale of seats at the De Luxe moving picture house, San Jose, Cal., was brought to a sudden close recently when a swarm of honey bees took possession of the lobby for two hours.

CHURCH.

ST. LOUIS, MO.

THE new theater that Joe Halleman is building at 2912 Chippewa street will be ready for its opening by Easter Sunday. Mr. Halleman's house, which is to be equipped in a first class manner, will seat 800.

Mrs. Luella M. Grimbly, a prominent club woman, is making arrangements to have a selected program of pictures shown to the Mothers' Club in Maplewood, on Friday nights.

The St. Louis "Times," in an editorial anent the agitation for fire preventing laws, brought about by the terrible Missouri Athletic Club fire, and the subsequent disaster when the walls of the burned building fell on the seed store and swelled the list of dead and injured, speaks to the point as follows: "It will be noted that it was a hotel that burned in Milwaukee Thursday morning—not a theater. It was also a hotel that burned in Milwaukee in 1892, when many lives and five millions in property were destroyed.

"It is pretty evident that it is the hotel and the rooming-house that must be watched everywhere—and we would particularly include St. Louis. So long as men are awake and even partly alert, there is always the chance that an alarm will be spread in time of fire sufficiently early to insure the escape of those whose lives are menaced. But when everybody is asleep the dangers are multiplied a hundredfold.

"Let us not become hysterical about the local theaters. At least, not until after we have grappled with the more imminent menace."

The fellow that works the "effects" at the New Grand Central can produce an imitation of sounds almost clever enough to discount nature herself as a noise maker. The writer thought he was balked a short time ago when the Hearst Selig news pictures were run showing the attempts to turn the course of a flooded river by dumping freight cars in the torrent. But not so, the "effects" man was right there with his little imitator, and the clatter he made sounded as much like a box car falling into a river as anything we have ever heard.

Bottenelli and Ferresis, the well-known South Broadway exhibitors, are building an up-to-date, thousand capacity house at 5118-20 Shaw avenue, which they expect to have ready for opening by April 15.

The Marquette Theater, with a new and complete outfit sufficient to take care of and entertain more than eight hundred patrons, has been opened by George Pliakos, at 1806 Franklin avenue.

A. S. Aloes, dealers in optical goods and moving picture accessories, whose building was destroyed by fire recently, have established themselves in new and beautiful quarters at 504-506 Olive street.

J. Warren Kerrigan, Wm. Brunton, Crane Wilbur, Kathlyn Williams and Mary Fuller are always crowding each other for top place with Florence Lawrence, Maurice Costello, Richard Travers, Arthur Johnson and King Baggott as close followers, in the St. Louis Times "Print Your Favorite Player's Picture Every Tuesday" contest.

The New Grand Central has treated itself to a radium gold fiber screen. According to an article printed in the Globe Democrat, Attorney John H. Bowcock, of the Building Commissioner's Department, says he has drafted an ordinance that will cause a controversy between operators of theaters and moving picture shows, and the municipal assembly. Bowcock caused a bill to be introduced in each of the branches of the assembly, which provides that "No building shall be used as a theater, opera house, or for picture show exhibitions, having seats for spectators above the main floor thereof, unless such building be a building of the first class, constructed in a manner as prescribed by section 337 of the revised code of 1912 of the city of St. Louis. The bill further provides that owners, lessees, or managers, who shall violate the provisions of this ordinance shall be deemed guilty of a misdemeanor, and upon conviction, be fined not less than fifty dollars nor more than five hundred dollars. Each day that such building is used for any of the above mentioned purposes shall constitute a separate offense. The ordinance, if passed, is to go into effect thirty days after the approval thereof.

Mrs. Isabella Spear, proprietor of the Eureka Theater at 20th street and Obear avenue, who is

(Continued on Page 238)

Big Publicity

would be and always is useless unless backed up by the proper organization capable of delivering the goods.

The Perils of Pauline

is absolutely unsurpassed for gripping attention from beginning to end. We have thrills built into the film and copyrighted there. THE PERILS OF PAULINE never misses fire; never slows up for a minute.

And something more—THE PERILS OF PAULINE was not written for the publicity—the publicity was written for Pauline. The huge campaign was planned and carried out because THE PERILS OF PAULINE was unsurpassed for out and out merit.

Do Your Part

If this feature is so big that others are following our lead, you ought to get the advantage of the excitement at once. To coin money for your theatre

BOOK PAULINE

AND DO IT NOW—BY WIRE.

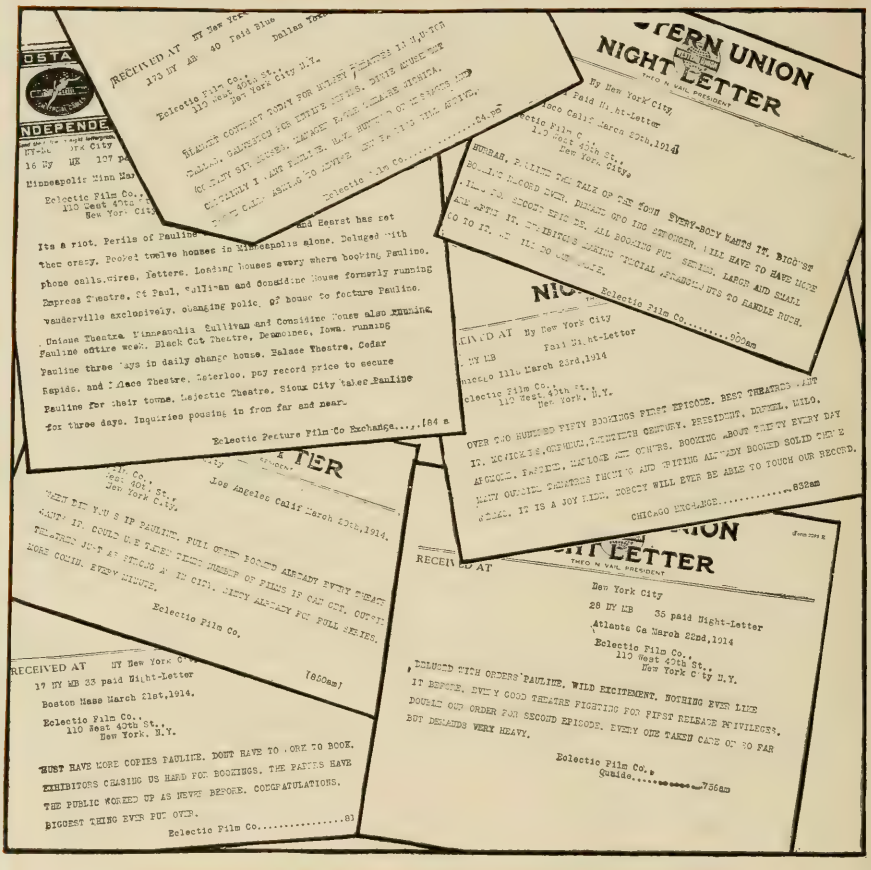
THE ECLECTIC FILM COMPANY

110 West 40th Street

New York City

Read What the Managers of Our Branch Exchanges Say About

The Perils of Pauline



Its a riot. Perils of Pauline
ther crazy. Pooket twelve houses in Minneapolis alone. Deluged with
phone calls,wires, letters. Loading houses every where booking Pauline.
Empress Theatre, St Paul, Sullivan and Considine House formerly running
vaudeville exclusively, changing polic. 0f house to feature Pauline.
Unique Theatre Minneapolis Sullivan and Considine Hones also running
Pauline entire week. Black Cat Theatre, Decorah,Iowa. running
Pauline three days in daily change house. Palace Theatre, Cedar
Rapids, and Palace Theatre, Waterloo, pay record price to secure
Pauline for their towns. Majestic Theatre, Sioux City takes Pauline
for three days. Inquiries pouring in from far and near.

Eclectic Picture Film Co Exchange....184 a

NIGHT LETTER

Joe Calif March 22th,1914

Eclectic Film Co.,
110 West 40th St.,
New York City N.Y.

SUNBEAM, PAULINE BIG TALK OF THE TOWN EVERY BODY WANTS IT. BIGGEST
CO TO IT. ALL THEATRES HAVING SPECIAL ARRANGEMENTS TO HANDLE RUSH.

Eclectic Film Co.....950am

Joe Angeles Calif March 23rd,1914.

Eclectic Film Co.,
110 West 40th St.,
New York City.

WANT IT. COULD HAVE TAKEN THEIR NUMBER OF FILMS IN CAR OUT. CUSTO
MORE COULD. EVERY MINUTE.

Eclectic Film Co.

RECEIVED AT NY New York
19 NY MB 33 paid Night-Letter
Boston Mass March 21st,1914.

Eclectic Film Co.,
110 West 40th St.,
New York, N.Y.

MUST HAVE MORE COPIES PAULINE. DONT HAVE TO WORK TO BOOK.
EXHIBITORS CHASING US HARD FOR BOOKINGS. THE PAPERS HAVE
THE PUBLIC WORKED UP AS NEVER BEFORE. CONGRATULATIONS.
BIGGEST THING EVER PUT OVER.

Eclectic Film Co.....81

NIGHT LETTER

New York City
28 NY MB 35 paid Night-Letter
Atlanta Ga March 22nd,1914

Eclectic Film Co.,
110 West 40th St.,
New York City N.Y.

DELUGED WITH ORDERS PAULINE. WILD EXCITEMENT. NOTHING EVER LIKE
IT BEFORE. EVERY GOOD THEATRE FIGHTING FOR FIRST RELEASE PRIVILEGES.
DOUBLE OUR ORDER FOR SECOND EPISODE. EVERY ONE TAKEN CARE OF SO FAR
BUT DEMANDS VERY HEAVY.

Eclectic Film Co.,
Quaide.....756am

WIRE YOUR BOOKING ORDER AT ONCE

THE ECLECTIC FILM COMPANY

110 West 40th Street — New York City

The newspapers don't usually get excited about anything. But the day after the first showing of

The Perils of Pauline

the criticism reproduced here appeared in one of the biggest morning papers in New York.

ALAN DALE

is known all over the United States as one of the foremost dramatic critics of the present day. His field is particularly the drama and opera, but for the first time in history he broke all precedent to put the review of "The Perils of Pauline" on the dramatic page.

Now—

How about yourself? Have you protected your theatre and your patrons by booking "The Perils of Pauline"? The orders are so heavy and excitement is growing so fast that you will have to get in at once if you want the cream of the results.

The Second Episode Will Be Released on April 6th

Wire for it now. Get the first episode if you have not already done so.

THE ECLECTIC FILM COMPANY

110 West 40th Street

New York City

Concentrate on This!

TWENTY MILLION READERS

Now Reading

THE PERILS OF PAULINE

in the largest newspapers on earth mean more to you NOW than all the promises of publicity to come at some future date on any other proposition ever thought of. It would be an easy matter for us to sign up three or four hundred second-rate or small papers to run THE PERILS OF PAULINE but we want you to have the co-operation of

Only the Biggest Paper in Your Locality

DON'T WORRY! WE HAVE IT!

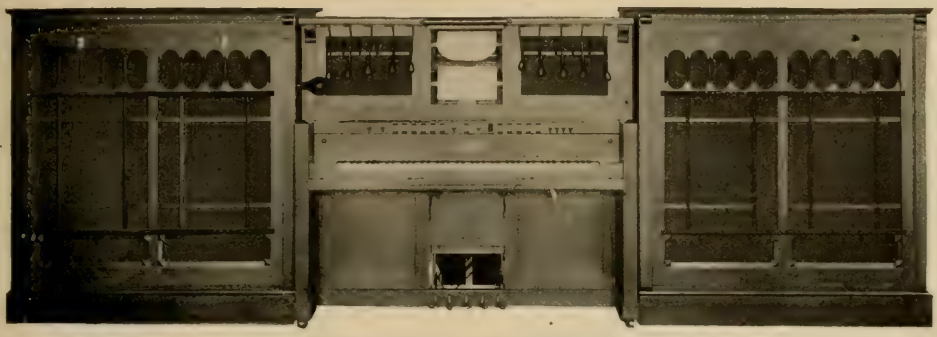
and YOU get the benefit.

THE ECLECTIC FILM COMPANY

110 West 40th Street New York City

Real Music For Your Reel

The FOTOPLAYER all but human orchestra



STYLE 40. READY TO PLAY—FITS THE PIT.

FOTOPLAYER
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One Operator Plays the Entire Instrument

THERE IS ONLY ONE FOTOPLAYER

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FOTOPLAYER

WE HAVE YOUR STYLE

NO matter what your seating capacity, one of our styles will meet your requirements' The Fotoplayer is built to fit the pit. Can be heard from every seat in the house' Finished in beautiful mission brown. Instrument built of selected kiln-dry woods. Made to last.

OUR DOUBLE TRACKER WINS

The American Fotoplayer is the only instrument equipped with a double tracker roll. Push the lever and change from one selection of music to another. Wind or rewind roll while other roll plays. The music never stops. Uses ordinary standard 88-note player music.

MUSIC THAT GIVES LIFE TO THE PICTURES

The Fotoplayer contains a player piano of highest grade, a reed organ of beautifu tones, and pipes giving every orchestral effect. Drums, cymbals, whistles, locomotive bell, door bell, horses hoofs, wind siren, pistol shot, baby cry, orchestra bells, etc.

BUILT RIGHT *PRICE RIGHT* *TERMS RIGHT*

AGENTS EVERYWHERE

American Photo Player Co.
BERKELEY, CALIFORNIA

AGENTS EVERYWHERE

W E D E L I V E R A N Y W H E R E

Calendar of Licensed Releases.

Current Releases

MONDAY APRIL 6th, 1914.

BIOGRAPH—The Master of the Strong (Drama).....
EDISON—Clarence and Percy's Sailing Party (Comedy) 1000
KALEM—The Cabaret Dancer (Special—2 parts—Dr.).2000
MELIES—Cabby's Nightmare (Comedy).....
MELIES—Bobby "Some" Spiritualist (Comedy).....
PATHE—Pathe's Weekly, No. 28, 1914 (News).....1000
SELIG—The Adventures of Kathlyn, No. 8 (The Cruel Crown) (Special—2 parts—Drama).....2000
VITAGRAPH—Cherry (Comedy) .....
VITAGRAPH—Pups on the Rampage (Zoology).....

TUESDAY, APRIL 7th, 1914.

CINES—A Son of the Sea (Special—2 parts—Drama)..2000
EDISON—The Black Mask (First of "The Man Who Disappeared" Series), (Drama).....1000
ESSANAY—The price of His Honor (Drama).....1000
LUBIN—All In the Air (Comedy)..... 400
LUBIN—The Bully's Doom (Comedy)..... 600
PATHE—Whiffles' Night Out (Comedy).....
PATHE—Ancient Ruins at Thebes, Egypt (Scenic)....
SELIG—A Mix-Up On the Plains (Comedy).....1000
VITAGRAPH—Memories That Haunt (Special—2 parts—Drama) 2000

WEDNESDAY, APRIL 8th, 1914.

EDISON—Andy and the Hypnotist—Fifth of the Andy Series (Comedy) 1000
ESSANAY—The Bargain Hunters (Comedy).....1000
KALEM—Captured By Mexicans (Spec.—2 parts—Dr.).2000
LUBIN—Lord Algy (Special—2 parts—Comedy).....2000
PATHE—The Grafters (Picture Cartoon).....
PATHE—The Termite, the Insect Architect (Zoology).
SELIG—The Rube (Drama) 1000
VITAGRAPH—'Fraid Cat (Drama).....1000

THURSDAY, APRIL 9th, 1914.

BIOGRAPH—When a Woman Guides (Drama).....
ESSANAY—Snakeville's New Sheriff (Comedy).....1000
LUBIN—The Root of Evil (Special—2 parts—Dr.)....2000
MELIES—Fine Feathers Make Fine Birds (Comedy)...
MELIES—Batty Bill Wins a Baby (Comedy).....
PATHE—Pathe's Weekly, No. 29, 1914 (News).....1000
PATHE—The Greater Love (Special—2 parts—Dr.)...2000
SELIG—The Fire Jugglers (Drama).....1000
VITAGRAPH—The Little Sheriff (Drama).....1000

FRIDAY, APRIL 10th, 1914.

EDISON—The Impersonator (Special—3 parts—Dr.)..3000
ESSANAY—In the Moon's Ray (Special—2 parts—Dr.).2000
KALEM—Gertie Gets the Cash (Comedy).....
KALEM—Hubby's Night Off (Comedy).....
LUBIN—On the Brink (Drama).....1000
SELIG—Red Head Introduces Herself (Comedy).....
SELIG—All Mixed Up (Comedy).....
VITAGRAPH—An Easter Lily (Comedy).....1000

SATURDAY, APRIL 11th, 1914.

BIOGRAPH—Hickville's Finest (Comedy).....
BIOGRAPH—Rings and Robbers (Comedy).....
EDISON—The Chinese Fan—Fifth of the "Dolly of the Dailies" Series (Drama).....1000
ESSANAY—The Treachery of Broncho Billy's Pal (Drama) 1000
KALEM—Under Desperation's Spur (Drama).....1000
LUBIN—At His Expense (Comedy).....1000
PATHE—Detective Kelly (Special—2 parts—Drama)..2000
SELIG—Hearst-Selig News Pictorial, No. 15 (News)..1000
VITAGRAPH—The Girl from Prosperity (Special—2 parts—Comedy) 2000

Advance Releases

MONDAY, APRIL 13th, 1914.

BIOGRAUH—The Bondage of Fear (Drama).....
EDISON—Quarantined (Comedy) 1000
KALEM—The Wiles of a Siren (Special—2 parts—Dr.).2000
MELIES—The Three Geese (Comedy).....1000
PATHE—Pathe's Weekly, No. 30, 1914 (News).....1000
SELIG—The Cherry Pickers (Special—2 parts—Dr.)..2000
VITAGRAPH—The Battle of the Weak (Drama)....1000

TUESDAY, APRIL 14th, 1914.

CINES—The Secret Vault (Special—2 parts—Drama)..2000
EDISON—The Resurrection of Caleb Worth (Drama)..1000
ESSANAY—Pierre of the North (Drama).....1000
LUBIN—Business and Love (Comedy)..... 400
LUBIN—The Peacemaker's Pay (Comedy)..... 600
PATHE—The Ruins of Angkor, India (Scenic).....
PATHE—The Picturesque Coast of Catalonia (Scenic).
SELIG—A Romance of the Forest Reserve (Drama)..1000
VITAGRAPH—He Never Knew (Spec.—2 parts—Dr.)..2000

WEDNESDAY, APRIL 15th, 1914.

EDISON—Lo! the Poor Indian (Comedy).....1000
ESSANAY—And He Came Back (Comedy).....1000
KALEM—The Navajo Blanket (Special—2 parts—Dr.).2000
PATHE—Whiffles' Affinity (Comedy).....
PATHE—Flowers That Bloow in Suring (Edu.).....
SELIG—A Page From Yesterday (Drama).....1000
VITAGRAPH—The Chicken Inspector (Comedy).....1000

THURSDAY, APRIL 16th, 1914.

BIOGRAPH—Melody and Art (Drama).....
ESSANAY—High Life Hits Slipper Slim (Comedy)....1000
LUBIN—Strength of the Family Ties (Special—2 parts—Drama) 2000
MELIES—A Quack and the Would-be Suicide (Com.). 550
MELIES—Batty Bill's Pertinacity (Comedy)..... 450
PATHE—Pathe's Weekly, No. 31, 1914 (News).....1000
PATHE—A Mad Love (Special—2 parts—Drama)....2000
SELIG—A Flirt's Repentance (Drama).....1000
VITAGRAPH—The Kiss (Drama).....1000

FRIDAY, APRIL 17th, 1914.

EDISON—A Question of Hats and Gowns (Special—2 parts—Drama) 2000
ESSANAY—The Winner (Special—2 parts—Drama)..2000
KALEM—A Race With the Limited (Drama).....1000
LUBIN—A Chance in Life (Drama).....1000
SELIG—Red Head and Ma's Suitors (Comedy).....
SELIG—Doc Yak, Over the Fence and Out (Picture Cartoon) .....
VITAGRAPH—Innocent, But Awkward (Comedy)..2000

SATURDAY, APRIL 18th, 1914.

BIOGRAPH—Mixed Mails (Comedy).....
BIOGRAPH—Ambitious Pa (Comedy).....1000
EDISON—A Princess of the Desert (Drama).....1000
ESSANAY—Broncho Billy and the Rattler (Drama)...1000
KALEM—The Fight on Deadwood Trail (Drama).....1000
LUBIN Guaranteed Rain-Proof (Comedy)..... 400
LUBIN—A Strenuous Ride (Comedy)..... 600
PATHE—The Ghost (Special—3 parts—Drama).....3000
SELIG—Hearst-Selig News Pictorial, No. 16 (News)..1000
VITAGRAPH—The Vanity Case (Special—2 parts—Drama) 2000

MAKE YOUR THEATRE LOBBY ATTRACTIVE

Our photographs and one sheet posters of the popular players are very beautiful. One sheet posters of Broncho Billy and ten others, all for $1.00. Enclose stamps or money orders with all orders.

AMERICAN SLIDE & POSTER CO. **First National Bank Bldg.** **Chicago, Ill.**

April 6th

OUR NEW MONDAY COMEDY

Positively the best on the market
Each a scream
Full of fun and laughter

THE CABBY'S NIGHTMARE

A real crack-a-jack comedy. Just what you want to make a laugh. If you doubt it, ask the cabby.

SAME REEL

BOBBY "SOME" SPIRITUALIST

Equally good Poor Bobby was made to feel sore. But he certainly made the spirits hustle. Look at "Uncle," he knows. No more spooks for him.

THURSDAY COMEDY

FINE FEATHERS MAKE FINE BIRDS

The wife plays a good trick on her rival and causes a great laugh

SAME REEL

BATTY BILL WINS A BABY

Batty is still as good as ever. Brimful of trouble and catastrophies

1000 FEET EXCELLENT ONE-SHEETS ASK FOR SAMPLE

These Comedies Will Fill the Bill Every Time

G MELIES GENERAL FILMS G

Calendar of Independent Releases

Universal Film Mfg. Co.

Current Releases

SUNDAY, APRIL 5th, 1914.

CRYSTAL—The Lady Doctor (Comedy).....
ECLAIR—In an Old Trunk (Juvenile—Drama).....
REX—The Baby's Doll (Drama).....

MONDAY, APRIL 6th, 1914.

IMP—Out of the Far East (2 parts—Drama).....
POWERS—The Seat of Trouble (Comedy).....
POWERS—A Glimpse of the Oil Regions of Texas (Scenic) .....
VICTOR—Scooped by Cupid (Comedy-Drama).....

TUESDAY, APRIL 7th, 1914.

CRYSTAL—Get Out and Get Under (Comedy).....
CRYSTAL—An Undesirable Suitor (Comedy).....
GOLD SEAL—The Mystery of the White Car (2 parts Drama) .....
UNIVERSAL IKE—Universal Ike Has His Ups and Downs (Comedy) .....

WEDNESDAY, APRIL 8th, 1914.

ECLAIR—The Drug Traffic (2 parts—Drama).....
JOKER—Schultz the Paper Hanger (Comedy).....
NESTOR—A Gypsy Romance (Drama).....
UNIVERSAL—Animated Weekly, No. 109 (News)....

THURSDAY, APRIL 9th, 1914.

IMP—Where There's a Will There's a Way (Comedy).
FRONTIER—Pretzel's Baby (Comedy) .....
REX—The Ruby Circle (2 parts—Drama).....

FRIDAY, APRIL 10th, 1914.

NESTOR—Her Moonshine Lover (Comedy).....
POWERS—The Baseball Fan (Comedy).....
POWERS—Protecting New York's Millions From Fire (Edu.) .....
VICTOR—The Little Mail Carrier (2 parts—Drama)..

SATURDAY, APRIL 11th, 1914.

JOKER—Mike and Jake on the Clutch of Circumstances (Comedy) .....
FRONTIER—Poison (Drama) .....
101 BISON—Dangers of the Veldt (3 parts).....

Advance Releases

SUNDAY, APRIL 12th, 1914.

CRYSTAL—Lost, Strayed, or Stolen (Comedy).....
ECLAIR—Grandfather's Romance (Comedy-Drama)...
REX—The End of the Feud (Drama).....

MONDAY, APRIL 13th, 1914.

VICTOR—The Bolted Door (3 parts—Drama).....
IMP—Notoriety (Drama) .....
POWERS—Lured from Squash Center (Comedy).....

TUESDAY, APRIL 14th, 1914.

GOLD SEAL—Lucille Love—The Girl of Mystery (2 parts—Drama) .....
CRYSTAL—An Up-to-date Cook (Comedy).....
CRYSTAL—Three Men and a Girl (Comedy).....
UNIVERSAL IKE—Universal Ike Makes a Monkey of Himself (Comedy) .....

WEDNESDAY, APRIL 15th, 1914.

NESTOR—The Test (Drama).....
JOKER—The Sharps Want a Flat (Comedy).....
ECLAIR—The Heart's Highway (2 parts—Drama)....
UNIVERSAL—Animated Weekly, No. 110 (News).....

THURSDAY, APRIL 16th, 1914.

IMP—The Sea Coast of Bohemia (2 parts—Drama)...
REX—The Boob Incognito (Comedy).....
FRONTIER—That Cuckooville Horse Race (Comedy)

FRIDAY, APRIL 17th, 1914.

NESTOR—When the Girls Joined the Force (2 parts—Comedy) .....
POWERS—Pitfalls (Drama) .....
VICTOR—U. S. Government Inspection of Beef (Edu.)

SATURDAY, APRIL 18th, 1914.

JOKER—Not Decided (Comedy).....
FRONTIER—Man's Best Friend (Drama).....
101 BISON—Dolores d'Arada (2 parts—Drama).....

Mutual Film Corporation

Current Releases

SUNDAY, APRIL 5th, 1914.

APOLLO—Apollo Fred Sees the Point (Comedy).....
MAJESTIC—Texas Bill's Last Ride (2 parts—Dr.)...
THANHOUSER—The Tin Soldier and the Doll (Com.)

MONDAY, APRIL 6th, 1914.

AMERICAN—Like Father, Like Son (2 parts—Dr.)...
KEYSTONE—Mack At It Again (Comedy).....
RELIANCE—Our Mutual Girl, No. 12 (Drama).....

TUESDAY, APRIL 7th, 1914.

BEAUTY—Retribution (Drama) .....
MAJESTIC—An Intercepted Getaway (Drama).....
THANHOUSER—A Debut in the Secret Service (2 parts—Drama) .....

WEDNESDAY, APRIL 8th, 1914.

AMERICAN—A Happy Coercion (Comedy).....
BRONCHO—Shorty's Sacrifice (2 parts—Drama).....
KOMIC—The Fatal Dress Suit (Comedy).....

THURSDAY, APRIL 9th, 1914.

DOMINO—The Colonel's Orderly (2 parts—Drama)...
KEYSTONE—Not announced.
MUTUAL—Mutual Weekly, No. 66 (News).....

FRIDAY, APRIL 10th, 1914.

AMERICAN—The Second Clue (Drama).....
KAY-BEE—The Geisha (2 parts—Drama).....
PRINCESS—Too Much Turkey (Comedy).....

SATURDAY, APRIL 11th, 1914.

KEYSTONE—Not announced.
RELIANCE—The Godfather (2 parts—Drama).....
ROYAL—Hubbie's Surprise (Comedy).....
ROYAL—It Came By Freight (Comedy)..... ....

Advance Releases

SUNDAY, APRIL 12th, 1914.

APOLLO—Some Bull's Daughter (Comedy).....
MAJESTIC—The Hunchback (2 parts—Drama).....
THANHOUSER—An Hour of Youth (Drama).....

MONDAY, APRIL 13th, 1914.

AMERICAN—The Last Supper (2 parts—Drama)....
KEYSTONE—Not announced.
RELIANCE—Not announced.

TUESDAY, APRIL 14th, 1914.

BEAUTY—Mlle. La Mode (Comedy).....
MAJESTIC—His Punishment (Drama).....
THANHOUSER—The Musician's Daughter (2 parts—Drama.) .....

WEDNESDAY, APRIL 15th, 1914.

AMERICAN—The Independence of Susan (Drama)....
BRONCHO—Captain Junior (2 parts—Drama).....
KOMIC—Not announced.

THURSDAY, APRIL 16th, 1914.

DOMINO—Not announced.
KAY-BEE—Not announced.
MUTUAL—Mutual Weekly, No. 67 (News).....

FRIDAY, APRIL 17th, 1914.

AMERICAN—No release this date.
KAY-BEE—Not announced.
PRINCESS—Not announced.

SATURDAY, APRIL 18th, 1914.

KEYSTONE—Not announced.
RELIANCE—Not announced.
ROYAL—Not announced.

From Coast to Coast

The Praises of Simplex Are Proclaimed

Last week we dealt with our **"Broadway (N. Y.) Success."** This week **Frisco** comes to the front.

Telegrams of praise are uncommon. This unsolicited wire (in part) speaks for itself. It is from the largest, best equipped theatre in **San Francisco.**

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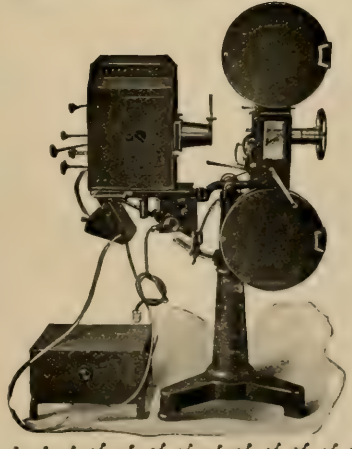

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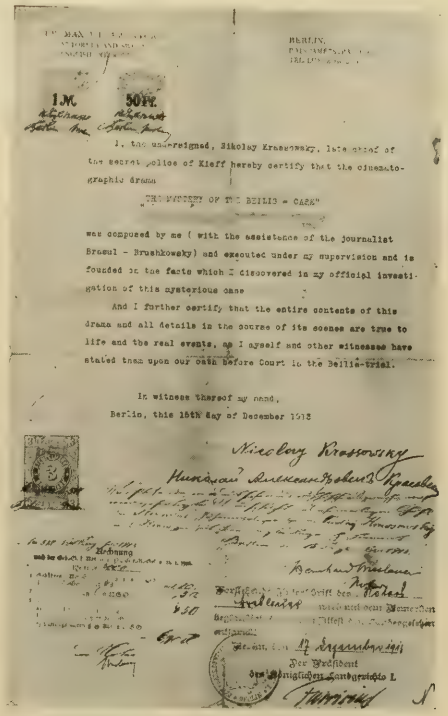

I, the undersigned, Nikolay Krassowsky, late chief of the secret police of Kieff hereby certify that the cinematographic drama

"THE MYSTERY OF THE BEILIS = CASE"

was composed by me (with the assistance of the journalist Brasul - Brushkowsky) and executed under my supervision and is founded on the facts which I discovered in my official investigation of this mysterious case

And I further certify that the entire contents of this drama and all details in the course of its scenes are true to life and the real events, as I myself and other witnesses have stated them upon our oath before Court in the Beilis-trial.

In witness thereof my hand,
Berlin, this 15th day of December 1913

Nikolay Krassowsky

THE MYSTERY OF THE

MENDEL BEILIS CASE

A Thrilling Photo-Drama in 6 Acts

Every Incident of this Gripping, Heart-Rending Story Based on Actual Facts.

A Revelation of Brutality and Heartless Oppression of the Jews in Russia by the Man whose Farcical Trial Aroused the Civilized World.

INTENSELY INTERESTING to EVERY CREED or NATIONALITY

THE MOST REMARKABLE MOTION PICTURE EVER PRESENTED TO THE WORLD

IN March, 1911, the body of a young Russian, Andrew Yashinsky, was found in a cave on the outskirts of Kiev, Russia. He had died from a number of knife wounds. A few days later Mendel Beilis, a Jew of Kiev, an honest, hard-working artisan, was arrested charged with the killing of Yashinsky. The Russian police, backed by the powerful anti-Semitic element, brought forth the charge that the blood of a Christian is used at Passover ceremonies. This they advanced as motive for the death of the boy. At once the plot behind the arrest of Beilis became apparent. If such a charge could be "proven" against Beilis pogram after pogram could be incited, thousands of Jews would be massacred and the remnants of the race left in Russia could be oppressed with still greater cruelty.

With the full understanding of this plot, the entire civilized world arose in protest. For Mendel Beilis, no matter how profound and poignant the indignation and sympathy for him individually, has his greatest importance in that he is a type, an object lesson, of the sufferings and tyranny hundreds of his race have undergone and are undergoing in the Czar's land.

Influential and rich Hebrews, fully realizing what a conviction would mean to their race, pledged fortunes in his support. Nevertheless the police went on with the trial. But the sentiment aroused against them was too great. Their perjured and coerced witnesses were discredited, and finally after two years of imprisonment Beilis was declared not guilty and was released. Beilis himself is now in Palestine.

Extract "New York American"

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THE ACCUSATION

Full Line Three Color Pictorial Printing and Special Line of Advertising Matter

THE FRENCH-AMERICAN FILM CO.

NEW YORK
Times Bldg., 42d St. and Broadway

PARIS OFFICE
No. 6 Rue de Hanovre

THE ARREST

(Continued from page 230)

the only lady manager and proprietor in the state, reports that she has broken all records in Lent with Selig's "Kathlyn" pictures.

S. T. Herman, an exhibitor of Sullivan, Mo., was in town last week, on business connected with his house.

An unusual press of business forced Sam Lears, of the Lears Theatrical Supply Co., to turn down the invitation of L. C. Thompson, of Marshall, Mo., to attend the opening of his new Orpheum Theater, which took place on March 21. The new Orpheum is a new house with first class equipment and a seating capacity of 900.

GIEBLER.

KENTUCKY.

CARPENTER & JOHNSTON, Louisville moving picture photographers, have a deal on to take a full reel of pictures, and make 100 slides, which will be used for lecturing purposes. The deal has not been closed, but will more than likely be signed shortly.

R. S. Shrader, manager of the Central Film Service Company's Louisville office, has returned from a short business trip to the Indianapolis office. Weather conditions have improved greatly in Louisville, and the whole state for that matter, but things are still slow at a good many of the houses. The reason for this season of dullness is the fact that a large number of people are observing Lent.

H. B. Strube is making arrangements with local architects to extend the Empire Theater back to the alley line. At present the house is not large enough to take care of its patronage. He has also bought a compensare from the Ft. Wayne Electric Company.

The Colonial Airdome Company, of Louisville, has ordered six new projecting machines from the Owl Feature Film Company. The company will operate three steel front airdomes, and use two machines for each show. Articles of incorporation for the new company are to be filed shortly.

Albert Schneider, of Louisville, will open an airdrome theater in Parkland.

I. C. Pickard, of Lynnville, has rented three feature subjects from one of the local film exchanges, and has started his road show on its annual tour through the small towns.

Louis Keller & Sons, Louisville contractors, have received the contract for building the Parkland, a moving picture theater, which will cost in the neighborhood of $10,000. Former Governor Thatcher, of Panama, a Louisville attorney, said that the stock was practically all subscribed, and that the Rio Realty Company, which is behind the movement, was in a hurry to get the house completed.

The Louisville Theater Supply was recently opened in the Inter-Southern building to deal in moving picture supplies, including a general line of outfitting materials.

Noland Lindsay, of Bedford, was recently in Louisville, and purchased an electric generating outfit and a Power's No. 5 machine, for a new house to be opened in Bedford.

Fred Sheldon, road representative for the Louisville Kinemacolor branch, has returned from a week's trip to central Kentucky, taking in Lexington, Frankfort, and other Blue Grass cities. According to Mr. Sheldon, the small houses are getting the business in the State at present, and few high-class houses are being put up. W. H. Fain is in Atlanta, Ga., making installations of machines which were recently sold by Mr. Sheldon. Business in the South is holding up very well.

D. Levenson, manager of the Novelty Theater, of Louisville, reports that business has picked up a good deal with his house during the past week, due to the improved weather conditions. The two-reel Imp "The Silver Loving Cup," in which Leah Baird and Alex. Gaden play the principal parts, made a big hit as a Sunday performance at the Novelty. The three-reel Warner feature, "The Mystery of Three Faces," and the single-reel Rex "Kidnapped Pugilist," staged by Robert Leonard, in which Jimmie Clabby, the middleweight champion, and Harry Tenbroeck, his sparring partner, are the principals, were part of the day's bill of six reels.

L. J. Dittmar, president of the Majestic Amusement Company, of Louisville, was away from his office for several days recently. He had an attack of grippe, which kept him housebound.

J. H Stanford, Jr., of the Orpheum Theater, Lexington, is busy making arrangements with the entertainment committee of the Moving Picture Exhibitors' League of Kentucky for the big convention to be held in Lexington in June.

The Louisville Photoplay Association has not had a meeting for several weeks. President L. J. Dittmar said that things were moving so nicely in the picture business of the city that it was not necessary to hold any meetings at present.

James Fisher and W. C. Fisher, of Lexington, recently leased the Kavanaugh building, at Lawrenceburg, Ky., for a term of years, and expect to get an up-to-date motion picture house in operation in a short time. The new house will have a seating capacity of 250. Elmer Jones will be employed as operator. James Fisher operates picture theaters at Owensville and Versailles, Ky.

M. I. Stock, of Knoxville, Tenn., has succeeded J. P. Masters as manager of the Princess Theater, of Hopkinsville. He was at one time manager of the old Princess, which was located on Main Street.

Manager Wilkerson, of Mt. Sterling, has named his new house the Maxine Elliott. The name was selected from a large number which had been submitted, and the prize of $10, in tickets was awarded to Mrs. James H. Stamper.

Manager Simon Switow, of the Garrick Theater, Madisonville, is making a special campaign for patronage. A diamond ring is being offered to the most popular young lady in Madisonville. A coupon good for ten votes is being given with every ten-cent admission, and the buyer of the ticket may vote the coupon for whomever he may see fit. The ring is on display in the window of the Hollinger jewelry store.

Rodney C. Davis and Rankin Kirkland, of Paducah, are having plans made by A. L. Lassiter & Brothers for a new moving picture house to be known as the Kozy Theater. The new house will be at 417 Broadway. The building will be two stories high, and constructed of white enamel, and "Hytex" brick. The seating capacity will be five hundred. The vestibule, which will be sixteen feet in length, will have a mosaic floor. The auditorium will be 92.6 feet in length, and the flooring will be of concrete, covered with wood and battleship linoleum.

Creech & Cawood, of Harlan, have let a contract to C. A. Cawwood for the erection of a motion picture house 32x95 feet, at a cost of about $9,000.

G. D. CRAIN, JR.

SPRINGFIELD, ILL.

BUSINESS is none too good among the photoplay houses of Springfield. Lent made a slight difference in the receipts and the strike by the operators cannot truthfully be said to have any tendency to increase the attendance. The trouble began with the formation of a local of the International Stage Employees' Union. Some of the members of the new union declared they were discharged for their activity in securing a charter, but the managers assert they were let go because of inefficiency. William Canavan, of St. Louis, third vice-president of the Stage Employees' Union, arrived on the scene and has been directing the strike. The only demand made upon the moving picture men was for "recognition of the union." This was refused. The strikers received permission to picket the houses involved, which included all but the Royal, and this was granted by the chief of police. When they began talking to patrons, urging them not to patronize the theaters, a warrant for eleven was secured by W. W. Watts, president of the Vaudette Amusement Company and owner of the Vaudette and Gaiety Theaters, on a charge of conspiracy to blacklist and boycott. The men named were Vice-President Canavan, Walter Bryan, George Hopper, John Whitesides, Charles Carson, George Whitesides, Peter Brown, Frank Palmosena, Charles Williams, Steve Palmer and John Caldwell. The cases were set for hearing March 30. Canavan, after the arrest, issued a statement declaring that all the operators asked was that they be put back to work. He also said they were willing to submit to arbitration. The stage hands at the Gaiety went out in sympathy and an attempt was made to call out the musicians. The local Federation of Labor has gone on record as favoring the strikers and recommending that the "unfair" theaters not be patronized.

Harris V. Hickox & Company expect soon to open its new Vogue Moving Picture Theater at 115 South Fifth street. The house, which will be under the management of Harris V. Hickox, a well known young man of Springfield, is to be summed up as a comfortable and pretty little theater. The plans were drawn by Architect George Helmle, of Springfield, with this idea in view. The overhead washed air system of ventilation will be used. The lobby has a tile floor with marble base, a double entrance gives access from the street and the front of the alleyway. An especially pretty effect is gained in the foyer with panel-work, surmounted by draperies and flanked on either side by handsome mirrors. The interior is decorated in a Tiffany blend. Two Simplex machines will be used for the projection of first run mutual service. A five-cent admission will be charged. Three hundred patrons can be accommodated at a time.

Walter Davisson, of Havana, Ill., formerly pianist at the Vaudette Theater in Springfield, recently married Miss Leona Elizabeth Gribel at Portsmouth, Ohio, where he has been connected with a moving picture theater.

Frank C. Smith, former owner of the Gaiety in Springfield, has sold his lease on the Princess Theater at Decatur to the Finn & Heiman syndicate.

A theater and hotel for negroes at Eleventh and Adams streets is planned by A. Morris Williams, a negro attorney. R. A. Byrd will be manager of the theater, which will seat several hundred persons.

Remodeling of the Unity Building at the corner of Fifth street and Canitol avenue, to be used as the home of the new Princess Moving Picture Theater, has begun.

MIDWEST SPECIAL SERVICE.

WISCONSIN.

MOVING picture exhibitors everywhere should think over this little illustration of what ventilation in a theater means. Dr. H. E. Dearborn, director of the Health Extension Division of the University of Wisconsin, cites the way for photoplay house owners to "reach out and extract dollars from the air."

"The owner of one of the largest chains of moving picture theaters in this section of the country privately attributes his success to fresh air. In the first theater he established, enormous ventilating fans were installed. In his latest theaters, ventilation receives as much attention as decoration, seating, etc.

"Ventilating on a big scale is expensive. Rapidly exhausting the warm air means a big drain on the heating system. Furnaces must be driven hard to supply sufficient heat to warm the fresh air to a comfortable temperature. The man who manages must close his eyes to the shrinkage of the coal pile. It's his business to watch the increase in the cash pile in the box office.

"This astute manager clearly recognizes the fact that an audience's enjoyment is not dependent alone upon the pictures and other entertainment afforded.

"He credits a considerable proportion of his patronage to choice of his theaters over those of competitors through a vague undefined sense of physical comfort and well-being not experienced in the other theaters.

"He says: 'In the ordinary hall, it's a rattling good show in which there is no twisting in seats, shuffling of feet and other signs of restlessness. I know from observation that this nervousness is mainly due to stuffy air. In a perfectly comfortable atmosphere, the patron is not nearly so critical. A reasonably good film "gets across." The average patron doesn't analyze the reason why he is, or is not, enjoying himself. Perhaps I save my ventilating cost on wear and tear on furniture and carpets. I haven't figured that out. I don't much care. I am satisfied to know that furnishing fresh air has been good business for me.'

"This man is making a phenomenal financial success. He is proving that stage magicians and fake promoters are not the only ones who can reach out and extract dollars from undiluted air."

J. W. Spradding has taken possession of the Unique Moving Picture Theater at Sparta, which he recently purchased.

H. F. Johnson is back in the moving picture business at Prescott, having taken a two-year lease on the Odd Fellows building there. He will give theatrical attractions as well as photoplays.

Moving pictures are proving an incentive to increased attendance at the Grand Avenue Congregational Church in Milwaukee.

Charles Chosa and G. A. Van Austeren have opened their new Pearl Theater on Main avenue in DePere, with a matinee for children. They planned to run moving pictures at 5 and 10 cents until after Easter, then swing into a season of vaudeville. The house seats 400 comfortably, and is as nearly fireproof as possible.

Manager Magee, of the Opera House at Evansville, is remodeling his house. A new steam heating plant, a ventilating system, an inclined floor and rearrangement of the entrances are among the improvements.

Gerold & Zimdars are remodeling their building on Main street in Weyanmega and will open a moving picture theater.

Clarence Quinn is now devoting his time to the management of the Lyric Theater at Beloit, having given up charge of the Grand Theater, which he recently opened. Under the next management it will be a five and ten-cent picture house.

E. L. Daitch has sold the Grand Theater at Oconto to a Mr. Jimison from Galesburg, Ill.

John Larson has sold his interest in the Star Theater at Mondovi to Ernest Claflin.

Manager Stano has opened his West End Theater in West Allis.

N. LaPage opened his new Peoples' Theater on Tower avenue in Superior, March 17, with the film, "The Lion and the Mouse." Special attention will be paid to high-class features.

Charles Staehle has bought back from Present & Ceaser the Cosmo and Cozy Theaters at Merrill, which he recently sold and will, as in the past, operate three houses.

The Wisconsin State Board of Control, in charge of the charitable and the penal institution, at a recent meeting discussed the plan of installing moving picture machines in all the hospitals and prisons. It was decided to secure the opinions of the extension department of the University of Wisconsin. The experiment has proved successful at the state insane hospital in Winnebago county and at the home for feeble-minded in Chippewa Falls.

Thomas E. Johnston is again in charge of the Mar Mac Theater in New London. A. L. Miller, who took over the house, is said to have left the community.

MIDWEST SPECIAL SERVICE.

NEW ENGLAND.

MANAGER Bogrett, of Keith's Bijou Theater, Bangor, Maine, has booked "Joan of Arc" and "The Triumph of An Emperor" from the World Film's Boston office, and intends to advertise these features very heavily.

Eugene Wilson, formerly manager of S. Z. Poli's theater in Waterbury, Conn., has been transferred to Poli's Bijou Theater, New Haven, Conn. This transfer of Mr. Wilson means real advancement, as Mr. Poli calls his New Haven house "my pet playhouse" and always places his best manager in that theater.

Charles Stern, manager of the Universal's Bangor, Maine, offices, ran down to Boston this week. He

GENERAL FILM COMPANY
MASTERPIECES

THE DAUGHTERS OF MEN

5 PARTS

LUBIN

GENERAL FILM COMPANY
MASTERPIECES

THE NIGHT RIDERS OF PETERSHAM

3 PARTS

VITAGRAPH

RAMO Features the World Over

and

Here's a World Beater in Features!

"THE CLAWS OF GREED"

IN THREE PARTS

Iowa, Nebraska, Minnesota, Colorado and Northwest Territories
Only territories open
On all RAMO FEATURES including

"THE CRIMINAL PATH"

and

"THE GOVERNOR'S GHOST"

Write or Wire Quick to

C. LANG COBB, Jr., Manager Sales and Publicity

RAMO FILMS, Inc., Columbia Theatre Bldg., New York City

states that the "Big I" program in Maine is in ever increasing demand. Before coming to Boston Mr. Stern lined up Manager S. Hansen, of the Comique Theater, Camden, Maine, for his program. Another recent acquisition of Mr. Stern's is Mrs. Brown's new Pastime Theater, Wiscasset, Maine, which is to open for the spring and summer season with Universal pictures.

The Nickel Theater, Bangor, Maine, is due to reopen in about two weeks, with the policy of photoplays.

Erwin H. Forbush, of the Massachusetts Agricultural College, Amherst, is to have a school for tree wardens and city foresters, and intends to show moving pictures to illustrate this course.

The Eastern Theaters Company, 18 Tremont street, Boston, have given up the Gem, Winchendon, Mass., after a short trial of this theater. H. C. Eaton, who managed the Gem, has been engaged by Harry F. Campbell, treasurer and general manager of Warner's Features, Boston, as traveling representative. Mr. Eaton will travel New England in the interests of the Warner Feature program, and will divide the territory with W. C. Anketelle.

Joseph Mack, formerly associated with the R. D. Marson Moving Picture Company, Boston, has returned to his first love—the exhibiting end of the business. He is now at the helm of the Academy Theater, Haverhill, Mass., and, judging from the prosperous condition of this house he has lost none of his ability as a manager. Mr. Mack uses Warner's Features as the special attractions.

E. L. McElroy, New England representative of the American Theater Curtain and Supply Company's Boston office, has installed a gold fibre screen in the Huntington avenue theater, Boston, which the owners, Messrs. Jones and Clark, state is giving splendid satisfaction. The Empire, Portland, Maine, is also using a gold fibre screen.

The Bijou Theater, Newport, R. I., has changed hands, as Proprietor Lowey has sold out to C. H. Dunbar.

Walter Bigelow, well known for his theaters in Fall River, Mass., has added the Opera House, Newport, R. I., to his chain of moving picture theaters, and will take possession at once. The various Bigelow houses in Fall River are all playing to good business.

A. J. Wildes, manager of the Casco Theater, Portland, Maine, visited Boston this week and spent most of his time with General Manager J. A. Eslow, of the Universal's Boston offices. Mr. Wildes has exclusive Universal service for Portland, and also uses the special Universal features.

"The Perils of Pauline" have been extensively booked throughout New England via the Pathe Freres' Boston offices. The Beacon Theater, Boston, will use this series as first-run pictures, and also the Automatic's Boston theaters. The story of "The Perils of Pauline" appears in the Boston American."

A. L. Beed has opened a new theater in West Lebanon, N. H. The house will be known as Beed's New Theater, and is an up-to-date photoplay house, and should do well. Mr. Beed will manage the house personally.

F. L. Rounds expects to open a new theater shortly at Middleboro, Mass., and will offer pictures exclusively.

"Strongheart," a Klaw and Erlanger Biograph production, was this week's special feature picture at Marcus Loew's Boston houses. General Film Company's service continues to satisfy the patrons of the Orpheum and St. James theaters.

H. Tindean has secured a lease on the Loomer Opera House, Willimantic, Conn., and will operate it as a moving picture house.

The Huntington avenue theater, Shawmut, Roxbury; Gordon's, Chelsea; Roslindale Theater; Eagle Theater, Boston; and others have arranged for special "Elephant Fund" benefits, to help the Boston Post's plan to buy three elephants for the city's Zoo. At these benefits prices were reduced, and only children admitted. The proceeds are turned over the Post. In this connection Mr. Fred B. Murphy, Boston manager World Film Corporation, offered his features free to any house giving an "Elephant Fund" performance. "Protea," "What the God's Decree" and other World Film features were immediately grabbed by houses giving these special shows.

S. Bernfield is in charge of the Eclectic's Boston office, 3 Tremont Row. Charlie J. Gorman, of the Roslindale, Mass., theater, is associated with Mr. Bernfield in this office.

H. H. Durgin, proprietor of the Spa Theater, Pittsfield, Mass., has secured a lease on the Empire Theater, Summer street, that city. The house will be carefully renovated and generally improved by Mr. Durgin and will reopen on April 13. A special feature will be a mirroroide screen. Lawrence Durgin and H. H. Durgin will manage both the Spa and Empire.

"The Money God," a three-reel Metropolitan feature, has been purchased for New England by Adams & Co., Waterbury, Conn.

Plans are well under way for a big theatrical ball at Springfield, Mass., at the Auditorium Theater, April 13, to be known as the "Hi Hollers" ball. Manager D. D. Scullen, of the Broadway Theater, has the affair in hand and the various Springfield theaters are all "in on" the affair.

Nothing definite has as yet been decided about the re-building of the Park Theater, Springfield, Mass., which recently was destroyed by fire. Owner Whitney, of the property, is ready to build, provided S. Z. Poli will assume the lease on completion of the new theater.

Messrs. Malloy and Dennison have reduced the price of their Park Theater, Taunton, Mass., and the admission signs now read five and ten cents. This reduction places the Park on an equal footing with the other Taunton picture houses, and business is picking up.

The New Haven House Company is to erect a theater in New Haven on College street, and the lease has been secured by the Shuberts for ten years. The new theater is to be ready by October 15, and work has already been started.

It is possible that William Fox will install stock company attractions in his Waterbury, Conn., house, in place of the present vaudeville and picture programs. Louis D. Garvey is managing this house.

Thomas Shea, manager of Jacques Theater, Waterbury, Conn., is now offering burlesque shows.

H. I. Dillenback, general manager of the Goldstein Bros.' Amusement Company, Springfield, Mass., is no longer connected with this firm, owing to his resignation.

Fox's Theater, New Britain, Conn., has had an attachment placed on it for $400, the plaintiff being the Kinemacolor Company, but has been temporarily released upon an agreement by Attorneys O'Neill and Weissman, of Waterbury, representing the William Fox Vaudeville Company, and Kirkham and Cooper, representing the plaintiff. To further keep things on the jump at this house a new manager was installed, Sol. Rose, of New York. Until Mr. Rose's appearance Manager William Thompson, of Fox's Waterbury, Conn., house had been commuting to New Britain to supervise the house. Mr. Rose is said to be a live wire, and promises several innovations. It is further rumored regarding this house that the owners intend to break the lease, but Mr. Fox will fight any attempt that may be made along these lines.

The latest house in New Britain is the Mazda, which opened as a photoplay house last week. W. P. Hallinan is in charge. The house is cozy and up to date, and should do good business.

G. W. Smith has resigned as manager of the Park Theater, Woonsocket, R. I., and has been succeeded by F. D. Shea, of Manchester, N. H. Mr. Smith had been manager of the Park ever since the house was acquired by the P. F. Shea Theater Company.

A. St. Ledger expects to build a new theater at Pittsfield, Maine, which will be first class in every way. It is rumored that N. J. Karem, owner of the Park Theater, Pittsfield, is to sell out his interest.

The second week of "David Copperfield," the seven-reel feature production, started well at Tremont Temple, Boston, at admission prices of 25, 35 and 50 cents.

Illustrated lectures by B. R. Baumgardt will begin in Tremont Temple, Boston, March 27. A course of five lectures is to be given, and moving pictures are the main attractions. "Norway," "Venice," "Athens," "Florence," and "An Evening with the Stars" are the names of the reels.

W. H. Green has been engaged as traveling man for the Continental Feature Film Company, Boston. Mr. Charles Webster has charge of this department of the Mutual's Boston offices.

General Manager J. A. Eslow, New England Universal Film Exchange, Boston, has inaugurated a new and very important department to his business. It is the Educational Department, and will appeal especially to churches, schools, colleges, and to those wishing to obtain reels of an educational or scenic flavor. Mr. Eslow has placed Mrs. A. R. Carroll in charge of the department, who formerly was associated with Mr. Dyer, of the General's educational department. Mr. Eslow promises that very shortly a complete catalogue of all his educational releases will be ready.

Worcester, Mass., is due for a new house on Millbury street, according to Pat O'Shea. The house will seat about 750 and will play picture programs exclusively.

Harry F. Campbell, treasurer and general manager of Warner's Features, of Massachusetts, Boston, has added a third man to his outside forces—Mr. Carl Crawford. Mr. Crawford will travel New England in the interests of the Warner program.

A new incorporation is the Stereo Film Company, at Portland, Me. E. W. Freeman is both president and treasurer of the new concern, which is incorporated for $250,000.

Harry Asher, general manager of the Famous Players Film Company, of New England, Boston, announces that his company has secured the New England State rights for the Helen Gardner features.

Manager George K. Robinson, of the Orpheum Theater, Haverhill, Mass., has resigned his position, after a three-year term at this house. The Orpheum is a Julius Cahn house and reports good business with feature pictures.

L. M. Pierce, of the Lyric Theater, Manchester, N. H., has purchased Cate's Star Theater, that city, and will continue the theater as a moving picture house. Mrs. Pierce reports good business, with regular and feature service.

W. E. Greene, 31 Beach street, Boston, has secured the New England State rights to the six-reel feature, "Smashing the Vice Trust." Mr. Greene reports a great demand for this production, in which Charles S. Whitman is headlined.

The Palace Theater, Calais, Me., is now owned by Charles Hablow, who has purchased the interest of Henry A. Smith, who was formerly interested in the Palace. Mr. Hablow will continue the Palace along the same lines as before, featuring the Universal program. Mr. Smith reports that he is looking for a new theater and intimates that he shortly will announce the location of a new house.

Harry F. Campbell, treasurer and general manager of Warner's Features, Boston, is highly elated over the enthusiastic reception accorded to "Zingo," the thirteen-reel feature, by the New England trade. Mr. Campbell has received many letters from exhibitors on "Zingo," which is being released in three sections, each one of which is a complete story. In order to comfortably accommodate the crowds that wish to be present at the Warner private exhibition, Mr. Campbell has made arrangements to secure the South End Theater, Boston, for this purpose, and will give an advance exhibition of Warner Features there every Wednesday, at 10 a. m. All New England exhibitors who wish to attend are gladly invited to do so, and they will not be crowded by lack of space, as was the case in the old quarters.

General Manager J. A. Eslow, New England Universal Film Exchange, Boston, reports that he booked the first moving picture program for the Municipal League at Pawtucket, R. I. The shows are to be run by the City of Pawtucket for the education of its foreign element, and are free. The Star Theater has been secured for this purpose, and the programs will be given there each Sunday evening, starting on March 29. Pawtucket does not allow regular Sunday moving picture shows, but an exception was made in this case.

B. Kaplan has acquired control of the Scenic Temple Theater, Haverhill, Mass., and will continue the theater as a moving picture house. Mr. Kaplan bought the interest in the Scenic formerly held by Mr. L. Benjamin.

The Shirley Amusement Company has incorporated at Winthrop, Mass., for $51,000. The promoters are William F. Daly, Charles Berman and G. J. Gallagher. Mr. Berman formerly ran a theater in Winthrop.

Felix Alland, part owner and manager of the Pastime Theater, Boston, states that he has received official notice to give up the premises occupied by this house on April 6. The property is taken by the City of Boston, by the right of eminent domain, in order that Avery street may be widened. Mr. Alland and his company received very substantial damages in cash for giving up his theater.

General Manager J. A. Eslow, New England Universal Film Exchange, Boston, has secured the Huntington Avenue Theater, Boston, for April 15, where he will give a private exhibition of "Samson," for trade. This six-reel feature production will start at the Huntington Avenue Theater at 10.30 a. m.

The Calvary Baptist Church, Providence, R. I., is due to give its first moving picture show on April 1st. This church has decided to give a moving picture entertainment every Tuesday, for the general public. In addition to this, moving pictures will be used in connection with the sermons, on Sundays.

Fred. B. Murphy, New England manager of the World Film Corporation, Boston, has made final arrangements whereby he will shortly move his offices to 41-43 Winchester street. Mr. Murphy will have greatly increased facilities in his new home, including a large exhibition room.

The Comique Theater, Revere Beach, Mass., was opened for the new season on March 15 by Jacob Friedman. The Comique usually does a nice business, and Mr. Friedman believes that the new season will be a record-breaker.

The Theatrical Stage Employes' Union, Boston Local, has decided to hold its annual banquet and smoke talk on April 13, at Lawrence Encampment Hall. There will be an entertainment program by talent from local theaters. The festival will begin at 11 p. m. Robert Brunton was awarded the tool chest, the souvenir offered in the benefit for John McVey.

The Warren Avenue Baptist Church, Boston, is being repaired and Rev. Herbert Johnson is conducting his services at the Scenic Temple Theater, a former church, now converted into a photoplay house, by courtesy of "Mike" O'Brien.

Manager Charles J. Gorman, of the Roslindale, Mass., Theater, held a second benefit performance this week, for the Boston Post's Elephant Fund. Harry J. Wasserman, manager of the Eagle Theater, Roxbury, also held an Elephant Fund show.

Felix Alland reports very good business at his Brockton, Mass., house, and is thinking very seriously of building a new 2,500-seat house in that city, the plans for which have been submitted.

The Rev. Charles S. Hoff, Mission Church, Boston, borrowed "Joan of Arc" from the World Film's Boston office, and showed the feature to a party of priests. Rev. Hoff is considered one of the best friends that Boston exhibitors have, and one who can always be depended on to say a good word for the industry.

A. N. Merrill, with theaters at Dover, Foxcroft and Guilford, Maine, has booked from the World Special Film Company "Last Days of Pompeii" for three weeks. Mr. Merrill will play this feature right through Maine, as a special attraction, traveling by automobile, and billing the reels heavily.

Al. Lichtman, Famous Players, New York, visited Boston this week, spending considerable time with Mr. Harry Asher. Mr. Lichtman was pleased with the large business being done with his productions in this territory.

HENRY.

STATE RIGHTS FOR SALE

The Vitagraph-Liebler Feature Film Company's Eight Reel Production of

Hall Caine's Superb Love Story

THE

CHRISTIAN

with

EDITH STOREY *as* **GLORY QUAYLE**
EARLE WILLIAMS *as* **JOHN STORM**

3000 People 3000 **500 Scenes 500**

Photographed and Produced by The **VITAGRAPH** *Company of America 116 Nassau St., N. Y. C.*

"The Christian" is the best known book and play of modern times. The book brought international prominence and everlasting fame to Hall Caine, the author. The play gave Viola Allen the greatest opportunity of her wonderful theatrical career, and made a gigantic fortune for the Liebler Co., under whose management it was produced as a drama. Hall Caine received more than a quarter of one million dollars in royalties. It is the biggest and most sumptuous production ever made by the Vitagraph Company—more than $50,000.00 being spent in completing this masterpiece.

The Best Advertised Picture in Existence
The Greatest Advertising Possibilities Ever Known

AS WELL KNOWN
AS WELL ADVERTISED *as* **QUO VADIS**

Full particulars in next week's issue of The Moving Picture World

MICHIGAN.

WILLIAM WRIGHT, proprietor of the Temple Moving Picture Theater in Charlotte, has opened a moving picture show at the Rex in Nashville.

Miss Elizabeth McNulty will be in charge of the Menominee Opera House in Menominee, which is to enter into a moving picture career under the direction of Edward J. Butler, of Ishpeming, who is operating the Ishpeming in that city and the Star Theater in Negaunee. Four reels of pictures will be given for five and ten cents, but occasionally enough vaudeville will be added to admit a ten and twenty-cent charge. The house will be open to all road shows, but primarily it will be a moving picture theater. New machines and other equipment have been installed.

The Family Theater at Jackson is reveling in a series of special events, ranging from gift matinees for the ladies every day but Saturday and Sunday tango nights. The list includes country stores, amateur nights and kid's candy matinees.

Marion Rice, a four-year-old of Calumet, recently was an attraction at the Lyric Theater in that city, where she sang several songs.

Pupils from the seventh and eighth grades of the public schools in Kalamazoo are seeing some interesting industrial pictures through the co-operation of Manager L. C. Barnes of the Elite Theater and the school officials. The boys recently saw some films illustrating the manufacture of augurs, and it was planned to get hold of some subjects in which the girls would be especially interested.

Mrs. G. M. Woodruff, who has been operating the Bijou Moving Picture and Vaudeville Theater at Eaton Rapids for the last two years since the death of her husband, has sold the house to E. J. Houghtaling, of Lansing.

The three moving picture theaters in Owosso closed to co-operate with the church people in their observance of "Go-to-Church-Sunday."

H. S. Gallup, manager of the Grand Theater at Marquette, is said to have secured a lease on the new theater, which will be erected on Washington street in that city by Fred Donckers. The new house, which will have twenty-five feet frontage, will seat 400 persons.

Charles B. Jack, owner of the Buhrans block in Ionia, has announced his intention of remodeling the first floor of the structure into a theater, seating 800 persons. If the plans go through the house will cater to picture, vaudeville and dramatic attractions.

Manager Anderson, of the Star Theater at Cadillac, will enlarge his house some time the coming summer to take care of constantly increasing business.

After Henry Opal completes improvements at the Grand Theater in Hubbell he plans to give moving picture shows every night instead of four nights a week. The length will be increased from 60 to 100 feet and the room probably will be widened. The changes will double the present seating capacity of 250. A new cement front is included in the plans.

Mayor Phillips, of Niles, who refused to close the moving picture theaters of that city on Sundays said he first made a canvass of the situation and found little sympathy with the movement. The agitation was due to the efforts of the ministers of the city, although two pastors of Catholic churches were not allied with the crusade. There were rumors of carrying the matter into the courts.

Gillingham & Smith are now in control of the property on which the Orpheum at Grand Rapids is located. Heretofore they held only a lease.

The police commission at Lansing instructed the chief to prevent the exhibition of the film, "Traffic in Souls," a Universal picture.

Manager Sullivan, of the Royal at Escanaba, expects to re-open the remodeled house about May 1. He will then be able to show to 500 patrons at a time a new inclined floor, a steam-heating plant, new decorations and a new indirect lighting system.

Silverware nights and grocery nights are among the lures offered by the Superba at Flint.

As a result of the recent election of a "liberal" set of village officials in Berrien Springs, it is said that town is to have Sunday picture shows.

The West Michigan State Fair Association will use moving pictures, taken at last year's big exposition, to advertise the event this year. Just before the fair is held, on September 2 to 7, the films will be sent on a tour of western Michigan.

The new Bijou has been opened at Marinette by Ascher Brothers with a program of moving pictures. Charles H. Cary is in charge of the house, as well as the Marinette, the new vaudeville theater which has been opened by the Aschers. The Bijou is to have a fine new pipe organ. Miss Erna Krout will be the singer at the new photoplay house.

MIDWEST SPECIAL SERVICE.

IN THE MIDDLE WEST.

EXHIBITORS—and even the patrons—throughout the Middle West are objecting to having their censoring done for them by the Chicago board. The number of mayors and police chiefs who have pointed out the treatment of a film in Chicago and consequently banned it in their own cities is growing daily. Those who have visited Chicago and are well aware that on South State street and elsewhere indecent shows flourish, with lascivious dances as the principal attraction, question the genuineness of Chicago's amusement reform. One middlewest editor points out an attraction which has had a fifteen-weeks' run in the Windy City in an article headed, "Blissful Heedlessness of Nicety?" "One of those semi-occasional nicety tornadoes recently swept some hundred or more reels out of the moving picture houses of Chicago. But it left September Morn blissfully caroling its ribald songs and twirling its insinuating choruses. One's attention is hence turned again to the heedlessness of the average morality sense. 'September Morn' is not only wanton in conception, but also in mechanical construction. It is mental septicaemia. To an accompaniment of loose tunes one is dragged along to degenerate climax in 'Where Is the Pleasure in Wine and Song if a Woman Is Not There?' The singer impersonates a drunken wastrel. The setting is a cafe. Canada ousted the comparatively innocent 'Deborah,' by Abercrombie, and New York demanded the expurgation of George Scarborough's version of vice. But 'September Morn' with its inartistic conglomeration of female forms, outlandish types of men, riot of color, sadly mechanical construction, pathetically inane tunes continues in Chicago to wail to Heaven its inadequacy in the way of entertainment."

A similar protest comes from an Iowa editor, who points out the inconsistency of Major Funkhouser in the following words: "The moving picture censor board declares that 'ornery' moving pictures must go. How about 'ornery' plays and 'ornery' books? We'll venture the statement that there are more really immoral performances being shown than there are pictures, while a sensational scene on the screen now and then is not half as bad as some of the chokings, beatings, stabbings, shootings and poisonings we have seen in melodrama. By immoral plays we do not necessarily refer to the drama of salacious tinge, but more to the openly vicious and indecent spectacle afforded at some burlesque show where words, action and implication are so plain that even hardened devotees of this form of entertainment have been known to lave in disgust. If the photoplay shows a character garbed in raiment true to the period, historically speaking, it is shocking, but if a young woman comes out on the stage attired in nothing but a veil and a few beads and adds suggestive dance, it goes without censoring. A 'movie' character levels a gun at a 'bad man' and the board of censors rise to their feet with exclamation of horror. In a recent drama in this city the leading woman character prepares a subtle poison for her husband and this is art. Read about the wicked persons of the world in a book fully illustrated and you are not doing anything so very bad, but see the same thing on a screen and, heavens! Recently, in Chicago, Mr. Funkhouser has been particularly hard on the pictures, censoring, it is said, with a free hand. Perhaps he does not know of other entertainments worse than moving pictures. Summed up, it seems to us that the photodrama is no worse than the regular stage so far as morality is concerned, and if there be infractions now and then why point out the movies in particular?"

Robert Wall, manager of the Wall Brothers' moving picture theater at Norfolk, Neb., is going to fight the question of Sunday closing, which was demanded by the city authorities. It is possible that the question may be submitted to a vote of the citizens at the spring election.

Franklin H. Avers, of Portage, Wis., has been granted a patent for an indicating device for moving picture films.

The Victor, the new moving picture house in Jackson, Mich., recently tried the "pay-roll" advertising idea, in which everybody who patronized the house received an envelope with a coin of some denomination.

Clarence Moore has opened a moving picture theater at Williamsport, Ind.

George Busley has leased the Electric Theater at Fonda, Ia., from Fogel & Frost.

William Speaker, of DePere, Wis., will go into the moving picture show business, playing a number of the smaller cities and villages in that vicinity.

Hubbell, Mich., may have a steel moving picture theater. Henry Opal, who owns a show in that city and recently announced his intention of building, may change his plans to the more unusual type of construction.

Frank Cassidy, who has been press agent for the Gus Sun vaudeville and picture shows at Springfield, Ohio, is now out with the Sun Brothers' circus as press agent and assistant manager.

A request to have a revision downward of the motion picture theater license has been made of the city council at Sioux City, Ia., by Manager Maurice Fox, of the Isis Theater. The present charge of $50 a year for five-cent houses and $75 a year for ten-cent houses. He told the council it should be at the rate of ten cents a year for each seat. Thus a house seating 350 would pay only $35 a year. He declared the picture men were starving to death. The matter was taken under consideration by the council.

Seraphin Thirion, who recently purchased the Royal Theater at Green Bay, Wis., from Duquaine & Carl, will add an orchestra as an attraction. He will be assisted in conducting the house by members of his family.

Manager Wellman of the Scenic Theater at Ironton, Ohio, has announced his intention of having the Decoration Day parade in that city filmed, the reels to be shown in his house.

Beatty Brothers, proprietors of the Pastime Theater at Richmond, Mich., had the children in mind when they introduced the Saturday matinee from 2 to 6 o'clock. A four-reel show is being given.

Griswold, Iowa, now has but one show, Ponder & Boiler, proprietors of the "Blue Light" show, having purchased the Cozy, which was operated on Main street.

Merchants special shows have been discontinued at the Star Theater in Sandusky, Mich.

The Empire Theater at Fort Madison, Ia., is being remodeled. A balcony seating 350 is being added and the entire front is changed.

MIDWEST SPECIAL SERVICE.

ILLINOIS.

FRANK EWING, who has been operator at the Bijou in Robinson for the last year, is now manager since the purchase of the house by R. B. Roberts, a paving contractor of Terre Haute, Ind., from M. C. Stewart. The Bijou is now housed in the Stern building, having made a change. Grant Pritchard is now operator at the Bijou and Emory Daugherty at the Lyric.

E. P. Barber, manager of the Royal Theater at Litchfield, helped in the Go-to-Church Sunday movement in that city by closing his house on the day selected for general worship.

Manager Baron, of the Opera House at St. Anne, has inaugurated Saturday matinees for the benefit of country shoppers.

Floyd P. Lee has purchased the Colonial Theater in Sixth street in Quincy from A. L. Schuhardt and has assumed charge. Schuhardt may seek a location for another photoplay house in Quincy or may go to another city.

"As a precautionary measure" the Mission Union Society of Elgin has named a censorship committee for moving pictures of which Mrs. H. H. West is chairman. Especial objection will be made to pictures of crimes and boy desparadoes and "anything suggesting immorality."

The Village Board at Maywood has passed an ordinance regulating the construction of moving picture theaters. Among its provisions are: No building of ordinary construction seating more than four hundred and fifty persons shall be used for moving picture shows; any building seating between four hundred and fifty and six hundred persons shall be of slow-burning construction and those seating more than six hundred must be of fireproof construction. Floors and roofs of theaters seating six hundred or more must be of brick, hollow tile, porous terra cotta or approved cement concrete or approved cinder concrete.

A new moving picture theater will be opened at Minnooka by H. Jacobs.

S. A. Montanye is reported to be contemplating opening a moving picture theater in the Beahm building in Fairview.

William Moeller has opened the Folly Theater at the corner of Walnut and Adams streets in Peoria. The house is running pictures and vaudeville.

The management of the Bell Theater at Cuba makes the unique announcement that it is in the business to stay and invites any local organization to see it in regard to a profit-sharing plan. "We are willing to share our profits with our home people" reads a notice.

Each person who places a classified advertisement in the Courier-Herald at Lincoln is given a free ticket for the Lyric moving picture theater, good for any afternoon except Saturday or holidays.

The Hanifan building at Griffey has been remodeled and a moving picture theater opened.

Organized baseball has taken its fling at the moving picture show. At a recent meeting of the baseball association in Decatur the falling off in attendance at the Great American Game was attributed to the "nickel theater."

It is reported that the site on Main Street in Galesburg occupied by the Van Scoyk livery barn may be purchased for the erection of a vaudeville theater.

By way of celebrating the acquisition of the Princess Theater in Elmwood, his home town, Milo Phares, who is operating a house at Glasford, gave a free show.

Harry Dawson is now operating the Electric Theater at Sheldon, having secured a lease on the house.

"Dreamland" was the favored name in the contest conducted by C. Rosafink for his moving picture theater at Delavan, and accordingly that title will be bestowed upon the house. Shows will be given each Tuesday, Thursday and Saturday night.

A. Landau, of St. Louis, has increased his extensive moving picture show operations in Illinois and Missouri by leasing from Harry Redmon, owner of the Lyric, the site in St. Louis Avenue in East St. Louis, Ill., formerly occupied by Redmon's Airdome. The architect is drawing plans for a $15,000 airdome to be known as the Washington Garden. Rustic effects, fountains and foliage and shrubbery will give it the proper atmosphere. Landau operates theaters or airdomes in St. Louis, Alton, Belleville, Granite City and Madison.

Cairo probably will have a second film exchange. Fred A. Keller, general manager of the Mutual Film Corporation at St. Louis, made a visit to the Southern Illinois city and found that it had many advantages for shipping. Cairo is located at the junction of the Mississippi and Ohio rivers, and is well supplied with railroads offering an excellent opportunity for quick service to several surrounding states.

Sparta soon will have a modern theater. The plans were drawn by the same architect who designed the Grand Central and Talbot's Hippodrome in St. Louis.

The Royal Theater at Litchfield is not particular about changing the house many times in a night.

Fully
1,000,000

Men, women and children are going to read the amazing adventures of that funny man—

ZINGO!

—in serial form.

Simultaneously, fifty of the leading newspapers throughout the country will publish the ZINGO stories as they have been written direct from the pictures.

We Get National Publicity for Warner's Features

Nothing local about this proposition. Our customers in the Far West, the Middle West, the South and the East will soon begin to feel the benefical effects of this remarkable campaign of advertising.

BECOME A REGULAR USER OF OUR FEATURE SERVICE

Then

Book the ZINGO Series

See Last Week's Moving Picture World for List of Branches

WARNER'S FEATURES, Inc.

130 West 46th Street **New York**

It advertises: "Come when you please, stay as long as you like."

Moving pictures of Cairo were shown at the Kimmel in that city.

Arthur W. Jaggers, of Edwardsville, will go to Tuscon, Ariz., to take charge of a moving picture and vaudeville theater which is being erected in that city by F. A. Khorns, of Tuscon.

Howard H. Hoyt, Jr., and Ludlow J. Washburn, of Evanston, expect to open, sometime in September, a theater at 613-617 Davis Street in Evanston, to be known as the Hoyburn, the title being coined from their respective names. The theater will be part of an office and store building which they will erect at a cost of $60,000. It will seat 800 persons, despite unusually wide spacing and broad aisles. Three machines will be installed, two for regular work and one for kinemacolor. The musical end will be taken care of by a pipe organ and a bartola instrument, and a piano and musicians will be selected who can "play the pictures." It is planned to use first-run service.

The Elite Theater at Waukegan recently had the "North Shire Quartet" as an attraction for its patrons.

A band concert was a feature of the auspicious opening of the new Star Theater in East Moline.

The board of directors of the new Palace Theater at Rockford has decided to begin construction about the middle of April upon another house which will cost $125,000.

T. S. Harris has opened a moving picture theater in his building at Waverly, which he formerly used as a skating rink.

The Hupp Automatic Mail Exchange Device Company is using moving pictures to exploit its invention throughout Illinois. It is claimed that mail pouches can be transferred from one moving train to another with perfect safety. Inasmuch as sacks thrown from fast mail trains are frequently ground to pieces beneath the wheels the pictures showing the new process attracted considerable attention at the Majestic Theater in Rock Island.

Manager McFadden, of the Electric Theater at Manteno, is winning a place in the hearts of his fellow-townsmen. He recently showed free to the children of the public school a safety-first reel and a Pathe Weekly. He plans to repeat the show for the benefit of the children of the parochial school, and also to give the latter the "Passion Play."

The city council at Waukegan barred the film "Traffic in Souls."

Chris Taylor, owner of Dreamland Theater at Kewanee, is making a number of improvements, viz.: new awning in front of the house, new ventilating system and a change in the lighting system.

Joseph Odenthal, the pioneer moving picture man of Batavia, has sold his interest in the Batavia Opera House to Mark Trester, of South Chicago. Mrs. Elizabeth Feermann, who will manage the house for Trester, already has assumed charge.

The Janet Theater Company, of Chicago, has been incorporated with capital stock of $6,000 to do a theater and amusement business. The incorporators are Michael B. Morris, H. Hymah and Belle Brown.

A moving picture theater has been opened at Brimfield.

The Williams building at Colfax has been leased by Robert Keefe and Frank Peters, who have opened a moving picture theater.

Merchants of Oregon are giving free matinee tickets to the Family Theater. This house is running some vaudeville in addition to its lengthy picture programs.

John Bly and Charles Runyan, of Savanna, have purchased a moving picture show outfit and will give shows in a number of the surrounding towns.

The Bell Theater at Cuba will be enlarged.

The Zenith Motion Picture Company, of Chicago, made some pictures at Lincoln which were shown at the Lyric Theater in that city.

The Hyes-Leffingwell Amusement Company, of Evanston, has been incorporated with a capital stock of $6,000 to do a theatrical and amusement business. The incorporators are Michael L. Hayes, Robert L. Leffingwell and Joseph T. Tyrell.

The American Moving Picture Directory Company, of Chicago, has been incorporated with capital stock of $5,000 to print and publish directories, newspapers and magazines and to sell same. The incorporators are J. R. Haydon, Edward G. Woods and A. M. Standerwick.

The Finn & Heiman Amusement Company, which controls a string of Middle-West vaudeville and picture houses, will erect the New Orpheum, a $60,000 structure on North Hickory street in Champaign before September 1. This company already controls the Walker and Illinois theaters in the twin college cities of Urbana and Champaign.

MIDWEST SPECIAL SERVICE.

IN THE NORTHWEST.

EDWARD R. SALTER has arrived at Duluth, Minn., from Detroit, Mich., ready to assume charge of the Grand Theater, which is in course of construction on Superior street, between Second and Third avenues, West. Five acts of vaudeville and late-run moving pictures will be presented when the house opens May 1. A children's playground where the youngsters may be left will be a feature of the new enterprise, which is backed by Moses S. Cook, of Duluth.

A. E. Deheau, of Minneapolis, Minn., will be manager of the new theater, which will be erected in Sauk Centre, Minn., by himself and James Caughren, of Sauk Centre.

Fred M. Priest, Martin Running and Orrin O. Lawrence are the incorporators of the St. James Star Theater Company, of St. James, Minn., which has been granted a charter by the Secretary of State for the purpose of doing an amusement business with capital stock of $10,000.

Mangus Merill has sold his moving picture theater, at Osakis, Minn., to Joseph Ostreim.

H. M. Wilson, manager of the Orpheum Theater, at Glasgow, Mont., will erect a new moving picture theater on Second avenue, between Fifth and Sixth streets, in that city.

Alex Dahl has sold the Doric Theater, at Chisholm, Minn., to Elmer Lindsey.

G. F. Hochvender is now proprietor and manager of the Iris Theater, at Wabasha, Minn., succeeding A. T. Fisher.

The Washington State Supreme Court has rejected the application for a writ of habeas corpus in re Edward Ferguson, declining at this time to pass upon the question of whether or not, since the criminal code of 1909 repealed the Sunday closing law so far as it relates to theaters, it prevents a municipality from closing the theaters on Sunday. The case is the outgrowth of a clash at Wenatchee, Wash.

A petition, signed by seventy citizens, was presented to the city council at Austin, Minn., asking the repeal of an ordinance, recently passed, which prevents the opening of moving picture theaters on Sunday. In the event that the request could not be granted, it was urged by the petitioners that the matter be submitted to a referendum vote of the citizens of Austin at the next regular election.

South Dakota moving picture theater owners have been notified by the state fire marshal to see that their houses comply with the law in regard to all seats and balcony stairs. Rows of seats must be not less than thirty-two inches apart and the width of all balcony stairs is prescribed.

T. E. Vallancy will call his new house, to be opened in Glendive, Mont., the Isis. Vallancy operated a house in Dickinson, N. D., for five years.

The Northern Consolidated Amusement Company has filed its charter with the recorder at Duluth, Minn. The company is incorporated with a capital stock of $100,000 for the purpose of buying, improving and conducting theaters and other places of amusement. The officers are John T. Condon, president; Henry W. Condon, Minneapolis, vice-president, and William S. Rider, secretary and treasurer.

Mayor Harry Howard, of Lead, S. D., has directed the city attorney to prepare an ordinance which will prohibit the showing of moving pictures which ordinarily would be classed as "blood and thunder."

The Opera House, at Flanderau, S. D., has been sold to P. R. Matson.

L. A. Inman has opened a moving picture show in the Masonic Hall at Page, N. D.

F. E. Nemec has sold the Princess Theater, in St. Cloud, Minn., to Mrs. Blanche Wright, of Butte, Mont.

Willard Richards will be in charge of the new Aberdeen Theater, in Aberdeen, S. D., which he and Andrew Hedman recently purchased from E. B. McCollom. McCollom retires because of ill health.

Borland & Keogan have sold their moving picture theater at Arlington, Minn., to A. Roberts, of Madelia, Minn.

The Great Northern Railway Company will visit seven states: Iowa, Illinois, Indiana, Ohio, Nebraska, Kansas, Oklahoma, Michigan and Wisconsin, with its traveling moving picture show and resource exhibit. A seven-car train will be used to advertise the advantages of the northwest. The films will be shown wherever possible—in churches, schoolhouses and in theaters.

F. Kamrud has sold the Dreamland moving picture theater, at Warren, Minn., to Claude Hanson.

Boyd Helgeson and Ray Maher have sold the Unique moving picture theater, at Litchfield, Minn., to Noreen Brothers.

L. A. Dutton and M. A. Brown, of Riceville, Ia., have purchased the Grand Theater, at Northfield, Minn., from J. W. Maher.

The Bachview Hotel Building, at Broadview, Mont., has been leased by Ray Nichols, of Burlington, Wyo., who will open a moving picture show.

A new moving picture theater will be opened at Beach, N. D., by H. W. Nelson.

The Atlas Theater at Cheyenne, Wyo., is being remodeled and a new play installed.

J. J. Fisher has sold his interest in the moving picture theater at Staples, Minn., to C. C. Murphy.

The Princess Theater, Fourth street and Central avenue, Minneapolis, Minn., pictures and vaudeville, has been featuring tango contests, blueberry pie-eating contests and other gastronomical competitions.

T. J. Domeyer has purchased the Family Theater at Mandau, N. D.

J. A. McKenzie has taken over the management of the Elks Opera House at Leadville, Colo., and will continue its operation as a four-reel show house. B. J. Curcio will have charge of the orchestra and Paul Ellsworth will be operator.

T. F. Vessey has purchased the Majestic Theater at Wessington Springs, S. D.

Leo Peterson is now owner of Dreamland Theater at Belle Fourche, S. D.

Penny & Wilson, of Havre, Mont., have sold their interests in the Orpheum at Malta, Mont., to Dr. G. W. Clay, A. J. Bishell and Henry Plott.

The Princess Theater at Pueblo, Colo., has switched to the General Film Company's service. The admission price has been lowered.

MIDWEST SPECIAL SERVICE.

IOWA.

ANDREW LARSON, of Jewell, has purchased the old Moon hotel property in Nashua and will remodel it for use as a moving picture and legitimate theater. The photoplay, however, will be the principal attraction.

Wrecking of the buildings in Holstein which must give way for the new moving picture theater to be erected by Lorenzen Brothers, has begun.

The building in Parkersburg now occupied by the Hub Clothing Store will house a new moving picture show, it is reported.

B. Balser, of Des Moines, who recently purchased the Lyric Theater at Greenfield from R. W. Williams, has in turn sold it to a Mr. Junkin, of Waterloo, who has assumed charge of the house.

F. J. Burdette expects to begin construction soon upon a new moving picture and vaudeville theater on West Jefferson street in Vinton. The house which will be 63 x 120 feet, will seat 790 persons. Two high class dramatic attractions will be booked each month, and the rest of the time will be given over to the photoplay and variety.

The photoplay is receiving a great deal of attention in Davenport from police, pulpit, social workers and press. Chief of Police Hans Schramm is exercising some sort of an official censorship, and has made the customary statement that he found "with few exceptions the 'movie' houses were above reproach." Schramm is willing to take the word of the Chicago censors that a picture is good or bad and the verdict in the Windy City is all that is necessary in Davenport. One of the first suggestions for a board of censorship came from Fred Vollmer, county attorney, who denied any freak attempt at exercising authority of reforming something which did not need it. He declared that he was willing to give full credit to good, clean pictures, but there were films being shown which exploited crime and immorality. Harry E. Downer, about the same time, gave an address before the Unitarian Men's Club on "The Wholesome Mission of Motion Pictures." He showed how the films could be used in educational and uplift work, but a mediocre or biased reporter emphasized the part that bad pictures have played in juvenile delinquency. Rev. Frank Cole, pastor of St. John's M. E. Church, took occasion to speak on sensational moving pictures from the pulpit. Although he advocated a rigid board of censorship, he suggested that one way to eliminate the lurid film would be to get behind a movement for the exhibition of only those films of a high moral tone. F. L. Smart, city superintendent of schools, was firm in his belief that some trouble among school children was caused by moving picture shows. He believes the motion picture will be satisfactory in the school for educational purposes and attributes the present evils to the spirit of commercialism which prevails among the exhibitors.

The popularity of the weeklies is suggested in an editorial in the Marshalltown Times-Republican": "The present practical suggestion of moving pictures and educational entertainment in some one of the schoolhouses every week day is not only good advance, but a prophecy. The moving pictures has been devoted too much to the less valuable fields of amusement. Not that its patrons desire silly comedy of the Mutt and Jeff type and silly melodrama to actualities, for they do not. The most interesting feature to a majority of its patrons is the weekly portrayal of news events. Watch the audiences for confirmation of this assertion."

The Grand Theater at Manning has been purchased by the owners of the Crystal, who now have a monopoly on the photoplay business in that city.

A five and ten-cent store in Clinton gave away 500 free tickets to the Best Moving Picture Theater to the first 100 school children calling at the store on a certain date.

C. W. Bateman has leased the Royal Theater at West Union to DeMarion Fennell, who has taken charge. Robert Bernau will be operator.

Cloyce Loehr contemplates opening an airdome in Lone Tree this spring. He will play pictures and vaudeville.

W. Irving Saul has purchased an interest in the Star Photoplay Theater at Carroll from L. H. Anderson, and the firm is now known as Fisher & Saul.

Buildings are being razed in Battle Creek on the site of the new Luna Theater, which will be erected by J. D. Aarnock.

Charles Nott expects to have his new opera house at Sutherland completed sometime in June.

The Happy Hour Theater, at Cherokee, has added C. W. Salsbery, Max Campbell and Mark Bronson to its musical staff.

The building at Pocahantas, which has been occupied by the O'Brien drug store, has been sold to Thad Thornton and O'Donnell & Sharpe, and will be converted into a moving picture theater.

A. E. Cornell, of Postville, Ia., has purchased the Mission Theater, in Monrovia, Cal.

The policy of the new Parkside Theater, at Lyons, will be to operate a five-cent show, except when it has special multiple-reel features. Herman Lubr, of Chicago, will be in charge of the projection. A plaster composition curtain will be used. The new house, which was erected at a cost of $20,000, is owned by a stock company of which W. H. Parker is president; John Galvin, vice-president; Charles Parker, secretary, and L. P. Tritschler, treasurer.

MIDWEST SPECIAL SERVICE.

Coming—

"BEATING BACK"

Stupendous 6 Reel Feature

From a prison cell to Governor!
Wonderful story of the Regeneration of

AL JENNINGS

founded on his own story as it appeared serially in the

Saturday Evening Post

Think of it! A story read by 10,000,000 people in that publication. They'll all be wild to see it!

Rapid succession of thrills like the crack of an automatic—train holdups—capture—sentence—a living death in a prison cell—the light of hope: Despair again—then, Freedom at last—

Ambition born anew—

"Beating Back" to honor and high place.

The Feature of the Century

Exhibitors—here's your chance. Call, write or wire.

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LICENSED FILM STORIES

KALEM.

THE NAVAJO BLANKET (Special—2 parts—April 15).

In the silent, sun-kissed valley
Where the Navajoes abided,
Mona, loved and woed by Gontzo,
At her loom the blanket fashioned.

Work on the blanket had barely been started when Mona consented to be the chief's squaw. So,
Wedding guests were bidden thither,
To the mating of the lovers;
Friendly Shoshones, decked in feathers
Sat in peace at Mona's wedding.

Shortly afterwards, the Navajo braves left for the hunting grounds. None but the very old and the very young stayed with the women.

Then Apaches, savage, vengeful,
Restless through twelve moons of quiet,
Swore the Navajoes to battle.

The Apaches descended upon the defenseless Navajoes and captured them. Mona, however, escaped and went to find the braves of her tribe. While on the journey, her first-born came. It was with their child in her arms that she came upon Gontzo. Wild with anger, Gontzo fell upon the treacherous Apaches, scattering them to the winds.

Mona returned to the weaving of the blanket, placing thereon the story of her marriage, the Apache attack, the coming of her first-born, and the Navajo vengeance. Then,

From the East there came a trader
To the village of the valley.

He purchased the blanket and later sold it to a wealthy tourist.

And the paleface owner proudly
To his fellows tells the story
Of the patient Mona's weaving,
As the patterns in the blanket,
So the loom of life had fashioned
Joy and sorrow, love and anguish,
In the heart of gentle weaver.

A RACE WITH THE LIMITED (April 17).—Ruth, a telegraph operator, is engaged to Billy, a lineman. Her flirtations with the men on the road cause frequent quarrels between the lovers. Her mind distracted by one of these flirtations, Ruth gives the conductor of train No. 7 wrong orders. Later, comes the terrible knowledge that because of her carelessness, the train is rushing to meet the express coming from the opposite direction. In her extremity, Ruth sees Billy approaching on his motorcycle. She tells him of the collision which threatens the lives of the scores of passengers. Billy mounts his motorcycle and, taking a short cut, goes in pursuit of No. 7. Just as he overtakes the train, Billy's motorcycle breaks down. When about to give up in despair, Billy sees a semaphore by the side of the track with the signal set at "Proceed."

Whipping out his revolver, the boy shoots at the semaphore wires, severing them. The signal springs to "Danger," as the train approaches. The engineer brings his train to a halt. At the same instant the express speeds around the curve. The sight of the train ahead causes the engineer to clap on his emergency brakes. The express comes to a stop just as the cowcatchers of the two trains meet. His quick wit brings promotion to Billy. Ruth, her folly brought home so forcibly, is cured of her flirtatious habits forever. But Billy takes no chances. He informs her that there is just one position she can fill without being a menace to the road's passengers—that of his wife. Looking up into his face, Ruth meekly agrees.

THE FIGHT ON DEADWOOD TRAIL (April 18).—Makotoch, a Sioux chief, and his daughter, Red Wing, are attacked by a band of Apaches under Black Serpent. The Sioux chief is badly wounded. Later, Ochoa, a half-breed, sees Griggs, a miner, receive a bag of money in exchange for gold dust. The half-breed summons his band and descends upon Griggs' cabin. The Mexicans capture Griggs by a ruse and steal his money. Marian, the miner's wife, is foiled when she tries to aid her husband.

The thieves bind and gag Griggs. An hour later, Ochoa and his men halt near the Sioux encampment and divide their spoils. Red Wing comes upon the bandits and overhears them discussing the robbery. The Indian maid hastens towards the Griggs cabin. Red Wing tells the miner of the bandit's whereabouts. Griggs, about to follow the thieves, is restrained by Red Wing, who suggests that he come to the camp of her people and get their aid.

Black Serpent and his men come upon Ochoa's band. The latter are playing cards for the money they have stolen. The Apaches' request to be allowed to sit in the game is granted. Makotoch listens to the story told him by Griggs. Calling the warriors of his tribe, he cautiously makes his way to the spot where the thieves are gambling.

A shot rings out, and one of the Mexican bandits falls with a bullet through his throat. The bandits and Apaches spring for their guns and a desperate battle ensues. One by one the bandits and their allies fall. Griggs, wild with rage, leaps upon Ochoa and engages the half-breed in a deadly knife duel. The Sioux overpower the foe and then form a circle about Griggs and his enemy. A sudden thrust, and Ochoa falls with Griggs' bowie knife in his breast.

ESSANAY.

PIERRE OF THE NORTH (April 14).—Pierre, a trapper in the great Northwest, catches a season's prize, a Silver Fox. Rene Bennett is fortunate in catching the mate. The two men are explaining to a trader, when Pierre discovers that his Silver Fox has disappeared from his sled. The trapper accuses Bennett and the latter is shot. Pierre flees and is seen later in the home of Mrs. Bennett, where she secretes him from the Northwest Mounted Police. Pierre later saves Mrs. Bennett from death, by carrying her to town, where he faces the man he had shot—her husband. The climax comes when a half-breed tries to sell Pierre's prize. The husband forgives the trapper—the half-breed is placed under arrest and all ends happily.

—AND HE CAME BACK (April 15).—Mr. Secondchoice becomes very much peeved when he discovers early one morning that his wife has decorated the living room with photographs of her first husband. Wifey becomes angry and leaves the house, after her husband had torn the pictures from the wall and stamped upon them. She is about to return home to mother, when she meets Horatio Algernon, a would-be actor, who looked enough like her former husband to be his brother. Wifey conceives a great plan. The actor is taken into her home as her husband, while Mr. Secondchoice is tied to the dog kennel in the backyard. "Hamfato" invites a number of his friends to the house for supper and a good time reigns supreme, until hubby is freed and swings the club of authority. There are many unusual and interesting comedy scenes that will keep you in a continual uproar.

HIGH LIFE HITS SLIPPERY SLIM (April 16).—Slippery Slim loves work so much that he sleeps right alongside of it. Sophie, his wife, becomes disgusted and finally reprimands him. Slim's pride is hurt, so leaves a farewell note to Sophie, telling her that he has gone to commit suicide. Sophie rushes for the doctor and he in turn rushes out to find Slim, and finally does, asleep in a barrel. In Slim's open shoe the physician pours some "Carbon Disulphide Highlife." Then things begin to happen. Like a shot from a cannon he bolts with the barrel up and down the street, in the house and out. When the effects of the "Highlife" finally wear off and Slim settles down, he decides to seek revenge, and his revenge is sweet. He gives everybody in town some of the "Highlife" and then things happen by the score.

BRONCHO BILLY AND THE RATTLER (April 18).—Carl Stockdale, the sheriff of Boise County, is given a case of valuable jewels to deliver, but determines to keep them for himself. To make sure that his deputy, Broncho Billy, will not interfere, he removes the lead from the cartridges in his gun. That afternoon Broncho meets with a rattler—tries to kill it, but discovers that his shells are harmless. He quickly reloads and sends the snake to the happy hunting grounds. The sheriff tries to kill his deputy, but Broncho returns the shot and wounds him. The deputy is finally made sheriff of the county and the would-be thief repents for having tried to steal and kill.

BIOGRAPH.

THE MASTER OF THE STRONG (April 6).—Outside of his world of finance, the master of men has thoughts only for his small motherless daughter. Bank presidents wait his bidding while he humors the child, and a rival railroad is completely crushed. Yet all his wealth and power, the most modern scientific apparatus and medical skill are for naught, when life's big reaper claims little Pearl.

WHEN A WOMAN GUIDES (April 9).—At first the trick the president of the Women's Political League played upon the mayor failed. That he might see things as they exist, she told him she lived in the tenements. His party bosses owned those tenements. The bill passed, his chance for governor would be gone. Yet law it became, and the mayor realized wherein lay his strength.

RINGS AND ROBBERS (April 11).—No doubt about it, she was a fickle young dame. "Keep away from your other flames," ordered the boss. Did she do it? Next day they all piled into the office with rings. One was a cop. "Robber," he shouted. The office boy's latest was the reason. That was where the boss walked off with his "lady-grafter."

HICKVILLE'S FINEST (April 11).—Each cop was tested and true. Yet, when Inspector Beans called for a photograph of the force at headquarters, it was up to them to look powerful. Good make-ups, yes, but the inspector was so impressed that he came to see. There was a hurry call. Some bluffers got bluffed.

MELIES.

FINE FEATHERS MAKE FINE BIRDS (April 9).—This is a very funny little story of a wayward husband, who was disposed to forsake his own little wife in favor of the woman who has attracted him very much. The woman seems to be well dressed and finely adorned with luxurious clothes. The wife, having greater intuition than her husband, sees that this is all surface, and much to the pleasure of the husband, allows him to invite the second lady home for the week-end. When the wife considers that the visitor has retired for the night, she puts an explosive firework under the bedroom door, having previously searched the bedroom for traces of her removable beauty, and having removed the wigs and other little adornments, she then sets light to the firework. The visitor, imagining the place to be on fire, is compelled to rush out with her bald pate, and unfortunately for her, right into the arms of the host.

BATTY BILL WINS A BABY (April 9).—Seated comfortably in the green pastures near his home, Batty Bill is suddenly presented with a baby, but with his usual dull wits he is slow to realize the catastrophe that has befallen him. When he does so, the giver of this great gift has disappeared. Poor Batty Bill endeavors to leave the baby everywhere, but without success. Ultimately he is, as he thinks, more successful, and is able to give the baby over to the police. A little later he is about to be married, when the police come and insist upon him taking his child. The indignation of his prospective wife is very amusing, and the whole thing causes a great joke from end to end.

VITAGRAPH.

A CORRECTION.

Just as the issue for April 4 was going to press the Vitagraph Company made a substitution in its releases. Instead of releasing the special two-part picture, entitled "The Mystery of the Hidden House," on April 11th, as was announced on page 102 of last week's issue, the company has decided to release "The Girl From Prosperity," a two-part picture. A synopsis of this subject is published below. Exhibitors will please note the change.

THE GIRL FROM PROSPERITY (Special—Two parts—April 11).—Jim is engaged to Elizabeth, Emery. While out sleighing, Jim sees the New York train going by, and tells the girl he should like to be going there. The next evening, in a "little game," Jim holds the highest hand in poker and "cleans up." He tells Elizabeth he is going to visit the big city. She is reluctant at first, but finally gives in. In New York, Jim tries to get fresh with Bessie Williams, a manicurist, but is promptly squelched. Becoming lonely and homesick he confides his troubles to Bessie, showing her a picture of the girl from the town of Prosperity. She begins to like the boy. He gets in with a fast crowd and speculates in a bucket shop, where he makes a fortune.

Carried away by his success, despite Bessie's advice to quit, he plunges and loses all. Down and out and spurned by his "friends," he is on the verge of suicide when he meets Bessie, who persuades him to go back to Prosperity, but he is too proud, so she writes to Elizabeth and tells her Jim is ill. This brings Elizabeth and her married sister to New York. Bessie tells them "Jimmy is a good boy, but an awful fool!" Elizabeth is angry at the girl at first, then indignant at Jim as she learns of his adventures and downfall. But Bessie induces her to see him before judging too harshly. Bessie brings Jim to the hotel and pushes him into the room where Elizabeth awaits. Realizing from his care-worn face he has learned his lesson, she forgets about the scolding she was to give him, and seals her forgiveness with a kiss. Bessie, behind the curtain, watches the reconciliation she has brought about and goes back to her work light-hearted.

AN EASTER LILY (April 10).—Sonny Jim is playing in the yard when Mammy Jackson, the wash-woman, enters the gate, followed by a little pickaninny. Sonny asks the darky her name. She replies, "Mah name's Lily." Sonny's mother receives word from her sister Kate that she is to spend Easter with them, and will bring her five children. Brother John, a military officer in the Philippines, also writes he is coming. Mother is delighted, and soon all is in preparation. Sonny nearly ruins his clothes, when he gets into the jam closet. Mother gives him a scolding, and he is again washed and dressed. Auntie arrives and Sonny is an interested observer as she shows mother her children's new Easter clothes. Sonny thinks everybody has new clothes for Easter, but when he speaks of it to Lily, she cries and says, "I ain't got none." Sonny, feeling sorry for her, provides her with a full outfit from his little cousin's clothes. He then tells her to come to church to-morrow where she can sit with his folks. Uncle arrives and is warmly greeted.

Next morning, there is great excitement; nearly church time and one of the children's clothes missing! Aunt Kate, finally dresses the deprived one in her traveling clothes and all leave for church. Led by the General, they walk proudly down to the front pew. Sonny hangs back outside, and pretty soon, Lily is discovered gorgeously arrayed in white. To the huge amusement of all, he drags her up the aisle and into Daddy Jim's pew. Daddy later asks Sonny why he did it, and he replies, "'Cause nobody 'membered Lily at all." He is forgiven and Aunt Kate good-heartedly gives the little colored girl a neat little dress.

With the kind permission of the Deutches Theater, Berlin, we have secured the original cast of that famous playhouse, including the justly celebrated

MARIA CARMI

for the production of

A VENETIAN NIGHT

a spectral tragi-comedy in four acts
written by Carl Vollmoeller
and produced by

MAX REINHARDT

The Original Play as given at the Palace Theatre, London

In no motion picture of modern times has artistic production been so triumphant. We are carried along thru the picturesque waterways of Venice, past the quaint bridges and the stately palaces of the Doges, to take part with the intensity of a dream, in a drama of love, hate, mystery and murder. . . . Not only do we see beautiful Venice with realistic accuracy, but we pass with the poetic Young Stranger into the Land of Dreams. Gradually we lose consciousness of the waking world and we mix with a host of fantastic characters who make us shudder. Thus we wonder and laugh, yearn and sigh, shiver with apprehension and shudder with horror, as the events of this dream masterpiece unfold themselves upon the screen.

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THE BATTLE OF THE WEAK (April 13).—Paula Thurston attracts the attention of Wallace Griscom, head of the store in which she is employed. Griscom, a favored suitor for the hand of the aristocratic Helene Mason, considers himself a model young man. Becoming infatuated with Paula, he promotes her to a clerk in his office, and she, with no thought of harm, considers herself fortunate. Agnes, her roommate, being told the news, has forebodings, but says nothing. Griscom finally suggests that they live in liaison. Horror-stricken at the realization of his evil nature, she repulses him, and the following day is discharged. Unable to find work, Agnes pays her room rent, and Paula, rather than be a burden to the girl, leaves their apartment. She is struck by an automobile owned by Harry, the brother of Helene, who is now engaged to Griscom, and carried to the Mason home. Despite his mother, Harry insists that the girl stay with them until recovered. He falls in love with her, proposes and is accepted. Helene, Griscom and Mrs. Mason try to dissuade him from marrying Paula, but Harry is determined. Feeling she is the cause of the strife, Paula goes away, leaving a note warning Harry not to let his sister marry Griscom. Griscom claims the note is ridiculous, but Harry is not convinced and decides to learn the truth. Griscom, fearful of discovery, succeeds by a ruse in getting Paula to an isolated house, where, after she spurns his offer of money to leave, Griscom threatens her. She tries to escape and in the struggle the lamp is overturned and the place set afire. Harry, who has learned of Paula's whereabouts, arrives in time to rescue them both. After the guilty man's recovery, Harry makes him confess his duplicity to his mother and sister, and leave forever. Mrs. Mason and Helene thank Paula for their escape and Harry again proposes to Paula, who gladly consents.

HE NEVER KNEW (Special—2 Parts—April 14).—Unable to support her baby boy, Grace Devereaux, a widow, leaves him at an orphan asylum. Kitty Rose, an actress friend of Grace's succeeds in securing a small part for her in the same company. Grace leaves her address with the superintendent of the asylum and later receives a letter from him saying that a wealthy widow wishes to adopt her baby on condition that she never make herself known to either of them. Grace finally consents.

Twenty years later, Earle is of age. Mrs. Castro, his foster mother, has chosen Lucille Perrin as his wife to be. Earle tells her he would like to visit Paris first, to which she agrees. In Paris, through an old friend, Earle meets Grace, now Madame Renee, a popular actress. Both are immediately attracted to each other. Although older than Earle, Madame Renee has taken such perfect care of herself that she is still youthful and beautiful and the two are soon madly in love.

Earle asks Madame Renee to marry him. At first she refuses, saying she is too old. He will not be denied and she finally agrees, provided he secures his mother's consent. Mrs. Castro meets Madame Renee and tells Earle "She is charming, but too old for you." He defies his foster-mother and pleads so, with Madame, that she finally consents to an immediate marriage. Mrs. Castro begs Madame to give up Earle, saying, "Suppose you had an only son, wouldn't you do the same." After battling with herself, Madame goes away, leaving a farewell note for Earle. He is stunned when he reads it. Later, Madame is ill and begs permission to see her boy. Her request is granted provided she does not reveal her identity. To her horror, she finds that her boy is none other than the man she was about to marry. She falls in a faint. Earle and his mother rush to her and Mrs. Castro realizes that Madame Renee is Earle's mother. Madame recovers and pleads that she never reveal the truth, which Mrs. Castro promises. Madame takes a last look at her boy, he kisses her and she dies. Mrs. Perrine and Lucille enter and Mrs. Castro soothes the boy, thankful he never knew.

THE CHICKEN INSPECTOR (April 15).—He is the talk of Jimpsonville, a typical village cut-up, and his name is Willy Wildwave. He visits New York dressed in loud college style. A street fakir talks him into buying a "Chicken Inspector" badge. He explains the privileges of the badge and Willy says, "I'm on!" He returns home with the badge and a rubber stamp reading "Approved by Chicken Inspector No. 23," and proceeds to examine and stamp everything that looks like chickens, even to reviewing the "squabs" and "broilers" in a young ladies' seminary. The principal sends for the constable to arrest him, but when Willy shows his badge, they surrender. The seminary girls file out in capes and gowns and the "Chicken Inspector" gives them the "once over." Willy next decides to "inspect" the burlesque show. The manager apparently "falls" for his talk, but in reality conspires with the company to "fix" him. The burlesque girls are lined up and, after Willy signifies his approval, march out. At the manager's signal, the actors and stage hands make a rush for Willy, armed with all sorts of weapons. He grabs a "prop" tree and it goes over with him, the whole crowd piling on top. Scrambling to his feet, he rushes out past the astonished audience. Followed by a big crowd, he finally dodges into a henhouse. The owner, hearing a suspicious noise, pokes a shotgun in and fires. Willy, with a shriek of pain, rushes out and is grabbed by the owner. He breaks loose, leaving his badge in the farmer's hand. He then dashes for freedom, nursing the perforated seat of his trousers.

THE KISS (April 16).—Contented and happy, Alice, a little shop girl, smiles satisfactorily as she looks at her little bank savings. Fred, the floorwalker in Berkley's store where she works, is in love with her.

George Dale, a wealthy society man, takes his fiance, Helen Bradley, out riding. Their car is stalled, and in fixing it, his neck-tie becomes oil-spattered. He stops at Berkley's to buy another. Mazie, a flashily-dressed girl at the counter next to Alice's, waits on him. George flirts with her. Alice overhears them and envy creeps into her mind. She decides that the attentions Mazie receives is due to her pretty clothes. After listening to Mazie's conquests, she determines to purchase some stylish attire, herself, and that night, breaks open her bank.

Fred expresses disapproval of Alice's new finery. When George comes to the store again, he is struck with her appearance, and ignoring Mazie, invites Alice to dinner.

They meet his fiance and Betty, her friend. George introduces Alice as his cousin. Helen kisses her on her cheek. Alice has an awakening and her conscience begins to trouble her. Later, when George tries to kiss her on the cheek, she springs up, saying, "No! No! That is where she kissed me because she loved you!" Hurrying home, she casts off her finery and returns to her modest attire. Repentant, George tells Helen the truth and his sincerity wins her forgiveness.

Next day, the landlady's little child kisses Alice on the same cheek that Helen had kissed, while Fred, happy that she has gone back to the simple things of life, adds his kiss to the others. Alice is happy and realizes that contentment is one of the foundation stones of happiness.

INNOCENT BUT AWKWARD (April 17).—Mr. and Mrs. Kennedy are visited by John Wallace, an old friend. A few evenings later, Kennedy is called away, and shortly after, Mrs. Kennedy and Wallace retire. Half undressed, Mrs. Kennedy is frightened by a mouse. She jumps on a chair which topples over, and sprains her wrist. She again catches sight of Mr. Mouse, and runs screaming down the stairs, followed by Wallace in his pajamas, who was awakened. He catches up with her, and she faints in his arms. Wallace, threatened with instant death, escapes into the street, only to rush into the hands of a policeman. After a terrific struggle, the officer takes him to headquarters. Dr. Gray is called to help Mrs. Kennedy, who is nearly ready to drop, with the pain and fear of the outcome of their predicament. The police sergeant also calls the doctor to attend Wallace, who is acting like a raving maniac. The doctor learns both Mrs. Kennedy's and Wallace's versions of the

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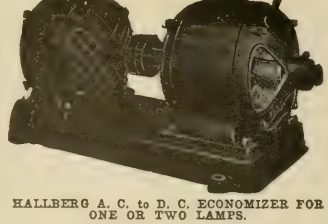

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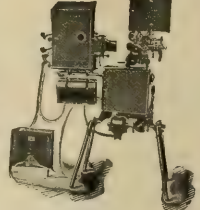

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trouble. He understands how it all occurred, and after explanations to the police, takes Wallace back to Kennedy's house, where there are more explanations, and after Kennedy has begged Wallace's pardon, departs. Kennedy then humbly begs his wife's pardon. Soon she forgives him and the awkward incident is a closed chapter.

THE VANITY CASE (Special—2 Part—April 18).—In a jewelry store, Grace Norris, a wealthy girl, unnoticed by the salesman, absent-mindedly takes a vanity case. She is seen by Fred Wright, who thinks she stole it. At home, she finds the case and, horrified at her unintentional crime, determines to return next day and pay for it, but that evening, at the Uptons, while wearing the case, she meets Fred Wright and discovers he is aware of her theft. He is in debt and rendered desperate by the demands of his creditors, he takes the vanity case from her and by threats of exposure, succeeds in coercing the terrified girl into stealing a valuable necklace of rubies, the following week from Mrs. Holmes, a guest at the Uptons' fashionable villa. She is nearly caught, but manages to escape to her room, where she faints with the necklace clutched tightly in her hand.

Fred Wright is summoned to town by his uncle before Grace can give him the rubies and she hides them in her hair. The jewels are missed, there is great excitement and detectives are sent for, who search all the rooms, questioning everyone. Wright returns to the Uptons, his debts cleared by his uncle, promises to go West and start life anew. Grace is terribly frightened during the investigation, but manages to conceal her emotions.

Later in the evening, Jack Upton, who is in love with her, proposes. She loves Jack, but her conscience troubles her and she refuses. He is persistent and tries to kiss her. His cuff-links catch in her hair and the rubies discered. Astounded, he asks for an explanation. Fred Wright, who has overheard them, steps forward and declares the whole thing a practical joke. Jack believes him and agrees to replace the jewels. Fred, relieved, departs, and Jack takes the girl in his arms. She returns his caresses and consents to become his wife. Mrs. Holmes finds her jewels and Wright, before leaving, gives Grace her vanity case, for which she sends the jeweler its full value, at the same time, explaining how it came in her possession.

EDISON.

QUARANTINED (April 13).—George Le Bird starts to work in the morning and bids his wife and their doll baby good-bye. Soon after Mrs. Van Brone and Mrs. Jack Hallworth make a call with their "babies." While gossiping, one is suddenly taken ill and the butler is sent for the doctor. He examines the "babies" and startles the mothers by telling them the little ones have yellow scarlet fever. He prescribes three sticks of licorice.

The doctor leaves and tells the policeman on beat to quarantine the house. The mothers try to go to get the prescriptions filled, but are sent back. Finally they pin a note and the prescription, which they tie around the dog's neck, and send him to "father," who at the time is coasting down the hill with a lot of other "gentlemen.' He is finally found and a sleigh is pressed into service, and to make matters worse, he is pinched for speeding. He squares matters and gets the medicine, but is re-arrested for trying to enter his quarantined home. The judge is lenient and sends him home, where he arrives in time with the sticks of licorice to save the "young ones' lives." Gratitude reigns and the fond mothers show their delight and appreciation in regular grown-up style.

THE RESURRECTION OF CALEB WORTH (April 14).—When the directors of the bank decided the institution needed a more progressive hand at the helm, they elected Bruce Canfield president in place of Caleb Worth, they gave old Caleb his heaviest blow. His life had been spent in the service of the bank, and as a reward, was thrown out into the world, too old to make a fresh start in life. The directors had not meant to be unfair. Caleb was old, and from their view, past his period of usefulness. Bruce Canfield was young. The bank needed young blood. There was only one answer to the situation.

Winifred, Caleb's daughter, and Canfield had been very good friends. In fact, they were engaged. When Bruce took old Caleb's place, Grace promptly refused to marry him.

The next year old Caleb vainly tried to find a new position. He could not afford to retire, and was too old to learn new tricks, and for a time there was desperately hard sledding. Winifred tried to help by giving piano lessons. Her sadness was changed to acute misery. One day, he sighted Canfield, out walking with his stenographer.

Caleb, discovering his daughter's fondness for the latter, sacrified his pride for her sake. The bank, after a year of the new progressive policy, was on verge of ruin. When the young president submitted his first annual report, he was obliged to confess that affairs were in bad shape. While the horrified directors were discussing the situation, Caleb appeared and told a few things they had forgotten. Youth and progress were well enough in their way, but when things come to a pinch, it was well to fall back on wisdom and experience.

Caleb made good his words, saved the bank, and restored the humiliated Canfield to Winifred.

LO! THE POOR INDIAN (April 15).—A. Hunter, wandering through the forest in quest of game, fell into a trap. He was released by a poor Indian. Filled with gratitude, the hunter spoke as follows: "Let Red Hawk come to wigwam of his White Father, there Paleface may give him much Wampum." The poor Indian, who had a casual knowledge of Cooper, partially understood the meaning and followed him to his home.

The arrival of the noble aboriginal of the primeval forest at the hunter's home nearly scared the hunter's children into "conniption" fits. The hunter left him in the kitchen and went upstairs to prepare a room for his guest. Left alone, the poor Indian accidentally turned on the water in the kitchen sink. After trying to stop the flow with his thumb, his simple and untrammeled intellect gave up the problem and he sat and watched the sink overflow, with naive enjoyment.

The hunter's spouse, called from the cellar by the sudden downpour, caught one glimpse of the red man and fell back into the cellar. The hunter came down, explained things and the startled Redskin was placated with a jar of jam. While licking the knife with which he had removed the jam, the poor Indian came suddenly upon the hunter's daughter and her young man. Conceiving that his hour was upon him, the young man removed his wig, gave it to the savage and fled.

The hunter, proud of the ease with which he had tamed the native, decided to deliver a lecture, using the Indian as an object lesson. The "object lesson" got tangled with a quart of firewater before the lecture began and started to "clean up" with a carving knife. So the hunter called the constable and spoke as follows to the Noble Huron: "Oh, grandson of Chingachgook, you are some speed on your Native Heath, but you are not a Household Pet. Back to the reservation!"

A QUESTION OF HATS AND GOWNS (Special—2 parts—April 17).—Jennie Wiltz fell in love with Bob Megley at school. Jennie, being a plain girl, Bob paid no attention to her. One day Bob tried to pass a note to Annabelle, a pretty little girl seated in front of Jennie. Another boy was blamed, but Bob confessed and saved him from a "rattauing." Jennie longed to tell him how much she admired him, but she was forced to keep it a secret.

School vacation unchanged the situation. Jennie still worshipped Bob from afar, and he remained entirely obvious. At last, Jennie consulted "Advice to the Lovelorn" column, and in pursuance of their advice, opened a millinery shop, with the object of impressing Bob with her business ability.

The millinery shop was a lamentable failure. Jennie did not have the slightest idea about trimming hats. Bob paid no attention to the store. Passing one day with Annabelle, he stopped and laughed at one of the hats.

Jennie, discouraged, went to the city to buy Spring styles. She met Miss Karker, a buyer. A few discreet questions laid Jennie's troubles bare to the listener. Miss Karker decided to help. The first step was to teach Jennie how to dress.

Having undergone this, Jennie was completely transformed. Instead of being a gawk, she was a beautiful woman. Then Miss Karker arranged a party for her protegee's benefit. Bob was at the restaurant. He looked at the girl, looked at her again and again and suddenly realized who it was. That ended the story, for Bob instantly threw himself at the feet of the newly-revealed divinity.

A PRINCESS OF THE DESERT (April 18).—Of all the outlaws of the desert, none could compare with Abdullah, the Great Chief. From Gishon to the River Oualeb his light-fingered men plied their trade, pillaging men of all races, so that none of the ways were safe. When Suleiman, the King, commanded that the wrong-doing should cease, Abdullah laughed scornfully. Nay Moye, capturing a certain rich caravan leader, robbed him and sent him to Suleiman with a scornful message of defiance.

Now Suleiman, the King, was on in years, when the caravan leader stood before him and spoke the haughty words of the bandit, the great King laid his hand on his heart, bowed his head and died. For the great soul of the King could not endure the mockery. But the King's daughter swore by her father's dying breath that Abdullah should die for the wrong he had done.

In the month of roses, as the King's daughter, now queen of the land, sat in the garden, that she heard a man's voice singing in the night. And when she answered his song, the man climbed the wall and spoke with the words of a lover. They soon fell deeply in love. And neither knew the other's name or rank—and neither cared.

At the arrival of Summer there came men to the Queen from the West, bringing with them a bound man, saluted the Queen, and told her that the bound man was Abdullah, whom they had captured. When the Queen looked upon the face of the bound man she trembled. For it was the face of her lover. None the less, she commanded them to slay the outlaw.

LUBIN.

THE PEACEMAKER'S PAY (April 14).—Henry, a henpecked husband, on his night out receives his weekly allowance of ten cents, with instructions from his wife to be home at ten o'clock. For months Henry has been saving his dimes and has accumulated five dollars, which tempts him into a poker game. He is unmindful of the quickly passing time. Eight, nine, ten o'clock—still Henry plays on. Eleven-thirty—Henry is about to take in a large pot, when glancing up at the clock he is horrified to see he is an hour and a half late. Scattering the chips aside, he dives over the table

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and out of the room, leaving the other players bewildered.

Henry dashes wildly along the street, knocking down people right and left. Thinking that he is a thief they give chase, and in order to elude his pursuers he runs into a yard and closes the gate. The crowds run by. Henry comes out and dashes in the opposite direction. Arriving home he finds that wifey has locked him out. Bolton, a friend of Henry's, who looks enough like him to pass for his twin brother, finds him sitting on the steps in tears. Sympathetic Bolton thinks of a plan to help him. Bolton is to break into the house as a burglar and scare the wife and Henry is to come to the rescue and thereby make himself solid. Henry's wife is not the coward they had figured, for instead of getting scared she captures the burglar, locks him in a closet and 'phones the police. Henry is dragged into the house, where he refuses to recognize Bolton. The peacemaker is dragged off to jail as a real burglar, and Hen receives a sound thrashing from his wife.

BUSINESS AND LOVE (April 14).—Izzy Leopold, a peddler, comes to Broken L Ranch to transact business and, unbuckling his pack, spreads his goods before the cowboys and Jolly May, the cook. The boys are in love with May and while she is selecting finery they have great fun with Izzy. Two of the cowpunchers insist on paying for what the cook takes and Izzy gets double pay. Then they start him on his way, count ten and shoot after him.

Izzy objects to such treatment and gets pretty sore. He buys a couple of cannons from a bad man and goes back to be avenged. He makes the boys dance to his music. Shooting wild he puts a bullet in one of his own feet and the cook nurses him. She pays him so much attention that the cowboys get jealous and decide that he must be made to move on. They assemble for a demonstration, but are a few hours late, for the cook had gone off with Izzy to the town to be married, forgetting to get the supper ready, and, as the boys have to satisfy themselves with a box of crackers, Izzy and Jolly May are avenged.

A FATHER'S HEART (Special—2 parts—April 15).—Anna Hoffman, daughter of the burgomaster of a German village, is engaged to be married to Christian Marck, an honest blacksmith. Her beauty and charm attract the attention of the son of a nobleman, and he determines to take her for his wife. The advantage of a connection with a noble house appeals to the burgomaster and he commands his daughter to marry the rich suitor. The lovers decide to elope, but the girl's father catches her in the act and locks her in her room. Then he and the father of the nobleman-suitor arrange for a speedy wedding.

Meanwhile the young nobleman's father meets Christian and taunts him. Christian, in an outburst of temper, loses control of himself and assaults the tormentor. He is captured by soldiers and they take him to the castle. There the old nobleman retaliates by precipitating Christian through a trap door from the council room into the dungeon below. Then he writes a note to the burgomaster, telling him that Christian is a prisoner. The burgomaster shows the note to his daughter and leaves it with her. She studies it and discovers that by a skilful mutilation it can be turned into an order for the prisoner's release.

The day of the wedding arrives. While the bridegroom and his party await, Anna escapes from an upper window and hurries to the castle. Presenting her order, she secures the release of her lover and together they flee. Happily married they live for five years in a distant village. A daughter is born to them and the family emigrate to America. The former suitor, to avoid a gambling scandal, is also sent to America. On the steamer, Anna and her former suitor meet again. Christian has never before seen the young nobleman and Anna, knowing her husband's quick temper, is afraid to disclose the nobleman's identity. The two men strike up a friendship which the nobleman takes advantage of by making secret love to the wife. After landing he continues the practice and his persistence, coupled with the poverty that follows Christian's futile search for work, accomplishes his purpose. Anna and the child desert Christian and go with him. He becomes a drunkard and drinks himself into his grave, leaving Anna with the child. She soon succumbs and Amelia, the child, is placed in an orphan asylum.

Fifteen years later Amelia has become a motion picture actress in Los Angeles. Her aged father drifts across the continent and gets a job in the studio. Her resemblance to his dead wife impresses him, but her professional name deceives him. Sweeping out her dressing-room one day he discovers an old tintype of himself, his wife and Amelia as a child. Then he knows, but keeps his secret. He soon discovers that one of the actors is annoying her with unwelcome attentions and on one occasion follows to the dressing-room, where he sees the man attempt to kiss her. He rushes in and seizing a heavy vase, fells him with a blow. The actor, in revenge, causes him to lose his job. The prospect of being separated from his daughter so unnerves him that it breaks down his resolve. He tells Amelia who he is and to his surprise she manifests pride.

STRENGTH OF FAMILY TIES (Special—2 parts—April 16).—John Brent, a broker, becomes estranged from his wife through his riotous living. The wife leaves him, taking their child with her. She dies later in a hospital, and the infant daughter, Nedra, is adopted by a Mrs. Ford, who has a son the same age as Nedra, his name being William. Meanwhile Brent, having lost all traces of his wife, has reformed and has adopted an infant son, Chris. In later years Nedra, grown to womanhood, is devotedly loved by William Ford. He asks her hand in marriage, but his mother (Nedra's foster-mother) refuses to allow the marriage, believing Nedra to be an illegitimate child. When Nedra hears this supposed secret of her past, she conceives such hatred for Brent (whom she believes to be the man who wronged her mother) that she leaves William and his mother, determining to make Brent pay for what he has done.

Later she has become, through continued disappointments, a social parasite, given to reckless, though no immoral living. William, still firm in his love, seeks her in vain. Nedra meets Chris in a cafe, and knowing him to be the adopted son of Brent, she determines to make Brent pay by making an example of his boy. Chris, by nature a wild, reckless youth, readily succumbs to Nedra's charms. Although she leads Chris to believe she is enamored of him, she holds herself aloof from him except in a manner to encourage his reckless riotous living—the traits of his father. Chris, who is in Brent's employ, soon begins stealing from his father to pay the bills caused by his association with Nedra. Brent, when he learns who is responsible for his boy's downfall, goes to Nedra to forbid her to come near Chris. He believes her to be an adventuress and does not realize she is his own daughter. Nedra laughs at him. Chris, continuing his extravagance, gives a banquet in his own home in Nedra's honor. On the same night Brent, at the office, learns from detectives that Chris is responsible for the shortages in the cash drawer. He leaves for home, broken-hearted, to find Chris and Nedra in the midst of the orgy. William, who has at last succeeded in tracing Nedra, is also there, as well as Marjorie Rand, a young woman to whom Chris had formerly been engaged. Marjorie and William, shocked at what they see, remain in concealment until the arrival of Brent. Brent, in a towering rage, has Nedra brought before him and dismisses her from the house. She retaliates by accusing him of having brought ruin, disgrace and dishonor upon her mother. Brent is shocked almost into insensibility by the discovery of Nedra's identity, which proves that she is his own daughter. Then Chris is told that the woman he wished to marry—and who was trying to ruin him—is his foster-sister. Father and son thus arrive at the tacit understanding which had never existed between them before. Both see the immensity of the folly of their past lives, and both are anxious to revere the memory of the dead mother, and make amends. Brent receives Nedra with open arms, and William stands ready to make her his bride. Chris seeks once more the hand of Marjorie, and Brent for the first time since he caused his wife to leave, is happy at life's future prospect.

A CHANCE IN LIFE (April 17).—Frank Deacon, a convict, vows that if he ever gets a chance he will lead a straight life. His conduct in prison is so good that his term is shortened and he goes out into the world. He finds that most doors are closed on the ex-convict. When he gets work the warden of the prison passes and seeing him shakes him by the hand. Then the man who engaged Frank comes forward and asks if the boy is an ex-convict. The warden, Burton, reluctantly admits that he is. Frank is once more cast out. He decides to take to the open road to be a tramp. He passes the doorway of a cottage, at whose gate a mother still waits for a son, long dead. When Frank comes along, ragged and haggard, she thinks him her son and takes him into her arms. Her daughter, Mary, comes out, tells him that he must stay, as the shock of his going away will kill her mother. So Frank consents to take the dead brother's place. As time passes he rises and prospers until he has become station agent.

Two years later Bill and John, who were pals of Frank's in jail, are released. They throw away the few dollars they have and wanting to make a big haul, decide to rob the limited . To this end they pile logs upon the tracks. Then they go down to hold up the station master and find he is Frank. They are glad to see him and want to bring him in on their game. But he refuses until, angered, they tie him firmly to the table.

In the meantime Mary has been closed into the large vault at the jewelry store where she works by the jeweler's little boy who has been left in her charge, his father being called to the next town. The child, unable to open the safe, rushes out to find Frank. Burton has left the jail and, with a friend, is riding along near the tracks in a motor car. He sees the piled logs and knows what they mean. He and his friend, with the assistance of some others, commence to unpile them. The child arrives at the station and unties Frank. John and Bill coming along the tracks see the crowd and run. Burton and his friend follow. John and Bill see Frank go into the jeweler's and rush in after him. They demand that Frank help them. He cannot get the safe open—then suddenly remembers and pretends to Bill that he will help them—but when he gets close enough he grabs the other man's gun and, holding both up, forces Bill, who is a professional safe opener, to sense the combination of the vault. Burton and his crowd arrive and Frank turns the revolver on them, advising none to move until the safe is opened. When it is and Mary reels out into Frank's arms, Burton understands.

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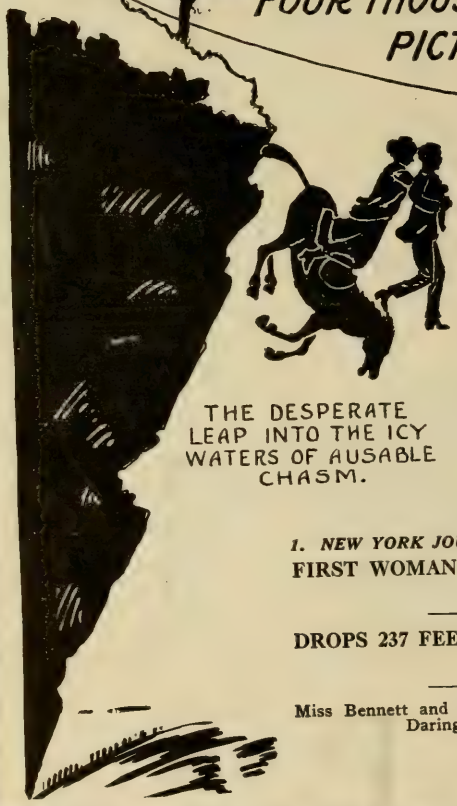

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2. THE SUN

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"Human Fly" Makes Leap, Accompanied by Girl, and is Rendered Unconscious by Mount's Kick.

4. EVENING MAIL

DOES A "BRODIE" OFF BIG BRIDGE WITH MOVIE GIRL

Rodman Law, the Human Fly, Plunges Into New Fame and Cold East River.

5. NEW YORK TRIBUNE

WOMAN OFF BRIDGE FOR A FILM SHOW

With Rodman Law, Miss Bennett Makes Jump to River.

6. EVENING TELEGRAM

LAW AND WOMAN LEAP OFF BRIDGE INTO EAST RIVER

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He takes John and Bill into custody, looks at Frank, but says nothing. Frank gets his glance and understands that his past will be a closed book, and having proved to himself that he is proof against temptation, he feels justified in declaring his love for Mary.

GUARANTEED RAINPROOF (April 18).—Sam Cohn keeps a clothing store. One morning he is moved to add to a painted sign the statement that all clothing is guaranteed. Luigi Savarosa is moved to purchase a suit on that guarantee, and for once Cohn is glad to see a customer go, apparently satisfied. It would have been all right if Luigi had not been caught in a rainstorm with the new suit on. After that it would not fit a boy. He goes to demand his money back, and Cohn fears it is the day of his death and runs from Luigi. Naturally Luigi pursues and there is a chase that leads to many brisk adventures, but in the country Cohn foolishly climbs a tree and from its foot Luigi demands that he throw down his clothes. Cohn does so and Luigi starts home in Cohn's clothes. Cohn starts for home in the suit he sold the Italian and when he gets to his store he sadly looks at the guarantee sign, rubs it out and then enters his store to figure on a fire sale.

A STRENUOUS RIDE (April 18).—Sam Johnson, a big coon, is chased by a bull dog. Sam goes over walls, fences and house tops, with the dog in hot pursuit. On a roof he finds an umbrella; he opens it and attempts to use it as a parachute, but it turns inside out and Sam falls down into a box of mortar. He is roughly handled by the Irishman who is mixing the mortar. The bull dog makes a leap from the house top and again gives Sam a chase. The coon jumps a railroad engine and pulls the throttle wide open. He is carried over mountains, church steeples and skyscrapers. The engine eventually strikes a rock, blows up and sends Sam again into the air. He comes down to earth and a policeman leads him off to the jail.

PATHE.

PATHE'S WEEKLY, NO. 26, 1914 (March 30).—Hot Springs, Ark.—The first train into Hot Springs over the new Memphis, Dallas & Gulf R. R. is welcomed by Gov. Hays and thousands of citizens.

Fort Logan H. Roots, Ark.—The Ninth Infantry, U. S. A., breaks camp and leaves for the Mexican border to swell the army on guard there.

New York City, N. Y.—William R. Hearst, Mrs. Hearst and the Hearst children become "movie" fans. This picture shows them at Loew's Broadway Theater.

Mexico City.—Nelson O'Shaughnessey, who is Uncle Sam's official representative in Mexico City, poses with his wife and little son for Pathe's Weekly.

Oreans, France.—Six furlongs forward, two furlongs backwards—that's the latest in auto racing as arranged by the Automobile Club of France.

Salt Lake City, Utah.—Washington Gardner, commander-in-chief of the G. A. R., comes to Salt Lake City on a tour of inspection and is given a rousing welcome.

Paris, France.—Bertillon, father of the finger-print method of identification, dies in Paris. Hundreds march in his funeral train.

Versailles, France.—A kiss and a decoration from the commanding general—that is the honor bestowed for merit upon the three.

San Francisco, Cal.—Almost at the same time the Oklahoma takes to the water, the little submarine K-3 is launched in the Pacific.

Camden, N. J.—The giant sea-fighter, Oklahoma, last word in battleship building, is launched in the presence of the Secretary of the Navy and a notable gathering.

Comic Section.—When it comes to picking chickens, Jeff's all there.

THE RUINS OF ANGKOR—INDIA (April 14).—A great many pages of the history of ancient times concerns the religion of Buddha and the result of that dogma on the two-thirds of the world's total population which has embraced the teachings of the enlightened one. The historical writings are vague, but the architectural records testify to the religious intensity of the Hindoo Buddhists.

This film is taken from the architectural record. It shows the ruins of the once glorious temples erected in the ancient city of Angkor, India. Among the scenes are the Terrace of the Elephants, built about the tenth century. The King of the Lepers, The God Buddha Brahma, the Indian God of Gods, and various other typical bas-reliefs of the times.

THE PICTURESQUE COAST OF CATALONIA (April 14).—Spain is noted for its grandeur and beauty, hence the building by lovers of "Castles in Spain." But castles built by the wildest dreamers never equaled the real article as shown in this film, which includes the castle of Aramunya, the Can Ferrat Museum and its Phoenician jewels, and the belvedere of La Punta. The film is in natural color.

WHIFFLES' AFFINITY (April 15).—Whiffles runs a small dry goods store in a small town. Imagine his surprise when Vivian Carmen, leading lady with the Moulin Rouge Burlesque Company, enters his tiny establishment. Imagine Mrs. Whiffles' indignation as she watches her better half linger at the task of fitting Miss Vivian with gloves. Imagine, too, Whiffles' chagrin, when, prepared to deliver to the leading lady at her theater that evening six pairs of gloves, he finds his wife unalterably opposed to this arrangement. She strenuously determined is Mrs. Whiffles that she puts Whiffles to bed and locks the door. But our friend's fascination is not easily to be overcome. He steals out and delivers the gloves to his affinity. He receives in exchange a soul-stirring kiss on the cheek and returns home in high glee. But Mrs. Whiffles is waiting for him. Questioned, Whiffles denies that he has met his affinity. But ye gods, he forgets that Vivian has left on his cheek the imprint of her ruby painted lips. Imagine now the rest.

FLOWERS THAT BLOOM IN THE SPRING (April 15).—Now that the spring is in everyone's blood, it would be well to run this short film, which shows the cherry blossoms, the begonia, the Martagon lily, and the geranium, blooming gradually until they finally burst forth in all their glory.

A MAD LOVE (Special—2 parts—April 14).—Naturally of a jovial disposition, Fred Miller suddenly displays a trait of character that excites the amazement of his friends. The reason is not long withheld, for Fred loves Maud Morgan devotedly and begrudges every moment that he loses from her company. But Maud looks with favor upon Fred's friend, Wilson, who basks in the smiles of the fair girl to his heart's content. Many pleasant hours are spent by the couple in their canters over the fine country roads and the enjoyment of the rural life the locality affords. On one of these trips Fred Miller meets the couple and soon he begins to fear the real reason for the failure of his suit. A fiendish desire for revenge against his friend takes hold of the man. He cannot forget the girl he loves so dearly and plans to make his regard effectual by disposing of the rival. With this end in view he scuttles his boat and invites Wilson to go with him for a sail. But the unexpected happens. Wilson manages, to save himself and little dreams of the enmity of the man he still believes his friend.

Not long afterward Miller receives news of the engagement of Maud to Wilson and immediately is born in the broken-hearted man a desire to regain the lost love. Spurred by his mad desire he calls on Maud, but is unsuccessful. In the course of a few months the marriage takes place. Starting on a novel honeymoon, Maud and Wilson embark in a balloon, accompanied by two guests, one of whom is Miller. Soon after ascending to a dizzy height Miller suddenly releases the gas from the bag and the passengers are plunged to the ground. Injuries are slight, however, Miller proves to be the only one hurt severely enough to require attention. At a nearby hotel where he is taken for treatment, Wilson and his bride learn of the hopelessness of Miller's malady.

Several months' treatment in a santitarium finally effects a cure and the patient is again at liberty. Suspicion lurks in the hearts of his friends as to the permanency of the cure, so Wilson and his wife are prevailed upon to go to their country home while Miller is watched by their friend, Tom Jenkins. Miller's unbalanced mind leads him to seek revenge. Upon his release he purchases a revolver and starts in search of those he believes responsible for his plight. The ever loyal Tom is watching, however, and warns Wilson to be on his guard. Having learned of the address of Wilson and his bride Miller starts out in an automobile while Jenkins follows. The chase is close and at times Jenkins has almost perverted Miller in his purpose, but each time the madman gains on him. At last a short turn in the road offers Miller an opportunity of eluding his pursuer, for he thinks Jenkins will continue on his course, but Jenkins follows the track of the leader and crashes into the machine stalled at the turn. It was a fateful scheme of a disordered mind, the execution of which was witnessed by Wilson and his bride, but it worked its vengeance on the sole perpetrator, for Jenkins returned from the catastrophe uninjured.

THE GHOST (Special—3 parts—April 18).—Peter Whitten was the boldest buccaneer of his time, which was early in the 19th century. His piratical deeds and utter lawlessness broke his father's heart and left him an old man before his time. But the pain that Peter's pursuits caused old Ezra Whitten, a wealthy mariner, was lessened by the sterling character of his younger son, Gabriel; and seeing that there was no hope of reforming Peter, the old gentleman centered all his love and hope in Gabriel. Gabriel is in love with Joan Moore, the beautiful daughter of the keeper of Ye Lion Inne, when the story opens. In conversation with her lover one day, Joan confesses that her father is in dire financial difficulties. Gabriel suggests a visit to his father. Ezra Whitten willingly supplies the money Rufus needs and Moore, in turn, gives a note promising to return the money in ninety days. A month later Whitten, the elder, dies. Peter learns of his father's death and straightway goes to the house to collect the Whitten fortune. By the terms of his will Whitten cuts off his son Peter and leaves Gabriel his entire fortune, consisting of some uncollected accounts and a chest of gold, buried on a distant island.

To prove his fairness, Gabriel agrees to divide the buried treasure if Peter will help him locate it. Peter consents and together the brothers set out as directed in a crude map left by their father. They find the treasure with little difficulty, but on the return to the boat Gabriel is caught in a quicksand

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and though he pleads for help, Peter leaves him to his fate. Returning to the village with the chest of gold and jewels, Peter announces that Gabriel was lost in the quicksands, despite his efforts to save him. Joan is broken-hearted when she hears the news and Peter, visiting at the Inne later on, asks her to marry him, since his younger brother is gone. Joan refuses without much regard for Peter's feelings. The latter is enraged and leaves the Inne. He returns after a brief interval with Moore's note, which is long past due. Peter demands payment of the note. Moore begs for time and Peter grants a day of grace. The next night, despite a fearful electrical storm, Peter journeys to the Inne for his money.

Moore pays the debt and Peter is about to leave, when Joan invites him to pass the night at the tavern and thus avoid the terrible storm. Peter accepts and Joan shows him to his room above the bar. When Peter is safely in the room, Joan turns the key from the hall and locks him in. Peter prepares to retire, but does not feel at ease. He glances at the bed and is startled. He smiles and rubs his eyes, looks again and fear overpowers him, for he recognizes the head on the pillow as Gabriel. Peter tries to flee, but the door to the hall is locked. The window is barred. He masters his courage and even smiles. Peter tries to convince himself that it is all a hoax. He touches the white arm protruding from the bed, but finds it alive and cold. He falls in a heap on the floor and alternately begs and swears and prays. He finds a trap door in the floor, but as he opens it the white figure in the bed assumes a sitting posture and points an accusing finger, which touches and paralyzes every nerve in Peter's body. To shut out the fearful sight, he covers his eyes with his hand. He loses his balance and falls headlong to the floor of the tavern below, greatly surprising Moore, who is talking with his daughter. Despite the fall Peter scrambles to his feet and flees out into the storm.

The figure in white is now descending the stairs that lead to the bar. Moore is fearful, but Joan calms him with the statement: "It is Gabriel. He is not dead." Gabriel removes the white sheet that covers his street apparel and quickly explains to Moore how he was saved from the quicksands by passing fishermen, how he told Joan when he reached the Inne and how Joan hit upon the idea of awakening Peter's conscience. Had they followed Peter they would have seen him in the storeroom of his home guarding the treasure from an imaginary apparition. Too, they would have seen him upset a box that allowed the cases stored high against the walls to tumble upon him. They might have saved his life, but they did not find him till the next day.

SELIG.

THE GOLDEN PATCH (March 19).—[This picture is substituted in place of "The Evil We Do," which was previously announced for release on this date.] Amos Grubbins is a long, lean, lank, stingy, money-grabber, who uses laundry-soap for shaving, and wears hideously patched clothes (said patches concealing much gold of the realm). While Amos loves money, he does not love labor, and his hard-working wife vainly endeavors to get him to spade up their little garden. One night a fire breaks out near Grubbins' house, and he rushes to the scene in his nightgown, intent upon almost any form of loot he can get. His wife takes advantage of his absence and the presence of his patched trousers, to raid the patch for the price of a new dress. Amos returns soon after from the fire, much heated and with a cold in his head. The next day he wants to go afishing, and while grubbing for worms in the garden, he discovers gold pieces. His wife, unfortunately, did not sew up the patch tightly, so that it leaked coin. The result is that Amos, in his mad search for gold, spades up the entire garden and eventually finds all of his gold with the exception of the two pieces which went into his wife's new dress. This was the first day's honest work that Grubbin's had accomplished in a long time, and he paid for it himself.

THE MIDNIGHT CALL (Mar. 31).—Dr. Bronte, a young physician, seated in his library late one night, hears the tingle of the 'phone, and receives a mysterious call in a feminine voice: "They are killing me—come quick—old stone house—Forest Lake." The message chokes to a whisper—then there are sounds of struggle—then silence. As a man of action, he decides to investigate the mystery at once. He calls two patrolmen and a detective, and in an auto they rush to an apparently empty mansion—but the sounds of their knocking bring to the door a shrewish looking woman, and a bearded man with matted hair. They deny making any 'phone call, but a search is made of the premises, the only incriminating thing being that the receiver of the 'phone has been recently broken. The officer leaves the house, but the doctor conceals himself. They, observing his disappearance, conclude to remain on the ground and watch the house.

An hour later, Lawlor, the third member of mystery, emerges through a trap door in the floor, and the doctor observing his entry from his place of concealment, soon after opens the door and explores the passage, discovering Doris Wain, a beautiful girl prisoner, who declares that she voiced the message. The people of the house have discovered the presence of the intruder, and a desperate encounter ensues. Happily, the detective who remained outside, is able to take a hand, and captures the gang. Doris afterwards explains to the doctor that she had been imprisoned for two years by scheming relatives, who had given out that she was dead and tried to gain possession of the fortune left by her father. She also explains to him that she called the police department on the 'phone when she escaped for a moment from her cell, but Central gave her Dr. Bronte's number, and Fate thereby threw her into his hands.

WHEN THIEVES FALL OUT (April 1).—Jimmy Scott, "gentleman burglar," known in society as James Percival Scott, plans the robbery of the palatial Wadsworth home. Sis is a clever female crook, who is in love with Jimmy, but is sick of crime. She pleads with him to make the Wadsworth job the last, and he consents. Bud, another member of the gang, is in love with Sis and madly jealous of Jim. The day before the job is to be pulled off, Jimmy, in strolling in the neighborhood, happens to be on hand when Sybil, the daughter of the house, is hurt in an automobile accident. He, himself, saves and carries her to the house. The family is doubly grateful, likewise Sybil, and he becomes acquainted and is asked to call. He at once becomes violently enamored of the heiress, and postpones the robbery, which excites the suspicion of the gang. Sis, thinking he has grown honest, seeks means of support, and Fate casts her, strangely enough, as a waiting maid at the Wadsworth mansion. She soon discovers Jimmy's attitude towards Sybil. Heartbroken, she seeks the rendezvous of the gang to reproach him. While there, Bud and his pal, Bill Ayres, fight over her, and she is injured. The row results in their discovery by detectives, just as Jimmy comes upon the scene, so he is arrested and incarcerated with the rest. They are all sent away to serve time, except Sis, who is tenderly taken care of by her new-found friend, Sybil.

THE STORY OF DIANA (April 2).—Diana, while visiting the castle of Venus, secures two pet leopards that follow her through the forests as she roams about the estate. Orion, the hunter, is beset by wolves, and Diana looses her leopards to rescue him from the wolves. She immediately falls in love with the hunter; but he, strangely enough, does not return the affection. So she goes to Cupid for aid. This cunning little chap agrees to help her and they find Orion asleep. At the touch of Cupid's dart, he awakens and as usual in such cases, falls in love with the first woman he sees, which happens to be Diana. Venus is displeased over this infatuation. She summons Apollo, the sun God, to protect her, but he, in turn, is displeased over this affair of his sister. He denounces Orion as a coward, but Diana proves him otherwise, as he battles with a leopard single handed, and overcomes him, bringing her the skin of the spotted cat as a test of his prowess. Apollo, however, does not give up, and discovering Orion making love to a sea-nymph, induces his sister to dispatch him with an arrow by mistake. The last scene shows Diana at the tomb of Orion in the forest, mourning her lost love.

THE BOND OF LOVE (April 3).—Broker Trask and his wife, having accumulated a competence, experience a diverging desire—the one wishing for rest at home and the other longing for social conquest. The husband expresses himself petulantly: "Our evenings have reached a point where they bore me," and his wife agrees with him. Trask has visions of his club; she of bridge and her frivolous companions in finery of fashion. The eventuality is that Trask takes up quarters in the club, where he meditates with libations upon the emptiness of his own life. His wife, soon resenting his attitude, through the advice of her society friend, seeks an attorney with a view of separation. "On what ground?" queries the limb of the law. This stumps her. Trask, in turn, goes to his lawyer for advice and in response to the same question, explains: "We have simply drifted apart; mutually grown tired of each other's company. She has social aspirations; I detest them." The lawyer pondering on his response, dreams of his own happy home and the two little ones that toddle out to meet him morn and night. He seizes upon a device never dreamed of by Blackstone. He makes a suggestion that is eagerly seized by his lady client.

At an orphanage, arrangements are made and that night the lonely wife of the broker finds a little baby on her doorstep; so she immediately writes her attorney: "I am so happy. If Jim would come home my cup would be filled, but I won't ask him." The scene advances by a single leap, five years, showing Trask and his wife a reunited and happy couple with something to live for, and every evening is interesting without artificialities.

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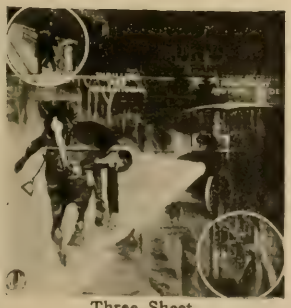

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A MIX-UP ON THE PLAINS (April 7).—Sid Hopkins advertises for a village school teacher, while at the same time, Dan Sawyer comes to town and advertises for a female cook for his ranch. Both advertisements appear in the same issue of a large city paper, and two applicants are secured by mail. As one school teacher has eloped, Hopkins takes precautions to prevent the other from following suit. He sends his handy man to meet the teacher, while Sawyer sends a cowboy to meet the cook. Both emissaries arrive at the station, and become so much interested in something else that the teacher alights from the train and goes into the waiting room. When the men realize their real mission, they observe only the cook, who has been left standing upon the platform. Both insist that they were sent to meet her and it ends in a rough and tumble fight. Hopkins' man is the victor and takes home the cook instead of the teacher; while the cowboy, later discovering the teacher at the station, rushes her off to the ranch.

The cook, confronted with the precautions taken to keep the teacher in a state of single blessedness, thinks she has fallen into a community of maniacs. The teacher, however, who is a failure as a cook, is immediately successful in winning the heart of the chief of cowboys. Sawyer soon finds out the mix-up and goes to Hopkins' house to trade the teacher for the cook. On the way to town the teacher and her lover are married. Hopkins is willing to make the trade, but the teacher shows him her wedding ring, so the laugh is on him, and he demolishes all of his placarded precautions and merely advertises for "a homely old maid to teach school."

THE RUBE (April 8).—Bunny Summers, an awkward yokel, meets Lydia Beebers, a new belle, at the Spikeville postoffice, and is at once smitten with her. He makes several attempts to get acquainted, finally succeeds and takes her to church. Bunny observes in the paper that the "center" on the State University football team has not returned to college, and determines to go to the University and try and secure the coveted place on the team. At first his parents ridicule the idea, but finally consent to his going. Lydia and various natives of the town ridicule him, but do not shake his determination. Bunny never traveled on the train before, and is consequently a green 'un. He takes apples from the news agent's basket, throws his carpet bag in the aisle, and creates a scene all around the car until he is quieted by the conductor. At the college station, he is ridiculed by the "college sports," and one of them tries to sell him a "campus ticket." Bunny, undaunted, perseveres, and when he appears on the football field, he is greeted with jeers. The coach looks pleased, however, for he appreciates the mettle of the young man.

The day of the great Thanksgiving game arrives, and his opponents are ahead. All at once the "center" of the home team is injured and has to be taken out of the line-up—and Bunny is called to fill his place. He stops the advance of the enemy, and when his side is given the ball on the offensive, he tears big holes in the opposing line, and after great gains, he allows the fullback to get through and make a touch-down, winning the game. Bunny is the hero of the hour. The natives of his own Spikeville read an account of the game in the paper, and see Bunny's picture with it. The fair Lydia gets a card from him, telling her that he will be due to arrive on the morning train, so she and the whole village go to the train to meet Bunny with a band. He is no longer the village rube; but a real hero, and nobody knows how to appreciate him more than the fair Lydia.

THE FIRE JUGGLERS (April 9).—When a lovely woman too openly invites the attention of men, she plays with fire. Such a one is handsome Mrs. Leavitt, a self-centered, selfish person with everything that wealth can command. She consults much with her mirror, which tells her she is fair. Her husband brings home a friend, Major Schmall, a brave man, and his war record and medals attract her at once, but her attentions and flatteries happily only bring disgust to the stalwart soldier. She next joins the rush to Alberti's studio. He is the latest rage of society, in truth an unscrupulous artistic adventurer. He at once begins to prey upon the vanity of Mrs. Leavitt, and secures what he is after in the way of a "sitting." Before her picture is completed, however, that vain charmer becomes a worshiper of Farar, a noted tenor, and forgets her engagements at the studio.

In the interim, the crooked artist has used one of his female accomplices as a model, to complete Mrs. Leavitt's portrait. Then her husband receives a curt note from the artist, which informs him that his wife's picture is finished; but he had better view it alone and bring the fee at the same time. Mystified, Mr. Leavitt goes to the studio, and is shown a picture, purporting to be his wife—painted in nude. Of course, this starts something. The artist declares: "It may be a 'fake,' but who would believe it? If you destroy it, I will paint another one; so you had better pay up and avoid scandal." This precipitates a violent fight. The up-shot of it is that he takes the picture home to his wife; she sees the great peril she has escaped, and it brings her at once and permanently to her better senses.

RED HEAD INTRODUCES HERSELF (April 10).—It is aphoristic that people possessing red heads, get what they go after. "Red Head" is a girl, who happens to be at once the fear and the pride of her particular class, a sort of angel child girl, that merrily dominates distressing periods in child life. She introduces herself through the medium of a goat that butts everybody out of the way on the sidewalk. Next she appears at the ball game and proceeds to do things that the boys cannot. When they pitch upon the umpire, she takes his part and vanquishes the crowd, she being as handy with her fists as they with their heels. She is certainly a lively and amusing factor and keeps things going, in a slashing, juvenile comedy.

ALL MIXED UP (April 10).—A rurale tells his neighbor that he has picked out a wife for his son, and the latter shows him a picture of the girl he wants his son to marry; so the rustics shake hands over it. It appears that the sons have secretly married the very girls their fathers have opposed—"the double cross," showing in the photographs. The boys having been cowardly in the first place, in eloping, retain this quality by forcing the girls to break the news to their fathers. This results in a series of uproarious complications that eventually win happiness and satisfaction for all concerned.

A ROMANCE OF THE FOREST RESERVE (April 14).—Elmer Benson, a ranger, while riding his division in the National Forest, chances upon the camp of David Fletcher, his wife and their adopted daughter, Barbara. They have a big herd of goats, and he warns Fletcher not to let them feed in the National Reserve. At the same time he becomes interested in the stepdaughter, who, he feels, is being ill-treated. One day he finds Fletcher's men have disobeyed him and driven the goats into the reserve. He orders them to leave, and during the argument that follows, the foreman covers Benson with a gun; but the latter exhibits his authority, places the foreman under arrest, and takes him to his cabin, deciding to wait until morning before taking him to town. The other herders form a desperate plan to rescue their foreman, which is overheard by Barbara. The men accomplish the rescue, and leave Benson bound and helpless in the cabin. Fletcher then gives his foreman some money and tells him to get out of the state quick. He agrees to do so, but subsequently changes his mind and decides to get even with the ranger. With this in view, he climbs up the top of a cliff which overhangs the cabin in which Benson is lying securely tied. He places a dynamite cartridge in the crevice of a rock so that the explosion will send tons of granite directly upon the cabin.

Just as he has lit the fuse, Barbara rides in, runs into the cabin and frees Benson. Both rush out as an avalanche of rock from above smashes the heavy structure to pieces. Benson captures the foreman, and together with Barbara, starts to take the prisoner to town. With the aid of field glasses he sees that the Fletchers are hurriedly breaking camp. Barbara begs Benson to let them depart, and he agrees, that if she will marry him, he will let them go. So they deliver their prisoner and hunt up a preacher.

A PAGE FROM YESTERDAY (April 15).—Silas, a paralytic, has two daughters and a son. Betty, his particular pride, meets Ned, an artist, from the city, and is soon secretly posing for him. Ned's influence over the girl is greatly increased, when John, the brother, goes to war, and there follows the usual tragedy of a wild, fun-loving young girl, thrown too much in the company of a middle-aged man of the world. Ned, the Lothario, is about to wash his hands of the whole affair and leave for Europe, when Betty makes a last appeal to him and he casts her brutally aside. Then the news comes to the old father, who sends for him and a violent scene takes place, peculiarly pathetic, in the fact that the old man is paralyzed. He demands justice, but the insolent roue laughs in his face and jeers at him and his daughter, until nature rebels and can stand no more. Miraculously,

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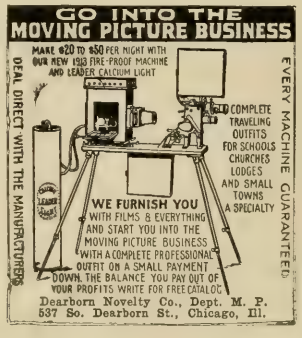

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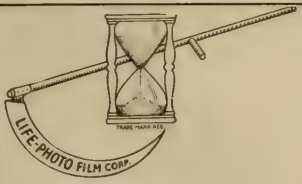

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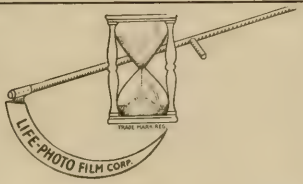

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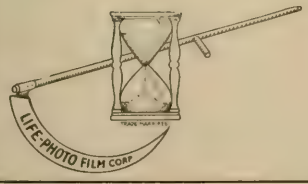

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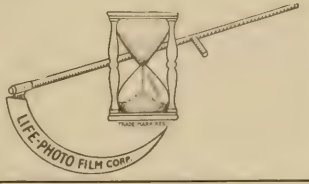

the paralytic's strength returns to him, and he is about to crush the brute under his heel when his soldier son returns. He saves his father from murder, and at the point of a gun compels the artist to marry his sister. Then they at once leave the scene.

Seven years pass and no word comes from Ned. He becomes a cocaine fiend, and has but a short time to live—and now, looking death in the face, he longs to see his child once more and do what he can to redeem the past. As a tramp, he returns to the old village, unrecognized. His one sight of his child and his last good-bye to Betty, to some extent palliates for the past. He goes out of their lives forever, and then it is found he has provided handsomely for the future, and tried at least to straighten out the Page of Yesterday that was so frayed and blotted with sin and shame.

A FLIRT'S REPENTANCE (April 16).—When Mary Custer thoughtlessly turned from her husband to flirt with Jack Legree, it was only through her own bravery that she at last succeeded in undoing the harm that her coquetry created. John Custer was a splendid Southern gentleman, a type of the ante-bellum days—a kind husband to his young wife Mary, who really loved him devotedly. He was studiously inclined and not overfond of the ballroom. One night he and his wife attended a dance at a neighboring plantation, and Jack Legree, the gallant of the neighborhood, set out to entangle Mary. She was very young, an acknowledged beauty, and for the moment fell under the spell of his cajolery. She walks out into the moonlit garden with him, and he wheedles her into snipping off one of her lovelocks and to give to him as a keepsake. Just at this moment, the husband, who has grown suspicious through an incident earlier in the evening, happens on the scene and assails Legree. He beats up the unprincipled young whelp, and severely orders Mary into the house. Then he strides away to his own home, determined to have done with his wife. She follows in her carriage, and begs him not to misjudge her; but he imperiously orders her out of his sight.

Later, Legree sends a challenge to Custer to fight a duel at daybreak in the Oak Clearing. Mary intercepts the epistle and decides to offer herself up as a sacrifice to her own foolishness, by appearing in place of her husband, saving him from the possibility of death. She secures one of his suits and appears at the dueling place with her identity undiscovered. The old negro whom she has taken into her confidence, however, has told his wife about it, and as she cannot keep a secret, the news comes quickly to John Custer. He rides to the scene posthaste, and separates the contestants just as they open fire. Legree has shot Mary and she falls wounded. Custer carries her back to his home, his love for her is renewed, and on the bed of convalescence, she repents her folly and pledges her fealty to the only man she really loves—her husband.

RED HEAD AND MA'S SUITORS (April 17).—The widow Murphy has two admirers—the ardent policeman, who is so spick and span on his "beat," and big Schmidt, the burly German, who has a large bank account—and both are as willing as she. Then Red Read, the angel-faced demon child, intervenes. She drops a cat from an upstairs window upon Policeman McGuire's neck, while he is on his way to interrupt a visit of Schmidt to the widow, in the back yard. All hands become tangled up in clotheslines and there are many funny falls.

When the suitors are again lured into the security of the widow's parlor, Red Head discovers a hole bored in the floor of the upstairs bathroom directly over the visitor's head. The plumber's melting pot suggests hot possibilities, so she pours sizzling solder down on Schmidt's head. He flits out of the scene, allegro. The widow is much puzzled at his quick exit, and returns to greet Policeman McGuire. He has hardly been seated under the hole in the ceiling and has a ring in his hand, when more lead comes sputtering down and hits him on the back of the neck. He makes a rush for the open with a yell. The widow herself catches some of the surplus in her hair, and also makes for the pump. She had hardly recovered from this adventure before she was noosed in a clothesline, pulled up at right angles, just as she was being courted by Schmidt. The policeman came in to lend a hand, and there was the usual mix-up between Germany and Ireland. Mother Murphy, however, observed Red Read and her friends at the other end of the rope, managed to get her hands upon her daughter, and thus reversing the position, laid violent hands upon her person.

THE SALVATION OF NANCE O'SHAUGHNESSY (Special— 2 parts—March 30).—Left an orphan as she is just emerging from her teens, Nance O'Shaughnessy finds herself quite unprotected in the slums of Greater New York. She goes to work to earn an honest living, but soon attracts the attention of one of those human hawks that ever hover over innocence, in the person of Pat McGuire, a smug spieler of a cheap dancing academy. The so-called "dancing academy" is probably one of the worst vice-breathers masquerading under the form of amusement, that has ever been created. The girls in the laundry where Nance works frequent McGuire's, with their "steadies," and induce the new girl to join them.

Nance does not care for the man himself, but she is crazy over the dancing and the only liberty that comes into her circumscribed life seems to be in the waltz when McGuire places his arms about her and swings her cleverly about the floor to the rhythmic move of the music. Presently drinks begin to follow the dance and lead poor Nance up to the brink where darkness lurks in the depths.

The second reel shows a new masculine influence coming into Nance's life that is the wholesome antithesis to the sodden spieler. Sandy McCarthy is a husky, honest, fresh-blooded lad from the country, who comes to the city on Sundays and, occasionally drops into the dance hall to pass away the loneliness of evenings. There he meets Nance, and the Celtic instincts of the two draw the pair together—but the moment the spieler comes around, his spell seems to reassert itself over the girl. Sandy sees the danger and induces the girl to visit the neighboring country on Sundays and shows her some of the beauties outside of the murky depths of the canyoned streets of the big, noisy, feverish city.

A contrasting feature of this triangle, is brought about by Mame Ryan, whose only solace in life is her brave little boy Dicky, as she lives in a wretched tenement with a sodden sort of a husband. Mame, having no affection or joy at home, naturally seeks it in other places, and is enamored of the spieler McGuire. That unworthy, however, quickly wearies of her attentions, and after giving her a few drinks, when she calls, casts her aside. Mame has become what is technically known as a "souse." She has a bottle constantly at home to which she returns when her boy cannot steal it and put it away. Even with his childish bands clinging to her, she races off to the dance hall. Then, if she is away from home after a certain hour, little Dicky runs up to the dance hall to pull her back without letting Ryan know where he has gone. The poor boy knows that his mother's absence is a sign that she is too tipsy to come home promptly.

One night, Mame desperate in drink and green-eyed with despair throws her arms about McGuire when he is crossing the floor with Nance, and begs him to come back to her. He fells her with a brutal blow. Dicky appears at this moment for his mother, and he gets a slap that sends him down. This opens Nance's eyes, and she at last sees the brutal McGuire in his true light. Sandy strides into the crowd and when Mame has been helped to her feet, McGuire steps forward menacingly. Incidentally Sandy hands him a left on the jaw which sends him down for the count as the parties leave the dance hall. Sandy takes Nance out to the park overlooking the harbor where the night wind blows cool from over the Bay, that she may recover herself.

Poor Mame demoralized, breaks away from Dicky in the street, and runs down the wharf to end her miserable life in the welcome waters of the harbor. Sandy and Nance see her and drag her back from the brink. At this moment little Dicky runs into the scene, and the light that has come into the younger lives seems to touch the sodden soul of the elder woman, and mother-love promises to regenerate. The last scene is the reconciliation with her rough, old husband, who promises to treat her better, which peace compact is accomplished through the young lovers, Nance and Sandy, who have seen the better way themselves.

GEORGE KLEINE.

THE SECRET VAULT (Cines—2 parts—April 14).—It was a case of love at first sight when Claudia Melville, daughter of a wealthy banker, met young John Martin, the newly elected prosecuting attorney, then engaged in preparing his case against a corrupt "ring" of politicians who had held the affairs of the municipality in their thumbs for years.

Francis Duval, Melville's private secretary, is madly in love with his employer's daughter, and learning of his rival's rapid progress in her affections, swears revenge. Fate soon offers him an excellent opportunity to carry out his plans.

Called by important business to a neighboring city, Martin confides an envelope containing documentary evidence against the "ring," to his prospective father-in-law for safekeeping during his absence. Before his return the banker suddenly dies and Duval conspires with Martin's political enemies to steal the incriminating papers. In the dead of night they open the banker's safe and make away with the precious envelope.

Confronted with the failure of his case on account of the disappearance of the documents, Martin is desperate. He enlists the services of Fox, a celebrated detective, and together they set out to recover the stolen evidence at any cost. A clue leads them to the haunts of Duval and his associates and after a long running fight, culminating in a plunge over a towering cliff, they succeed in regaining possession of the much sought envelope. Upon opening it, however, they are astounded to

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find that it contains nothing but some old newspapers. The dead banker, fearing just such an attempt upon the part of Martin's political rivals, had made the substitution in order to protect the papers. How to discover the hiding place of the real documents is the puzzle that now confronts the young attorney.

With the aid of the astute Fox, Martin institutes a search which is finally rewarded by the discovery of a secret vault, and there the priceless papers are found, just in time for the hearing of the case. Thinking themselves secure, the prosecutor's have not thought it worth while even to bolster up their defense, and the day of the trial finds them almost totally unprepared. A sweeping victory for the prosecutor is the result, and triumph of Martin's case against the grafters makes him a commanding political figure overnight. And it is needless to say that when Claudia Melville throws herself into his outstretched arms his happiness is complete.

Miscellaneous

CALIFORNIA MOTION PICTURE CORPORATION.

GOLDEN GATE WEEKLY, NO. 65 (Mar. 21).—Pantages Audience Select Triplets as Prize Babies for Bulletin's Shower of Gold, S. F.—Virgil, Joseph, and Theodore Shields the first make triplets born in United States for twenty-five years.

Scenes and Incidents of Big Unemployed Riot Near S. P. Depot, Sacramento.—Police, firemen and deputy sheriffs rout General Kelly's army after savage encounter with fire hose and pick handles.

Launching of the "Alameda."—Fastest ferry boat on San Francisco Bay christened.

Farmers Picnic at Yolo.—Prof. Crocheron, U. S. Agricultural Department, Washington, D. C., lectures on care of cow. Other festivities. Panorama of Yolo County's Panama-Pacific Exposition commission.

Lincoln Highway Pathfinders Make Progress.—Tourists welcomed at Tracy. School children participate in ovation.

Robin Hood Out of Doors.—Bessie Abbott and company present opera in famous Greek Theater, University of California. Camera man catches interesting scenes and choruses from production.

Impressive Ceremony Marks Funeral of W. W. Naughton at St. Mary's Cathedral.—Last photographs taken of celebrated dean of sporting writers.

Columbia Park Boys Return from 40,000 Mile World Tour.—Given hearty welcome home as they disembark from liner "Chinyo Maru" at San Francisco ferry. Major Sidney Peixotto, who conducted tour.

GOLDEN GATE WEEKLY, NO. 66 (Mar. 28).—Thousands Attend Blossom Fete at Saratoga, Cal.—Governor Johnson delivers address of day.

Wartime at the University of California.—Two battalions of cadets engage in savage sham battle on the outskirts of Berkeley.

Gift of Golden Gate Park Museum to Citizens of San Francisco and California Commemorated.—Impressive ceremonies at which the bust of donor, M. H. DeYoung, work of Natalie Wolf, is unveiled in art room.

California in Bloom.—Wide orchard lands in beautiful Santa Clara Valley, a riot of colors.

Oil Industry on Pacific Coast.—Immense plant and tanks at Tracy, Cal., where thousands of gallons of petroleum are run into tank cars daily.

Stunts With Fire Escape Device.—Descent made from a San Francisco skyscraper.

BROADWAY STAR FEATURES.

A MILLION BID (Five parts).—The story concerns a mercenary and managing mother and her daughter, Agnes. The young lady loves a youthful doctor, but a match is frustrated by the mother, who seeks to marry the daughter to the highest bidder. The mother's extravagance ruins the father, who, being in ill health, succumbs to heart failure.

With poverty staring them in the face, the mother takes Agnes abroad, finally forcing her into a marriage with an Australian millionaire. To do so, the mother intercepts all letters between Agnes and the young doctor, with the result that each feels that the other has ceased to care.

The millionaire and his young wife, while on their honeymoon on his yacht, are shipwrecked. He is dealt a terrible blow on the head, and it completely destroys his memory. The young wife is saved and returns to America, while her husband is picked up by a French fisherman. His memory gone, he does not recall his previous existence.

In America, Agnes and the doctor renew their love affair and finally marry, excellent proof having been furnished that her former husband had drowned in the shipwreck. There is no opposition to the marriage now, as the mother also had perished in the catastrophe.

Five years later, the young doctor has become a famous brain specialist. To him, Agnes' former husband comes for an operation in the hope of restoring his lost memory. The two men, never having met, fail to learn they are both married to the same woman. She discovers it, however, and with her happiness at stake, does not tell her surgeon-husband the truth, but attempts to dissuade him from operating on her first husband, fearful that the operation will prove successful and her first husband regain his lost memory and recognize her as his wife.

The humanity in the surgeon surmounts his wife's pleas, but the patient fails to withstand the operation and Agnes' happiness is assured, despite the terrible situations which confronted her.

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INDEPENDENT FILM STORIES

UNIVERSAL

CRYSTAL.

AN UP-TO-DATE COOK (April 14).—Vivian is a cook for Charlie and his wife. She, however, refuses to work until she is ready and also insists on mixing with the family. Charlie goes down to argue with her and she chases him from the room with a knife; she does the same thing with his wife. They are forced to eat a box of candy to keep from starving. Later Charlie goes down and bribes the cook. She feeds him. His wife comes down and demands an explanation. Vivian asserts that unless she eats upstairs with the family she will quit, and in order to save themselves from starving they give her her way.

THREE MEN AND A GIRL (April 14).—Viola is an aristocratic girl. She is paid attention by three men, whom she dangles on a string. The boys try to win her. Her game is to keep them all and then select the one she likes best. The boys, however, tire of Viola's treatment and seek other girls. Viola goes out one day and the boys with other girls. They ignore her, and she realizes too late that it does not pay to trifle with men's hearts.

HOW TO KEEP A HUSBAND (April 19).—Vivian has trouble keeping her husband at home. She reads an advertisement about an electro attractor. This is an instrument that will bring your husband back to you no matter where he is. Vivian buys one of them, and that night decides to use it. Her husband is in the midst of a card game. She presses the button and Charlie, her husband, immediately leaves his surprised companions and runs all the way home. The next day Vivian tells her friend, Mrs. Gazelle, about the attractor and she borrows it to try it on her husband. He happens to be getting a shave when she touches the button. His face half shaved he returns home. Vivian sends her husband for the attractor. He goes, not knowing what it is, and gets it. He takes it to his office. He accidently touches the button. His wife is compelled to come to him. In the end his wife explains the magnet to him and he makes up his mind that he had to keep better hours.

AN UNDESIRABLE SUITOR. (April 7).—Geraldine and Percy love each other. Her father discovers them kissing and whips Percy. Father orders him never again to visit the house. Percy and Geraldine write notes to father, telling him that unless he consents to their marriage they will commit suicide. Father gives Percy's messenger a revolver to make the job sure. Percy, however, loses his nerve and decides that drowning is easier. When he arrives at the river he accidently falls in. When Geraldine's father gets her letter he goes to Percy's room. He is informed that Percy has gone down the river. He arrives there just in time to see Percy being brought out. His heart melts and he gives his consent to the marriage.

UNIVERSAL IKE.

UNIVERSAL IKE MAKES A MONKEY OF HIMSELF (April 14).—The Moody Opera Company arrives in the village and finds that the town hall has been rented to a farmer for storing hay. Every member of the company broke. Universal Ike, the cook at a nearby ranch, invites the actors to be his guests. Ike has his eye set for Louise, the leading lady. The damsel, however, already has a sweetheart in the monkey she carries around with her. Ike becomes jealous of the monkey and plans to turn a trick which will defeat his hairy rival. Among the actors effects is a monkey skin. While the members of the troupe are being entertained at a rodeo, Ike spirits the monkey away from Louise and locks it up. He then disguises himself as a monkey and goes to Louise. Monkey-like, he rubs against her foot. Woman-like, she thinks this exceedingly cute of her pet and even kisses him. But this state of bliss does not continue for Ike. Ike feels the craving for a smoke come over him. He combats it and loses. He takes a smoke. Louise screams and swoons. Ike flees and takes refuge in the middle of a mill pond. When the shadows begin to fall and the scent of freshly-cooked coffee fills the air, Ike is still in the middle of the pond. That is a very safe place for him.

ECLAIR.

THE HEART'S HIGHWAY (2 parts—April 15).—Professor Suger has three children whom he adores—two daughters and a son. The son goes to Paris to study. To increase his small allowance he plays a piano at night in a cabaret. Meanwhile, Blanche, the youngest daughter, meets with an accident. A young man, Jean de Nangis, visiting in that country, gives her aid, and then takes her home to her father. Then they part, Jean is in love. They soon exchange the first avowals of love. Blanche yields to the solicitations of Jean, and follows him to Paris, where they are secretly married.

Marie, the eldest daughter, feels grieved and resolves to depart for Paris, where, with the aid of the brother, she will find Blanche. While in the cabaret, Pierre Suger repulses the advances of a beautiful woman. On going out he is attacked, but is protected by the intervention of a gentleman. Once home, Pierre Suger relates the event to her sister, and they both decide to go and thank the generous saviour. They are greatly surprised when they find that he is Jean de Nangis, and living with their sister, in happiness.

Pierre Suger manifests his astonishment. Jean de Nangis tells Pierre that he married his sister secretly and is endeavoring to have his mother consent to accept Blanche as her daughter-in-law. They decide they should take Blanche home while awaiting the consent. Jean leaves to ask his mother, the Countess of Nangis. She absolutely refuses, saying she does not want a misalliance in her family. It is with a broken heart that Jean writes the outcome to the father of Blanche.

Mr. Suger rages before the outrage hurled at him; he—a man of exemplary honesty. He forbids his daughter to think of Jean. But, the young man loves Blanche, and in a short time his violent pain causes brain-fever to develop. He writes to Blanche to come and visit him. Her love proves stronger and she leaves to go and nurse Jean. The Countess of Nangis tries to hinder her son from seeing Blanche. He resists, and the mother cedes her place to the young girl. Meanwhile, Mr. Suger, fearing that his distracted daughter will attempt her life, rushes to Paris. He feels himself weakening before so much love. A reconciliation is had all around.

THE PRICE (April 19).—When Governor Beacroft lies at the point of death the doctors tell his daughter that the only hope is a blood transfusion. The daughter offers herself. The doctors refuse on account of the nervous condition she is in. She tells her fiance that state of affairs, but he pleads a weak heart. During this time, a burglar is stealthily trying one of the rear windows. He is surprised by the police and takes refuge under the lattice work of the porch. After a fruitless search the police leave. The burglar, emerging from his hiding place, opens a window and walks directly into the governer's daughter. At first she is terrified and then regaining her composure, moves toward the table to ring for one of the servants. The intruder pleads with her not to summon help, telling her that he has not done anything and that he will give her his life if she will but let him go. She hesitates and then struck by the worn and destitute appearance of the house breaker, accedes to his request. Meanwhile the police have struck the trail and have entered the house. She pushes the burglar into the sick room and when the detectives enter, tells them that he is to be used in a blood transfusion to save the governor's life. The operation is performed. After the transfusion the intruder is placed in bed and when the doctor leaves him for a minute, he arises and secures a picture of the girl. Meanwhile, the girl's fiance has called. The girl asks the doctor to examine him. The specialist tells her that her sweetheart is a perfect specimen of health. Hurt at his lack of courage, she bids him go. She asks the thief what his reward will be. He slowly shakes his head and asks nothing but to depart unmolested. He leaves the house with the picture tightly clasped under his coat, while the girl stands watching him from the window until he disappears from sight.

IMP.

NOTORIETY (April 13).—King, a broken-down actor who had formerly been a great star, conceives the idea of getting back into the limelight again by pretending to be the instigator of a terrible murder that is baffling the detectives of the entire country. He leaves with a friend the proofs of his innocence, but at the crucial moment, when only these proofs will save him, his friend discovers that he has inadvertantly destroyed them. King goes to the chair and as the electric current is turned on - wakes up in his little shabby hall bedroom, to find it has all been a horrible dream.

THE SEA COAST OF BOHEMIA (2 parts—April 16).—Jack is a shiftless young artist with little apparent talent. He lives with Jim, a dissipated old painter. Jack receives a letter from a dealer, discouraging his work. Disgusted with all, he turns to the country for something better. Wandering through that rural district he stops at a farmhouse for a meal and while there he paints the picture of the daughter of the house.

Miriam is a wealthy girl, the ward of an unscrupulous guardian, who wishes her to marry his worthless son. She hates them both. In the woods one day she meets the artist painting the farm-girl's portrait. Impressed by his good looks she does not forget him. Later a messenger brings the guardian news that a new codicil to the will has been discovered and unless the ward marries before she is twenty-one, the inheritance is to go to the guardian.

Miriam overhears this. It is a question of hours until she will be of age. She escapes from a room in which she has been locked. They pursue. She gets in an auto. This breaks down running through the fields. She meets the artist and implores him to marry her immediately, promising a big reward. Though bewildered, he agrees. The pursuers overtake the couple as they emerge from the church. Leaving the artist, Miriam gives him a purse. He throws it from him. Then she sees the artist apparently making love to the farmer's daughter and this arouses her jealousy.

The artist returns to the city and takes up his work with renewed vigor. Without letting her name be known, Miriam buys his pictures. The artist wishes for a perfect model. Unable to find one, he thinks of his wife. With her image in his mind, he paints a picture that takes a prize. Miriam, thinking that he has painted someone else, vows to destroy it. But on seeing it, she is repentant and her love increases for the young artist—her husband.

Meantime, the guardian, in revenge, destroys the picture. Miriam is blamed by those who overheard her threat. The artist and his wife meet and he graciously takes the blame on himself, but a crippled boy has seen the act and he points out the guilty party.

NESTOR.

THE TEST (April 15).—The story is of the two husbands—one rich—the other poor—both confronting matrimonial disaster. The rich man is about to lose his wife because she is unworthy. He comes to hate all humanity and contemplates suicide. The other husband is about to lose his wife through poverty and illness. He contemplates robbery.

The poor man is driven to the last ditch. He leaves his hovel with the intention of committing robbery. He breaks his way into the house of the rich man. The owner has a revolver in one hand and a vial of poison in the other. He is debating which road he shall take into the grave. The rich man hears a burglar. He turns the revolver upon the intruder. The poor man then tells his story. The rich man thinks it a lie invented for the occasion. To test the truth of the burglar's statement, he hands him the poison with the words: "This drug will not prove fatal for an hour. Prove your love for your wife and children by taking this and I'll give you $1,000."

The rich man pretends to pour the poison in the glass, but instead turns it upon the table. The poor man drinks what he thinks is the poison. The rich man is touched by the other's nobility. He keeps his promise to the poor man and begins life anew.

WHEN THE GIRLS JOIN THE FORCE (2 parts—April 17).—At the police station events are moving rapidly. A complete police force of pretty, silk-stockinged girls has been sworn in. Their first thought is to renovate the prison. All doors are thrown open. Turkish rugs are spread over the floors. A symphony orchestra is engaged to entertain the prisoners. Refresbments are served to the condemned. Receptions for the prisoners and tango teas are the order of the day.

An old rounder is arrested, but when he discovers the delightful condition he pleads guilty to every crime of which he can think. His wife arrives and causes his release. News of the new condition spreads like wildfire. Lee tells Eddie, newly married. Eddie eludes his young wife and overturns a fruit vender's stand for the sole purpose of getting arrested. He also partakes of the delights of jail life, until his wife drags him back home.

Lee and Eddie are invited to raise a riot by the old-chief and his court of grafters. But in the hands of the pretty policewomen the rioters are as docile as lambs.

This heyday, however, does not last. The administration gets "wise" to the carryings-on. A radical change is instituted. The girls are discharged and in their places is installed a force composed of homely old maids disappointed in love.

Husbands return to the bosom of their families Lee and Eddie would now alas! enjoy their freedom, but they are doomed to serve their term with the rest of the grafters.

REX.

A BOOB INCOGNITO (April 16).—The daughter of a wealthy broker aspires to marry a titled man—just a title. Deep in her heart, however, she loves Allen, but rejects his proposal, with the hope of ultimately hooking a nobleman. At about this time a good-hearted country boob arrives in the city with his family and is given the position of janitor in the broker's office. To bring his daughter to her senses the broker hires the boob to impersonate a titled personage. Forthwith the boob is turned over to a masseur. The broker presents him to his daughter as the Earl of Dostifink. After a half hour's association with the boob, the daughter is forever cured of her hankering for nobility and the important question before her is. "How shall I get rid of him?" However, this riddle is solved by Allen, her true love. He brings the boob's wife and children to the broker's house. The wife no sooner sees the boob than she takes him by the ear, exposes him to the girl and leads him home. The broker's daughter cannot wait to accept the proposal of Allen, having concluded that just a plain American citizen is good enough for her.

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ON SUSPICION (April 19).—"$1,000 reward for the safe conduct back to Monterey of girl in black and white skirt and hat arriving Tuesday 2 p. m. your city." As detective Browne waits for the the train to arrive that $1,000 looks like the easiest money he ever had a chance to earn. The young lady described in the telegram alights and meets a young man who has been impatiently awaiting her arrival. Browne steps up to the young woman and arrests her. The next moment they are off for Monterey in his machine. The young man follows.

The young woman first tries to flirt with Browne. He thinks of the 1,000 bucks and steels his heart. She then tries to flirt with the chauffeur, but likewise he is cold. Finally she tries to jump from the machine. Brown is compelled to restrain her with handcuffs. In the meantime the man in pursuit of the detectives car is in difficulties. But he overcomes all difficulties of the road and again catches sight of the fleeting car ahead. The girl complains that the hand cuffs hurt her. The tender-hearted detective removes them. The pursuing car speeds by. The woman makes a wild leap from one machine to the other and the detective is left alone to watch his vision of 1,000 bucks vanish.

FRONTIER.

THAT CUCKOOVILLE HORSE RACE (April 16).—Pretzel and Schnitzel are rivals for the hand of the widow O'Laughagin. Pretzel is the driver of the bakery wagon. Schnitzel peddles groceries. Molly is a suitor of Frank's. They quarrel and Frank, meeting the widow, falls in love with her. The widow informs Pretzel and Schnitzel that they can decide the contest for her hand by a horse race, whoever winning the race to receive her hand in marriage. Pretzel and Schnitzel dope each other's horse, but by a mistake the druggist has given the men fast instead of slow dope.

The race starts. The dope works. The widow gets tired of waiting and meeting Frank, consents to take a walk with him. Molly meets the cop on the beat and takes a liking to him. The baker and grocer miss their wagons and notify the police. Pretzel and Schnitzel finally get their horses turned around and come back. They are chased by the police, but finally find protection by hiding behind the widow, Frank, Molly and the cop, who are holding an impromptu double wedding.

MAN'S BEST FRIEND (April 18).—When Joe, the young sheriff, discovers that Edythe prefers Arthur, a newcomer from the East, he plans a dastardly revenge. In Arthur's cabin he fixes a gun arrangement so that when the door is opened the gun is discharged. A bandit that has been terrorizing the country holds up the stage. The sheriff and posse go in pursuit. Arthur returns to his cabin. With him is Edythe's dog. Arthur starts to open the door, but the dog enters ahead of him. The gun within is discharged and the bullet wounds Joe, searching for the bandit in that vicinity. Edythe, meanwhile, has been warned that Joe has threatened the life of Arthur. She rides to warn him. Enroute she finds the body of the bandit. Arriving at the cabin, she finds Joe accusing Arthur. Edythe clears this by telling of finding the real bandit. Joe, feeling that death is near, confesses that it was he himself who arranged the ambush.

UNIVERSAL WEEKLY.

ANIMATED WEEKLY NO. 108 (April 1).—**Launching of the "Oklahoma."**—With champagne trickling from her prow the newest of Uncle Sam's fighters takes to the water—Camden, New Jersey.

Subtitle—Miss L. J. Cruce, daughter of the governor of the ship's name state, who christened the "Oklahoma."

Huge Riverfront Fire.—Thousands of tons of wheat destroyed and steamers "Glenroy" and "Cricket" reduced to charred and blackened hulks in spectacular midnight fire—Portland, Oregon.

Exhibition Fire Drill.—Mayor Mitchel and city officials witness drill in which 2,500 employes vacate factory in one and one-half minutes. The significance of this drill is that three years ago 142 lives were lost in the Triangle Waist Factory disaster—Brooklyn, New York.

Filipinos Unveil Monument.—A beautiful shaft is erected to the memory of Dr. Jose Rizal, the George Washington of the Philippines—Manila, P. I.

Bursting of Fremont Mill Dam.—Wharves, bridges and much property ruthlessly torn away as waters sweep into Lake Washington Canal—Seattle, Wash.

Fashions.—How best to make up the summer silks.

The Hog Waddle.—Jollification a-plenty as San Benito, Texas, celebrates Cabbage Day with parade in which over 1,000 hogs participate..

Sub-title—The escaping piglets.

Early History Reproduced.—Descendants of the Seneca Tribe of Indians re-enact the selling of Manhattan Island to the Dutch Traders 300 years ago—Fort Wadsworth, N. Y.

Boosters' Day Celebration.—Governor Hays and Mayor McClennon welcome arrival of the first M. D. & G. Railroad train into Hot Springs, Arkansas.

Sub-title—Derbrow, Hinnemen, Herne and others take part in thrilling races.

Californians Enjoy Snow.—Rare and unusual fall of snow brings joy to the lovers of winter sports—Truckee, Cal.

Germany's New Sport.—Dog racing is becoming very popular with the students at Heidelberg.

Preparing for Mexican Campaign.—The "Texas," greatest of warships, enters New York Navy Yard to receive finishing touches before leaving for Mexican waters—Brooklyn, N. Y.

Sub-title—Capt. Grant. The Mascots.

Cartoons by the World-Famous Caricaturist, Hy. Mayer, Editor-in-Chief of Puck.

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AMERICAN.

THE LAST SUPPER (2 parts—April 13).—Christ is shown as the hidden power that influences mankind to turn from iniquity to righteousness. The carnal mind, prompted by selfish and negative desires, experiences the operation of an inner consciousness, which thwarts evil passions and promotes good and noble aspirations.

The drunkard is turned from his life of dissipation to one of honest effort. The sloven are awakened to a realization of their utter hopelessness. Everywhere the presence of a divine power is perceptible. The evil in a drunkard's home is banished by the thought of Christ, who appears as the man of Nazareth. The tempter at the threshold of the idle rich is thwarted and the Christ Man, by his presence, drives home conviction of guilt as the woman scorns her lover to remain true to the absent husband. Innocence is not permitted to be victimized by the lust of the flesh as the quiet little voice of conscience, aroused by the proximity of the man of sorrows, averts a tragedy.

The "Thirteen Club," a social organization devoting its energies to the promulgation of higher ideals, is unwittingly the guest of a stranger, who turns out to be Christ. As they gather at the banquet table to discuss their experiences they dissolve into Christ and the Apostles at the Last Supper, after a renowned painting by the celebrated Leonardo di Vinci. The picture concludes with the gathering at the Sea of Galilee, where Christ is seen walking on the water.

THE INDEPENDENCE OF SUSAN (April 15).—Susan is the boss of her own homestead ranch, and resents the advice of her neighbor, John, although he knows all about the laws governing homestead property, and also the laws of nature that govern crops and ranches in general. Besides this he has a deep love for Susan, which she refuses to see until a handsome stranger comes along and gets her interest thoroughly aroused. She flirts madly with him at the dance, but when she discovers the next day that he is jumping her land she turns to her old friend for protection and he saves her land and wins her stubborn heart.

THANHOUSER.

TIN SOLDIER AND THE DOLL (April 5).—The little girl had many toys in her nursery, but she was particularly fond of Grace, her doll, and a noble tin soldier. Just about this time her uncle presented her with a new doll, and perhaps her joy over the present was what caused her to dream a wonderful dream that night. She imagined that both dolls and the tin soldier came to life, but the new doll fascinated the tin soldier and they were married. The old doll, whom the child had once loved, proved herself to be an envious, heartless creature, for she lured away the young Benedict from his wife, and the poor deserted woman committed suicide by jumping over a cliff.

The girl was peering over the edge of the cliff when she awoke to find herself peering over the edge of the bed, while on the floor lay the new doll which she had dropped, and which has been smashed to bits by the fall. It was a sad blow to her, but womanlike she blamed the man in the case, then the tin soldier's life was extremely unhappy. In time the child forgot the romance that had come to her in her dreams.

A DEBUT IN THE SECRET SERVICE (April 7).—Lord Trevor and Nan Tremain, his ward, were prominent figures in London society, and were really among the most prominent of the diplomatic agents of the government. Usually Trevor did most of the work, but in one particular instance Nan proved her ability to handle a problem single-handed, and from that time on ranked equally with Trevor, the famous "Diplomatic Free Lance."

On the street back of Trevor's home was a house supposedly occupied by a wealthy East Indian, Abdul, who was in reality Trevor's body servant. The two houses were connected by a tunnel, through which visitors to Trevor could secretly make their way without being spied upon from the outside.

On one occasion a well dressed woman was injured in an accident outside of Abdul's home and was carried into his house to be attended to. While she raved in delirium, Abdul learned enough to satisfy him that she was a spy under orders to assist Col. Pfaff, the Kaiser's chief representative in London. She spoke constantly of her ring, stating it would identify her. Abdul reported to Trevor, who was in consultation with Sir Edward Wray, and Nan boldly told them that she thought she could solve the problem better than they could. The men laughed at her, but a little later when she came in through the secret passage dressed as a foreign noblewoman they were compelled to admit that probably she was right in her claims. Nan made good and after a series of exciting adventures recovered the plans of certain coast fortifications which had fallen into the hands of Col. Pfaff, and would have been of irredeemable loss to her country had they reached another country. Both Trevor and Wray frankly admitted that they had made a mistake and honestly assured Nan that her debut in the secret service was a triumphant success.

MAJESTIC.

TEXAS BILL'S LAST RIDE (April 5).—May March, the daughter of a rancher, is in love with Bob Boyd, the son of a neighboring farmer. May's father disapproves of her choice and orders Bob to cease his attentions to her. That day Bob's old father is held up by a bandit, for whose capture a big reward has been offered. After the holdup the old man gives the alarm at the ranch, and March and all the ranch hands start out in pursuit of the bandit, leaving May alone in the house. She is lonesome and frightened and as she knows where Bob is working, she sends a boy with a note stating that she is alone and afraid and wants him. Bob is more than willing to act as her protector and starts immediately for her house. The bandit manages to elude his pursuers by doubling on his tracts. He passes the ranch house, sees it is deserted, forces his way in, then makes May disclose the whereabouts of the valuables. Having secured the plunder, he attempts to embrace May, but she struggles and screams. Bob arrives at the right moment and rushes to May's rescue. But Bob is no match for the bandit, who soon has him and the girl at his mercy. Old Boyd, missing his son from his usual haunts, goes to the ranch in search of him, and, remembering his experience of the morning, does not go unarmed. The posse come in time to rescue Bob and the girl from the clutches of the bandit. Mr. March awards Bob for his bravery by ceasing to oppose the lovers.

BEAUTY FILM.

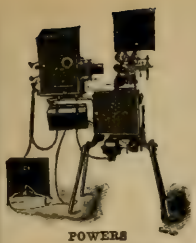
MLLE LA MODE (April 14).—The Knox and Lee families are old pioneers of Santa Barbara. The old gentlemen have long since agreed that their only children shall wed, thereby eventually bringing two considerable estates under one head. The boy, Paul Knox, Jr., has been abroad for several years and upon his return, when Knox, Sr., acquaints him with his wishes, Paul, with some spirit, declares himself and leaves his father's house, determined to shift for himself. Miss Margaret Lee, when informed by her father, is likewise independent and determined some one of her own choosing will be her husband, she quits her home and secures a position as model in a fashionable suit house.

Paul, who has obtained employment as a chauffeur, meets her as a model. They fall in love and use fictitious names and do not discover their real identity until, while securing a marriage license, they are asked to sign their names. Of course, they are much surprised and laugh at the hopelessness of attempting to avoid that which fate has arranged for them and conclude to return home and be introduced properly.

KOMIC.

THE FATAL DRESS SUIT (April 8).—All the boys in Hickville are rivals for the hand of Rosie Green, the village belle. Among them are Sam, who is a good boy, and Walter, who is a villain. One day Rosie sends out invitations for a big party. The night of the party Walter starts downtown, stopping often on the way to show off his clothes. As he passes the express office he sees Sam emerge with a big box under his arm. Walter becomes suspicious. He shadows Sam home, peeks over the transom and sees Sam putting on one of them city dress suits, Sam leaving the coat and vest on a chair, goes into the next room. Walter gets a can of giant powder, comes back, steals into Sam's room and fills his coat and vest full of the powder, putting it in all the pockets and sprinkling it between the cloth and the lining. But he has a witness in the servant girl, who is peeking in a window.

At the party Sam is the favored suitor. While Sam and Rosie are busy chatting together the servant girl slips into the party, thrusts a note into Sam's hand and disappears. Sam opens it and reads: "Don't move, don't laugh, don't bump into anybody; your clothes are full of dynamite.—A friend." The horrible truth steals over Sam. He gingerly starts for the door when Rosie sees him going and playfully jerks him back into the house. The playful jerk nearly gives Sam heart failure. He and Rosie carefully sit down in a corner. Every now and then Rosie gives him a playful tap with her fan. Sam nearly faints every time. Walter looks on the scene gloating. Sam sees that there is bound to be an explosion, so it may as well be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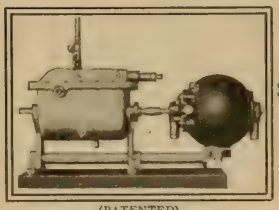
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good one. He makes a running jump and lands on Walter. The giant powder goes off. Sam and Walter land in a nearby alley. Everybody rushes to the scene. Explanations are made. Rosie takes Sam in her arms and Walter is justly scorned by all.

RELIANCE.

OUR MUTUAL GIRL (Chapter XII—April 6).—Margaret, "Our Mutual Girl," never enjoyed a day quite so much nor saw so many interesting sights in the metropolis. Before she left the house the footman brought to her a present from an admirer, a handsome pedigreed Boston bull terrier.

Then "Our Mutual Girl" and her aunt started out in the big limousine for a trip around the city. They saw Grant's Tomb and admired the big white marble mausoleum. Going along Riverside Drive they saw the famous Soldiers and Sailors monument. Driving downtown, the party passed the Tombs, the New York city prison, and the Bridge of Sighs, as the covered bridge leading from the upper story to the Criminal Court building is called. Way downtown, where Wall street joins Broadway, they saw the famous old Trinity Church, dwarfed by the sky scrapers which surround the most notable landmark remaining of New York as it was fifty years ago. They got a good impression of the church as it looks on week days with the busy business crowd passing, and as it looks on Sundays, with the worshippers coming out.

From there "Our Mutual Girl" visited the Imperator, the largest passenger steamship in the world, and bade a friend "good-bye." After a short trip home "Our Mutual Girl" again started out, this time to the Grand Central Palace, where the Sportsmen's Show was being held. On the roof she saw the champion woman trap shooters of the world, among them Mrs. Vogel and Mrs. Thorpe shooting clay pigeons.

Going home "Our Mutual Girl" met a very real celebrity, Commander Evans, of the British Navy, the hero of the ill-fated Captain Scott South Polar Expedition. Commander Evans presented "Our Mutual Girl" with his autographed photograph. After he left, Margaret called for her new pet, the dog, and taking him with her, dropped off to sleep, a tired out happy girl.

BRONCHO.

CAPTAIN JUNIOR (2 parts—April 15).—Billy, known in fort as "Captain Junior," is informed by his father that he is soon to have a new mother. This Billy resents, thinking it rather disparaging to his own mother. After a pathetic scene between father and son, Billy visits his mother's grave and is found there weeping by Sergeant Casey, whom the father, Captain Allen, has sent out to look for him. When Allen leaves for the frontier station with an escort to meet his bride, Billy secrets himself in the coach, but is very sullen to the new mother, Alice.

Allen receives a telegram from the fort, commanding him to investigate an Indian uprising. He send Alice and Billy with the escort back to the fort while he, with the remainder of the command, rides to the scene of the uprising, only to find that the Indians have ravaged the town and departed. In the meantime the Indians attack the fort and while the soldiers are fighting, Billy manfully takes Alice to the top of the hill, where they are unnoticed by the Indians. Alice faints from exhaustion. When Allen returns to the fort he finds them all nearly distracted because they cannot find Billy. Allen is equally surprised to learn that he and Alice have not reached the fort. A command is sent out and Billy, loyally taking care of Alice, is discovered, and a touching reunion takes place.

KAY-BEE.

THE GEISHA (2 parts—April 10).—Ordered to foreign waters, Ensign Carver bids his fiancee goodbye and sails for Japan. Carver, his chum, Blake, and two or three other officers, take shore leave at Nagasaki, sight seeking. They visit a Japanese garden and meet Myo, a beautiful Geisha girl. Carver falls in love with the girl. So infatuated is he that he refuses to return to his ship. Blake, in order to save Carver from himself, attempts to arrest him, but Carver makes his escape. Blake, to save Carver from disgrace in the service, tells the captain that Carver has fallen and broken his thigh and will be compelled to remain in the hospital for some time. Carver marries Myo and remains in Japan and writes to Cecelia, breaking the engagement.

Two years later Senator Ridgway, father of Cecelia, is ordered to Japan on diplomatic service. They meet Carver in the Japanese Tea Garden. He is now a derelict, spending most of his time drinking. Carver learns that Senator Ridgway is desirous of procuring certain papers from the Japanese government and in order to regain his lost favor in Cecelia's eyes attempts to steal the papers from Baron Yoshido. He is watched by Takura, the deposed lover of Myo, and followed to Senator Ridgway's apartments, where Carver commits suicide sooner than be captured by the Japanese soldiers. The picture closes with Myo sobbing at her shrine in the garden.

DOMINO.

THE COLONEL'S ORDERLY (2 parts—April 9).—Grace Forsythe, the Colonel's daughter, discourages the attentions of Lieutenant Burton, and falls in love with her father's orderly, Private Berger, who is known at the Post as "The Man of Mystery." Burton steals some money from Colonel Forsythe, but suspicion points to Private Berger and the Colonel places him under arrest.

In the meanwhile the Colonel's younger daughter, Mildred, and her governess, en route to the post, are attacked by Indians. The governess is killed and Mildred taken captive. Berger, rather than suffer a term in a military prison for a crime that he did not commit, escapes, and, discovering Mildred as captive, rescues her. Lieutenant Burton, fatally injured in the fight with the Indians, confesses to the robbery, and the mystery around Private Berger is solved. He is restored to his previous rank and the charge of assaulting a superior officer is stricken from his record.

MUTUAL WEEKLY.

MUTUAL WEEKLY, NO. 66 (April 1).—**Firemen's Review in Russia.**—Moscow department is reviewed by the civil authorities.

Launching of the "Oklahoma."—Miss Lorena Jane Cruce, daughter of Oklahoma's governor, christens new dreadnaught at N. J. Shipbuilding Yards, Camden, N. J.

Storm Sweeps France.—City of Lyons is badly damaged by terrible tornado.

First Pictures of Steffanson Expedition.—Canadian Arctic explorers send first films to Mutual Weekly (1,200 miles by dog sled).

A Long Parachute Drop.—Aviator Bonnet makes sensational descent at Juvisy, France.

Million Dollar Docks Destroyed.—Portland loses great water front equipment by fire.

Trousers for the Ladies.—Parisian women appear in fashion's latest fad.

The Cologne Carnival.—German city is the scene of gay festivities.

A Storm on the Atlantic.—Ocean passenger vessels experience worst weather in years.

"Peg O' My Heart" for Prisoners.—Theatrical company presents famous play at Dannemora prison, Clinton, N. Y.

The Drop of Death.—Aviator Breitel attempts fatal loop and crashes to the earth.

FEATURE FILM STORIES

BLACHE FEATURES.

FIGHTING DEATH (4 parts—April 10).—Clara, a pretty little school teacher, is courted by two young mountaineers. She favors Jim Mason, who is the postmaster of the village, and Harry Barford, his rival, determines to get Jim out of the way, so that he can win her. Jim and Clara decide to marry as soon as Jim has enough money. Harry sees his chance and offers Jim $500.00 to manage an illicit whiskey still during his absence. Clara's scruples are overcome by the thought of an early marriage and Jim reluctantly consents. Harry immediately informs the sheriff and a posse is sent to arrest Jim. But Billy, the village idiot, who has fallen asleep while playing his little tin flute, overhears the conversation between Harry and the sheriff and informs Clara of Jim's danger. Jim hides in the woods upon the approach of the posse and, meeting Clara, they flee, both riding on the same horse. A long chase through the snow-covered mountains in which they are closely pressed by the sheriff's posse, forces them to a spot among the jagged cliffs, where their only means of escaping their pursuers is a fifty-eight foot plunge into a raging torrent full of broken ice. They urge their horse over the edge of the cliff and plunge to the depths below miraculously escaping with their lives and safely reaching the shore.

They take refuge in an Indian village and the chief, a giant Indian over seven feet tall, appoints himself a committee of one to compel the little fat parson to marry them. Clara returns to the village and Jim goes to New York to prepare a home for her. Barford is appointed postmaster and succeeds in intercepting Jim's mail, meanwhile forcing his attentions upon Jim's wife.

Not hearing from Clara, Jim decides to take a desperate chance and return to the village by a dangerous route, which will enable him to elude the guardians of the law. In order to do this he is forced to walk hand over hand across a cable 250 feet long, placed by a lumber company over a deep ravine.

Arriving at Clara's house he finds her in the arms of Barford, not knowing he has forcibly placed his arms around her. Jim leaves broken-hearted and is seen by Barford, who follows him at a distance. As Jim is recrossing the 250 feet of cable, Barford shoots him in the arm, in spite of which he succeeds in escaping and returns to New York. A baby is born to Clara, and she determines to find Jim at all costs and tell him that he is a proud father. She goes to New York, and being in need of money, accepts the offer of a motion picture company to jump from the Brooklyn Bridge for $10,000. Jim, who is desperate and out of work, accepts the offer of the same company to also make the leap, and is horror-struck by recognizing his wife, just as she throws herself from the giant structure into the icy waters below. He leaps after her and succeeds in aiding her to reach a tug-boat, where she rests happily in her lost husband's arms.

They make a new attempt to get possession of their baby, but are caught in their cabin by Barford and the posse, where a fierce fight is interrupted by a misdirected blow, which fells the poor village fool, Billy. He is revived and it is discovered that the blow has restored his sanity. He tells of Barford's villainy and produces evidence that brands him as the real criminal and leaves Jim and Clara free to enjoy each others love.

RAMO.

THE CLAWS OF GREED (Three parts).—Julien Delmore, while studying music abroad, meets Lucetta, a music hall singer, and, believing that his love is returned, marries her. The act does not surprise his friends, among whom he is known as "Mad Delmore," because of his many impulsive acts. His mother, a wealthy and aristocratic widow, however, to whom he has brought home his bride, is despleased and receives Lucetta coldly. Lucetta, in reality an adventuress, manages to introduce Carlos, a fugitive from Europe and the chief of the Black Nine Gang, as her brother, a Count. Julien, again acting under impulse, adopts Leila, a little street musician, Jacopo and Madalena, her supposed uncle and aunt, reluctantly consent for a sum of money. The plans of Lucetta and Carlos are discovered, largely due to Leila, and Julien disillusioned, orders Lucetta from his house.

Julien, his mother and Leila go abroad. Leila grows to womanhood and becomes famous in the musical and social world. Besieged by suitors, she loves Julien only. Realizing the hopelessness of their love, Julien still being the husband of Lucetta, she obeys the dictates of conscience and determines to leave home secretly. On the eve of her departure she receives a note from Madalena, bidding her come to her before she dies. Upon entering Jacopo's house, Deila finds herself a prisoner. Jacopo has read in a newspaper that the Marquis di Rubini, whose daughter was stolen by a steward of her household years before, has obtained clews leading to America and offers a reward for information. Jacopo is in fact the stewart and Leila the kidnapped child.

Meanwhile, the Black Nine, disbanded for a time, have assumed activities. Battisti, the hunchback artisan and bomb maker, mocked for his deformity and the butt of the gang's practical jokes, burns to punish his tormentors. Carlos long cherishing his anger against Julien, lures him to the gang's headquarters. Leila, imprisoned, sees Julien's capture. By Carlo's order, Julien is flung through a trap door into a rushing sluiceway. Battista betrays the gang to the police, but returns to the gang to avoid suspicion. One of the gang reports Battista's treachery. Battista denounced by the gang threatens them with a bomb. Carlos draws a revolver. Battista throws the bomb and wrecks the house. Carlos and Lucetta are killed and Jacopo fatally injured. Leila escapes and helps the police to find and rescue Julien. Jacopo confesses and sends a note to the Marquise, which brings about the reunion of mother and daughter. The future happiness of Julien and Leila is assured.

AMBROSIO.

THE MYSTERY OF THE GLASS CAGE (2 parts).—Mr. and Mrs. Robert Morris are visited by their friend Mrs. Dalbret. They arrange to go for a short excursion on a sailing yacht. Among other passengers on board is Baron Daere, who is auxious to make the acquaintance of Mr. Morris and his party and being utterly unscrupulous as to his methods he has one of his henchmen push Mrs. Morris overboard as if by accident. The Baron then plunges in to her rescue. Of course Mr. Morris is very grateful to his wife's rescuer. They exchange cards and the Baron is formally presented to the two ladies. In the meantime we see the Baron's valet reading a newspaper account of "another mysterious death" of a rich clubman, who after winning heavily at the Casino, a fashionable gambling club, is found dead and the police attribute it to suicide. The valet chuckles over their stupidity, for he well knows the secret of their death.

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guest decide to attend a masque ball at the Casino and the Baron lays his plans accordingly. He induces Morris to try his luck at 'rouge-et-noir' and he wins a large amount. The Baron has two women accomplices who are to be introduced to Morris and to make up a supper party at the Baron's house. By accident, however, Mrs. Morris and Mrs. Dalbret being masked and dressed very much like the other two ladies, are mistaken for them by the Baron, and when he tells them mysteriously to come with him and "follow instructions" they think it is some practical joke and fall in with his plans. They all go to the Baron's house and the Baron gets Morris alone in a room and while he is seated talking, suspecting nothing, the Baron touches an electric button and a large glass cage descends and imprisons him.

He thinks it a joke and laughs heartily, but as he notes the change in the Baron's expression, a vague fear seizes him, for the smile of friendship has given place to a crafty, cruel, leer, of triumph. The Baron then explains that the cage can be filled with a deadly gas and to emphasize his statement he slowly turns it on. As the poisonous fumes begin to affect his victim, the Baron opens a small window in the cage and tells Morris he can save his life by giving up all the cash he has with him and also signing a check for $15,000. Morris indignantly refuses, but as the gas is turned on stronger he realizes that he is in the power of a merciless demon and hands over his money and signs the check. After securing the money, however, the fiendish assassin sets his infernal mechanism to pour in a still greater volume of gas, so as to insure the death of Morris.

In the meantime the two ladies becoming tired of waiting in another part of the house, come into the room and discover Morris in the cage. They are unable to release him and seek a means of escape to go for help. As the outer doors are locked, Mrs. Morris lifts Mrs. Dalbret through an attic window, where she makes her way over the roof and along a narrow cornice to the adjoining house and is assisted to the street. Mrs. Morris after Mrs. Dalbret escapes, secures a heavy knife and succeeds in cutting the pipe which carries the gas into the cage, but is herself overcome by the fumes. The Baron after counting and gloating over his ill-gotten gains discovers Mrs. Morris unconscious and carries her upstairs to the "death room," where he finds to his astonishment that Morris is reviving and the gas is no longer flowing. While he is examining the apparatus the door is broken in by the officers led by Mrs. Dalbret and the scoundrel is arrested. Morris is released from the cage and falls into the embrace of his faithful wife and her brave friend who have rescued him from a terrible death.

ECLECTIC.

LOYALTY (Five parts—April 10).—In the village of Weepsy, near the great city of Amsterdam, lived little Gretchen Krug with her parents, who owned a tulip farm. Her only playmate was Hans Schmidt, a shepherd boy. Learning of an approaching flower festival in a nearby town, the two children decided to decorate their dog-cart and enter the contest for a prize. Great was their surprise and delight to be awarded the first prize. Then came the folk-dances, in which all the children took part. None among them was more graceful than Gretchen and Hans, who were partners. Their charm and grace did not escape the attention of Herr Zimmer, the director of a theater in Amsterdam. He complimented the two children and gave Gretchen his card, telling her to call on him if she should decide to go on the stage.

The next day, during a severe storm, Gretchen's father was struck by lighting and killed. Deprived of his support, her mother decided to take advantage of the director's offer and sent Gretchen to Amsterdam. The two children were broken-hearted to be thus separated and at the first opportunity Hans followed his little sweetheart to the big city. But the stern hand of his mother interfered with his romance and he was compelled to return home.

Six years rolled on and Gretchen had become a celebrated dancer. In her new life she had traveled afar and forgotten all about the little village. Hans, however, never forgot the sweet days of old and often sighed for his little playmate. Hearing that she had returned to Amsterdam after a long and successful tour, he decided to call and see her. But she cared not to resume her friendship with the rustic shepherd and refused to receive him.

She had become enthusiastic about ballooning and often expressed a desire to make an ascension. One day an opportunity came and amid the plaudits of her friends she rose into the air. She was accompanied by a young man, to whom she was engaged to be married. When they were at a great height, their balloon was suddenly caught in a terrific storm. Absolutely helpless, they were buffeted and swirled by the awful wind and rain. With a terrifying flash, a bolt of lightning struck the huge gas-bag and with a report like the crack of doom, the balloon burst into flame and shot like a meteor toward the earth. Gretchen and her fiance were found unconscious by the villagers and removed to a hospital. For many days their lives were despaired of, but they finally recovered. Gretchen, however, was doomed to perpetual darkness, as her eyesight was totally destroyed. No longer then did her lover come to her, and she found herself abandoned by all her admirers. But her fond old mother came for her and took her back to the old home. When Hans learned that Gretchen was home again, he called to see her and was horrified to hear of her great misfortune. Loyal to the last, his great love and sympathy conquered everything. Taking her in his arms he vowed that he would never leave her again. And Gretchen realized then the true love and loyalty of her shepherd sweetheart.

WARNER'S FEATURES, INC.

WHEN MEN WOULD KILL (Three parts).—Briefly told, the story concerns the long standing warfare between the Charltons and the Redferns. Grace Charlton, a general favorite with everybody, is sent to New York to study voice culture under the leading teachers of the metropolis. During her rise to fame, and her subsequent successful appearance in grand opera, Grace never forgets the lion-hearted Jim Redfern, who has completely won her by his primitive wooing. Much as she loves Jim, she does not hesitate to take sides with her family against him when the feud breaks out anew.

Grace receives a telegram that her father has been wounded, and hastens to her humble Southern home to direct the fight for revenge waged by her brothers against the Redferns. Later, Grace receives a bullet in her shoulder that was intended for her father. The next night, the Charlton's home takes fire, and they are rescued with great difficulty by old man Redfern and his sons. Jim Redfern's heroism in rescuing Grace has brought the feud to an end, and the story closes with the marriage of Grace and Jim, and the pact of friendship sealed forever between the families of Charlton and Redfern.

THE ROAD TO RUIN (Three parts).—A charming young woman, who is an orphan, is informed by her banker that she has exhausted her funds, and will have to help herself in life's battle. He is of noble birth, but prefers to lead a life of solitude and simplicity. Becoming very much enamored by the girl, he visits his parents, and asks their consent to his marriage. His father is so shocked that he dies of apoplexy. They are married and struggle heroically for the necessities of life.

The old banker is attracted by a beautiful young woman who plays with his affections with the sole purpose of robbing him. He becomes so infatuated that he permits her to invite all the guests at a large ball to go to the bank and continue their dancing in the money vault of his bank. When the Board of Directors hear of this, they request his resignation, and withdraw his income. Becoming hard pressed he tries to sell the bonds that are the property of the young artist's wife. He is detected on doing so, and exposed. The young man and his wife secure the large amount of money from the sale of the bonds, and returning to his home are welcomed by his mother and brother.

GAUMONT.

AT THE HOUR OF DAWN (Three parts).—For centuries, Italy was the battleground of the rival heads of Christendom. They had had numerous troubles, in which first one, and then the other party succeeded, but on the night on which our great drama opens, the leading citizens of Nocera, a small town in central Italy, were gathered together in all their state on the Saturday before Palm Sunday, 1396 A. D. Their business was of a most serious nature, as the notorious Biordo de Michelotti, leader of a powerful band of mercenaries, had sent them a threatening demand, and they were about to receive his envoys. Two emissaries entered, clothed from head to foot in plate mail, and presented their demands. These were to the effect that the citizens were to surrender the keys of the city to Biordo and were to receive him as their lord.

Nocera had been practically independent up till now, merely owing a nominal allegiance to the Pope, who had claimed to succeed to the Duchy of Tuscany. Naturally, they were unwilling to submit to a merciless tyrant, but they knew that in cruelty Biordo was a man of his word, and he had threatened to sack the town if they did not comply. Those who had read of the Spanish fury at Antwerp, or the sack of Magdeburg, will realize what this meant to the council who knew that they had no means of resisting the brigand.

Lorenzo Ferrari, a young hot blood, vowed that he would never see his country the slave of a swashbuckler, and insulted the envoys, but the older men knew that as a fighting force the untrained citizens were useless, and the walls were in a broken condition. Humbly they had to agree to Biordo's terms and come to meet him and grace his triumphant entry, as they had no time to hire other defenders.

This humiliation was too much for Lorenzo to endure, and rather than humble himself to the tyrant, he decided to leave the town, and so that evening he went round to the house of his sweetheart, Gemma. There he and she sadly plighted their troth and received her old grandfather's blessing, and then Lorenzo was lowered over the wall. Next day the gates of the city were flung open and Biordo entered in triumph. The frightened citizens uttered a few half-hearted exclamations as he rode past sheathed in armor. But the moment he had gone his followers poured in and seized the best looking of the women and girls and carried them off beneath their parents' eyes. They were already beginning to feel the misery of being conquered.

Biordo, who having gained power, made all the citizens pay homage to him. To his amazement, Lorenzo Ferrari was not amongst those gathered. He demanded his presence. Not finding him, he ordered Lorenzo's sweetheart, Gemma, to be executed the following dawn, unless Lorenzo was there to take her place. Lorenzo, who had left the town, was only by chance advised of this some time later. He hastily gathered together some of the powerful men of his acquaintance and rapidly descended upon the soldiers of Biordo, who taken by surprise while busily engaged at the ceremony of the execution, were completely overpowered, and Gemma saved only in the nick of time. Thus the town freed once again, lived to praise the name of Lorenzo Ferrari.

THE THREE SHADOWS (Three parts).—La Ravelli was an adventuress of a particularly daring type. After stealing some valuable art treasures from the house of the Countess d'Erriga she caused suspicion to be thrown on Helene, the Countess's secretary. Helene accuses La Ravelli, and the police, who had long suspected the latter of certain crimes, but had never been able to bring them home to her, arranged a sham party, to which La Ravelli was invited. In the midst of the festivities La Ravelli slipped away and, joining her accomplices, went to a room which contained a number of valuable ornaments, and while making a selection the police rushed in and arrested her.

UNIVERSAL SPECIAL FEATURES.

WASHINGTON AT VALLEY FORGE (Four parts—March 30).—The great awakening in the Colonies in the spring of 1775; the patriotic activities of Samuel Adams and John Hancock; the midnight ride of Paul Revere; the gathering of the Minute Men and the battle of Lexington—all these important details of Colonial history are shown as a prelude to the intense war romance woven around the situation at Valley Forge during the terrible winter of 1777, when the cause of Liberty looked next to hopeless.

Betty, daughter of a Minute Man who was killed in the battle of Lexington, is stopping at the inn of her uncle, a Tory sympathizer, near the winter camp of Washington's army at Valley Forge. Betty loves and is courted by a rebel soldier, who in reality is a British spy. A detachment of Hessians are occupying the inn when news arrives from Valley Forge that the time is propitious for attacking the Continentals. Betty overhears the plans of the Hessians. To carry word of the proposed attack to Washington, she disguises herself as a crippled boy, and by a clever ruse obtains possession of the written plans of the Hessians.

As she emerges from the inn she meets her sweetheart—the spy. Trusting in him, she tells him of her purpose and he takes the plans and promises to deliver them to Washington. She returns to the inn and removes her disguise. Instead of carrying out Betty's instructions, the spy brings word to the Hessians that Washington will spend the night at the inn.

Betty's brother, who has been granted a leave of absence by Washington to visit his sister, is concealed near the inn. He hears the spy betray his commander. The brother attacks the spy and in the battle the brother is overpowered, but not before Betty learns the true identity of the man she loves.

The spy and the Hessians then plot to murder Washington if he arrives at the inn. Their plans are again overheard by Betty. Before she can do anything, however, the Hessians are hidden in the house, and Washington and Lafayette arrive.

The conspirators intend to murder Washington as he sleeps and he is conducted to a bedroom by the Tory innkeeper. Betty now liberates her brother and tells him to flee to Valley Forge and bring the Continental soldiers to save their general. Betty then goes to Washington's bedroom and tells him: "The landlord says will you take the other room, sir. This one is already taken." Washington, with no suspicion of the girl's noble purpose, is led into her bedroom while she returns and occupies his room.

The spy cannot prevail upon any one of the bloody soldiers to do the bloody deed, so he decides to do it himself. He steals upstairs and into the room he supposes is occupied by Washington. Once beside the bed, he plunges his dagger into the form which is lying before him.

In the meantime, Betty's brother has warned the Continentals of the plot against Washington's life. Lafayette hurries to the inn with a detachment of soldiers. Upon his arrival at the inn he accuses the spy.

"Too late!" cried the traitor, "your commander lies dead upstairs."

At this intense moment General Washington comes downstairs, unscratched. A moment later, Betty follows him wounded to death. She denounces her former sweetheart and dies. The spy is taken prisoner and carried away to await the punishment which is reserved for traitors.

THE MERCHANT OF VENICE (Four parts).—By the eccentric will of her father, Portia, a beautiful and accomplished lady of Belmont, is left a

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large fortune. That she may not become the victim of a fortune hunter or a man unworthy of her, the will reads that all suitors for her hand must agree to choose from three caskets and that he who chooses rightly shall wed her, while the rejected suitors are sworn to drop their suit and forever remain unwed.

The weaker suitors for her hand are dismayed at the exactments of the testament and abandon their purpose. But there remains two of the suitors, the Prince of Morocco, and Prince Aragon, who are willing to sign away their very lives to win the lady. Portia is cold alike to the suit of these two intrepid noblemen, because she has already loved a young Venetian, named Bassanio. Bassanio, although he loves Portia deeply, feels that he cannot compete to hold a rival place with either of the noblemen owing to his slender means.

He explains his love for Portia as well as his predicament to Antonio, his beloved friend and merchant of Venice. Although his entire fortune is sunk in certain cargoes which are now at sea, Antonio plans to raise money on his credit to speed Bassanio in his wooing. The two friends go to Shylock, a money lender, who has been persecuted and scorned, and thus holds all Christians in hatred. Shylock has a daughter, Jessica, who loves Lorenzo, a Christian and friend of Antonio and Bassanio.

The money lender agrees to loan Antonio the sum of 3,000 ducats, and a bond is forthwith executed to the effect that if the money is not repaid within three months, Antonio is to forfeit a pound of his own fair flesh. Shylock pretends to exact this forfeit in fun, merely to satisfy the technical requirement of the bond, but in it he sees a possible opportunity to satisfy the grudge he bears against Antonio. The merchant believes that his ships will return at least a month before the day of forfeiture. Bassanio unwillingly accepts the money from Antonio and hurries to Belmont to pursue his wooing. Further increasing Shylock's hatred of Christians, his daughter, Jessica, taking with her gold and jewels, elopes with Lorenzo.

In the meantime Portia's princely suitors have put their sagacity to the test, in the matter of each choosing a casket, and failed. Of the three caskets, one is of gold, another of silver, and a third of lead. Both these suitors were misled by the outside show and were dismissed. Bassanio chooses the leaden casket and upon opening it finds that he is the fortunate suitor. Portia gives him a ring which he is to guard as dearly as his life. However, his joy is short-lived because he receives word from Antonio that his ships have all miscarried and that his bond to Shylock is forfeited. Bassanio explains the object of his grief to Portia, and the good lady forces upon him six thousand ducats with instructions to deface the bond.

Portia writes to her learned cousin, Dr. Bellario, requesting that she be allowed to take his place at the trial of Antonio. Dr. Bellario consents and Portia is furnished with the proper credentials introducing her companion, Nerissa, as a doctor's clerk. The two women disguise themselves and hurry to the Court of Justice. In the meantime the trial is under way. Shylock has refused to exercise any measure of pity. He has refused to accept six times the amount of the bond and demands a pound of the merchant's flesh cut off at a point nearest his heart. Antonio gives up his case and says farewell to his unhappy friend Bassanio, while Shylock whets his knife and prepares to take the forfeit of the bond.

Portia, disguised as a young doctor and well supplied with legal advice, arrives with Nerissa. She is already acquainted with the particulars of the case, but she advises Shylock to show mercy. He refuses and Portia tells him that the pound of flesh is his and that he may take it. Antonio bears his breast and Shylock prepares to cut. But at the final moment Portia calls a halt upon him and advises him: "Take thou the pound of flesh, but in cutting it, if thou dost shed one drop of Christian blood, thy lands and goods are confiscated unto the State of Venice."

Shylock then demands his principal and that he be allowed to leave. But this cannot be as he refused it in open court. Portia then shows Shylock wherein he is guilty of seeking the life of a citizen and that by the law Antonio has the life of a citizen, and that by the law Antonio has the right to seize one-half his goods. The court grants Shylock his life with the understanding that half of his goods go to the state and the remainder to his daughter, Jessica, and her husband, Lorenzo. In payment for her legal services, Portia begs that Bassanio give her the ring he wears. Antonio prevails upon his friend to consent and Portia goes away with the ring. When the party of happy friends are again reunited at Portia's mansion, she returns the ring to Bassanio, recalling to him his oath. Thus, Bassanio learns that the young doctor of law was Portia.

WON IN THE CLOUDS (Three Parts).—Cecil James, an Englishman, accompanied by his daughter, Grace, is hunting big game in the wilds of Africa. One day Bangula, a Kaffir, steals a rifle from the gun rack. This is an offense meriting death in that locality, and when Bangula is captured by his fellows he is saved from being pinned to a tree by a hundred spears by the intereference of James. Out of gratitude to his savior, Bangula leads James and his daughter to the fabled diamond mine of the Kabanganas. They leave for the interior.

In the meantime in the city of Bloemfontein, Roy Knabenshue, an American aeronaut, arrives with his dirigible balloon for the purpose of carrying agents of Bjornsen, a banker, to the diamond mines of the interior. Knabenshue falls in love with Bjornsen's daughter, Mary. However, this expectation never materializes as Bjornsen's bank fails and there are no funds to support the object.

In the interior James and his daughter reach a Kaffir village near the diamond mine. From the fact that he smokes a pipe James is taken to be a fire god by the natives. Upon the arrival the Englishman and his daughter meet a white man, Portugese Jack, a renegade, who like themselves, is worshipped as a fire god and is virtually held a prisoner.

James locates the diamond mine and secures many rough diamonds. However things become complicated when the Portugese attempts to force his attentions on Grace. The renegade watches them and when they attempt to escape with the diamonds he reports them to the chief of the tribe. They hide the diamonds in the floor of the feast house where the Kaffirs feed their victims to the lions, and when they finally escape they are obliged to leave the diamonds.

Father and daughter make their way to the town of Bloemfontein and read in the paper of the abandoned expedition of Knabenshue. They offer Knabenshue half of the diamonds if he will aid them to recover the jewels. He consents. The entire party penetrates into the interior and Knabenshue and Mary, his bride, wait in a village with the dirigible until James shall signal them to come to him.

The chief of the Kaffirs welcomes the return of James and Grace. James instructs Grace to signal to Knabenshue while he gets the diamonds from the feast house. The renegade incites the chief against James and the Englishman is to be sacrificed. James is securely tied in the feast-house and a trail of raw meat is laid into the jungle. The lions of the wilds follow the trail and are about to tear James to pieces when Grace arrives and after a battle in which she uses her revolver to good advantage, drives them away. They dig up the diamonds. In a last effort to defeat their purpose, the renegade sets fire to the feast-house.

As they escape from the flaming trap, they see the dirigible floating in the air nearby. While the natives are stupified with astonishment, James and Grace climb aboard and it is none too soon. The renegade explains that dirigible is a mere bag of wind and that a touch of the spear and it will fall dead. A thousand spears shoot heavenward as the natives attack the dirigible, to save themselves the aeronauts throw bombs upon the village. Three terrific explosions and the village is no more. The happy party sails away through the blue ether to civilization and safety.

SAMSON (Six Parts).—Manoah and his wife mourn deeply because both have passed the middle-age mark and yet they are childless. As they become older their sorrow increases until one day the old wife calls upon the Lord and prays that they may have a child to gladden their declining years. An angel appears in answer to her prayer and phopheries that she shall have a son but that his hair must never be cut. The angel also declares that the son shall begin to deliver Israel out of the hands of the Philistines.

In due time Manoah's wife has a son and she names him Samson. He grows to manhood and his extraordinary strength is the marvel of his parents and the community. When he has attained a man's estate he goes to Timmath and there he meets and learns to love Zorah, the beautiful daughter of a Philistine. Samson overcomes his father's objections to his marrying a Philistine maiden, and he conducts his parents to Timmath that they may see his bride. While they are nearing the Vineyard of Timmath a young lion roars at Samson. He becomes imbued with the spirit of the Lord, and after struggling with the beast he breaks its jaws.

Arrived at Timmath with his parents the nuptial feast is arranged for and the betrothal is announced. During the interim before his marriage, Samson returns to the spot where he slew the lion and finds that bees have gathered there and have deposited honey in the carcas. Thus at his wedding feast he proposes to his guests the riddle——"Out of the eater came forth meat and out of the strong came forth sweetness——" and he offers to give to him who solves the riddle thirty sheets and thirty changes of garments.

Unable to answer the riddle, the Philistines go to Zorah, and threaten her with death unless she draws Samson out and obtains for them the answer. She fights against their threats and persuasions but she finally weakens and after obtaining the answer from Samson she tells the Philistines. When the final day arrives and they answer the riddle Samson is deeply wrought up against his wife because he realizes her deceit. In his anger he renounces her and leaves her with her father. However, when his anger cools he returns and wishes to become reconciled. But in the meantime Zorah's father has given her to another.

Samson's anger knows no bounds and he goes into the cornfields of the Philistines' and applies the fire brand. Driven to despair, the Philistines blame Zorah's father as the author of their misfortunes and they burn his house consuming Zorah and her father. Weary of the world, Samson seeks a cave on the top of the rock of Etan and dwells there. But the Philistines cannot rest in their hatred for Samson. They gather an army together and go to take their revenge on their enemy and upon the field of Ramath-Lehi, Samson meets the army of the Philistines and single-handed, with the jaw-bone of an ass he gives them battle, slaying a thousand soldiers in putting the remainder to flight.

Samson then goes to the city of Gaze and strikes terror into the hearts of the people by his feats of strength. Sihon, the ruler of the Philistines, plots to take Samson prisoner, and he has the gates of the city locked against him. But when Samson is ready to leave, he wrenches the huge gates from their hinges and carries them away. Samson now meets the beautiful Delilah and is fascinated by her charms. Neither is she blind to the beauty of his strength and she receives him with favor. Making capital of their love Sihon entices Delilah to ascertain from Samson wherein his great strength lies. She refuses but Sihon convinces her that it is a matter of loyalty to her religion and people and she consents.

She leads him to her home and employs her charms to fascinate him and she soothes and coaxes him as only a woman can until he is overcome and tells her: "There hath not come a razor upon mine head—if I be shaven then my strength will go from me." Then a prey to her seductions, he falls asleep and she cuts off his locks and summons Sihon and the soldiers. Then Samson is bound and thrown into prison where his eyes are put out with hot irons. He is then made to grind in the prison house and he is whipped as he works like and animal. When Samson's strength is gone he is for the moment forgotten and as the time passes his hair begins to grow out again.

And when Samson's hair is again grownout the Philistines gather in the Temple and make merry and call for Samson that he may make sport for them. Samson is taken from the prison and led into the temple by a small boy. He is jeered and hooted at by the Philistines and is made to bow and do homage to Dagon the fishguard. Then Samson whispers to his boy guide to lead him to the sustaining pillars of the temple that he may lean upon them. Samson now calls upon the Lord for strength that he may be avenged for the loss of his eyes. The populace are wild with insane joy as they behold the once mighty man now their clown, as they rail and jeer him he places his mighty shoulders to the huge pillars. The frenzied mocking is frozen upon their lips and there is an awful silence. Then the massive pillars totter and crumble before his touch, the magnificent temple curves, collapses and tumbles upon the multitude. In that hour of death, the old, blind, dying Samson totters and crawls over the ruins until he finds a certain form—Delilah—and he falls upon the body of the faithless woman whom he loved.

VERO EDUCATIONAL SOCIETY.

PAGAN ROME (Four Parts).—This recent release of the Vero Educational Society made under instructions of N. Stephen Bush and accompanied with an explanatory lecture, deals with the history of Pagan Rome from the dawn of Roman civilization to the beginning of the Christian era. The first part deals with the period of the kings of Rome, beginning with Romulus. The remains of his tomb give one a very fair idea of the first age of Rome. One of the most interesting pictures in this part of Pagan Rome is the Cloaca Maxima (the great sewer) built by Tarquinius the proud. Many of the ancient temples are shown, and the series then goes into the days of Republican Rome.

It begins with a striking picture of the temples of Castor and Pollux. It shows the trophies of Marius in the Campidoglio: the wonderful tomb of Cecilia Metalla, the most remarkable monument in the history of the world, for it attests the love of a husband for his wife far beyond the grave. The pyramid of Cains Cestius is next shown and then the "Temple of Strong Fortune." There is a glimpse of the forum in the days of the Republic, and presently the scene shifts to the beginning of the Imperial era which for splendor and magnificence has never been surpassed in the history of mankind. We see a most convincing demonstration of the famous saying of Augustus that he found Rome a city of brick and left it a city of marble. The palaces of the great emperors are shown in most interesting and instructive detail. Some of the great theaters follow the imperishable baths of Agrippa and Caracalla, and are of striking and picturesque aspect. Many arches of the famous aqueduct in a most excellent state of preservation are also shown. There are the arches of the great emperors in history, notably that of Trajan, and the monument left by the lavish and munificent Augustus Tiberius up to the days of Constantine. Especial care has been taken to give all that is interesting, striking and picturesque about the arches which the senate and people of Rome built for the emperors upon their victorious returns from foreign fields of battle. These arches are the most eloquent landmarks of Roman history, and more may be learned from a study of them than from many a text book.

Not the least inviting aspect of these pictures lies in the fact that they show the greatness and grandeur of the classic days in their present surroundings often forming a contrast that calls up the memories of the past, and affords much food for reflection. It is indeed a most curious sight to see a military train rushing through what remains of the notable aqueduct of Rome, to see a butcher shop in what, in the classic days, was the portico of an ancient theater, and to see the humble abode of the charcoal seller located in what was once the entrance of the famous theater of Marcellus. The next release of the Vero Educational Society will be "Christian Rome," in three parts.

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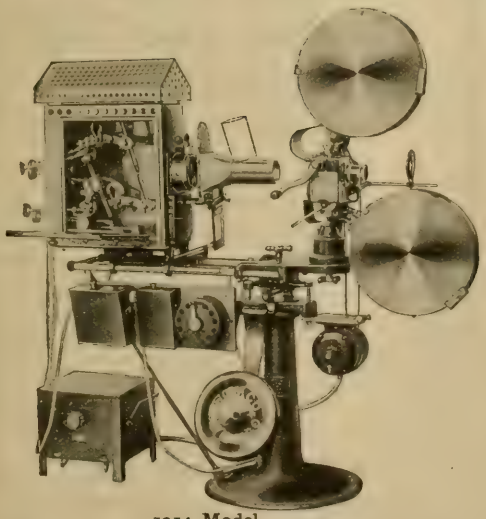

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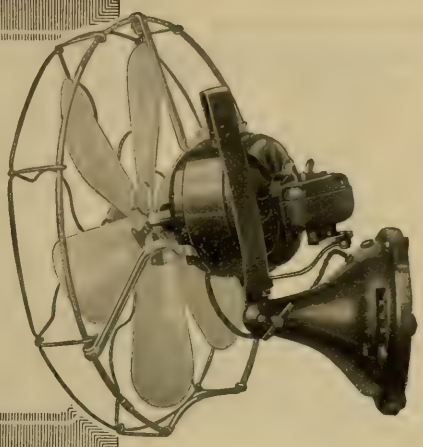

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April 8—Captured by Mexicans (Special—2 parts—Drama) 2000
April 10—Gertie Gets the Cash (Comedy).....
April 10—Hubby's Night Off (Comedy).....
April 11—Under Desperation's Spur (Drama)...1000
April 13—The Wiles of a Siren (Special—2 parts—Drama) 2000
April 15—The Navajo Blanket (Special—2 parts—Drama) 2000
April 17—A Race With the Limited (Drama)..1000
April 18—The Fight on Deadwood Trail (Drama) 1000

GEORGE KLEINE.

Mar. 3—The Diamond-maker (Cines—Special—2 parts—Drama).....
Mar. 10—The Greatest Gift (Cines—Special—2 parts—Drama).....
March 17—Gypsy Love (Cines special—2 parts—Drama) 2000
Mar. 24—The Barber of Seville (Ambrosio—Special—3 parts—Comedy).....
Mar. 31—The Price of Silence (Cello—Spec.—2 parts—Drama) 2000
April 7—A Son of the Sea (Cines—Special—2 parts—Drama) 2000
April 14—The Secret Vault (Cines Special—2 parts—Drama) 2000
April 21—Her False Friend (Cines Special—2 parts—Drama) 2000

LUBIN.

Mar. 27—The Puritan (Drama).....1000
Mar. 28—Detective Short (Comedy)..... 400
Mar. 28—The Bottom of the Sea (Comedy).... 600
Mar. 31—The Knave of Clubs (Comedy)..... 400
Mar. 31—In the Soup (Comedy)..... 600
April 1—The Fighting Blood (Special—2 parts—Drama) 2000
April 2—The Mansion of Sobs (Special—2 parts—Drama) 2000
April 3—A Man's Faith (Drama).....1000
April 4—She Was a Peach (Comedy)..... 400
April 4—The Eyes Have It (Comedy)..... 600
April 7—All in the Air (Comedy)..... 400
April 7—The Bully's Doom (Comedy)..... 600
April 8—Lord Algy (Special—2 parts—Com.)..2000
April 9—The Root of Evil (Special—2 parts—Drama) 2000
April 10—On the Brink (Drama).....1000
April 11—At His Expense (Comedy).....1000
April 14—Business and Love (Comedy)..... 400
April 14—The Peacemaker's Pay (Comedy).... 600
April 15—A Father's Heart (Special—2 parts—Drama) 2000
April 16—Strength of Family Ties (Special—2 parts—Drama) 2000
April 17—A Chance in Life (Drama).....1000
April 18—Guaranteed Pain-Proof (Comedy).... 400
April 18—A Strenuous Ride (Comedy)..... 600

MELIES.

Mar. 19—Winky Willy's Private Show (Comedy) 300
Mar. 19—Cupid's Window (Comedy)..... 700
Mar. 26—Handsome Harry's Wooing (Comedy)
Mar. 26—Batty Bill's House "Rough House" (Comedy) .....
April 2—Rival Collectors (Comedy) .....
April 2—Batty Bill's Love Affair (Comedy)...
April 6—Bobby "Some" Spiritualist (Comedy)
April 6—Cabby's Nightmare (Comedy).....
April 9—Fine Fethers Make Fine Birds (Comedy) .....
April 9—Batty Bill Wins a Baby (Comedy)..
April 13—The Three Geese (Comedy).....
April 16—A Quack and the Would-Be Suicide (Comedy) .....
April 16—Batty Bill's Pertinacity (Comedy)....

PATHE.

Mar. 16—Pathe's Weekly No. 22 (News).....
Mar. 18—Madura and Its Pagodas (Arch.)....
Mar. 19—The Wasted Years (Special—2 parts—Drama) .....
Mar. 19—Pathe's Weekly, No. 23 (News).....
Mar. 21—His Wife Wins (Special—2 parts—Comedy) .....
Mar. 23—Pathe's Weekly, No. 24 (News).....
Mar. 24—Trichinopoly, India (Scenic).....
Mar. 24—Workaday Scenes in a Flowery Land (Scenic) .....
Mar. 24—Strange Sea Water Creatures (Edu.).
Mar. 25—Whiffle's New Profession (Comedy).
Mar. 25—Old Streets of Cairo, Egypt (Scenic)
Mar. 26—The Constancy of Jeanne (Special—2 parts—Drama) 2000
Mar. 26—Pathe's Weekly No. 25 (News).....
Mar. 28—A Leech of Industry (Special—3 parts—Drama) 3000
Mar. 30—Pathe's Weekly No. 26 (News).....
Mar. 31—Tivoli and Its Cascade (Scenic).....
Mar. 31—A Visit to the Volcano Kilauea, Hawaii (Travel).....
April 1—Whiffles Picks a Partner (Comedy)..
April 2—His Sweetheart's Child (Special—2 parts—Drama) .....
April 2—Pathe's Weekly No. 27 (News).....
April 4—In Tangled Webs (Special—2 parts—Drama) 2000
April 6—Pathe's Weekly No. 28 (News).....
April 7—Whiffles' Night Out (Comedy).....
April 7—Ancient Ruins at Thebes, Egypt (Scenic) .....
April 8—The Grafters (Picture cartoon).....
April 8—The Termite, The Insect Architect (Zoology) .....
April 9—Pathe's Weekly No. 29 (News).....
April 9—The Greater Love (Special—2 parts—Drama) .....
April 11—Detective Kelly (Special—2 parts—Drama) .....
April 13—Pathe's Weekly, No. 30 (News).....1000
April 14—The Ruins of Angkor (India) (Scenic)
April 14—The Picturesque Coast of Catalonia (Scenic) .....
April 15—Whiffles' Affinity (Comedy).....
April 15—Flowers That Bloom In the Spring (Horticulture) .....
April 16—Pathe's Weekly, No. 31 (News).....1000
April 16—A Mad Love (Special—2 parts—Drama) 2000
April 18—The Ghost (Special—3 parts Drama)..3000

SELIG.

Mar. 28—Hearst-Selig News Pictorial (News).1000
Mar. 30—The Salvation of Nance O'Shaughnessy (Special—2 parts—Drama) 2000
Mar. 31—The Midnight Call (Drama).....
Mar. 31—Fancy Skating (Sports).....
April 1—When Thieves Fall Out (Drama)....1000
April 2—The Story of Diana.....1000
April 3—The Bond of Love (Drama).....
April 3—In Amalfia, Italy (Scenic).....
April 4—The Hearst-Selig News Pictorial (News) 1000
April 6—The Adventures of Kathlyn, No. 8—The Cruel Crown (Special—2 parts—Drama) 2000
April 7—A Mix-Up on the Plains (Drama)....2000
April 8—The Rube (Drama).....1000
April 9—The Fire Jugglers (Drama).....1000
April 10—Red Head Introduces Herself (Com.)
April 10—All Mixed Up (Comedy-Drama).....
April 11—Hearst-Selig News Pictorial No. 15 (News) 1000
April 13—The Cherry Pickers (Special—2 parts—Drama) 1000
April 14—A Romance of the Forest Reserve (Drama) 1000
April 15—A Page From Yesterday (Drama).....1000
April 16—A Flirt's Repentance (Drama).....1000
April 17—Red Head and Ma's Suitors (Comedy)
April 17—Doc Yak, Over the Fence and Out (Picture Cartoon) .....
April 18—Hearst-Selig News Pictorial, No. 16 (News) 1000

VITAGRAPH.

Mar. 23—The Woman in Black (Comedy).....1000
Mar. 24—Her Husband (Special—2 parts—Dr.).2000
Mar. 25—The Hall Room Rivals (Comedy)....1000
Mar. 26—Chanler Rose, Criminal Expert (Dr.).1000
Mar. 27—Millions for Defence (Comedy).....1000
Mar. 28—Never Again (Spec.—2 parts—Com.).2000
Mar. 30—The Silver Snuff Box (Drama).....1000
Mar. 31—The Helpful Sisterhood (Special—2 parts—Drama) 2000
April 1—Stage Struck (Comedy).....1000
April 2—Tommy's Tramp (Comedy-Drama)....1000
April 3—Bunny's Scheme (Comedy).....1000
April 4—The Crucible of Fate (Special—2 parts—Drama) 2000
April 6—Cherry (Comedy) .....
April 6—Pups on the Rampage (Zoology).....
April 7—Memories that Haunt (Special—2 parts—Drama) 2000
April 8—'Fraid Cat (Comedy-Drama).....1000
April 9—The Little Sheriff (Drama).....1000
April 10—An Easter Lily (Comedy).....1000
April 11—The Girl from Prosperity (Special—2 parts—Comedy) 2000
April 13—The Battle of the Weak (Drama)..1000
April 14—He Never Knew (Special—2 parts—Drama) 2000
April 15—The Chicken Inspector (Comedy).....1000
April 16—The Kiss (Drama).....1000
April 17—Innocent Bert Awkward (Comedy)...1000
April 18—The Vanity Case (Special—2 parts—Drama) 2000

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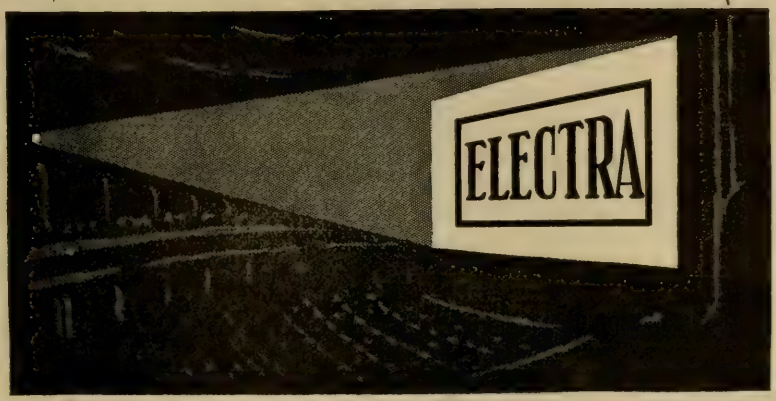

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April 13—The Last Supper (2 parts—Drama)..2000
April 15—The Independence of Susan (Drama)..1000
April 20—The Widow's Investment (2 parts—Drama) 2000
April 22—David Grey's Estate (Drama).....

APOLLO.

Mar. 8—Rafferty's Raffle (Comedy).....
Mar. 15—Dad's Terrible Match (Comedy).....
Mar. 22—A Parcel Post Auto (Comedy).....
Mar. 29—The Battle of Chili and Bean (Com.)..
April 5—Apollo Fred Sees the Point (Comedy)
April 12—Some Bull's Daughter (Comedy).....

BEAUTY.

Mar. 17—The Girl Who Dared (Drama) 1000
Mar. 24—The Peacock Feather Fan (Drama)....1000
Mar. 31—Sweet Land of Liberty (Drama)....1000
April 7—Retribution (Drama).....
April 14—Mlle. La Mode (Comedy).....1000

101 BISON.

Mar. 21—In the Wolves' Fangs (2 parts—Dr.).2000
Mar. 28—Two Little Waifs (2 parts—Drama).
April 4—The Lamb, the Woman, the Wolf (3 parts—Drama) .....
April 11—Dangers of the Veldt (3 parts—Dr.).3000
April 18—Dolores d'Arada (2 parts—Drama)....

BRONCHO.

Mar. 25—The Relic (2 parts—Drama).....
April 1—Wolves of the Underworld (2 parts—Drama) .....
April 8—Shorty's Sacrifice (2 parts—Drama)..
April 15—Captain Junior (2 parts—Drama).....2000

CRYSTAL.

Mar. 31—Going Some (Comedy).....
Mar. 31—One Happy Tramp (Comedy).....
April 5—The Lady Doctor (Comedy).....
April 7—Get Out and Get Under (Comedy)....
April 7—An Undesirable Suitor (Comedy).....
April 12—Lost, Strayed, or Stolen (Comedy)...
April 14—An Up-to-Date Cook (Comedy).....
April 14—Three Men and a Girl (Comedy).....
April 19—How to Keep a Husband (Comedy)...

DOMINO.

Mar. 19—The Bells of Austi (2 parts—Drama)
Mar. 26—The Silent Messenger (2 parts—Dr.)..
April 2—Freckles (2 parts—Drama).....2000
April 9—The Colonel's Orderly (2 parts—Dr.)..2000

ECLAIR.

Mar. 29—A Slippery Spy (Comedy).....
April 1—The Caballero's Way (3 parts—Dr.).
April 5—In An Old Trunk (Drama).....
April 8—The Drug Traffic (2 parts—Drama)...
April 12—Grandfather's Romance (Comedy)....
April 15—The Heart's Highway (2 parts—Dr.).
April 19—The Price (Drama).....

FRONTIER.

Mar. 26—"Black Hands" and "Dirty Money" (Comedy) .....
Mar. 28—The Girl Bandit (Drama).....
April 2—Why Kentucky Went Dry (Comedy)..
April 4—Strange Evidence (Drama).....
April 9—Pretzel's Baby (Comedy) .....
April 11—Poison (Drama) .....
April 16—That Cuckoville Horse Race (Com.).
April 18—Man's Best Friend (Drama).....

GAUMONT.

Feb. 19—The Magic Salesman (Comedy).....
Feb. 19—Bee Farming (Industry).....
Feb. 26—A Tiff—and After (Comedy).....
Feb. 21—Judgment of the Jungle (Drama).....
Feb. 24—The Missing Pearl (Drama).....
Feb. 26—A Tiff—and After.....
Feb. 28—Manana-Land .....
Feb. 28—The Better Man .....

GOLD SEAL.

March 10—The Twin's Double (Three parts—Drama) .....
Mar. 17—Discord and Harmony (Drama).....
Mar. 24—The Mysterious Leopard Lady (2 parts—Drama) .....
Mar. 31—The Embezzler (2 parts—Drama).....
April 7—The Mystery of the White Car (2 parts—Drama) .....
April 14—Lucille Love—The Girl of Mystery—Chapter 1 (2 parts—Drama).....

IMP.

Mar. 16—The Gambler (Drama).....
Mar. 19—The Silver Loving Cup (2 parts—Dr.)
Mar. 23—King, the Detective in the Marine Mystery (2 parts—Drama).....
Mar. 26—For Life and Liberty (Comedy).....
Mar. 30—Forgetting (Drama) .....
April 2—The Blood Test (2 parts—Drama)....
April 6—Out of the Far East (2 parts—Dr.)..
April 9—Where There's a Will There's a Way (Comedy) .....
April 13—Notoriety (Drama) .....
April 16—The Sea of Bohemia (2 parts—Dr.)..

JOKER.

Mar. 28—The Head Waiter (Comedy).....
April 1—The Luck of Hog Wallon Gulch (Com.)
April 4—(No Release This Date).....
April 8—Schulty the Paper Hanger (Comedy).
April 11—Mike and Jake In the Clutch of Circumstances (Comedy) .....
April 15—The Sharps Want a Flat (Comedy)..

KAY-BEE.

Feb. 26—North of 53 (2 parts—Drama).....2000
Mar. 6—The Path of Genius (2 parts—Dr.)..
Mar. 13—Desert Gold (2 parts—Drama).....
Mar. 20—The Trap (2 parts—Drama).....
Mar. 27—The Gringo (2 parts—Drama).....2000
April 3—The Squire's Son (2 parts—Drama)..2000
April 10—The Geisha (2 parts—Drama).....2000

KEYSTONE.

Mar. 23—Across the Hall (Comedy).....
Mar. 26—Cruel, Cruel Love (Comedy).....
Mar. 30—A Back Yard Theater (Comedy).....
April 2—Chicken Chaser (Comedy).....
April 4—The Star Boarder (Comedy).....
April 6—Mack At It Again (Comedy).....

KOMIC.

Mar. 14—The Moonshiner's Daughter (Comedy).
Mar. 18—He Who Laughs Last (Comedy).....
Mar. 18—Snowball Pete (Comedy).....
Mar. 25—After Her Dough (Comedy).....
April 1—Victims of Speed (Comedy).....
April 1—Vanderbilt Cup Race (Sports).....
April 8—The Fatal Dress Suit (Comedy).....

LUX.

March 6—Bill's Day Out (Comedy)..... 575
March 6—A Stone Quarry in Belgium (Ind.)... 420
Mar. 13—Arabella Goes Skating (Comedy)..... 565
Mar. 13—How Algy Paid His Creditors (Com.). 390
Mar. 20—Mabel Seeks a Sweetheart (Comedy). 615
Mar. 20—Pat's Banquet (Comedy)..... 377
Mar. 27—Grandma's Darling (Drama)..... 565
Mar. 27—Bill's Picnic (Comedy)..... 375
April 3—Mabel Lovestruck (Comedy)..... 498
April 3—Gems of Brittany (Scenic)..... 390
April 10—A Child's Prayer (Drama)..... 950
April 17—The Adventurer Trapped (Drama).... 975
April 24—He Went for a Rest (Comedy)..... 445
April 24—Weary Tom's Dream (Comedy)..... 478

MAJESTIC.

Mar. 27—The Warning Cry (Drama).....
Mar. 24—They Who Dig Pits (Drama).....
Mar. 29—The Surgeon's Experiment (2 parts—Drama) .....
Mar. 31—In the Spider's Web (Drama).....
April 3—The Warning Cry (Drama).....
April 5—Texas Bill's Last Ride (2 parts—Drama) 2000
April 5—Texas Bill's Last Ride (2 parts—Dr.).2000
April 7—An Intercepted Getaway (Drama).....
April 12—The Hunchback (2 parts—Drama)....2000

NESTOR.

April 1—Cupid Incognito (Drama).....
April 3—Such a Villain (Drama).....
April 8—A Gypsy Romance (Drama).....
April 10—Her Moonshine Lover (Comedy).....
April 15—The Test (Drama).....
April 17—When the Girls Joined the Force (2 parts—Drama) .....

POWERS.

Mar. 30—A Bad Egg (Comedy).....
April 3—The Romance of an Actor (2 parts—Drama) .....
April 6—The Seat of the Trouble (Comedy)..
April 6—A Glimpse of the Oil Regions of Texas (Educational).....
April 10—The Baseball Fan (Comedy).....
April 10—Protecting New York's Millions From Fire (Educational) .....
April 13—Lured from Squash Center (Comedy).
April 17—Pitfalls (Drama).....

PRINCESS.

Feb. 20—All's Well That Ends Well (Comedy).
Feb. 27—The Hold-Up (Drama) .....
March 6—Her Way (Comedy-Drama).....
Mar. 13—Billy's Ruse (Comedy) .....
Mar. 20—The Grand Passion (Comedy).....

RELIANCE.

Mar. 21—The Coming of the Real Prince (3 parts—Drama) .....
Mar. 23—Our Mutual Girl (No. 10—Drama)....
Mar. 28—The Smugglers of Sligo (2 parts—Drama) .....
Mar. 30—Our Mutual Girl (No. 11—Drama)....
April 4—The Mysterious Shot (2 parts—Drama)
April 6—Our Mutual Girl (No. 12—Drama)....

REX.

April 2—In the Eye of the Law (Drama).....
April 5—The Babies' Doll (Drama).....
April 9—The Ruby Circle (2 parts—Drama)...
April 12—The End of the Feud (Drama).....
April 16—The Boob Incognito (Comedy).....
April 19—On Suspicion (Comedy-Drama).....

ROYAL.

Mar. 28—A Mistaken Watch (Comedy).....
Mar. 28—The Bell Boys (Comedy).....
April 4—Sadder But Wiser (Comedy).....
April 11—Hubbie's Surprise (Comedy).....
April 11—It Came By Freight (Comedy).....

THANHOUSER.

Mar. 29—When Sorrow Fades (Drama).....
Mar. 31—Repentance (2 parts—Drama).....
April 5—The Tin Soldier and the Doll (Comedy)
April 5—The Soldier and the Doll (Drama)....
April 7—A Debut In the Secret Service (2 parts—Drama) 2000
April 10—(No Release this date).
April 12—An Hour of Youth (Drama).....

UNIVERSAL IKE.

Mar. 24—Universal Ike in the Battle of Little Tin Horn (Comedy).....
Mar. 31—Why Universal Ike Left Home (Com.)
April 7—Universal Ike Has His Ups and Downs (Comedy) .....
April 14—Universal Ike Makes a Monkey of Himself (Comedy) .....

VICTOR.

Mar. 23—A Woman's Honor (Drama).....
Mar. 27—Diplomatic Flo (3 parts—Drama)....
Mar. 30—Sealed Orders (2 parts—Drama).....
April 3—Granddaddy's Granddaughter (Comedy-Drama) .....
April 6—Scooped By Cupid (Com.-Dr.).....
April 10—The Little Mail Carrier (2 parts—Dr.)
April 13—The Bolted Door (Three Parts—Dr.).
April 17—U. S. Government Inspection of Beef (Educational) .....

FEATURES.

A. BLINKHORN.

Jan. 19—Motherhood or Politics? (Hepworth's—2 parts—Comedy-Drama).....
Feb. 23—Blind Fate (Hepworth's—2 parts—Dr.)
Mar. 2—Justice (Hepworth's—4 parts—Drama)
Mar. 9—The Cloister and the Hearth (Hepworth's—5 parts—Drama) .....
Mar. 23—Rose of Surrey (Turner Films—2 parts—Drama) .....

UNIVERSAL SPECIAL FEATURES.

Jan.—Absinthe (4 parts—Drama).....
Feb. —Merchant of Venice (4 parts—Drama)....
March —Won in the Clouds—(3 parts—Drama).
March —Washington at Valley Forge (4 parts—Drama) .....
April —The Spy (4 parts—Drama).....
April—Samson (6 parts—Drama).....

CRITERION FEATURES.

Feb. 11—The Trap (3 parts—Drama).....
Feb. 28—The Desert's Sting (3 parts—Drama).

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Jan. 21—The Bride of Lammermoor (3 parts—Drama) .....
Feb. 4—Mary Magdalene (3 parts—Drama)...
Feb. 18—Jess (4 parts—Drama).....
March 4—Elsie Venner (3 parts—Drama).....
March 18—Charlotte Corday (4 parts—Drama).

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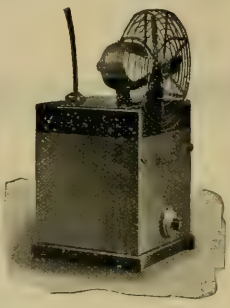

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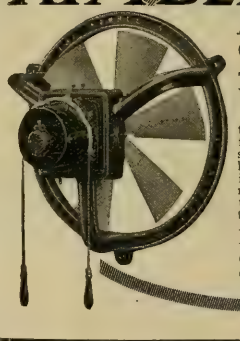

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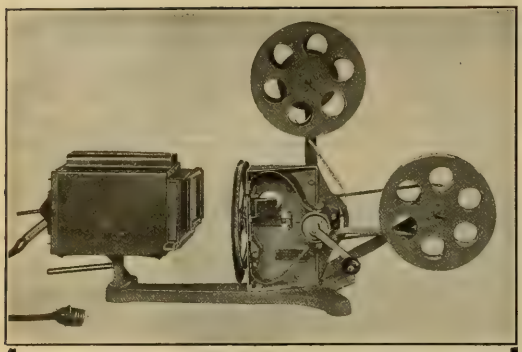

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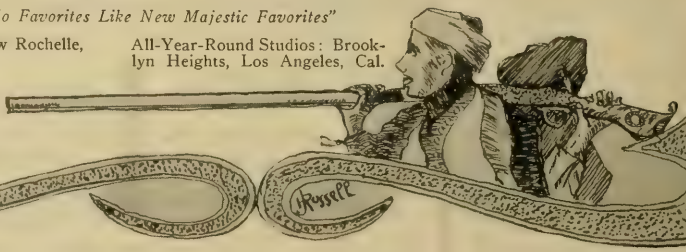

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MOVING PICTURE WORLD

THE FILM INDEX

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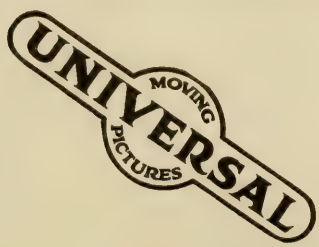

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Times	St. Louis, Mo.
World Herald	Omaha, Nebr.
Herald	Lexington, Ky.
Times	Toledo, Ohio.
Free Press	Detroit, Mich.
Ledger	Tacoma, Wash.
Tribune	Providence, R. I.
Union & Advertiser	Rochester, N. Y.
Herald	Syracuse, N. Y.
News	Pensacola, Fla.
Times	Shreveport, Ia.
Star Gazette	Elmira, N. Y.
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Sentinel	Winston Salem, N. C.
Times	Buffalo, N. Y.
Post	Louisville, Ky.
Star	Indianapolis, Ind.
News	Portland, Ore.
News	Dayton, Ohio.
Standard	Montreal, Que.
Globe	Toronto, Ont.
Leader	Cleveland, Ohio.
Dispatch	Columbus, Ohio.
Record	Philadelphia, Pa.
American	Baltimore, Md.
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Independent	Wilkes-Barre, Pa.
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Picayune	New Orleans, La.
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Messenger	Owenboro, Ky.
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Herald	Augusta, Ga.
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sexes. It is as old as the hills
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climax of which hangs in th
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forgives her is vividly portraye
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THE MYSTERY OF THE SILVER SNARE

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***Quarantined**
Comedy. Monday, April 13th.

****The Resurrection of Caleb Worth**
Drama. Tuesday, April 14th.

***Lo, The Poor Indian**
Comedy. Wednesday, April 15th.

****A Princess of the Desert**
Drama. Saturday, April 18th.

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From the novel by Mary Imlay Taylor.
In Three Parts.
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"STRENGTH OF FAMILY TIES"—Two Reels, Thursday, April 16th

LUBIN SPECIAL MULTIPLE REELS

(RELEASED THROUGH GENERAL FILM MASTERPIECE SERVICE)

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5 REELS — MONDAY, APRIL 13th

By CHARLES KLEIN, author of "The Third Degree" and "The Lion and The Mouse"

"Officer Jim"

3 REELS — MONDAY, APRIL 20th

By LAWRENCE McCLOSKEY

"The Gamblers"

5 REELS — MONDAY, MAY 4th

By CHARLES KLEIN, author of "The Third Degree" and "The Lion and The Mouse"

COMING SOON "THE WOLF"

5 REELS

By EUGENE WALTER

FIVE RELEASES EACH WEEK

"BUSINESS AND LOVE"—Comedy	Split Reel,	Tuesday, April 14th
"THE PEACEMAKER'S PAY"—Comedy		
"A FATHER'S HEART"—2 Reel Drama		Wednesday, April 15th
"STRENGTH OF FAMILY TIES"—2 Reel Drama,		Thursday, April 16th
"A CHANCE IN LIFE"—Drama		Friday, April 17th
"GUARANTEED RAIN-PROOF"—Comedy		Saturday, April 18th
"A STRENUOUS RIDE"—Animated Comedy		Saturday, April 18th

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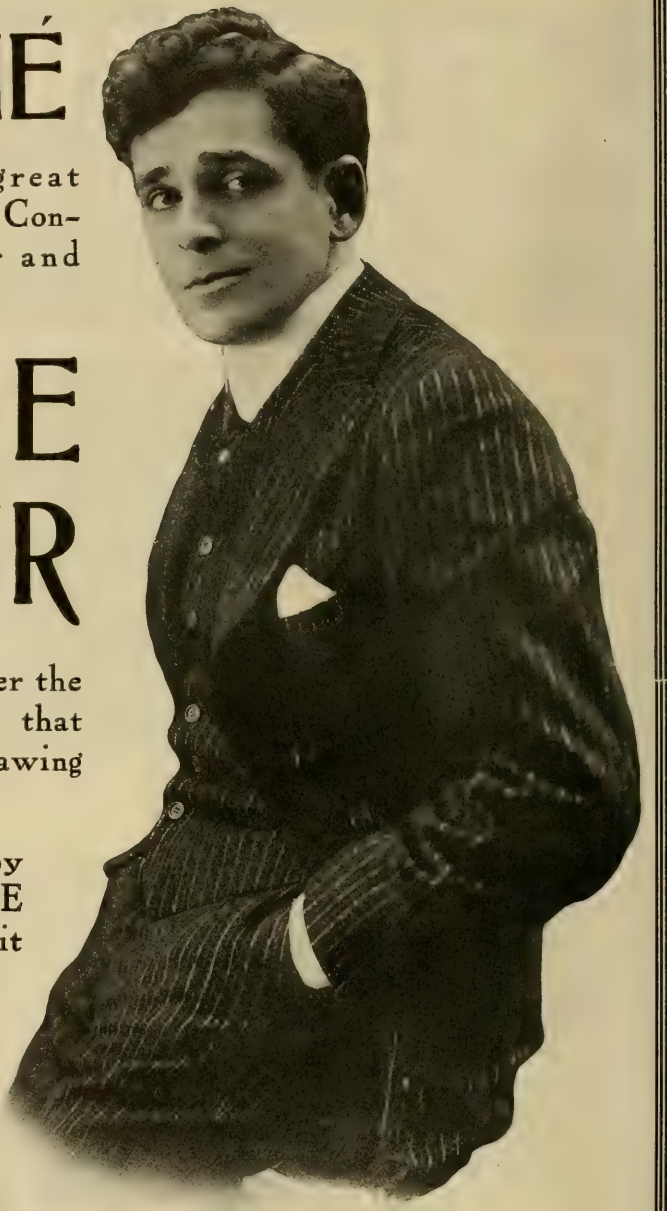

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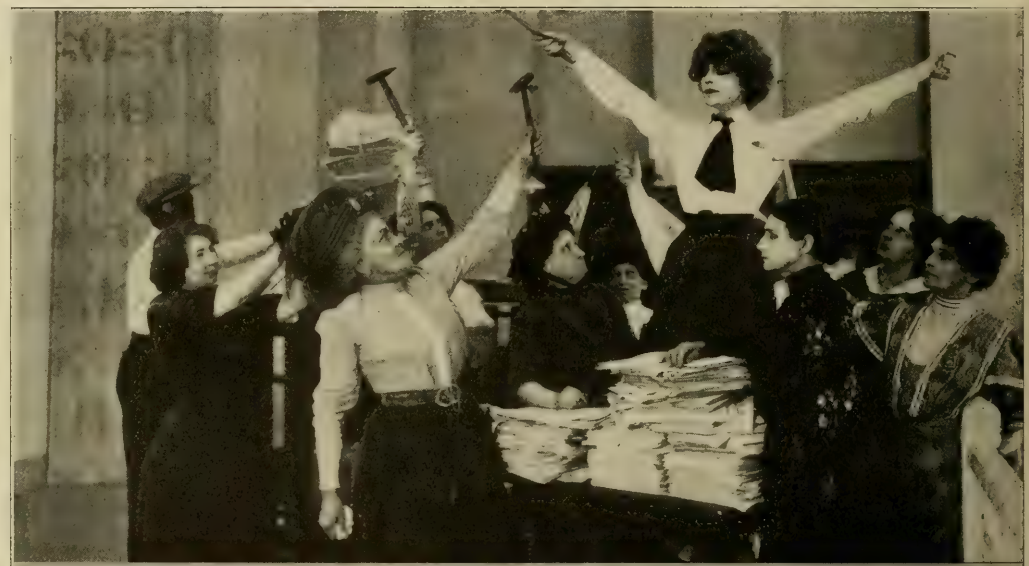
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The Vanity Case. Released Saturday, April 18.

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Two Vitagraph
Special Features
Each in Two Parts
Tuesday and Saturday
Every Week
A Comedy
every
Wednesday and Friday.

The Spirit and the Clay. Released Tuesday, April 21.

"THE BATTLE OF THE WEAK"

Drama. Monday, April 13th

A young girl, thrown upon her own resources, battles against the world and comes out victorious in the struggle. A chapter from life, in which virtue maintains itself against its enemes. Earle Williams, Lillian Burns, Harry Morey and Julia Swayne Gordon assume the leads.

"HE NEVER KNEW"

Drama. Special Two-Part Feature

Tuesday, April 14th

Mother and son, after years of separation, are drawn instinctively together in a strange love affair. The reason is plain to all but the son: he never knew. Anita Stewart, James Morrison, Rose Tapley and Julia Swayne Gordon are the cast.

"THE CHICKEN INSPECTOR"

Comedy. Wednesday, April 15th

He thought he was the real thing. He gave the seminary girls and all the others "the once-over." When he struck the burlesque show—what they didn't do to him is a shame to tell. An all-star cast of Vitagraph Laugh-Producers.

"THE KISS"

Drama. Thursday, April 16th

It awakens a sense of its sacredness and sincerity. It brings happiness to the one upon whom it is bestowed and guards her against deception and wrong. Margaret Gibson, George Holt, Jane Novak and William D. Taylor are the principals.

"INNOCENT BUT AWKWARD"

Comedy. Friday, April 17th

An inoffensive professor unintentionally embraces his host's wife. He is arrested as an intruder. His innocence is established. He admits it is a good joke when everybody laughs. Sidney Drew is the Innocent and Awkward one.

"THE VANITY CASE"

Drama. Special Two-Part Feature

Saturday, April 18th

Innocently a young lady commits a theft. Her mistake is used by a rascal to induce her to commit a real theft. Through unforseen and unexpected good fortune, she is saved from his villainy and learns a lesson from her horrible experience. Gladden James, Dorothy Kelly, James Morrison and other well-known Vitagraphers are in the cast.

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"SONNY JIM AT THE NORTH POLE"
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"THE SPIRIT AND THE CLAY"
Drama Special Two-Part Feature.....TUESDAY, APRIL 21st

"FANNY'S MELODRAMA"
Comedy.....WEDNESDAY, APRIL 22nd

"A LITTLE MADONNA"
Drama.....THURSDAY, APRIL 23rd

"TANGLED TANGOISTS"
Comedy.....FRIDAY, APRIL 24th

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MOVING PICTURE WORLD
THE FILM INDEX — EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr.....President
E. J. Chalmers .....Secretary and Treasurer
John Wylie .....Vice-President and General Manager
The office of the company is the address of the officers.
WESTERN OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

SUBSCRIPTION RATES.
United States, Mexico, Hawaii, Porto Rico and Philippine Islands ..... 3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

ADVERTISING RATES.
CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, 50c.
DISPLAY ADVERTISING RATES made known on application.

NOTE.—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(The index for this issue will be found on page 438)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, April 18, 1914.

Facts and Comments

THE Federal Judges in Ohio have sustained the state law which provides for the examination and approval of all pictures before they can lawfully be shown on the screen. The decision is not a finality. An appeal has been taken to the Supreme Court of the United States and a final adjudication upon this law may be expected in less than a year. In the meantime the law of Ohio will, of course, be obeyed by every exhibitor and exchange in Ohio and its effect on the industry will be closely watched. The decision makes it very clear that the court ranks the motion picture in the class of amusements, and that it takes no account whatever of the educational films. It is inconceivable to the average American mind that a teacher in an Ohio school could be thrown into prison because he showed a set of purely educational films to the children in his school. We do not believe that the Board of Censors would want to take any such action.

*

It would be idle to forecast the decision of the Supreme Court of the United States. The thing for the motion picture interests to do is to faithfully observe even an obnoxious law and then, hereafter, seek relief from oppression in the halls of legislation. If it were possible to select none but ideal men for censors, broad-minded men with high aims and tolerant views, the evils of censorship could be greatly reduced and, indeed, reduced to a minimum. What assurance have we, or what assurance can we have, that such will be the case? None whatever. We will have new censors with every shifting wind of politics. Unless a new breed of politicians is assured to us by a friendly Providence, it is impossible to resist the fear that new avenues of corruption will be opened through the censor boards. The power conferred upon the censors is unprecedented in the political history of our country, and if there is any period in the annals of mankind when arbitrary power has not been abused it has never been recorded.

*

In all future legislation affecting the motion picture interests the line should very sharply be drawn between the dramatic and the educational picture. If, as the court has decided, the dramatic picture is subject to legal censorship surely the educational film is not. An exemption of the educational picture from all legal restraint and supervision whatever will meet the hearty approval and indorsement of every American. As well might we tax education as impose censorship on the educational kinematograph. At a time when the great educators of the world are awakening to a sense of the educative power of the picture in motion, it would be a most ludicrous anachronism to have a political board put its stamp of approval on kinematographic education. We hope that the traditions of this country have not been Russianized to this extent.

*

It is altogether probable that with the victory of the censor men in Ohio, there will be similar legislation enacted in numerous other states. Here, then, is an excellent opportunity for enlightened and progressive exhibitors to force lines of cleavage in the censorship of films and to work for an exemption of the educational film from a previous legal restraint. It is well to say in connection with the subject of agitation that the motion picture interests ought to stand united in all such matters—exhibitors, distributors and producers. With a strong organization back of it the industry will be able to fight back and incorporate sane regulation into the statutes rather than drastic prohibition.

* * *

FROM time to time THE MOVING PICTURE WORLD receives complaints about the rough treatment of children on the screen. A recent letter to this office is especially emphatic on the subject. The writer admits that the offense is far less frequent than it was in the early days of the industry, but points out that there is no reason whatever for its survival in any degree. There is no complaint more justified than this. As a rule, the children of the studios of the better sort are treated as we expect children to be treated, but even in these quarters there is an occasional lapse and for the sake of a thrill or a laugh, a helpless little human being is subjected to cruel usage.

* * *

WE very heartily applaud and commend for imitation the step recently taken by an exhibitor in Rochester. This exhibitor had watched the action of a man who used a tickling lash to annoy women in motion picture theaters. He waited until he was able to catch him in the act and then had him promptly arrested and afterward appeared to prosecute him in the police court. There being no doubt of the offender's guilt, he was made to pay a heavy fine.

A few more convictions of this character would soon rid the motion picture theaters of this pest. Courts will always be found ready to deal severely with such offenders.

The Human Riddle

By Louis Reeves Harrison

WHAT a monotonous place this world would be if all its problems were solved, all its mysteries laid bare! It is in the penetration of mystery, in the solution of problems, that the active mind rejoices, and by active minds I do not mean those submerged in self-contemplation, or those soured by disappointment and envy. Upon one engaged in constantly visiting the various moving picture studios is almost as constantly thrust certain amusing phases of the Human Riddle, particularly a sort of ardent egotism that seems to occasionally afflict those pushed into anxious prominence after a long period of inconspicuous security. The suddenly great are usually in a nervous state about their greatness, either embarrassed by a sense of tremendous responsibility imposed by prominence of position, or uncomfortable over the world's scant appreciation of their large consequence. As one of those miserable cynics who write for publication, I am classed among the unappreciative, but what can one do? Each studio is greater than the last one visited; the product of each is superior to that of any other, if not of all the others combined; only an indurated sense of appreciation could withstand so much eminence of individual and product.

Then there is the actor-gentleman, or the Blazing Staress, with an insatiable longing to attract attention, something like that petted children show when there is company in the parlor, who has a good practical reason beneath the idea of self-publicity, the article written about ME, or the picture of ME in the paper, though it has been sadly proven that no amount of unreadable boosts ever counted in comparison with actual merit of performance. But there is another and more attractive side to the makers and interpreters of visualized stories, one which close observation brings to light.

There are some big and broad minds among those engaged in making this new art a progressive one, men capable of appreciating quite as well as being appreciated. Such men do not regard criticism as an adjunct to a paper's advertising department, and therefore merely an adjunct to a producer's publicity department, and it takes breadth of mind to comprehend the mission of criticism. It takes a big mind to grasp the fact that no art has ever progressed without intelligent criticism. Progress has never resulted from mediocrity weighing against mediocrity, "incompetence applauding its brother." "A gross popular error," says one of the greatest of modern dramatists, "is that it is more difficult to do a thing than to judge it when completed. Action is a blind thing, often dependent upon exterior influences of which it is unconscious, and it is almost as often at variance with its aim. Nearly every *successful* playwright was first a critic, criticism, itself, being the creative power's finest aim." It takes a big mind to realize that a critic is not simply an arbitrary individual with a chronic tendency to tread on other people's corns and bunions.

These broad men have a practical side—they are not indifferent to the rich rewards of artistic production—but their vision is more extended. They realize that the ultimate has not been reached, that they are fallible, that their work may contain defects unperceived in the building up, that success in the long run comes to those who profit by their errors. One of the compensations of an independent critic's perilous career is a delightful contact with men of such breadth and winning personality. To them moving picture audiences will owe exploration into the mystery of human character and action, attempts to solve the Human Riddle.

It is said that people who are having a new set of teeth put in find it difficult to talk on any other subject, and it would seem at a hearing or two that the interpreters of photodrama were limited to conversation about "my act," but such is not the case. There is a jolly side to the motion picture actor. Go to the Screen Club, and you will find him at his jolliest, or his gloomiest, according to circumstances, and, beneath a surface of self-consciousness that is almost childishly sweet and simple, you will find the same raw material that is in all the rest of us, on which nature has put a distinctive stamp so that we may distinguish one individual from another. If he is really successful in visualizing various shades of human character, it is because there is in him what he releases, and it takes a complicated man to mirror the thousand and one shades of thought and feeling in as many diverse roles.

All of which indicates that there is no subject for literature or drama quite so fascinating as ourselves. Put a number of people on the screen in any sort of action, and the audience regards them much as we do those passing in a crowded street. There is a certain amount of curiosity attached to watching a number of two-legged creatures made of the same clay as ourselves. Bring out one of the characters in a visualized story, even in a roughly correct interpretation of what is passing in his mind and heart, and our attention becomes absorbed. We love to study character by those outer manifestations and signs that expose the complicated workings of a soul. We scarcely know ourselves, are startled to see ourselves as we really are in a mirror, hence it is not a matter of wonder that we should become engrossed while watching, on the screen, any solution of the Human Riddle.

Go to a man's place of business, and you may see him at his best. Go to his home, and you may see his soul contract to its smallest proportions. Watch another man at his work, and you may size him up as one of the meanest you have ever met. Yet he may expand under other influences to strong courage and considerate generosity. If you are a keen observer, you will eventually come to the conclusion that not one man in a thousand could render a definite account of himself, to say nothing of sitting in judgment on his fellows, so complicated, so irreconcilable, are the impulses from within, modified by influences from without, that go into the makeup of one individual, to be expressed in his conduct. The stage and literature have given us few real men and women, rather mere character exaggerations individualized.

It seems to be the mission of the screen to penetrate deeper into inherited directive tendencies and those which form character after birth. All unconsciously, many of the best photodramas are doing this. They do not present a man entirely by his dominant notes, but more in the irresponsible condition of actual life, where his finest aspirations come to naught, where he is tried in a crucible to bring out the best there is in him, where the theory of free will is severely tested. It is said "without the assumption of free will, you can have no drama," but some of the strongest photodramas ever thrown on the screen have disproved this in exhibiting man as a pure victim of circumstances. Moving pictures incline to deal with human character in *all* of its varied aspects, because their appeal is a broad one, almost universal, and in their portrayals teach us greater truth about ourselves, helping us to better understand one another, even if they do not solve The Human Riddle.

A Glimpse of the Golden Age

By W. Stephen Bush.

THE press agent of a modest legitimate attraction was sitting in the manager's office in a large theater over in Jersey and he and the manager were talking about motion pictures. It came about in this way: The theater in question had never shown motion pictures before and the week following the aforesaid legitimate attraction motion pictures were to have their first trial—not regular motion pictures, but a great classic subject in motion pictures. The two gentlemen were patronizing in their attitude toward the motion picture. They both agreed that the high-class motion picture would "make new theater-goers." In other words they thought that the complete play in films would induce the great mass of picture patrons, who do not as a rule go to the big theaters, to become patrons of the legitimate speaking stage. "These good motion pictures," summed up one of the men, "will give people the habit of going to our shows."

This conversation happened about four years ago. The motion pictures of today are quite different from what they were then and they have become a far greater factor in the amusement world than was then thought possible. The prophecy of the theatrical manager has been in part at least fulfilled. The old motion picture of quality has indeed become a feeder for the bigger theaters, but these bigger theaters are today motion picture theaters. Instead of the motion picture houses of 1910 slowly educating patrons for the speaking stage, the recruits have come to the motion picture theater from the legitimate speaking stage because our pictures have become bigger and better. The dramatic field has been worked by new elements in the art and in many instances they have created new standards and revealed new possibilities. Not all of the old producers have stood still in the last four years. Some of them have well kept their places in the very front ranks of the art. A new impetus, the irresistible impetus of quality, has been imparted to the art and we realize that even our best efforts are still far below the pinnacle which will be reached in the days to come.

The whole world has undergone a new process of education since the motion picture has come into being. Millions upon millions who were utterly without any appreciation of the difference between what is good and bad in taste and in art have learned their lesson and have acquired the faculty of discrimination. No exhibitor today would dare to show, and no producer would dare to produce, for profit and commerce, what was accepted without question six and seven years ago. The great American public today is ready for the best the producers of motion pictures are able to offer. They too have come to realize the delightful and glorious opportunities of this new art and they are constantly refining their taste, because they are constantly learning.

The appeal of the motion picture art is reaching out into the best and most cultured classes. The man of education and special training is no longer afraid to enter the kinematographic field for fear of hurting his dignity, and no man or woman today incurs any perils to reputation by being seen in the motion picture theater. The great army of motion picture friends has drawn its new accessions from all ranks in life, and the man who but yesterday was satisfied with the single reel is today insistent upon the higher aims and missions and possibilities of the new art.

In passing it is but just to say a word of praise to the now much neglected single reel. It was the single reel which formed the stepping stone toward greater heights. The good single reel educated and prepared men for the choicer offerings in the motion picture field. It was the guide that led us through the vestibule into the inner circles. If the single reel had not run its full course there would have been no audience ready for the bigger and better things.

The press agent above referred to was right: The motion picture did indeed make theater-goers, but not in the sense that he meant. Not only will the motion picture in the future keep its own, but it will make motion picture patrons out of the patrons of the old legitimate theaters. The legitimate attraction of merit and reputation will add to the drawing power of the picturized version. Everywhere throughout the country and indeed throughout the world the kinematographic theater is paralleling the old theaters invading them and clustering around them. We are now living in the Golden Age of the Motion Picture. Its influence, both as a medium of circulating knowledge and furnishing entertainment, can scarcely be calculated at this time. We firmly believe that it will revolutionize both the world of entertainment and the world of education.

At present people still speak of "making concessions to the motion picture." The theatrical interests began by making concessions to the motion picture and now the situation has veered around completely and it is the motion picture that is making concessions to the theater. The schools and the teachers still speak in terms of vague appreciation, admitting that for certain branches of education the motion picture has its special uses. The time will come when the motion picture will be indispensable in the schools; more indispensable than the map on the wall or the text-book on the desks. The motion picture will surely revolutionize the architecture of the schoolhouse in the future. At present a grudging consent has to be extracted from the fire departments to allow a motion picture machine to be installed in a school. The insurance companies are eager to enforce extra-hazardous risks and want to tax every exhibition of motion pictures in churches or public halls. It is always thus and always will be. Whatever is new must travel on the up-grade and must fight whatever custom and tradition have firmly implanted in the minds of ninety-nine out of every hundred.

We are now reaching the turning point. If the older order of things gives way at one point it will soon give way all along the line. That is why we say that the Golden Age, the period of peaceful conquest by the motion picture, is almost at hand. There will then be a demand for the newer and better things and especially for what is chiefly or purely educational, such as with our best resources and our most vigorous enterprise it will be difficult to meet. The motion picture will overflow its present limits as a torrent coming down the mountain when the spring is still young. The newspaper has practically abandoned its ancient opposition and has made an ally of what was once believed to be a foe. The church and the school will, in less time than we may now believe, not only cease to cry out against the motion picture, but they will use it as the most effective means ever devised by the brains of man for the religious and educational propaganda all over the inhabited globe.

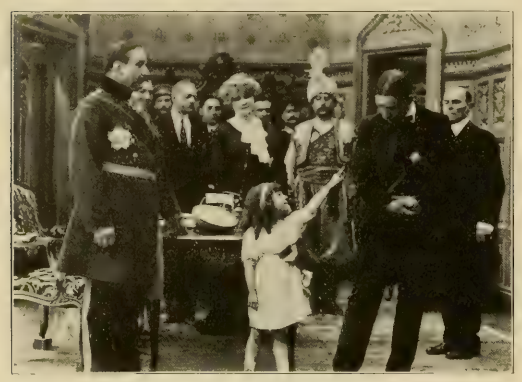
"A Kingdom at Stake" (Eclipse-Kleine)

Reviewed by James S. McQuade.

MONOTONY is happily relieved by a view of "A Kingdom at Stake," a three-part subject bearing the brand of Eclipse-Kleine. At least that was the impression left on my mind at the close of the private presentation given for my special benefit.

In the multitude of productions crowded into the film world at the present time, there is necessarily a similarity of theme and story that tends to weariness, if not indifference. The time is near at hand, however, when finer creative skill and worthier effort will be bestowed on the scenario, and then the story paths of the films will show wider divergence and afford the spectator more varied views of complex human life and of the events that accompany it.

Not that it is my intention to convey the impression that the story of "A Kingdom at Stake" is a great one, or one that is most unusual. On the contrary, the story is simple, and



Scene from "A Kingdom at Stake" (Eclipse-Kleine).

most of us have read or heard something like it; but I do not think we have seen heretofore anything like it in films. At least I had not, before the presentation referred to.

There is a tiny tot of a girl in these pictures, who always dominates the scenes in which she appears. Even the prince regent, the chief minister and the grave councillors of the realm, in which this bright-eyed, sunny-hearted darling lives, are placed in the background by her charm of manner and simple innocence. Nor do the stern conspirators who aim at the destruction of the existing government hold the stage when she is near. She is the child queen of this kingdom of romance and rules more by the force of her charming personality than by hereditary right.

It was really a delight for me to watch this child queen. She is so artlessly perfect and always so equal to the occasion! She receives the homage of her elders with the unconscious air of one born to the purple, and scatters her favors of smile and assent with the real show of royal favor. That striking scene where, surrounded by the prince regent and other dignitaries of state, she calmly reads the list of names of the conspirators condemned to death and finds the name of her beloved teacher, Kador, among them, will register itself firmly on the mind of everyone who views it.

We see her writing something at the bottom of the scroll, and then leave her seat to be conducted from the room by her lady-in-waiting. We then see the prince regent take up the scroll and submit it to his fellow councillors. Instead of seeing the royal signature condemning the conspirators to death, we read the two words, "I pardon," and we are just as much astonished as the prince regent and the other ministers of state look. The child was a queen at heart as she wrote the words of clemency.

These films will be handled by George Kleine on the plan of "Quo Vadis?" and other special features.

Vandalia is the name of a kingdom of romance, and Prince Vlademir is its regent during the minority of the child queen, Yolande. The revolutionist party seeks the downfall of the monarchy by the assassination of the child. Yan Kador, a university professor, is chief of the conspirators.

One day he saves a little girl from death near the royal palace. Shortly afterward the state ministers proclaim that a tutor for Yolande shall be chosen by her from a list of professors named by them. Kador is among those who are called to the palace, and he is astonished to find that the unknown child rescued by him is the queen of Vandalia. He is still more at ease, when the child queen choses him for her tutor.

Kador learns to love the child, but his fellow conspirators, ignorant of this, believe that he will aid them in killing her. They induce him to betray to them a secret passage leading to the young queen's apartments. Then they fix a night for her murder.

Kador, in despair, hesitates between treason to his companions and the assassination of the child queen. Then he decides to save her, and confesses the plot to the prince regent. The conspirators are arrested and are about to be sentenced to death, when Kador appears before the council of state and reveals his own complicity. He also is sentenced to die.

The pardon of the revolutionists and of Kador by the young queen has already been referred to. The sequel revealed that the conspirators became Yolande's most loyal supporters.

APEX FILMS ON BROADWAY.

Commencing Sunday, April 12, Apex features will be demonstrated at the Park Theater, Broadway and 59th Street, New York, for the trade and the public, every Sunday. The exhibition will be styled "an importer's demonstration" and is confined to Sundays only, through the fact that the theater is occupied during the week by the Welch players in the prize drama, "Change."

The demonstration exhibition will be at 25 cent prices. The arrangement was made by Mr. W. I. Samwick, the New York distributor for the Apex, with the British American Producing Company, which controls "Change." Mr. Samwick or the Apex Film Company will be glad to furnish tickets to members of the trade who wish to visit the exhibition.

Scene from Eclipse-Kleine Three-Part Production "A Kingdom at Stake."

An Evening With Ben Wilson.

By Thornton Fisher.

Ben Wilson's Early Training for the M.P.'s.

FROM a room on the second floor of the Screen Club, the click of pool balls, followed by animated conversation, will imbue a visitor with curiosity to discover what is transpiring within. He steps through the door in time to see Irving Cummings, Ben Wilson or "Bill" Bailey negotiate a difficult shot for the side pocket, while a group of heroes and villains surround the table and humorously rail at the players.

The writer dropped into the club one evening recently and witnessed a similar performance, which, it is safe to say, will never be thrown on the screen. We found Ben Wilson, alias "Hamilton Cleek," assiduously poking at a diminutive red ball which finally revolved slowly toward the pocket, where it hesitated on the edge for an instant and then fell into the little net. The game was finished. "Come on," said the genial Ben, as he piloted the way downstairs to the club grill, "I'm hungry. Let's have dinner." There in the grill, from whose walls hang ancient yellow programs bearing the names of Keene, Booth and other famous exemplars of dramatic art, we saw the real Ben Wilson.

The first thing about the man that impresses you is his sincerity and candor. His frankness reminds you of a big, unsophisticated boy, and it is this quality that stamps itself indelibly on your mind. He will tell you his ambitions; what he has done in the past; what he wants most to achieve in the future and talks of these things as a lad might who confides in you his consuming desire to become a cowboy or a policeman. You are struck with the naturalness of the actor, and yet with all this apparent youthfulness he is essentially a man's man.

This is evinced should you but spend an evening at the club, for if Ben Wilson is popular with moving picture audiences, he is no less popular with his fellow-players. This large, urbane, blue-eyed fellow typifies the modern hero of the silent drama. He possesses the physical ideal of the role. Some one has said that "hair is woman's crowning glory." Without precipitating a controversy, we humbly suggest that hair becomes man's crown as well. The Wilson locks are luxuriant, unique, novel, curious, curly, wonderful, remarkable, unusual, exceptional, rare and black. There, you have it briefly.

Ben Wilson in real life resembles his character in reel life. He couldn't help becoming an actor. He simply had to. Out in Centreville, Iowa, they raise vegetables and actors. If you were born in Centreville and are not an actor, you are—no; not exactly a vegetable, but an unusual person. Approximately, one hundred thespians have come from Centreville and vicinity. Otherwise it is a perfectly normal, well-regulated little town.

While still in the cradle little Ben probaby realized that his profession was already decided for him. It was only a question of years. So he patiently grew into young manhood and joined a military band at about the time Spain made Uncle Sam mad, and he went with the band to the front—of the Des Moines water works or some place in that city, we don't recall. The organization had no movie operator with it so Ben returned to Centreville where he got a position in a dry goods store at twenty-five dollars a month. It was while he was engaged in this prosaic pursuit that he tried to procure a part with a theatrical company about to leave town. He did not succeed at the first attempt and tried again.

Discovering that the boy was raised in Centreville, the manager of the troupe offered him an opportunity to go with the show. The proprietor of the dry goods store, learning of this, vigorously endeavored to dissuade the boy from the move. He told young Wilson that he (the proprietor) contemplated adding a ladies' suit department to the rear of the building and would place him in charge at the stupendous sum of thirty-five dollars per month. This did not deter the embryo star, who immediately packed up and joined the company.

Wilson was one of the best dressers in Centreville and to-day he is one of the most faultlessly attired men in New York. He doesn't indulge in extremes and his taste in apparel is excellent. His weakness for clothes in those days proved an asset to the company. Mr. Wilson tells how after having made his exit he would doff his suit and hand it to a waiting actor who would don it and wear it for his own entrance. Sufficient clothing for stage use was scarce. Ben stuck, however, and at the end of twelve weeks counted his wages in full. He had received fourteen dollars for his three months' engagement. He complained to the manager, who asked, "How much have I paid you?" "Just fourteen dollars for my twelve weeks' work," replied young Wilson. "Is that so?" said the manager, "then you owe me two dollars."

From this humble beginning, Mr. Wilson gathered the first fruits of his knowledge of stage work. He did not remain long in the middle west, but went east where he played in stock. Brooklynites can remember the tall, black-haired young man who soon became the matinee idol of the city. Three years ago, however, he decided to cast his lot with the moving picture industry and joined the forces of the Edison Company, where to-day he is actor-author-director. Mr. Wilson's roles in "What Happened to Mary" and "The Adventures of Hamilton Cleek" were conspicuous examples of splendid acting.

"TO THE TRADE IN GENERAL."

Brooklyn, March 17, 1914.

Editor Moving Picture World.

Dear Sir: Enclosed please find check for $3.00 for the renewal of subscription to the Moving Picture World. We also wish to express our appreciation and gratitude for the good service you render to the trade in general and to your readers in particular. Your weekly journal is a real educator and as such is a credit to you and all those who read it. Wishing you the best of success, we are,

Yours very truly,
BORTEN & MARCOVITZ.
Princess Theater, 404 Gates Ave., Brooklyn.

WAY DOWN IN MISSISSIPPI.

Hattiesburg, Miss.

Editor Moving Picture World.

Dear Sir: Enclosed find check for $3.000 to cover my subscription to the Moving Picture World for the current year. Overlooked the first notice and for fear of forgetting this one and thereby missing an issue of the World, am not waiting until the banks or post office open, but am sending personal check. Have been in the picture business five years and have gotten so that I rely entirely on the World for my information. Could not be without it. Here's success to the World. Yours truly,

Pres. Lomo Circuit. H. P. MOLLERE.

"Brewster's Millions."

A Five-Reel Jesse L. Lasky Feature From George Barr McCutcheon—Directed by Apfel and DeMille.

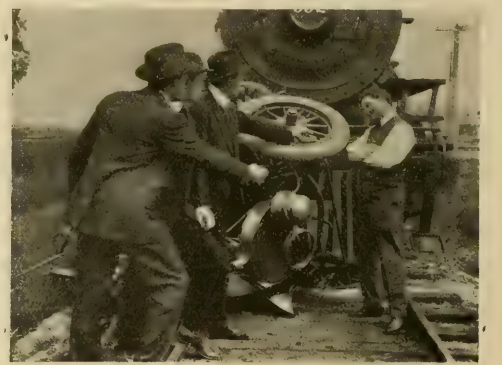
Reviewed by Louis Reeves Harrison.

CAST:

Edwin Peter Brewster	Joseph Singleton
Robert Brewster (Monty's Father)	Edward Abeles
James Sedgwick	Sydney Dean
Louise Sedgwick	Miss Bartholomew
Mrs. Gray	Mabel Van Buren
Mr. Gray	James MacGregor
Swearengen Jones	Dick La Reno
Monty Brewster, at age of 5	Baby La Reno
Peggy Gray, at age of 5	Baby De Rue
Montgomery Brewster	Mr. Edward Abeles
Peggy Gray	Winnifred Kingston
Barbara Drew	Bernadine Zuber
Nopper Harrison, Gen. Supt	Monroe Salisbury
Trixie (actress)	Maurine Rasmussen
Shiek	Richard La Reno

THERE are many perils in attempting a multiple-reel comedy, but the storied form of "Brewster's Millions," dealing with the personal history of one character engaged in a series of exciting undertakings, can stand large development, and it might be called, in the absence of a better designation, a "comedy of adventure." "Brewster's Millions" bears a certain resemblance to the greatest "comedy of adventure" ever designed by the brain of man, "Don Quixote" in extravagance of motive, in the lack of self-consciousness, in its humor and in the mingled shrewdness and credulity of characterization.

Scene from "Brewster's Millions" (Lasky).



Scene from "Brewster's Millions" (Lasky).

The character of Brewster is of grotesque, yet congruous, proportions. Our reasons for laughing are sometimes as elusive as the nature of a well-composed perfume—most of us, if asked why we laugh, are unable to tell exactly why we are amused—but one source is Brewster's misery over his inability to get poor. The interchange of places with what is commonest in our experience, the poor man trying to get rich, is sure to raise the laugh of ridicule, yet it is probably the direct seriousness of Brewster himself that furnishes a generous part of the amusement. As admirably impersonated by Edward Abeles, he becomes a fascinating figure as soon as the main plot is under way.

The directors of the photodrama spend a lot of time in explaining a few simple facts and run the risk of scattering interest that should be steadily augmented. The facts are that Monty Brewster's paternal grandfather grossly insulted Monty's uncle on his mother's side and the latter makes his will so that no money inherited from the grandfather shall play a part in the boy's career. Monty is therefore compelled to dispose of one million under certain limitations of method in order to inherit seven millions from his uncle. This being the natural starting point of interest, it is a matter of importance to get at it as soon as possible.

Monty goes at impoverishing himself in an impulsive and boyish sort of way, gloriously confident that it will be the easiest thing in the world, but he falls into traps of his own setting. He joins a losing game on the stock exchange with such enthusiasm that he turns the tide in favor of those who were expected to fail. He backs an opera company naturally destined to walk home, and it scores an unqualified success.

He now becomes haunted with a dread of good fortune. Success of any kind becomes a source of misery, with occasional relief when he is held up by a highwayman or robbed by a trusted employee. He revolts against the snares and deceptions of those who would help him along in the world. He savagely resists the efforts of friends to rescue his motor car when it becomes stalled on a railroad track with an approaching train in sight. Under a pretense of cranking up, he pushes back when they try to run it off the track by hand, and his unhappy face brightens when the car is struck and smashed into scrap iron.

His account book, shown at intervals on the screen, indicates that he will not be able to get rid of a million in accord with conditions imposed by his uncle's will—it even looks as though the defaulting employee will make good—when Monty hires a palatial yacht and at last hits a pace that is bound to tell. He comes close to losing time through a serious adventure at Algiers, the result of a boyish prank, but involving the safety of disinterested Peggy, sweetheart companion of his childhood. Monty shows that he is very much of a man in spite of his whimsical struggle against good luck.

He rescues Peggy by an exhibition of personal bravery and decides to visit the North Seas. His guests mutiny and lock him up in a cabin as one demented. He escapes, hoists a signal of distress and is salvaged by a passing steamer at a cost of hundreds of thousands of dollars. When he is at last impoverished, he finds it difficult to escape well-meaning friends, but he attains his object and marries Peggy who loves him for himself. At a critical period, when he has only two dollars left of the million left by his grandfather, he is informed by telegram that one of the trustees of his uncle's estate has defaulted with the seven millions he was to receive as a reward for impoverishing himself, but he feels rich in the love of a true-hearted girl, and the telegram turns out to be a practical joke. Monty wins a noble wife and a splendid fortune besides.

There is more than one little undercurrent of sound sense beneath the flow of nonsense in "Brewster's Millions." It is made obvious that getting rich becomes easier as a man's fortunes rise superior to his requirements. Then, as man is lifted above the cares of hundrum life, the haunting fears and pains of deprivation and humiliation disappear, leaving him at a higher viewpoint, where purely material distress seems small and mean. Still deeper is a glimpse of our social imperfections, those which will evoke laughter some day, when they are overcome and transcended.

Well worthy of mention is a beauty of treatment in "Brewster's Millions, especially in large ensembles like those of the ballroom and the Shiek's harem, occasionally in such fleeting glimpses as that of a balcony at Monte Carlo. The subtitles help. "Take that typewriter to Tiffany's and have it overhauled." "Get a dozen orchids for McLeod—and take a taxi." These merely illustrate a running fire of humor that stimulates, rather than impedes, the action. With an amusing plot, plenty of adventure, admirable characterization so far as the central figures are concerned, and charm of treatment, "Brewster's Millions" seems to be a successful contribution to Lasky quality of production.

MERRY CHASE FOR PHILADELPHIA FILM MAN.

Julian M. Solomon, Jr., formerly manager of the Susquehanna Theater, Philadelphia, and now with the World Film Corporation branch in that city, was a recent caller at the New York office of the World. He was in tow of Epes W. Sargent, who loves to stop and look in queer store windows on side streets, so it is probable Mr. Solomon had a merry chase while in the city.

"The Treasure of Sultan Abdar Rahman"

An Exceptional Pathe in Five Parts—General Film Company Special Release.

Reviewed by W. Stephen Bush.

THIS feature takes us miles away from the commonplace, it abounds in big dramatic values skillfully elaborated. Everything about this production wears the gloss of novelty and attests not only the art, but in no less degree the enterprise of the producer. There are fine romantic touches in the early part of the story, reminiscent of Oriental fancy and tradition. From the ancient Arabia we are, by a most artistic transition, brought into the modern Arabia and it is all part of the same logical and forceful plot.

Scene from "The Treasure of Sultan Abdar Rahman" (Pathe)

The Sultan Abdar Rahman accepts a treasure of rarest value in ransom for the delivery of the daughter of a hostile chief. Fearing the changing fortunes of war, the Sultan hides his treasure in a grave-yard and then in a cryptic document records the hiding place. When later his palace is attacked by his enemies, a faithless slave, who had watched his master hide the paper in a black box, possesses himself of the box and runs away. His act is discovered and he is hotly pursued. Rather than give up the box he plunges to his death in the bottom of an abyss carrying the box with him. His pursuers are unable to find the box and it lies at the bottom of the abyss for many centuries.

Scene from "The Treasure of Sultan Abdar Rahman" (Pathe)

The world has changed mightily when the box is found by a poor Arabian woman who has gone to the well for water. She picks up the box and brings it to her husband, who opens it and discovers the strange document with the mysterious letters. He does not know what to do with it and offers it to a French officer as a curio. The officer buys it and then gives it to a learned Arabian to have it translated. The Arabian ponders over the ancient scroll for some time when at last its hidden meaning reveals itself to him. The hidden meaning he keeps to himself, while he gives the literal meaning to the French officer. Taking advantage of his discovery, the Arabian translator hastens to the spot where the treasure is buried. He discovers it and loads it on the back of his horse, after which he rides away as fast as he can. His trickery, however, is discovered and he, like the faithless slave centuries ago, is hostly pursued. He is caught, but not until he has thrown the treasure down into the depth of an inaccessible gorge. What follows then constitutes one of the most striking and original climaxes in the whole range of dramatic kinematography. Out of the mouths of a number of caves at the bottom of the abyss huge lions come forth and surround the treasure, while the title hits the psychological moment by saying that "the treasure of Abdar Rahman is not for man, but for the kings of the desert."

Acting, settings, photography, are all of A1 quality. "The Treasure of the Sultan Abdar Rahman" is indeed a masterpiece.

DOROTHY GISH.

FOR a long time Dorothy Gish was commonly known as "Lillian Gish's little sister." Try as she did to get away from the appellation it still clung to her. Now, however, with Dorothy featured in "Judith of Bethulia," and "The Mountain Rat," a special Reliance feature in four parts, her big sister, Lillian, had better look to her laurels. Dorothy is a beautiful blond lassie and in "The Mountain Rat" takes the role of a dance-hall girl who accomplishes the regeneration of a wastrel. Those who have seen her in both "Judith of Bethulia" and "The Mountain Rat" are enthusiastic over her work. Many of Dorothy Gish's admirers who followed her fortunes with the Biograph Company have transferred their affections to the Reliance films now that Dorothy has followed in the footsteps of her director, D. W. Griffith.

Dorothy Gish
And Her Favorite Mount.

The story of "The Mountain Rat," in which Dorothy Gish takes the leading role, was written by Mary Rider Mechtold, the well known short story writer whose fiction works appear regularly in the magazines. Miss Mechtold picked Miss Gish for the part and those who have seen the finished film pronounce her judgment a wise one.

Dorothy Gish plays the part of Nell, known as "The Mountain Rat" by the miners of the little settlement town in which she lives. In the town dance hall she meets Douglas Williams, an Easterner, who, rejected by his Eastern sweetheart, comes West to forget his sorrows.

Williams falls in love with Nell and although Nell's mode of living is not a strictly conventional one, the young Easterner and she, after a misunderstanding which threatens to wreck both their lives, are reconciled, adjust their little differences and settle down to a tranquil married life.

AGAINST MOTION PICTURE LIBELS ON RACES.

A meeting of the Committee for the Protection of the Good Name of Immigrant Peoples was held in the library of the law offices of Simmons & Harris, at 198 Broadway, New York, on Saturday, April 4th. The meeting had been called to take steps for the correction of a notorious evil. Mr. Simmons, the chairman of the meeting, had invited representatives of various film producers to discuss ways and means for suppressing the motion picture caricatures on certain nationalities. Several companies, among them the Edison, Kalem, Lubin and the Universal, had sent representatives.

Mr. Simmons, in opening the meeting, declared that it was a great injustice to impute certain crimes to nationalities rather than to individuals. He referred to certain films which imputed the crime arson mostly to Jews, while in reality the Jews committed no more crimes of such a nature than any other nationality. Mr. Simmons added that statistics proved the imputation was unjust and without foundation, in fact.

Several of the representatives of the companies named spoke on the subject and advised Mr. Simmons to confer with the National Board of Censorship which would co-operate with him. Mr. Simmons took this suggestion under advisement and will probably get in touch with the chairman of the Board of censorship.

"He Never Knew."

Vitagraph Two-Part Feature—Director, Ralph Ince; Author, Bessie Boniel.

Reviewed by Louis Reeves Harrison.

CAST:

Madame Rene (Grace Devereaux.....Anita Stewart
Earle Castro.....James Morrison
Mrs. Castro.....Rose Tapley
Mrs. Perrin.....Julia Swayne Gordon

ONE of those small-cast plays, working up a situation of high suspense, permitting the visualization of human emotion, so popular with moving picture audiences that they closely approach the ideal production, "He Never Knew" delicately portrays a theme fraught with perils. Whether credit should go most to the author, to the intervening arrangement by

Scene from "He Never Knew" (Vitagraph).

Marguerite Bertch, to nice handling by Director Ince, or to splendid acting, particularly that of Anita Stewart, what results as a consequence of their combined efforts is a noteworthy photodrama.

It would almost seem as if the impossible had been attempted so far as the remarkable situation is concerned, hence I feel that Ralph Ince, on whose shoulders would have fallen the responsibility of failure, deserves most encouragement, if a reviewer's account can be so construed, though the reviewer may never be credited with judgment in adverse criticism. Ince drives straight

Scene from "He Never Knew" (Vitagraph).

at the subject by showing an orphan boy placed in an asylum by an unhappy young mother, and her subsequent agreement not to make herself known as the real mother when a wealthy widow, Mrs. Castro, adopts the child. The preliminary scenes are brief and clear, and, having disposed of them, Ince concentrates on the important action, which takes place some twenty years later on.

The boy, Earle Castro, has attained majority, and is idolized by his foster-mother, when he goes to Paris and falls madly in love with a beautiful and popular actress, Madame Rene, none other than his natural mother. The director was compelled to take a chance in order to make this plausible. In opposition to the expected, he presents her as one of those rare women who preserve their youth and augment their beauty in a pursuit that brightens their minds. It was the best thing to do under the circumstances, and it is so admirably done that it goes.

Anita Stewart becomes an important factor, in the finest performance she has ever shown on the screen, and her portrayal of natural attraction to the boy is one well calculated to hold any audience rigid with attention. One high scene after another between the beautiful mother and the ardent boy, unaware of each other's identity, leads up to arrangements for marriage and ultimate renunciation procured by the boy's foster-mother, when she arrives. The love quickened between natural mother and son partakes of that quality described by T. B. Aldrich in "Marjory Daw," as existing between father and daughter, though, in this case, a tremendous peril is involved, one that is barely averted.

The boy does not recover when taken back home—the natural mother is one he would have probably idolized *as a mother*—and he falls a victim to melancholy. Meanwhile, Madame Rene seeks consolation by asking permission to see the child she left at the asylum. It is granted on condition that she makes no betrayal of identity. She is allowed to look at him through portieres and is overcome by the consequent revelation. She falls in a faint; the boy rushes to her aid and finds the object of his eternal love. The end is powerful and consistent, one to be seen rather than told.

British Notes

(*Special Correspondence to* THE WORLD.)

A PLEA for the improvement of films shown to children is being made by a prominent worker of the National Union of Woman Workers of Great Britain and Ireland, Mrs. Foard. She quotes an instance from a natural history picture, which has proved very popular in this country, depicting a stag hunt, and she gives credit to the producers for having the good taste to omit the killing scene. This brings to my mind a recent curious contratemps which occurred in a Northern city. In a private program exhibited to the press a film released by a Chicago house concluded with the execution of a "rustler" by stringing him over the branch of a tree. Although the incident was an obvious fake an influential newspaper—The Yorkshire Observer, to wit—found reason to condemn the scene in pretty plain terms, but some time later accorded unstinted praise to "Quo Vadis?" and the arena scene. Self-improved censorship is becoming a fetish with British institutions and the above body is by no means the first to consider itself qualified to dictate what ought and what ought not to be shown on the screen. Fortunately none have so far materialized or conditions for exhibitors would be intolerable.

* * *

A London scribe complains of the growing practice of "tipping" attendants in picture houses. The men with electric torches he says, are beginning to show a significant courtesy and consideration in selecting you a seat and he knows of more than one theater where it is almost as necessary to tip the attendant as it is in a French restaurant.

* * *

The advent of the moving picture into the navy appears at hand, for I am told this week that the battle cruiser "Queen Mary" has been fitted up with a motion picture target for blue jackets to practice musketry while at sea.

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Anderson, Vay Hubert and Blumberg, the new Nova Scotian producers and manufacturers, have secured the services of Alfred Lind, a Continental producer of several famous pictures, including "The Four Dare-Devils."

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Syd. Baber, of the London office of the Famous Players Company, says that Hall Caine's "Eternal City," McClellan's "Leah Kleschna" and Jones' versions of "The Silver King" and "Saints and Sinners," are down for production in the near future. "Leah Kleschna" has been released once in this country from another source but treated upon ambitious lines it should prove an excellent subject for spectacular display.

* * *

At last Wednesday's meeting of the Exhibitors' Association Mr. L. Schlentheim advised the committee to take up some action against alleged bribing of managers and film selectors by the agents of film dealers. It is feared that this matter will raise a delicate point as to what constitutes bribery. Several instances are being whispered of reviewers accepting substantial presents from manufacturers, but how many if any, of these can be verified is yet to be seen. Does a box of cigars constitute bribery? If it does I am afraid there would be a long list of cases to consider by the Exhibitors' Association Committee. J. B. SUTCLIFFE.

"At the Hour of Dawn."

Romantic Story of Mediaeval Italy Beautifully Portrayed by Gaumont—A Three-Part Feature.

FEATURE buyers and exhibitors who know how to present a feature properly will find much to delight them in the Gaumont three-part feature, "At the Hour of Dawn". This picture is based upon a story of mediaeval times and happened in Italy—1396 is the year named. According to the story Biordo di Michelotti, a notorious bandit, seizes the city of Nocera, a small town in central Italy, the inhabitants being unable to resist his demands. When the emissaries of the bandit make their demands Lorenzo Ferrari, a hot blooded young patrician, insults them and declares that he will not remain to see his city humiliated.

Scene from "At the Hour of Dawn" (Gaumont).

When the conqueror comes and takes possession he demands that Lorenzo be produced, but no one knows where he is. Biordo then demands that Lorenzo's sweetheart be held as a hostage against his return. Subsequently the girl makes an attempt upon the life of her captor when he forces his unwelcome attentions upon her and in anger Biordo commands that she be executed at the hour of dawn if Lorenzo does not appear to take her place at the headsman's block.

By chance strolling musicians, chanting the story of Lorenzo's flight and the impending death of his sweetheart, discover Lorenzo at an inn and arouse him to attempt a rescue. Aided by a band of braves who hate Biordo, Lorenzo swoops down upon the town just at the nick of time and, defeating Biordo and his bad, rescues his sweetheart and the city from the marauders.

Scene from "At the Hour of Dawn" (Gaumont).

The features of the picture are the massive settings which make most real the mediaeval atmosphere. The walls of the city and the tower are genuine, relics no doubt of the day of which the story is told. The scenes in the old church where the townspeople are praying for deliverance are impressive and the choir singing the Stabat Mater affords an opportunity for organ effects that will appeal instantly to the enterprising exhibitor. The scenes of the tolling bells can also be used to good purpose.

The picture abounds with scenes in which large assemblages and mobs are shown. There has been no attempt to scrimp the numbers employed to make these scenes effective. The soldiers look and act like real soldiers and the costuming of the townspeople is so true to the best conceptions of the period that the illusion is perfect. There is a distinctly religious tone in the subject that adds to its impressiveness and characterizes it as a feature of the highest type.

"The Floor Above"

A Four Part Reliance Feature from an Oppenheim Story.

Reviewed by W. Stephen Bush.

A WEAK plot does not always spoil a novel—the literary graces of the writer may save it from failure. It is quite different with screen plots. In the vast majority of cases the success of the film play rises no higher than the strength of its plot. This production of the Reliance Company is an adaptation of one of Oppenheim's more recent pieces of fiction. The adaptation could not, I think, be improved upon, the settings and the photography leave nothing to be desired and, above all, the acting is far away above the average from Henry Walthall down,

Scene from "The Floor Above" (Reliance).

but the defect of a weak plot is radical and this keeps even such an excellent production as this from the success which it would otherwise score.

There are a series of dramatic incidents; there is plenty of splendidly filmed narrative, but the central idea is not strongly dramatic, and the climax, while logical, is not thrilling or powerful.

Scene from "The Floor Above" (Reliance).

Even characterization of the finest type does not wholly cure the fault and there is surely a lot of fine characterization all through the play. The weak and frivolous, but lovable and docile, sister of the strong woman who helped to unravel a mystery of crime, the detective with human traits, the foolish stage-door Johnny, the jealous roue, the butterflies of the musical comedy—all these portrayals were thoroughly convincing and true to life. Had the materials been less barren of deep dramatic values this company and this direction would have shown to very much greater advantage. Even as it is, the production charms by its obviously superior quality in all except the plot itself.

"The Murdoch Trial."

Miss Florence Turner Gives a Fine Interpretation in a Four-Part Drama of Unusual Power.

Reviewed by George Blaisdell.

FOR sustained interest, freely sprinkled with thrilling situations, this 3,400-foot production of the Turner Films will rank unusually high. It is a picture that without hesitation may be classed as "Broadway stuff," if by that designation is meant the highest-grade studio product. Larry Trimble is the author as he is also the producer. "The Murdoch Trial" is carefully thought out; it is planned so that it can be smoothly executed with an absence of incongruities, major or minor. Furthermore, there is a real story. It grips right at the beginning and never loosens.

Miss Florence Turner is at her best. Which is only another way of saying what all picture lovers know, that when Miss Turner is given the big part in a real story she is great; and so she is here. Miss Turner's year abroad has in no measure dimmed her art—she has not forgotten any of the individual touches the possession of which long ago established her as one of the first in the hearts of picture patrons the world over. A twelvemonth in England unquestionably has benefitted her health. She is the Miss Turner of old—always sure of a situation—as mirth-provoking in farce as she is amusing in comedy, convincing in drama, superb in tragedy; and "The Murdoch Trial" is a tragedy.

Scene from "The Murdoch Trial" (Turner Films).

Miss Turner has the role of a young woman whose father dies in India, leaving to his daughter, Helen, a hundred thousand dollars in the custody of Murdoch, not knowing the latter is in financial trouble. A letter to Helen telling her of the situation never reaches her. A nephew of Murdoch, as unscrupulous as the uncle, destroys it and pretends to burn the letter of instruction to Murdoch. The nephew tries to win Helen; she cannot bear the sight of him. When the uncle learns that Helen has a lover he determines to win the girl himself as the surest means of self-protection. There is a quarrel between the uncle and the lover when the latter is detected in a clandestine meeting with Helen. Lionel threatens to kill the uncle. Later Murdoch and his nephew get into an argument when the latter shows to Murdoch the letter that makes Murdoch a defaulter. The nephew stabs and kills Murdoch. The butler, looking on from another room, falls unconscious. Lionel, returning to the house to make sure that Helen is safe, enters the room where lies the body just as Helen comes in another door. Each believes the other has committed the crime. When the nephew comes in with a servant the former accuses Lionel and summons the police. The butler's mind is unhinged.

At the trial Lionel is convicted. As sentence is pronounced Helen startles the court by asserting that she did the killing. The butler, in a sanitarium, restored but not released, reads that Helen is to be executed the following day for the crime. He escapes and notifies the attorney, and they with Lionel, ride to the residence of the Home Secretary, after previously capturing the nephew and taking him along. A reprieve is secured.

This is the bare outline. It gives no indication of the many strong situations that stir the blood and of some that stir the heart. Frank Tennant is excellent as Lionel. One of the strongest characterizations is that of the butler, by Mr. Felton, who appears by courtesy of the Hepworth Company. Richard Norton has the difficult role of Murdoch. G. C. Colonna is the nephew. He displays a tendency at times to slip into the vill-yun class. Eric Forbes-Robertson is strong as the merciless prosecutor. In the momentary appearance of the butler of the Home Secretary the friends of Mr. Trimble will recognize the figure of the former Vitagraph director.

We cannot close this review without a word of praise for the staging and direction of the trial of Lionel. It is as compelling in its entire course as it is moving in its climax. The photography throughout is evenly good.

"The Hunchback."

A Two-Reel Production Released by the Mutual Majestic Company.

Reviewed by Harry W. De Long.

THERE is much in this two-reel picture that appeals to the sympathetic side of human nature, although it be dormant, perhaps is, in some; sordid in others and apparently dead in the few, it cannot be killed—a spark remains to be rekindled into commiseration for the unfortunate. Deformity is a misfortune visited on a comparative few and this small percentage have much to contend with. Such is the burden that the hunchback is called upon to bear in this visualization, "The Hunchback." He is a poor tinker with a heart as large as his hat and an unselfishness as big as himself. He is compelled to obtain the usual necessities of life and peregrinates from house to house mending umbrellas, soldering tinware, etc. His deformity is a great hindrance to him, as children are frightened at his appearance, although he has an inborn love for them that amounts almost to a mania. When he finds a little child seated on a doorstep crying because her doll is broken, he spends his last cent for a new one to conciliate her and is turned out of his cheap boarding house on account of his extreme penury. In desperation, he climbs into a freight car and finally lands in the west where he finds friends in a prospector and his little daughter. The father is accidentally killed by a premature blast in the mine and it devolves on the hunchback to father the child.

Scene from "The Hunchback" (Majestic).

Years pass and the hunchback's ward buds into charming womanhood. The hunchback, realizing that existing conditions cannot continue, and loving the girl with all his soul, explains to her their positions and asks her to marry him. This is an impressive scene. She cannot consent as she does not love him in that way; only as a daughter.

A young prospector appears at this psychological moment. He saves the hunchback's life in a peculiar way and gains his gratitude. Later the conditions reverse and the hunchback, in the same manner saves the young prospector from a horrible death, though through jealousy and opportunity he almost fails in his duty. This is the gripping part of the picture—the "punch," and causes intense suspense on the part of the spectators. This is not what will be denominated a pretentious picture, but it contains elements and situations that will be remembered. The setting is superb. Never once does Frank Turner, as the hunchback, lose an iota in his delineation. Lillian Gish is sympathetically sweet as the grown-up girl. William Garwood as Tom Carson, the young prospector; T. Haverly, the miner and father, and Edna Mae Wilson, as the child, are all superior in their various roles. The photography is bright. The director and author deserve special mention. An exceptional moral tone prevails, and spectators will coincide with the reviewer in this, I am confident, that the closing scene is beautiful, satisfying and impressive.

"Love and Vengeance"

Ford Sterling, in a Rattling Two-Reeler Produced by Henry Lehrman, Makes His Universal Debut.

Reviewed by George Blaisdell.

IT IS a most auspicious beginning that Ford Sterling makes in his first Universal picture, which will be released on April 23rd. For a background he has the recent Vanderbilt Cup race, and about this exciting even Producer Henry Lehrman has woven a most convincing comedy—convincing because the race seems an incident of the story rather than that the story seems an incident of the contest. In the course of the race there is one event that bulks big—it would bulk big in the mellowest sort of melodrama. A racing machine comes to grief directly in front of a camera. The machine drives right up to you. Before the overturning you can see it is in distress. When the sensational smash does come—it all happens in a flash—it causes a thrill such as one might experience in looking at the original instead of the pictured event. The mechanician is seen climbing out of the wreck and running blindly out of the scene. What the cameraman may have been thinking it is easy to imagine; certainly he did not do what the average man would have done, and with complete justification—he stuck to his post, and obtained one of the rarest pictures ever thrown on a screen. It was a real opportunity, and he had the sand to rise to the occasion. In order to mollify those who may take exception to a somewhat cold-blooded and commercial treatment of a subject that might be supposed to appeal only to the more morbid, it may be added that no fatality resulted, remarkable as it may seem, and both driver and mechanician are now as well as ever.

Henry Lehrman.

Scene from "Love and Vengeance" (Sterling).

Before we really get back to Sterling it should here be pointed out that in his support was none other than the head of the Universal, Carl Laemmle. Mr. Laemmle occupied a seat in the grandstand just behind the one the comedian tried to hold down, but from which he was compelled to make frequent excursions in order to restrain the enthusiastic young woman who refused to be interested in him and only in the driver of car No. 2. The president of the Universal kept his eye away from the camera and evidently hugely enjoyed the excitement and the goings-on about him. With him were Mr. Fichtenberg, the well-known amusement man, and Fred J. Balshofer, of the Sterling Company. Mr. Lehrman, in a turned-up Panama hat, had a bit to do in his own picture when he engaged in a colloquy with the comedian.

"Love and Vengeance" is a characteristic Sterling production. It is not enough to say that there are no dull moments in it, for there are many that will cause hearty laughter. In the beginning, Snookee, portrayed by Mr. Sterling, has an altercation with a man who fights with his right shoe, which he hurls with most unerring aim. Snookee retaliates with various loose bricks. The cause of the disturbance is a rather stout woman. Snookee gets the best of the argument and also the woman, but it is not long before his eye rests on the figure of a younger woman, who, with a circular pocket mirror has been reflecting in the eyes of the two the rays of the sun. Snookee remonstrates with the mischievous young person, but under the charm of her eyes his wrath fades. His affections experience most rapid transference; there is a fly in the ointment in the form of a racing driver, however. It is for him that the new charmer has eyes only.

Snookee gets desperate when it looks like No. 2 coming in a winner. With a hose he sprinkles the course. Then things happen in chunks. Machines skid all over the road. Always Snookee seems right in line for a bump. He gets it going and coming. Automobiles go backward and forward and sometimes sideways. Policemen essay to straighten matters out and instead are themselves straightened out. It's all a new kind of machine-made comedy—and that is no disrespectful pun, either. What those skidding machines do in the way of stunts is almost past belief.

We are not going to attempt to outline the many good things in this unusual production. Suffice it to say, an exhibitor may go the limit on it, confident that from his grouchiest patron he will pull a laugh and also a real thrill. Furthermore, it is as clean as a whistle. There will be many who see "Love and Vengeance" who will believe that the young woman playing opposite Mr. Sterling is none other than the one with whom he has appeared in so many pictures. There is a strong resemblance. Emma Clifton will make an effective foil for the comedian; it is quite safe to say we will hear much of her in time to come. Mr. Lehrman has got together a most efficient company. Every member of it displays the agility and the absolute disregard for the retention of anatomical unity which seem so essential these days in the making of this popular style of comedy.

HOW ONE FELLOW GOT WORK IN PICTURES.

Clarence A. Taylor, the Broncho Hiker, who started from New York, September 19th, 1913, to walk to the Broncho Motion Picture Studio at Santa Monica, Cal., arrived there March 22nd, 1914, the trip taking him three days over six months to do. In that time he covered 5,650 miles. He passed through eighteen states and traversed sixty-five miles of war-ridden Mexico.

Mr. Taylor comes from Bridgeport, Conn., and being attracted by the breezy, western photoplays that the Broncho Company releases, was anxious to enter their ranks. He wrote an application letter to Mr. E. H. Allen, of the Broncho Company, and Mr. Allen being in a facetious mood, replied that they did not advance fares to prospective employees, but if he walked across the Continent he would give him a job.

Mr. Taylor, being game, started out with Henry O'Neil, who quit at Atlanta, Ga. Taylor made his way through the country lecturing and showing a reel of film which Mr. A. Kessel, Jr., president of the Broncho Motion Picture Company had had taken of the Broncho Hikers in different parts of New York and shaking hands with the Mayor at the time of their leaving. The Mayor gave him a letter to the Mayor of Los Angeles. Needless to say at this time, Clarence Taylor is on the payroll of the Broncho Motion Picture Company.

WHADD'YE MEAN—"LIVRE DE CHEVET?"

New York, April 3, 1914.

Editor Moving Picture World,

Dear Sir: I avail myself of this opportunity to tell you how I appreciate your publication and what a pleasure I feel in renewing the yearly subscription. I believe that the Moving Picture World should be the "livre de chevet" of all the picture managers. Wishing you success and prosperity, I remain, Sincerely yours,

Mgr. Ye Drury Lane Theater. JULIUS LAVIS.

BALTIMORE EXHIBITORS TO GIVE BALL.

G. L. Wonders, manager of the Wilson Theater, of Baltimore, has been in the city during the week making arrangements for the Baltimore Exhibitors' ball, which will be held in the Fifth Regiment Armory on May 16. Mr. Wilson was accompanied by a committee of three exhibitors. The quartet have been visiting the studios arranging for the presence at the ball of photoplayers and film men.

Dinner to John F. Skerrett

Elaborate Testimonial Comes as a Surprise to the Head of Nicholas Power Company.

WE ARE prepared to wager our last dollar that April first brought no greater surprise to anyone in the little village of New York than it did to General Manager Skerrett a few minutes after 8 P. M. of that evening. To mark the celebration of his first anniversary with the Nicholas Power Company, his associates and friends had completed arrangements for a dinner, and so well had the secret been kept by everyone that Mr. Skerrett was inside the door of the banquet room at Mouquin's, Sixth Avenue and Twenty-eighth Street, New York, before he realized the full import of the gathering. Over sixty friends of Mr. Skerrett, including fellow workers in all departments of the Nicholas Power organization and representatives of different branches of the moving picture industry, or city departments with which Mr. Skerrett was formerly connected, and of the leading trade and theatrical publications spent a most enjoyable evening and testified, one and all, in no unmistakable manner to the high esteem and regard in which Mr. Skerrett is held by everyone whom he comes in contact.

John Francis Skerrett.

Louis C. Mouquin, of the Mouquin Company, was on the committee and excelled himself in the arrangements of the banquet, providing a menu that left nothing to be desired. The various courses were interspersed with a number of excellent musical selections, both vocal and instrumental. Among the many excellent numbers were those by Templar Saxe and an original composition dedicated to Mr. Skerrett, entitled, "The Cameragraph Rag," composed by Messrs. James and Frank Saullo. It took the many friends of Mr. Skerrett several hours afterward to extend their felicitations. It is impossible here to enumerate the list of those who expressed their pleasure at being present and who extended their congratulations to the guest of the evening and to the Nicholas Power Company. It was a genuine love feast, and the expressions of regard and esteem tendered to Mr. Skerrett by all present were only excelled by the remarks of the different heads of the departments associated with him in the Nicholas Power Company. The feelings of loyalty, regard and co-operation that were expressed by his various associates explain, perhaps more than anything else, the success which has come to the well-known makers of the Cameragraph machine, especially during the past year. The Committee of Arrangements was "Captained" by Arthur J. Lang, and included Mr. Edward Earl, secretary and treasurer of the Nicholas Power Company, and Messrs. Wendell P. Milligan, H. T. Edwards, Joseph Honey, S. S. Cassard, William Barry, Louis C. Mouquin and Jacob Stiefel.

Mr. Lang proved an energetic and most capable toastmaster, and the success of the evening was largely due to his untiring efforts. He was ably seconded by Will C. Smith, of the Nicholas Power Company, who was responsible for the compilation of chorus numbers for most of the musical program. The handsome souvenir menu folders had an excellent photographic reproduction of Mr. Skerrett on the front cover. In expressing his appreciation of the gathering, Mr. Skerrett minimized the importance of his own individual work and gave due credit to all the members of the large staff, including Assistant Manager Smith, Mr. Lang, Mr. Cassard, Mr. Barry and especially Mr. T. Uhlemann, superintendent of the factory. The one regret of the evening was the absence of Nicholas Power, the president of the company, who at last reports was in Luxor, Egypt. Mr. Power is expected to return home shortly.

Flashlight Photograph of the Testimonial Banquet to John Francis Skerrett at Mouquin's, Uptown, New York.

The Censorship Decision.

Court Believes That Question of Freedom of the Press Is Not Involved—State Declared to Have Supreme Controll Over All Matters Pertaining to Motion Picture Theaters—An Appeal to the United States Supreme Court Has Been Filed.

AS EXCLUSIVELY reported in THE MOVING PICTURE WORLD of last week, Federal Judges Warrington, Day and Killits handed down a decision sustaining the constitutionality of the Ohio Censorship Law and denying the applications for an interlocutory injunction made by the Mutual Film Corporation and the Mutual Film Company.

In view of the fact that this is the first time the question of censorship of motion pictures has been passed upon by a court of justice, the Moving Picture World publishes the full text of the opinion of the court in full, with citations as a matter of information and record as follows:

Per Curiam. The ultimate question in these cases is whether a State has power to regulate the public exhibition of motion pictures. The statement of the question would seem to present a simple problem; and yet it is earnestly contended that the general assembly of Ohio has through its enactment violated grave constitutional guarantees. The contention is not that persons displaying improper pictures may not be punished after the fact; but it is that the display itself cannot be prevented. This is not a denial of the existence of evil practices growing out of this class of public exhibitions; it is a challenge of the power of the State to avoid such practices through the exercise of any measures of prevention. The issue then is one of remedy, and its nature is seen in the difference between the avoidance and the practical endurance of such evils as may exist.

The complainant in each case is a corporation, one having been organized under the laws of Ohio and the other under the laws of Virginia, and each is engaged in business as a distributor of moving picture films. The defendants in each case are the same: the Industrial Commission of Ohio, and the Board of Censors of Motion Picture Films, with their respective members. The former board was created under an act approved March 18, 1913 (103 Ohio Laws, 95-110), and the latter under an act entitled "An act providing a board to censor motion picture films and prescribed the duties and powers in the same," approved May 3, 1913 (103 Ohio Laws, 399-401). The first act is not directly involved, except a single section to which we shall later have occasion to allude; and the body of the second act is hereinafter set out. The complainants seek to enjoin the enforcement of the second act, and this accounts for the presence of three judges (Judicial Code, Sec. 266). The bills are in the usual form and substantially alike. They will be sufficiently understood by setting out the substance of their pertinent averments, in connection with our consideration of the objections urged against the validity of the second act.

No question of jurisdiction is presented. Diversity of citizenship in the first case and the presence of Federal questions in both cases, are admitted; and the latter are sufficient to vest the court with jurisdiction, even though it should decide the Federal questions adversely to the complainants, or, finding it unnecessary to pass upon such questions, should decide the cases on State questions alone (Siler v. Louisville & Nashville R. R. Co., 213 U. S. 175, 191; Mich. Cent. R. R. v. Vreeland, 227 U. S. 59, 63, 64; Louisville & Nashville R. R. v. Siler, 186 Fed. 179, 179; Ohio River & W. Ry. Co. v. Ditty, 203 Fed. 537, 589).

The second act, called by counsel the censorship law, has not been passed upon by the Supreme Court of Ohio, nor, so far as we know, by any court of the State. The main strength of the argument in support of the suits is aimed against the constitutional validity of the act; it appears in the margin. Examination of the act plainly discloses an exercise of the State's police power; and no one doubts that this power extends to the making of regulations "promotive of domestic order, morals, health, and safety" (Railroad Co. v. Husen, 95 U. S. 465, 471). Presumably the general assembly was convinced that the business of exhibiting motion picture films was attended with such public evils as both to warrant and demand regulation; and in the measures adopted have reasonable relation to that end, it is not open to the judiciary to interfere. It does not matter that the subject in the main is harmless; it does matter, however, if something is associated with it that is harmful; and it is only when it clearly appears that the enactment has no real or substantial relation to the subject or is unquestionably an invasion of rights secured by the fundamental law, that the courts either of the United States or of the State of Ohio interfere (Purity Extract Co. v. Lynch, 226 U. S. 192, Vol. 202; Schmidinger v. City of Chicago, Ibid 578, 587, 588; Jacobson v. Massachusetts, 197 U. S. 11, 31; Otis v. Parker, 187 U. S. 606, 609; Noble State Bank v. Haskell 219 U. S. 104, 111; Booth v. Illinois, 184 U. S. 425, 429; Board of Health v. Greenville, 86 Ohio St., 1, 20, 23). This is but recognizing the "principle long established and vital in our constitutional system, that the courts may not strike down an act of legislation as unconstitutional, unless it be plainly and palpably so" (Booth v. Illinois, *supra*, at p. 431); and, as Judge Donohue expressed the rule prevailing in Ohio: "A court is not authorized to adjudge a statute unconstitutional where the question of its constitutionality is at all doubtful" (Board of Health v. Greenville, *supra*, at p. 20).

Having these principles in mind, we shall consider as briefly as we may the objections urged against the constitutional validity of the statute.

(1) In the argument at the bar it was insisted for complainants and in the briefs it still is, that the statute violates the freedom of the press under the guaranty of the first amendment to the Constitution of the United States. Ordinarily it would be enough to say of this, as Mr. Justice Miller said in Eilenbecker v. Plymouth County, 134 U. S. 31, 34: "That the first eight articles of the amendments to the Constitution have reference to powers exercised by the government of the United States and not to those of the States," and see Lloyd v. Dollison, 194 U. S. 445, 448. Recognizing the controlling force of this rule, complainants associate the first amendment with the clause of the Fourteenth Amendment, providing "No State shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States"; then they seem to regard this as unimportant, and at last rely on section 11 of Article I of the State Constitution, which provides:

> "Every citizen may freely speak, write, and publish his sentiments on all subjects, being responsible for the abuse of the right; and no law shall be passed to restrain or abridge the liberty of speech, or of the press * * *."

It is claimed, as before pointed out, that this provision contemplates legislation providing for punishment after an act forbidden is committed, but that such an act cannot be prevented. Thus decisions which establish the right simply to punish, i. e., such, for instance, as People v. Most, 171 N. Y. 423, or Tyomies Pub. Co. v. U. S. of America, decided March 3, 1914 (C. C. A. 6th Cir.), * * * are not questioned. It is urged on behalf of the State that the question so presented is met by the rule that the corporate complainants are not *citizens* within the true meaning of the guarantees contained either in the clause of the Fourteenth Amendment or of the Ohio Constitution, before quoted (Blake v. McClung, 172 U. S. 239, 259; Western Turf Ass'n v. Greenberg, 204 U. S. 359, 363; Selover, Bates & Co. v. Walsh, 226 U. S. 112, 126; Orient Insurance Company v. Daggs, 172 U. S. 557, 560); but since these decisions did not involve the Ohio guaranty, we prefer to consider the statute upon its merits.

It is averred in the bills:

> "That the motion pictures, the films for which are purchased, sold and leased by complainant, depict dramatizations of standard novels and short stories and the performance of standard dramas, * * *; that they also exhibit many subjects of scientific interest, such as showing the various uses that may be made of electricity, showing the manner of development and growth of various forms of animal and plant life, giving pictures of trips of exploration * * * and pictures of other subjects covering a range as wide as life itself, which are educational, instructive and amusing.
>
> That one of the most important classes of subjects exhibited in complainant's motion picture films is the depicting of events * * * described in words and by photographs in newspapers, weekly periodicals, magazines and other publications * * *; this regular furnishing and publishing of news through the medium of motion pictures being done under the name of the 'Mutual Weekly.'"

It is contended that the Mutual Weekly, so described, is as much a press enterprise as are any of the standard magazines, periodicals and newspapers; and that unless it can be safely affirmed that the State may provide for the censoring of newspapers and magazines, the present statute cannot be sustained. We cannot believe that this question is in reality involved. Counsel overlook a broad distinction between the things they describe in their bills and the objects with which they make comparison. Analysis of the bills and affidavits, not to speak of familiar knowledge, serves to show that an exhibition of these motion picture films, with its enclosure, surroundings and attendants, has all the material attributes of an ordinary theater. The State of Ohio had prior to the enactment in question made detailed statutory provisions respecting the construction and maintenance of buildings in which moving picture films might be publicly exhibited, and had imposed penalties for violation of such provisions (6 Ann. Gen. Code, pp. 121, 123). The business in which complainants are confessedly engaged would have no reason to exist if the picture films they supply were not employed as the means of furnishing entertainment at these exhibitions. The films are, so to speak, the actors, the stage players, to produce the drama (Kalem Co. v. Harper Bros. 222 U. S. 55, 61) or other entertainment. The object and the ordinary and natural tendencies of such enterprises are to attract people; and of course as the picture films increase in range and variety, so does the attendance. It is true the statute does not make direct provision as to either exhibitors or places; but indirectly it does this and more; it provides in effect for licensing the films of which the proposed exhibitors can publicly display (Secs. 4 and 7 of Act, *supra*). Why then is this not the practical equivalent of a plan to regulate these public exhibitions, the picture film theaters, through the old system of granting and, if necessary, revoking, or withholding, licenses? Since the State has in effect declared the existence of public evils growing out of these picture film exhibitions, which require regulation, what court can rightfully say, in cases like these, either that such evils do not exist, or that the measures adopted are not reasonably designed to correct the evils?

If this interpretation of the statute is at all admissible, it is a mistake to ascribe to the legislature a purpose to do anything inimical to the principle of freedom of the press. It was seeking to accomplish a totally different object. It was apparently providing that the most salutary principles of a public license should be applied to the use of this new instrumentality in places of amusement. It can make no difference what its use achieves or constitutes, whether it be a drama, a publication, or other means, in the manner and the place of use that must come to the law-maker. It is to be remembered, too, that the guaranty here invoked, like other guaranteed rights and privileges, is to be reasonably restrained and so reconciled with the exercise of the fundamental powers and duties of the State in relation to the public at large. Counsel's argument assumes a degree of repugnancy between such privileges and powers which in logical effect would unnecessarily sacrifice the latter; for it denies to the State the right simply to protect the public against immoral acts. As Mr. Justice Field said in Crowley v. Christensen, 137 U. S. 86, 89: "Even liberty itself, the greatest of all rights, is not unrestricted license to act according to one's own will"; and see Board of Health v. Greenville (*supra* at p. 22). It was never supposed there was any repugnancy between the legislative power to regulate theaters and the guaranty of freedom of the press. Complainants' counsel place special reliance upon a decision, which, when read in connection with a later decision of the same court, presents a good illustration of this. We allude to Bailey v. Superior Court, 112 Cal., 94, where it was held by a divided court that a judicial order forbidding the representation, upon a theatrical stage, of the facts of a particular criminal case, then on trial, was an infringement of the State constitutional provision which protects the right of a citizen freely to speak, write, and publish his sentiments. But later the same court, in Greenberg v. Western Turf Ass'n, 148 Cal. 629, when speaking of the right to license and regulate vocations and employments, and to prohibit exhibitions, shows, places of amusement, and the like (without as much as alluding to Bailey v. Superior Court), held (1288):

> "The State in the exercise of its police power, has the unquestioned right to regulate those places of public amusement, and it is in the exercise of this power, and not at all as having to do with civil rights, that the act in question was upheld in 140 Cal. (and 73 Pac.), and its constitutionality is here again affirmed."

And in Laurelle v. Bush, 17 Cal. App. 309, an ordinance regulating moving pictures, and making it unlawful for any person to conduct or carry on a moving picture exhibition, without first applying for and receiving consent, was sustained; and the appellate court, in the Supreme Court in the Greenberg case did not find it necessary even to cite the decision in Bailey v. Superior Court. The reason for this no doubt was that the judiciary does not, while the legislature does, possess authority to regulate theaters, it is not meant by this either to signify approval or disapproval of the decision in Bailey v. Superior Court (Commonwealth v. McGann, 213 Mass. 213, 5; Pompeo v. Colorado, 36 Colo. 364, 369). We need not dwell upon the familiar power of a State to provide for the granting or withholding of licenses as a means of regulating theatrical performances; it is sufficient to say that any reasonable exaction or denial of such licenses is universally regarded as a proper exercise of the police power (Marmet v. State, 45 Ohio St. 63, 72, 73; Baker v. Cincinnati, 11 Ohio St., 534; Commonwealth v. McGann, *supra*, 213, 216; The People v. Duffy, 231 Ill. 490, 344, 345; Bracken Theatrical Co. v. Gilbert, 82 Ohio St., 1, 6; Cooley's Const. Lim., 7th ed., p. 884, of 6th, 2 Story Const. 5th ed., sec. 1944; 2 Blackstone Com., 37th ed., p. 1074). This power to give or withhold licenses may be exercised to public speaking in the highways or public grounds within municipalities (Davis v. Massachusetts, 167 U. S. 43, 47; Love v. Judge of Recorder's Court, 128 Mich., 542, 549; Pitts v. City of Atlanta, 121 Ga. 567, 568; in sales, the sale of Music v. Illinois, 94 U. S. 113, and the class of licenses following it, prevails in Ohio as to purely local matters (Zanesville v. Gas Co., 47 Ohio St., 1, 30, 31); and since complainants devote their films to a use in which the public is interested, they must for that reason submit to the control of the public so long as they continue such use (Atlantic Coast Line

R. R. Co. v. City of Goldsboro, decided by the Supreme Court, February 24, 1914.

Furthermore, the right of a State to regulate the use of moving picture films has been repeatedly upheld in other jurisdictions, though we do not discover that the question of interference with the freedom of the press was presented in any of the cases. In State v. Leden, 117 Md. 373, and act providing for the regulation of moving picture machines in the city of Baltimore, and for the appointment by the governor of a board to be known as the "Board of Examining Moving-Picture Machine Operators," and vesting the board with power to issue, suspend, or withhold licenses, to enact fees for the issuance of licenses, and after paying the members of the board for their services and expenses requiring them to pay any surplus to the State treasurer, was passed upon; the court, besides denying certain objections presented against the validity of the law, held (380-1):

> "The act was to protect the people of Baltimore City against consequences resulting from the work of incompetent moving-picture machine operators, and was passed in the exercise of the police power of the State, and does not in our opinion violate either the Federal or State Constitution."

In Block v. City of Chicago, 339 Ill. 251, an ordinance was upheld, which required those engaged in the business of exhibiting moving pictures to secure a permit for the exhibition of such pictures, and forbade the chief of police to issue such a permit for the exhibition of any obscene or immoral pictures, though it required him to issue a permit without fee or charge respecting pictures not of that character. To the same effect are the decisions in: Laurette v. Bush, *supra*; Higgins v. Lacroix, 119 Minn., 145, 150, 151; Dreyfus v. City of Montgomery, 58 So. (Court of Appeals of Alabama), 730, 732. See also State v. Morris, 76 Atl. 479; People v. Gaynor, 137 N. Y. S., 196, 199; McKenzie v. McClellan, 116 N. Y. S. 645, 646. It results that so far as the foregoing constitutional provisions, either Federal or State, are concerned, the statute is sustainable as a license measure and so, as to the claims thus far considered, is not an undue interference with any right of complainants.

(2) It is claimed that the statute violates the Commerce clause. Substantially all the films supplied by complainants are manufactured outside the State of Ohio. The films are brought into the State in shipping packages containing one or more tin boxes in each of which is a film wrapped on a core. When the packages reach their destination in the State they are opened and the films taken off the shipping cores and put on reels, and then placed in the stock of an exchange. The reels are then distributed among the exhibitors and passed from one to another for purposes of public exhibition. Some of these films circulate wholly within Ohio until worn out, while some remain there for a brief period. It is to the films so placed on reels that the statute applies. The statute in terms limits the duty of the board of censors to examination of "all motion picture films to be publicly exhibited and displayed in the State of Ohio." They must be submitted to the board before they are delivered to exhibitors for exhibition, and the fees charged are fixed by uniform rates according to the length of "each reel of film" (Sec. 3 of Act, *supra*). We are of opinion not concerned with shipping packages which pass into and out of the State in their original form. It cannot be said, then, that the act imposes any sort of burden upon the original shipping packages; for when the packages are broken and their contents placed upon reels, the films have lost their distinctive character as articles of interstate commerce (May v. New Orleans, 178 U. S. 496, 508). It is said that the use made of the films is similar to that made of books belonging to circulating libraries; but we do not see how this feature can affect the question now under consideration. While the films are in use for public exhibition within a given State, they are like any other property owned and used in the State. It can make no difference that all are not consumed through use in a particular State and that such as survive are shipped into one or more other States and there similarly used; for in each instance commerce ceases where local use commences. Above all the films that are open to action of the board are subject to uniform treatment and charge, no matter in what State they originated or who may own or supply or use them in Ohio and whether such persons be resident therein or not. It is in vain then to urge that the statute violates the commerce clause (Hinson v. Lott, 8 Wall., 148, 153; Machine Company v. Gage, 100 U. S. 676, 679; Emert v. Missouri, 156 U. S. 296, 314, 322; Patapsco Guano Co. v. North Carolina, 171 U. S. 345, 354, 359; Brown-Forman Co. v. Kentucky, 217 U. S. 563, 575; Savage v. Jones, 225 U. S. 501, 525).

(3) It is said the statute is not sustainable as an inspection law under Section 10, Article I, of the Federal Constitution. It is to be observed that this provision forbids a State, without the consent of Congress, to lay imposts or duties on imports or exports except as may be absolutely necessary for executing its inspection laws, and the net produce of such duties and imposts shall be for the use of the Federal treasury. The objection is aimed against the fees authorized by the present statute and the requirement that they shall be paid into the State treasury. This does not seem to be important. In the first place, the word "imports," as used in the Constitution, does not apply to property brought from one State into another, but only to imports from foreign countries (Brown v. Houston, 114 U. S. 622, 628; Woodruff v. Parham, 8 Wall., 123, 136). In the next place, if films should be imported from foreign countries into Ohio, it could not now be presumed that the authorized fees would be more than are absolutely necessary for executing the law. And, as Mr. Chief Justice Fuller said in Patapsco Guano Co. v. North Carolina (*supra*, at p. 354): "If the receipts are found to average largely more than enough to pay expenses, the presumption would be that the legislature would moderate the charge"; (see also Red "C" Oil Co. v. North Carolina, 222 U. S. 380, 393). It is only when such fees are proved to be in excess of the necessary expenses and their exaction is persisted in, that judicial interference will be warranted (Foote & Co., Inc., et al, v. Stanley, decided by the Supreme Court February 24, 1914). Moreover, this objection is based upon the assumption that the statute is an inspection law. Even if this were accepted as the true characterization of the statute, its enactment would remain an exercise of the police power and so would not change the result.

(4) It is argued that the statute delegates legislative power to the board of censors in violation of Sec. 1, Art. 2, of the Ohio Constitution. The theory is that the statute fixes no definite standard for determining what films shall be approved or disapproved by the board; but that this is left to its judgment and discretion and so in its essence is legislative. The language of Sec. 4, *supra*, is:

> "Only such films as are in the judgment and discretion of the board of censors of a moral, educational or amusing and harmless character shall be passed and approved by such board."

It may be conceded that this language might have been extended by descriptive and illustrative words, and yet it is not at all certain that the act would have been any more intelligible than it is now. It would probably have been more restrictive, and its purposes more easily thwarted. In view of the range of subjects which complainants claim to have already compassed, not to speak of the natural development that will ensue, it would be next to impossible to devise language that would be at once comprehensive and automatic. Is it correct, then, to say that the enacted standard is insufficient? It seems to us to find analogy in many subjects of approved legislation. Thus, boards of health have been accustomed to prosecute inquiries into and to determine the facts of the existence or not of nuisances and other local conditions injurious to health. Boards and officers are frequently employed to inspect and pass upon private buildings with a view of having changes made as respects sanitary objects, fire prevention, and the like. These are but some of the illustrations that are adducible to show not only the necessity, but the practice of lodging discretion in subordinate agencies in the interest and for the protection of the public. Government administration and regulation could not be adequately carried on, or even rationally exist, if everything of a subordinate and yet injurious character had to be passed upon by the legislative bodies themselves. Inevitably, then, some discretion must be lodged somewhere; and where could it be more appropriately placed than in the administrative boards created and selected for the execution of such laws? It was said by Chief Justice Cartwright in Block v. City of Chicago, *supra* (239 Ill. at p. 258), when considering an ordinance which prohibited the exhibition of "immoral or obscene" moving pictures:

> The purpose of the ordinance is to secure decency and morality in the moving picture business, and that purpose falls within the police power. It is designed as a precautionary measure to prevent exhibitions criminal in their nature and forbidden by the laws * * *.
>
> The audiences include those classes whose age, education and situation in life specially entitle them to protection against the evil influence of obscene and immoral representations.
>
> Again, when passing upon an objection that the ordinance fixed no standard, it was said (263):
>
> Manifestly it would be impossible to specify in an ordinance every picture or particular variety of picture which would be considered immoral or obscene, and no definition could be formulated which would afford a better standard than the words of the ordinance.

We think the present question is in principle resolved to complainants by the decision in Board of Health v. Greenville, *supra*. There the State Board of Health was authorized to determine whether the contamination of any stream amounted to a "public nuisance detrimental to public health or comfort"; and upon the Board's affirmative finding, after approval by the Governor and Attorney-General, a municipality or person could be required to install works "satisfactory to the State Board of Health for purifying" any such stream. See also Fairview v. Giffee, 73 O. S. 183, 189, 190; Rose v. Baxter, 7 O. N. P. (N. S.) 132 * * * affirmed without report 81 O. S. 522; Theobald v. State, 30 O. C. C. 336, 338, 339. In this latter case the court upheld the law as amended, which, in its original form, had been condemned by the Supreme Court in Harmon v. State, 66 O. S. 249. We think the standard fixed by the statute now under consideration will bear favorable comparison with that prescribed by the amended act passed upon in the Theobald case, and that the instant cases are distinguishable from Harmon v. State for that reason. We are thus constrained to believe that under the present rule of decision of Ohio alone, the primary standard here prescribed is sufficient to avoid the charge that legislative power is delegated (C. W. & Z. Railroad Co. v. Commissioners of Clinton County, 1 O. S. 77, 88, 89—per Ranney, J.). And our views as to the sufficiency of the primary standard are strengthened by decisions of the Supreme Court of the United States (Red "C" Oil Co. v. North Carolina, *supra*—222 U. S. 394; Monongahela Bridge v. United States, 216 U. S. 177, 192, 193; Int. Com. Comm. v. Goodrich Transit Co. 224 U. S. 194, 214; Jacobson v. Massachusetts, 197 U. S. 11, 27; Union Bridge Co. v. United States, 204 U. S. 364, 382).

As to the suggestion that the board of censors is invested with arbitrary power, it is sufficient to say that under Sec. 8 of the act, *supra*, provision is made for reviewing any order of the board in the Supreme Court of the State. This remedy was given by creating in any dissatisfied person in interest the same right of review that is given in respect of orders of the Industrial Commission. Sec. 12 of the act creating that body authorizes an action to be commenced in the Supreme Court of the State to set aside, vacate or amend an order that is either unreasonable or unlawful; and the Supreme Court is invested with "such revisory jurisdiction of the proceedings of administrative officers as may be conferred by law" (Art. 4, Sec. 2, Ohio Const.).

While we have considered all the objections made to the statute, it is not necessary to prolong the discussion. We are unable to find anything in the act that is opposed to either the State or Federal constitution. It follows that the application for an interlocutory injunction in each case must be denied. However, in order to enable complainants to take an appeal in each of the suits directly to the Supreme Court of the United States, pursuant to Section 266 of the Judicial Code, and to apply to that court for orders of suspension or supersedeas, if they so desire, we have concluded to suspend the operation of the orders of denial herein for a period of fifteen days from the date of their entry.

(Signed) J. W. Warrington, Circuit Judge.
(Signed) John M. Killits, District Judge.
(Signed) William L. Day, District Judge.

The Mutual Film Corporation through its attorneys has announced its intention of appealing to the Supreme Court of the United States. A stay of fifteen days has been granted to defendants to prepare and perfect their appeal and this time may be further extended. Notice of appeal has been filed by Mr. W. N. Seligsberg, of counsel for the Mutual Film Corporation. Mr. Seligsberg, in speaking of the decision and opinion of the court, said in an interview with a representative of the Moving Picture World:

> Have just received the opinion in our censorship cases from Cleveland, and have only had a short time to study it. It is not becoming in the defeated litigant to criticise the Court, and yet, in its decision, the Court permits us fifteen days in which to take an appeal or apply for a further stay of proceedings under the Ohio Censorship Law, pending the appeal. This indicates the weight of our contentions, as it is very unusual practice to grant a defeated litigant further stays. The Court does not squarely decide the question which we presented, as to whether motion pictures are entitled to the protection of the constitutional provision guaranteeing freedom of publication of sentiments to all persons. The Court avoids this by saying that under the police power, theatrical and motion picture exhibitions may be licensed, and any reasonable restrictions thereon are justifiable. However, the Court loses sight of the fact that the police power can only be exercised within the limits of the Constitution, and that where an attempted exercise of the police power violates a specific constitutional guaranty, the guaranty must prevail.
>
> It would be true, for instance, that the sale of newspapers in the public streets might be restricted by oppressive license requirements. That, however, would not justify a law forbidding the sale of newspapers unless they had been censored, and we think that the Court will sustain this view and refuse to permit censorship under the guise of a licensing restriction. We shall, therefore, avail ourselves of the Court's permission to appeal, at once.
>
> Despite their decision against us, the complainants appreciate very much the care and attention which Judges Warrington, Day and Killits gave to this case. We appreciate that an inferior court is usually reluctant to declare a State law unconstitutional, and we feel confident that the appeal, which will immediately be taken, will be successful.

Greene's Photoplay Enterprise.

Forms Company With Offices In New York—Will Make and Import.

A DECIDED innovation in the business has been inaugurated by W. E. Greene, who has boldly allied film renting with manufacturing and importing. Mr. Greene is one of the oldest film men in the trade and, while personally known to a legion of exhibitors throughout the east, is not a stranger to western theater men who have heard of the strict business methods he employs in his offices. "My advent into the importing and manufacturing branches was foced upon me," said Mr. Greene. I am furnishing film service to the finest theaters in the east and am compelled to use considerable discrimination in the selection of subjects. There is more film on the market today than at any time in my recollection, but it is just as difficult to secure good subjects as it ever was. In buying film I religiously follow these rules:

W. E. Greene.

"I will not purchase an obscene or objectionable film. In following this policy I am protecting the exhibitor against himself, at a loss to myself. I do not consider this a financial loss, however, for in the long run I believe I will profit by my decided stand on this subject.

"I will not purchase a film that is not good photographically and in acting. A fine film can be shown in the large houses as well as the small houses, while a cheap sensational film which might do well in certain little houses would fall flat and even be an object of ridicule in the better theaters.

"As I said before, I have been forced into the manufacturing and importing end. I will continue to purchase from others the best films I can find, but the supply of such films is not sufficient for my needs, and I shall import and make enough film to give me a plentiful supply of top-notch subjects.

"This manufacturing department is entirely subservient to my film rental interests. I shall use the pictures in my own offices for New York State, New Jersey and Eastern Pennsylvania, and sell the balance of the territory to other exchange men. Every film that I advertise for sale is one that is actually in my own service, and which has been passed upon by myself and competent assistants."

Mr. Greene had some interesting data on the evolution of the film renting business. "In the east," he said, "where there are about 6,000 theaters, the great majority of them very fine houses, I find that the good film is treated with more respect. It is not so many years ago that the film was treated with contempt and was used simply as a chaser. The film never got a square deal in big houses, for when the last act was over the house lights were thrown on and the poor picture pitifully struggled on the screen against adverse conditions, hardly visible on account of the projection being killed by the house lights.

"Today we find these big vaudeville theaters actually cancelling acts to make way for a multiple reel production, and the managers are paying considerable attention to proper projection. Furthermore, it is possible to secure consecutive 'time' for a good film.

"Higher admission prices will come naturally as in the vaudeville business. Years ago this branch of amusement was in the same condition as the film business is today. The theater manager booked his own acts, and on account of the variety to select from the name 'Variety' was no doubt coined. The theater manager used his own judgment, and often booked acts without seeing them.

"Today vaudeville theaters are getting a high price of admission because they can give a uniform bill of quality secured through competent booking offices.

"I am handling my exchanges on the same basis. If, in spite of the care and discrimination exercised in purchasing film, I should find that one of my pictures is not pleasing the public I would rather keep it out of the service than send it to one of my customers to hurt his business. With the rules we follow in buying film, however, there is very little likelihood of such a thing occurring.

"Among the films I have bought, and which are being used in my own service, are 'Vampires of the Night,' in five parts; 'The Great Gold Robbery,' in three parts and 'A Modern Mephisto' in six parts. I have more to follow, and expect to release under my own trade-mark two big features each month."

Mr. Greene's latest enterprise is known as Greene's Feature Photoplays, Inc., with offices on the fifth floor of the World's Tower Building, 110 West 40th Street, New York.

"Where is Coletti."

Reviewed by W. Stephen Bush.

IF it were possible to de-Germanize the atmosphere of this comedy it would be safe to praise it highly. Even as it is there is enough of what is international in humor and what transcends the boundaries of speech and nation to make the comedy laughable. Madge Lessing plays a clever, though not the leading part in the feature and she is as usual, dainty, funny and sparkling.

The plot of the story, while not entirely original, is skilfully contrived and fairly holds the interest of the spectator, though the denoument is somewhat weak. Parts of the feature are excellent, notably the splendid bull-dog, of which we hardly see enough.

Coletti is the name of a famous detective who is accused by the editor of the Daily Mail, of negligence, because he had been unable to discover a criminal in a big city, although the criminal had stayed in the city for twenty-four hours after the commission of the crime. Coletti, injured in his professional pride, offers to prove how easy it is to disappear

Scene from "Where Is Coletti?" (I. S. P.)

in a big city without any trace, and for this purpose he disguises himself as a street cleaner, while his barber disguises himself as Coletti. A series of amusing scenes follow. The city is plastered with huge posters containing a likeness and a description of Coletti together with a reward of a large sum of money to any one able to trace the famous detective. No one is able to find the real Coletti, but the pseudo Coletti is easily discovered and chased all over the city and even into the air. He is caught and then reveals his true identity, greatly to the chagrin of his pursuers. At this moment the bulldog is called in and at once establishes himself in the regard of the audience. He takes up the scent (just where he found it is not explained), and trails Coletti, who is disguised as a woman, into his hiding place, from which the famous detective emerges and surrenders just five minutes after the allotted four and twenty hours.

"The Song of Solomon."

Two-part Edison Comedy.

Reviewed by Louis Reeves Harrison.

Solomon, a composer.....Edward Bouldon.
Mr. Best, a music publisher.....William Bechtel.
Trixie, a star.....Sally Crute.
Her maid .....Elizabeth Miller.
Gallegher, an actor.....Edward O'Connor.
The pawnbroker .....Harry Eytinge.
The doorkeeper .....Harry Linson.
A composer .....Richard Neill.

A DECIDEDLY interesting comedy-drama, "The Song of Solomon," corresponds very closely to Brunetiere's theory on what are absolutely necessary charactistics of any drama. The brilliant French critic declared in a series of lectures delivered at the Odean Theater, Paris, that an essential principle to be regarded by all playwrights is found in a clash of contending desires, the assertion of one human will against others offering strenuous opposition. "If obstacles against which the hero contends are insurmountable, then there is tragedy, and the end of the hero is likely to be death. Change the obstacle so as to equalize chances in the same conditions of struggle, those of human will in opposition, and we have comedy."

Scene from "The Song of Solomon" (Edison).

"The Song of Solomon" tells the story of a composer who stakes practically all that he has, his position in a publishing house, his individual resources and all that he can beg, borrow or steal, on the success of a song he has created, and his struggles, while containing many elements of comedy, particularly because of Edward Bouldon's admirable impersonation, are so pathetic at times that the piece might well be called a tragi-comedy so far as its effect is concerned.

Scene from "The Song of Solomon" (Edison).

A little more than is necessary is made of Solomon's agony of mind while in the throes of composition, but any one of keen musical sensibilities will appreciate his misery while trying to compose in an office devoted mostly to the sale of songs, such as are peppered in with the salt of moving picture offices near Times Square. That he succeeds in spite of a shrieking soloist on one side and a howling trio on the other gives a preliminary view of his unquenchable ardor and magnificent determination. There qualities support him after he is discharged, when he begins a plucky campaign to interest the reigning Broadway star, "Trixie," charmingly impersonated by Sally Crute.

The desperate measures taken by Solomon to get his song before the popular favorite of the day constitute a series of amusing adventures, with an undertone of pathos, and culminate in his obtaining an apartment next to the expensive one she occupies in spite of his extreme poverty and a thousand intervening difficulties. He is not permitted to ride over these difficulties in the purely arbitrary manner which makes scenario writing so easy for amateurs and the completed product so wearisome for those who go to the picture shows.

There is no violation of plausibility in the action. Solomon has to fight every inch of his way from the conventional starting point clean through to the end, and that is what makes his uphill struggle interesting. Mr. Miller is to be congratulated for his fidelity to the legitimate requirements of his story. He does not ask us to believe the unbelievable. His story is one true in its motive and, better still, is so logical in its handling that it carries the conviction of actual truth, a life portrayal.

GEORGE REEHMS.

GEORGE REEHMS, who for the last year has been staging Royal and Komic photoplays for the Mutual Film Corporation, has been actively interested in motion pictures since 1906. For seven of those years he was connected with a large motion picture firm in Philadelphia, which he left to accept the position he now occupies. One of the striking features of Mr. Reehms' career is the fact that during the major portion of it he has been one of a trio whose position is unique in the motion picture world. He has been almost constantly associated with Walter Stull and Robert Burns and the combination has been a winning one.

George Reehms.

The three write their own plays, stage them and act in them. In every case one of three directs the production while the other two take part in the picture. All matters of importance arising during a production of one of their pictures are subjected to a vote of the triumvirate. The vote settles the discussion, for "majority rules" is an unwritten law of the combination.

Mr. Reehms was born in 1881 and in 1898 entered upon a stage career. For eight years he appeared in various comedy and dramatic roles before transferring his efforts to the motion picture stage. His ability rapidly developed during his engagement with the Philadelphia concern, and since the change made a year ago he has been seen in some of the best and most popular of the Royal and Komic photoplay productions.

EDISON COMPANY TO BERMUDA.

Director George Lessey sailed for Bermuda on the Arcadian, Saturday, April 4, with Ben Wilson, May Abbey, Mr. and Mrs. Bechtel and John Sturgeon. Several weeks will be spent on the island in making productions which only the beauties of Bermudian scenery make possible. This is the third season that the Edison players have been sent to Bermuda, where they have made many notable productions, among them "The Relief of Lucknow," which is still being exhibited although nearly two years old.

The Biophone.

First Introduction in America of a Foreign Talking Picture Apparatus Heretofore Excluded by Patent Laws.

Reviewed by Hugh Hoffman.

IN New York, on March 27, there was a private demonstration of the Biophone, a talking picture device known in Germany and other parts of Europe as the Messters Biophone, but which will be marketed in America as the Kaufmann-Kelly Biophone.

The Biophone as a mechanism is simply another proof that it is possible to synchronize a phonograph with motion pictures. To my knowledge this result has been perfectly accomplished in four different ways, with two or three others yet to be heard from. None of these four devices, however, has so far eliminated the hollow sound of the phonograph, nor has any one of them succeeded in automatically making a phonograph keep time with a patched reel. The nearest approach to such a result that these devices make is in having an arrangement by which it is possible for the operator to speed up or slow down his projection machine to agree with the phonograph.

They all arrive at the great barrier by different ways; some of the ways are simple and some are complicated, but they do arrive at a barrier. This barrier is the phonograph itself. The matter of keeping a patched reel in time with a phonograph is not so much to worry about. But the phonograph is the factor in talking pictures that must come in for some of the scientific attention that has been lavished on synchronization if ever the idea is to develop into a great popular success. Something has got to be done to eliminate the obviousness of the phonograph. Its lack of resonance, its catarrhal articulation, its scraping and its lack of distinctness are faults that seem to be magnified when the phonograph is used in connection with moving pictures.

Apparently no great effort has been made to improve this condition, but until something is done the public will probably remain fickle to talking pictures. They will listen to the phonograph in their own homes for hours, but they do not seem able to stand for its shortcomings in the theater. Add to this the poor subject matter that is usually served up in talking pictures and it is not difficult to figure out why they have not lived up to the early promises of a grand idea.

From a mechanical point of view the Biophone is more simple than some of the other devices now on the market, and it is easily the most ingenious of the lot. It is the only one of them that makes use of flexible spring transmission. Referring to the illustration, the synchronization takes place inside a metal box resembling a small meter, indicated by "A." In the demonstration I saw, this box was set in an upright position on the operating room just in front of the projector. In this illustration it is seen lying on its back on a shelf in front of the projector.

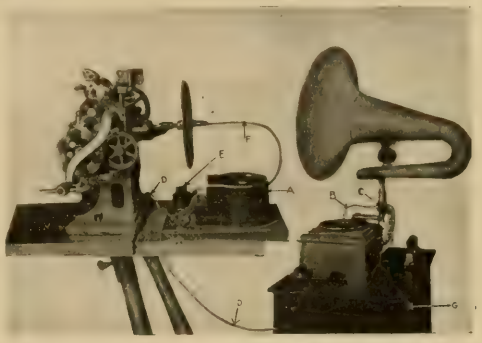
The interior mechanism of this box resembles clockwork in appearance, but differs from it in that it has no springs. It is simply a number of small gears that bring two opposing movements into the proper ratio. There are two opposing forces within this case. One is a positive force furnished by electric batteries which revolves its half of the gears in a forward direction. The other force is the operator's arm which revolves the other set of gears in a backward direction. These two sets of gears meet at a right angle by means of two small bevel gears. They are always in unison so far as the sprocket teeth are concerned; it is merely a question of the stronger force pulling all the gears in the direction it wants to go. To put it another way, the phonograph side of the gearing starts to run away with the machine side until the arm of the operator, via the crank, sets up a resistance by pulling in the other direction.

The phonograph side of the synchronizing gears gets its momentum and tempo from the phonograph by electrical relay or commutator. The first step in this transmission is at the central pin of the phonograph. A flexible shaft (B) is connected to the central pin at its one end and to the commutator (C) at its other end. This flexible shaft is exactly the same wriggling, serpentine thing that turns the drill for the dentist when he bores into your poor sensitive tooth. The spiral shaft turns as the disk revolves, and as it revolves it turns the commutator at its other end.

The commutator has six segments, that is, it makes and breaks six separate electric currents one after the other, and repeats indefinitely. These six currents are very simply transferred over six different wires (D) (D) to six corresponding magnets in the synchronizer. These six magnets in the synchronizer working in turn pull the gears around in one direction on the phonograph side. The theory of it all is that if the opposing power of the operator is applied, the magnets have to let go of the gears. In other words the gears are brought to a standstill, or a deadlock, while the magnets go on around without having any effect.

On the front of the synchronizer case is a pointer and dial. If the phonograph disc is revolving without any resistance from the operator the pointer will travel around to the right and all the inside gears will be working in that direction. If the operator is revolving his crank and the phonograph current is turned off (by snap switch E), the pointer will travel to the left and all the inside gears will be working in that direction. But when the phonograph and operator are working against each other the gears are deadlocked and the pointer remains upright at a certain mark, where it must be kept. If the pointer begins to move away from the mark it is a sign that the two sides are getting out of time and it is a signal to the operator to speed up or slow down according to which direction the pointer is trying to go.

The power from the operator's arm is transmitted in the same way as the power is transmitted at the phonograph disk. A flexible shaft (F) connects from the outside shutter shaft on the projector to the operator's side of the synchronizing gears. It is made to turn in the opposite direction from the phonograph gears—hence the opposition and the deadlock.



The current for the commutator action is supplied by ordinary dry batteries. The branch off from the main cable is shown at (G) and carries the current from the batteries. This current is controlled by the operator. By breaking the circuit at snap switch E the phonograph cannot start until the operator is ready. He controls the entire outfit from his end and is the only skilled hand needed for the working of it; anyone who knows enough to operate a home phonograph may handle the screen end of the apparatus.

There is nothing about the working of the outfit that would puzzle a competent operator for more than a few minutes. At this demonstration the operating was done by Charles B. Kearney, one of the regular stage electricians at the Century Theater. The Biophone had been there only a couple of days and he seemed to understand it perfectly.

In the illustration, behind the phonograph, is a triple Hubbel socket with two incandescent lamps and a wire running from the third socket into the phonograph. This triple socket is no part of the outfit but is part of the theater equipment used for temporary light and to drive the fan motor inside the phonograph. Mr. E. H. Kaufmann has done considerable experimenting with the phonograph and has devised a compressed air system to create an air current and carry the sound out on it through the horn.

The signals back and forth are given by ordinary buzzer. There is also a telephone which is seen lying beside the phonograph on the table.

For compactness and durability the Biophone excels any synchronizing device that has been reviewed in these columns. There are no delicate parts to get out of order. Excluding the phonograph, the whole thing can be put into a suit case, and is stong and simple enough to stand some pretty rough handling in a baggage car. Mechanically it is as good as can be expected.

There is one very puzzling thing in talking pictures. In the straight dramatic work no star, from Bernhardt down, has been considered too great to be engaged to appear before the camera. The question is: Why do not some of the talking picture people engage Caruso and other prominent opera singers and pack the houses with such subjects instead of turning out the piffling subjects as have invariably been offered? A simple song by Schumann-Heink would crowd the theaters where now the audiences flee from canned minstrel shows and small time vaudeville acts.

Doings at Los Angeles

FRED MACE, the funny man who made Apollo films, the genial president of the Photoplayers, and all around good fellow, has left the old stand and has started in business for himself. He will open on the 6th of April in his own studio, the Majestic. He has leased the old studios and will gather a star company of his own. He has not yet decided who will be in his new company, but promises some surprises all around.

* * *

Eddie Dillon, another comedian well known in Mutual circles, has gone back to Majestic, and will release Apollo films. His work will be done at the Majestic headquarters, in the old Reliance studios in Hollywood.

* * *

Another generous deluge here has put a quietus on the exposure of film. No one is taking a picture, and the signs are favorable for at least three days of rain.

* * *

James Kirkwood, who has been directing in the D. W. Griffith section of the Mutual company has moved over to the Famous Players, where he will direct.

* * *

Hobart Bosworth and the Jack London company have returned from Truckee, Northern California, where they did all the exterior scenes for "Smoke Bellew," "Odessy of the North," and "Burning Daylight. Next week the players will start work on the interiors which will be made at the Norbig studios, in Edendale.

* * *

The General Film Company has moved to its new location, an entire floor of a new Broadway building. The new offices are up-to-the-minute in every respect, and the facilities for handling thousands of feet of film a day, are ideal. The old offices, formerly occupied by Clune's, and for some time held by the G. F., were far too small.

* * *

Burton King, managing director of the Usona studio, in Glendale, and who will soon have for release some novel films, has been quite busy lately making trips to the high Sierras. He is planning a trip to wonderful Lake Tahoe as soon as the weather is perfect, and the roads in condition.

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Santa Monica Vitagraph players were given a surprise when many notices were received that two weeks were left in which salaries would be paid. Those who were notified were William D. Taylor, Myrtle Gonzalez, Karl Formes, Jr., Daisy Smith, scenarioist; Miss Kendrick, cashier and secretary; Mrs. McAllister, of the film department, and several members of the stage end. The decisions of the player folk as to new locations have not been made.

* * *

George C. Stanley, leading and character man who has been seen in so many popular Vitagraph releases, has permanently left that company at Santa Monica. He quit this week and has signed up with Universal as a director. George has sold his beach bungalow and, together with his wife and "Shep," his full-blooded Collie dog, will move to Hollywood, near the Universal plant.

* * *

"Atmosphere" and local color were the cause of the arrest here of a pretty woman, Mrs. E. H. Buente. She writes scenarios and had gone into two stores shoplifting to feel how it was to be a crook. She and her sister, Miss Edith Merrifield, had decided to test their nerves and so they sallied forth and landed in Central Station with a detective who had seen them take two waists and a hand-bag. They proved their identity and were glad to be allowed to go home.

* * *

A handsome cup worth $25 will be given to the namer of the Kingdom of Childhood films of children of the Southland, by the Child's Welfare League, composed of the mayor and other prominent men here. The pictures will show child life in this State and will be in six reels, to be exhibited at the San Diego-Panama exposition.

* * *

Grace Cunard, who is playing in the "Lucile Love" stories at the Universal ranch, while riding atop the head of a big elephant, fell off and was slightly injured. She was able to go ahead the next day and finish the riding scenes.

* * *

Russell Bassett, one of the old timers in the game of acting, has hooked up with the Famous Players and will hereafter be seen in those films.

* * *

Kathlyn Williams, who needs no introduction, has returned from San Diego, where she spent a well earned week's holiday. The "Adventures" series were concluded last Saturday and the heroine deserved the rest. She resumes her work with Selig next Monday.

* * *

The Oz Film Company has filed articles of incorporation for $100,000. L. Frank Baum is heading the new concern, which will do all of the fairy tales from the pen of his own hand. Louis Gottschalk, the musical composer, will put the film works to music for the many theaters to use. After the 28 books of fairy stories have been done, "The Tik Tok Man," "Wizard of Oz," and other stories of his will in turn be screened. No definite location has yet been chosen, but a large site in the Santa Monica mountains is under consideration.

* * *

Adele Lane, of Selig's, while playing the part of a sister, had a most wonderful picture taken. The lighting effects were beautiful, and so new, that the head of one of the big art concerns had decided to use the photo, paying the film star a big royalty.

* * *

Cleo Madison is elated over the advices of doctors who are caring for her sister, who is slowly regaining the use of her lower limbs. She has not been able to use them for years and Cleo has been frantically working to have the girl restored the use of her limbs, and says her hard work will be gain if what the physicians say is to be realized.

* * *

Frank Montgomery is surely doing the Indian pictures right. He buys the bankrupt stock of curio firms, makes friends with tramp Mexicans and has them for guards; but the latest is a papoose addition to Chief Phillips's family. The Chief is quite elated, this being the third kiddie to be presented to his family tribe. No more faking an Indian family—all real papooses now.

* * *

Bess Meredyth has leased a beautiful bungalow at the base of the Hollywood mountains, where she is fixing up her dog kennels. Besides dogs, she devotes her time to scripts, having sold two last week, a one-reeler and a double.

* * *

The South will eventually be the motion picture center of the world, say some people. Mrs. D. L. Schulze, secretary of the Mechanical Arts Company, a firm of San Francisco, was here looking for beach property to be used for a film plant. It is said the company which she represents is to come south and establish a big plant.

* * *

The Photoplay Authors' League will hold its incorporation meeting on the night of April 10th in a local cafe club room. Membership list is rapidly lengthening and the league is hard at work on the new campaign.

* * *

Mrs. Rollin S. Sturgeon has been confined to the hospital for the past week, having had an attack of appendicitis, which fortunately did not develop. Mr. Sturgeon is finishing his biggest war scene for "Captain Alvarex," the South American war picture. He will start on his extended vacation next week. Ulysses Davis is the only director left at the beach studio.

* * *

Margarita Fischer is the proud owner of a ferocious bull dog, an English one, but he has a disposition that is extremely mild.

* * *

Wilfred Lucas spends his Sundays in combining business with real pleasure. He has a big "55" Jackrabbit and he goes location hunting every week.

* * *

Ernest Shields, who was precipitated into the sea at San Diego some time ago while working in the "Lucile Love" series, is still in the hospital suffering from concussion of the brain. He fell 25 feet onto the rocks.

* * *

George Cooper, formerly with Vitagraph, is under the direction of Allan Dwan. However, he lives at Santa Monica and plunges into the surf every day before going to Universal City.

CLARK IRVINE.

GEORGE BEBAN IN PICTURES.

George Beban, whose vaudeville sketch, "The Sign of the Rose," has served to bring him into considerable prominence in the theatrical world during the past few years, says that he is about to produce it in motion pictures. Mr. Beban has had several offers for the sketch from established companies, but has decided to produce it with his own company which is now in process of organization.

Wharton Incorporated

The Well-Known Producing Brothers, Theodore and Leopold Wharton, To Establish a Studio at Ithaca, N. Y.

By Hugh Hoffman.

IT WAS Theodore W. Wharton who discovered Ithaca, New York, and put it on the map as a motion picture city. He could have gone to Florida or California, but he believes that in Ithaca he has found a location superior to either. This is, of course, very flattering to the little city at the lower end of Cayuga Lake, all of which is duly appreciated by the inhabitants thereof.

Theodore W. Wharton.

For many years Ithaca has been noteworthy principally as the home of Cornell University, which institution has always been a source of pride to every Ithacan. But now the pride of Ithaca is to be divided, for its scenic charms are about to vie with the fame of Cornell in the eyes of the world. Ithaca is agog over the fact that the motion picture studios of Wharton, Inc., are to be located there as a permanent institution, which will rival Cornell in spreading afar the name of the fair city.

Wharton, Incorporated, is to be a close corporation consisting principally of the brothers Wharton, Theodore and Leopold, both men of long and rare experience in the theatrical business and in motion pictures. But it is quite probable that there would never have been any such thing as Wharton, Inc., had not Theodore accidentally discovered Ithaca and thereby discovered himself. It was in the fall of 1912 that he went there for the Essanay Company, of Chicago, to produce an incidental football picture. What he saw while there convinced him that Ithaca was to be his home for years to come, and that as a moving picture producer he would never care to be anywhere else. He induced Essanay to send a company, under his direction, to Ithaca during the summer of 1913, and the results were remarkably good. Seeing no prospects of returning there for Essanay in 1914, he severed his connection with that concern and laid his plans for Wharton, Inc.

Leopold D. Wharton.

The Whartons were received with open arms by the business men of Ithaca and were practically given the keys to the city. The whole town is behind the project in spirit and much assistance has been given by the Business Men's Association, the Industrial Commission, the Cornell University administration and faculty, as well as by influential individual citizens.

The actual production will begin May 1st, using the great glass ball cage of Cornell University as a temporary studio. Ground for a permanent studio and factory will be broken July 1st. The company starts on a strong financial basis and will produce feature pictures of five and six reels. The actual work of production will be done by the Wharton Brothers, and the product will be marketed by Pathe Freres.

Theodore Wharton has been connected with the amusement business in some way ever since he first carried water for a circus when a boy. He is a native of Milwaukee, but was raised in Texas. For nine years he was treasurer of the Dallas Opera House, after which he joined the Hopkins Grand Opera Company in St. Louis in 1895, as utility actor, and remained two seasons. The season of 1897 found him with E. H. Sothern. His next engagement was with "The Sporting Duchess," after which he was transferred to Charles Frohman's Empire Theater Company, which, at that time was notable for the number of future stars among its number. In 1889 he joined Augustin Daly's famous stock company. After Mr. Daly's death he managed "The Great Ruby," following which he became assistant treasurer of Hammerstein's Victoria Theater for five years, and later managed Hanlon Brothers' "Superba."

He was first attracted by motion pictures in 1907 when he began writing scenarios. He sold twenty-eight of his first thirty scripts to the Edison Company, which company soon made him its scenario editor and studio supervisor. The next year he joined the Kalem Company and established its first indoor studio. When Pathe Freres started their American studio he became their first director. In 1911 he went to Essanay, which was his last engagement before establishing Wharton, Inc. His last picture for Essanay was the big historical production of "The Wars for Civilization in America," picturing the great Indian uprisings of a generation ago and including in the cast such illustrious men as Generals Miles, Baldwin, Lee, King and Maus, Colonel Sickles and Buffalo Bill.

Leopold Wharton goes back twenty-two years in the amusement business. In that time he has been associated as an actor with Augustin Daly, Olga Nethersole, Klaw & Erlanger, Henrietta Crossman, and others. Eight years ago he retired from the stage and became a real estate operator in New York. Four years after that his brother Theodore induced him to play the part of Lincoln in a single Pathe production. He found the atmosphere of the studio so congenial that he has been with Pathe ever since, first as an actor and afterwards as a director.

MISS CLARA WILLIAMS.

IT has been the good fortune of the New York Motion Picture Corporation to secure for its leading women some of the most beautiful of the sex. The latest addition to that company's already attractive galaxy is Miss Clara Williams, who is appearing in the various producing companies under the direction of Tom Ince and Max Sennet, at Los Angeles. Miss Williams was born in Seattle, Wash., and is a dictinct product of the West. She is described as being twenty-two years of age, very beautiful, with large soulful eyes, and dark hair, being of the Spanish type. Some suggestion of the grace and chicness of Miss Williams is given by the accompanying engraving; more of those possessions are revealed in the pictures in which she appears, and they are well worth seeing because she is in them.

Clara Williams.

Miss Williams comes into her own as a motion picture star after a varied experience in dramatic stock, vaudeville, at the head of her own company and a preliminary experience with the Essanay and Lubin players. She has been with the Kay-Bee organization for nearly eight months and has taken many prominent roles in the pictures of that company released under its various brands. One part taken by her was that of a young lady in the first part of the production called "The Judgment," but in the latter scenes of the same picture she represented a woman of seventy-three years, which gives one some idea of her versatility. She played leads in most of all of the "K. B." Irish pictures and has had important parts in other productions. The New York Motion Picture Corporation now has a series of Spanish pictures under way in which Miss Williams is being featured. Indeed, she promises to be one of the popular picture stars in the day.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

A WELL-KNOWN Western producer of motion picture plays stated in a recent newspaper interview that surprising changes have been wrought in the personal character of professional people by the development of motion pictures; that their new line of work shows them to be the same as ordinary mortals in domestic tastes and tendencies, and the public is grossly misinformed regarding the players in this respect. All of which is very true. The interview was the subject of discussion at a rendezvous of players a few nights ago, during which many of the players spoke quite freely on the prying of the public into the personal affairs of professionals.

* * *

One of them, an old time professional, admitted that apparently there has been a great change in favor of the players; but with a full knowledge of all the circumstances the change does not appear to one so striking in character as to warrant a declaration that there has been a great reform. It has always been difficult to convince most people not identified with the theatrical business that it was possible for an actor and his wife to be widely separated for a season at a time and still preserve their domestic felicity. The fact that one went West with a company and the other remained East with another was also a signal for the gossips to start in, through pure curiosity, to find out why Mr. and Mrs. A were not together any more "and they were such a charming and lovable couple." The exigencies of theatrical life never received consideration. When, occasionally, some domestic difference arose and the greedy reporters and correspondents gave prominence to the misunderstanding the entire profession fell under the ban, so that but few theatrical people were considered suitable for recognition off the stage. "All this was due to ignorance of conditions," said the old timer.

* * *

"There has been a great change," the actor continued, "but the natures of the people have not been altered by the motion pictures. It has been a change of conditions. A new field has been opened to enable actors and their wives and families to make their homes and live together in certain communities. They have been able to become acquainted with their neighbors and show they are, after all, human beings and enjoy domestic life and happiness as well as other people. It hurts the professionals who have entered the new field to have the motion pictures credited with being the agency of their personal reformation."

* * *

Another actor present was not inclined to take the matter as seriously as the other had. "Why worry?" he asked. "It is only a penalty we all must pay for prominence we attain, whether it be on the stage, or in pictures. I agree with you that there has been a change, but there is more gossip about the private lives of moving picture players than there was about the people on the stage. There is no more occasion for it, but it has been brought about by conditions, as you term it. Nothing affords the man or woman not connected with the business more delight than an opportunity to get a group of listening acquaintances into whose ears he or she may pour his knowledge of and intimacy with players. How or where they get their information is a mystery. I have heard from strangers more about myself than I ever heard or knew of before. But it never bothers me. It is one of the necessary evils of life."

* * *

When one compares environments of the stage with those of the motion picture field the source of information or supposed knowledge of the private life of picture players outsiders convey does not appear so mysterious after all. In the first place the exclusiveness that marked stage life has been reduced almost to a minimum. One of the causes for this has been a spirit of commercialism that was not required in the stage field. In former days managers were opposed to players forming intimate acquaintance with the outside world, unless for exceptional reasons it was considered good policy to form certain society and financial alliances. In the motion picture sphere intimacy became an element of the business. The players who were the first to advance in popularity were those who favored the patrons with their photos and autographs, and permitted personal introductions. Exhibitors soon realized that the pictures most favored by their patrons were those in which the people who helped promote the intimacy appeared. Then came the personal appearance of the players at the houses. Every hand-clasp meant a life-long friend to the player and a steady patron for the exhibitor. All this made the patron an encyclopedia of the lives of all players introduced and a fund of information was always on tap for the patron's friends.

* * *

Another source of information is the studio visit. Compare the number of people allowed behind the scenes on a stage to the number that visit studios and another striking instance of the absence of seclusion is presented. With the quizzing indulged in by at least eighty per cent. of the visitors, backed up by healthy imaginations, all privacy is completely blasted. A lady who has attained great prominence as a picture player said the other day: "I would prefer the ordeal of a severe cross-examination in court to some meetings I have with visitors. They get my goat, but I must be civil."

* * *

But probably the greatest news agency in the field is composed of people who, through influence, have been able to get what is called extra work in the studios. As soon as they get a costume on they strut about like a spirited peacock and at once assume the garb of a professional, which character they maintain upon return to their friends. Of course, to emphasize their importance (?) they assume intimacy with all the notable players that gives a color of plausibility to all they say concerning their private lives.

* * *

And, yet, there are players who are responsible for much that is said about the profession. Those who are unduly susceptible to the attentions of the outside world, or thoughtless in their desires for notoriety. One of the most foolish press agent tactics is to boast of personal expenditures for wearing apparel or costumes, which has been indulged in quite often recently. For instance, there is no sense in a motion picture actress boasting that she spent several hundred dollars for a dress worn in a certain photoplay. In the first place, it is a hackneyed trick of the stage and is entirely misplaced. There is a vast difference between wearing an elaborate gown on the stage and displaying one in a moving picture. In a recent production of a ballroom scene there were a number of most beautiful gowns before the camera, and not one of them cost over forty dollars. Time can be spent to much better advantage in perfecting action and general appearance, particularly when all up-to-date costume rooms are so well stocked.

* * *

Here is a story from life of how a player tried to impress upon his friends the importance of his part in a certain picture. One day, when two of his acquaintances who had criticized his own work in the picture were seated convenient to the desk of the club room, he approached the clerk and asked for his mail. The clerk said there was no letters, but handed him a package of considerable size received by parcel post. The player expressed surprise. "I wonder what this can be," said he, as he proceeded to open the package. It contained a beautiful ornament and with it was a note expressing a young lady's enthusiasm over the manner in which the player had portrayed his part in the picture of which he had boasted. Turning to the two acquaintances, and handing them the package and note, the young man said, "There, look them over and see what disinterested people think of what we were talking about. Isn't that encouragement for a fellow?" Beaming with enthusiasm the player hurried away to show the gift and letter to others.

"He certainly has one on us," remarked one of the acquaintances. "We'll never be able to hold him down now."

"Y-a-a-s," said the other, with a yawn. "It looks that way, but you haven't got the answer."

"What is the answer?" asked the first speaker, with some curiosity.

"You notice how surprised he appeared to be when the clerk handed him the box, didn't you? Well, when we were at lunch the day before yesterday he told me he had received that identical ornament and letter that morning and described them to me. It seems to me he mailed that box himself. He's a bad actor. Forgets his lines."

Picture!

NEW GAUMONT MANAGER FOR LONDON.

Frank E. Balladur, who has been located at the New York office of the Gaumont Company, has been transferred to London and will act as European representative, traveling between London and Paris. Mr. Balladur is in the market for first class comedy negatives and three- or four-reel features. This looks like a good opening.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Program Lines.

THROUGH the courtesy of W. H. Swanson (yes, that's Bill Swanson dressed up), we have come up with this clipping from the St. Louis Times. Read it:

We are not sure that we have found another reason for the universal popularity of the moving picture show, but we believe we may have done so.

The program supplied by one of the local theaters this week contains a line to the effect that "Blank's Cigarettes Are Used Exclusively at This Performance."

The evolution of the American stage has been almost bewildering in many ways. It is not so long ago that theater programs were confined to unadorned announcements of the title of the play and the names of the players. Small handbills were then in vogue.

But little by little the theater program has grown. It has become a sort of book, dealing with theatrical matters generally. Sometimes there are collections of anecdotes. There are skilled advertisements. And as an elaboration of the news touching the production on view we have learned to expect to be told that the costumes in use were designed by So-and-So, and that the wigs were supplied by somebody else, and that the scenes were painted in this or that studio.

We took kindly to these somewhat inconsequential matters, though we never regarded the wig and the costume as meriting equal mention with the names of great players and playwrights.

But we are fairly aghast at the idea of giving the cigarette its place with the wigs and the costumes and the painted castles. We are scarcely resigned to the cigarette itself on the stage—though it has been years since poor Della Fox, singing in "Wang," removed a cigarette and blew a cloud of smoke from her nostrils and intoned that memorable, naughty song—"A Summer Night."

We cannot help pausing in the presence of the honored cigarette. Shall we, in future performances of "Ten Nights in a Barroom," find that "Blank's whisky is used exclusively in this performance," or in the next presentation of "Uncle Tom's Cabin" that "Blank's kennels supplied the hounds engaged in this production," or in the next rustic drama with the third act laid in a country store that Blank's hams and bacons are used exclusively in this act?"

We like to progress. We even like to move rapidly. But in some of the developments in the legitimate theater we feel that we are being shoved.

This would have no particular bearing on the motion picture business were it not that there is a growing tendency to similarly muss of photoplay programs. In place of wigs and shoes and tights we get the news that the house is perfumed with "Skunkorium," that the vacuum cleaner is from Jones & Smith and similar vital statistics.

In some few places advertisements are being run into the program space proper and we see that on Thursday the feature will be "The Little Lost Child" with a foot-note to the effect that she would not have been lost had her father smoked Tightrope Stogies or had mother fed her on Bings' Beefsteaks.

Outside advertising is all right in a program if it is off by itself, but do not forget to first make the program work for you and then for the other fellow. The habit is just beginning. Break yourself of it before it is too late.

Just Starting.

The Majestic Theater, Bloomfield, Iowa, sends in the first issue of a weekly, a small four pager, and wants to know how to build it up. In the first place they want to make the program work for them. They do not print a very large page, the type page being only four by six inches. Three of the four pages are given to a ten point reprint of Elbert Hubbard on the pictures, which is interesting but which might better be replaced by house talk. The house has just changed over to the Mutual program. It announces that fact and gives the program for one night all on one page, which also has to carry the heading. It gives a list of the brands and a few names of players. There is a lot more than that to be said about the Mutual and this would have been more interesting to the people who are unfamiliar with the Mutual brands than the Hubbard chat. They are paying quite a sum of money, for example, to David Griffith, who made the Biograph pictures. The fact that he is going to stage some of the pictures to be shown at the house is infinitely more interesting than Mr. Hubbard's opinion of the pictures. There might be something said about the various studios of the companies working under the Mutual clock, something more than the players' names might be given, more than a single day's program should have been run.

If they did not want to write their own copy Phil Mindil, the Mutual publicity man, is turning out real newspaper stuff by the column all cut up into neat paragraphs that will make a nice fit. There are cuts to be had, as well, gossip of coming films. Here, at the very day of the change, the most important day of all, about the best the house has to say for the Mutual is that it has spent thousands of dollars advertising the films. It would have been better to have said that they were spending other thousands in making the films. It is announced that later on the full program will be given, which will help some.

It would be well, first of all, to set the matter two columns to the page. The lines are too long to be read with ease. Set out the first page for house chat, coming films, improvements that increase the comfort of the spectators, notes about projection, the orchestra, the house staff or anything of that sort.

The second page could be given to gossip of the players and coming films, perhaps some brief synopsis of the more important titles and company press matter.

The third page should be given to the full program for the week neatly displayed with uniform type. The back page can continue the reading matter or announce the coming multiple reel features if these are used. There probably would be room for four one-inch advertisements of local tradesmen, two at the top and two at the bottom of the house matter. If the house matter is advertising it should be framed in with three point rule. If it is reading matter it will care for itself.

With a type page that size care should be taken not to use too large a type face for any line; not larger than a twelve-point, and the face used to head items should be the same size as the body type but a full face. Then it will be something that people will ask for. Anything is a starter and we have seen much worse starters, but we think that this publication will show improvement quickly.

No!

An exhibitor writes that he sells a number of copies of the Moving Picture Story Magazine. On the gallery of players he rubber stamps the statement that the player is to be seen only at his houses. On the Licensed stories he similarly announces that the story can be seen at his theatres. He wants to know what we think of the scheme. We think it takes a pretty cold nerve to blear the copy all up and then sell it for fifteen cents. If he gave the copies away he would be doing some regular advertising, but he sells them, and the purchaser is entitled to a clean copy. Even if the audience seems to stand for the imposition, we believe that the ultimate effect is bad as suggesting his contempt for the rights of his patrons. Possibly this is not what he thought we would think, but this is what we do think. A neat announcement on heavy paper to the effect that all licensed players and stories shown could be seen at his house is one thing. A rubber stamp used on fifteen or twenty pages is something else. Many persons want to take the portraits out of the magazine to hang up and they don't want pink stamps all over them, and no one likes a mussed copy. It would be better to change over to the printed slip. Few of those who object will voice their objections, but they will object none the less.

Used Lions.

The Jefferson Theater, St. Augustine, used real lions to advertise "Quo Vadis?" The answer is that there is a small circus wintering there, the animals being rented to a film company in the making of plays. Few

managers are able to borrow a couple of lions for a day or so, but this seems to be a good chance to use S. A. Arnold's device. It will be remembered that Mr. Arnold built a fake cage and put a boy in it with a tin can in the head of which was a bit of catgut. Pulling a rosined cloth down the gut gave a noise that a trap drummer calls a "lion roar." Get a couple of the big sheets that show the lions entering the arena, get the small boy with his noise producer inside and start out.

Anything new will win attention once. Anything that makes a noise is better than something that doesn't, but don't use the same thing too often or it will go stale.

Celebrating.

The Spotlight, the New Orleans program of the Fichtenberg enterprises, is a year old and marks that event with a modest brag and a unique cover design; the calendar pages for 1913 and 1914 that mark their year, the centre being broken open to show the Mutual Girl—with Fichtenberg trailing around California with Carl Laemmle, too. We still think they could dispense with their humor page and use it better for house talk, but it is a good little sheet and we hope to see many more anniversary editions.

Another Celebration.

The New Family theater, Adrian, Mich., has been having a celebration with features every day and a program that looks better on the outside than inside. The cover is nicely designed and printed, but the twelve inside pages lack orderly arrangement. It is hard to tell the house matter from the foreign advertising and none of it is presented in such a fashion as to catch and hold attention.

Some of the announcements are in advertisement form and some part advertisement and part reading notice. Some form should have been decided upon that all of the program announcements might have been made uniform, and then these pages should have been moved over to the right hand side where they would have attracted more attention. The right hand page is always the more valuable and should carry the most important matter, in this case the programs, since, first of all, this is a program. The general matter will be read on the left hand pages, but where the programs are to the left and do not look like programs, there is a tendency to skip these and so the immediate value of the book is lost. This change and a little more reading matter would have made for a much better impression.

Why Not.

The New Grand Amusement Company, Portland, Oregon, wants to know of some good street sign that can be moved about quickly and at small expense. Why not try the motorcycle trailer that has been spoken of lately, or any of the other street stunts? If they have no file of back numbers they should arrange to keep such a file instead of letting the copies kick around loose. If we had a theater we would no more think of running without a file of this paper than without a ticket seller. Back numbers bound in volumes of three months each may be had for $1.50 a volume.

Used a Trailer.

A correspondent who has forgotten to sign his name, but who is with the Shephard's Photoplay Shows, Valley, Wash., writes that he is making a circuit of six towns a week, running six reels of 60 day stuff for ten and twenty-five cents. He tried the scheme of giving a free admission to all pupils who had an average of 85% or better in their studies, but some of the parents made the astonishing objection that their children would lie and steal to obtain the coveted cards. It would seem that there was something wrong with the children rather than the scheme, but the plan was given up in those towns where the objection was made.

The writer has also used the trailer scheme recently sent in by West Point, Ga., but he used an ordinary bicycle with two old bicycle wheels for a trailer, a sufficiently light device to be operated by man power. Generally the rider was in some eccentric make-up to add to the effect. It is not easy to get advertising devices in the small towns, but a traveling show can easily carry a bicycle and the extra frame knocked down, or the frame alone would be sufficient.

A Business Getter.

M. R. Edgar writes that he has taken over the Ritz Theater, Toronto, a house that had been sold out by the sheriff, and in three weeks has brought his average up to $38, running nights only. This looks like getting the business in a hurry. It is not easy to win back patronage after people have gotten out of the habit of going to a certain house, but it can be done by adroit management.

Mr. Edgar is using a card folder for a weekly program and explains that he means to run a cut of a different photoplayer each week. If he will get a fine screen cut instead of the newspaper stuff most companies supply, he will get a program that will be kept and a collection will form a permanent advertisement if he will print the name and address of the house not too conspicuously on the front page. He uses a fine grade of card, and a 60 screen cut would print very poorly. He merely announces a three-reel subject for each change and mention the music. It would pay him to use the back page for a series of chats framed with the idea of making his patrons personal friends of the theater. From a hundred to a hundred and fifty words a week could be made very effective. He is using a ready printed card this first issue. When the players' cuts are used it will pay to print both sides and get the house imprint on the first cover page. It will add a little to the cost, but much more to the effect.

Just Starting.

B. C. Bell, of the Gem Picture Palace, Palestine, Texas, sends in his first program and wants to know how to make it better.

The first step would be to slaughter and bury whoever read proof of the first issue, but that is almost to be expected of a first issue, and later it is probable that someone for the house will read up on the printer and get it right. The issue is eight pages and cover, three of the cover pages being given over to foreign advertising.

One paragraph speaks of a blank being inclosed for the benefit of those who wish the issue to be mailed to them. It would be better to print this blank on the last page of the program proper (not the cover) and call attention to it on several of the other pages. This very slight formality of filling out the blank takes the curse off the free distribution and makes it something to be respected, because it requires a little trouble to get.

The cover page is not very striking. The date, volume and serial number should rise to the top of the sheet below the head, being cut off from the title by one point rule. It now lies at the bottom. The title, "The Gem Weekly," is all right as it stands, but the underline, "published for our patrons," should not be larger than ten-point that it may not detract from the more important line. A better underline would be, "Published at Palestine, Texas, every Monday (or whatever the day may be) for the benefit of all picture lovers." That should make two lines in eight-point across the page. A rather dirty cut of King Baggot is the illustration. Either a better cut (which is merely better press work) should be used or the illustration should be dropped. A poor cut is worse than none at all, and a neat display leader is better than a libelous likeness.

The first reading page announces some of the coming attractions as ABSINTHE, Universal (Imp)
King Baggot and Leah Baird, four-reel feature.

If you will turn over the page to the start of the program by days you will see that this is on Monday, but this should not be made necessary. Say:

"ABSINTHE"—A four-reel Universal (Imp) feature, with King Baggot and Leah Baird. (Monday, March 16th.)

In that way the entire announcement is complete and if you only glance at that one page you know all about it. This applies to all of the features, which are pulled up from the regular program for a front page display. On the succeeding pages the programs by days are given, but not a word as to the date, and yet this is one of the most important points. Always date the day.

Don't Use All Caps.

There is a tendency to use too much matter in all capitals, as in the subheads to the daily program. Three or four lines in all capitals cannot be read with ease and so will be skipped. Put it in full-face lower case and the line *will* be read. Look at these two paragraphs:

KING BAGGOT ESSAYS GREATEST ROLE OF CAREER IN "ABSINTHE." UNIVERSAL SPECIAL FEATURE.

King Baggot Essays Greatest Role of Career in "Absinthe." Universal Special Feature.

It will be seen that the lower case is easier on the eyes.

In some cases the title appears above the subhead and in others below. A uniform scheme of make-up should be adopted and adhered to. Nothing looks worse than a go-as-you-please make up. Here titles may be in caps or lower case and anywhere from ten to twenty-four point. Some pages are broken with heads and others run no heads at all. If Mr. Bell will hold a long session with the printer and insist on uniform style he will get it, and be pleased with what he gets.

In passing we think he will like it better if he puts the week's programs in straight program form with the descriptive matter across page in six-point instead of trying to make running stories. Make the program pages the righ hand and give more or less "pure reading matter" on the left hand pages. This will give him his page one for editorial matter and three program pages, with two days to the page. It will make a far more attractive publication and the additional cost of the six-point composition will not be a serious matter.

In this case the program pages should be framed in rule work (not fancy border) the best being a three-point rule. Once these rules are cut the additional expense will be trifling. An orderly arrangement would be at the top, and middle the name of the day, as "Monday" or whatever it is. This in twenty-four point. To the right of this run in 10-point the date, thus:

Monday April Thirteenth

Now in a good bold twelve-point run the title of the picture at the left and follow with an eight-point name of the brand in brackets, thus:

Patthers (Imp)

Below this run the six or eight point descriptive matter, perhaps four to ten lines, as the subject warrants and the space permits.

On the left hand pages the general matter now following the program pages can be run in the twelve-point body type and carry the reader from page to page where, at present, the program pages may be skipped, the reader turning directly to the miscellaneous stuff.

We think the printer will understand this if Mr. Bell will take it to him. At any rate a good start has been made and there is a fine showing of advertisements.

A Gem.

O. A. Engelbrecht, of the Gem Theater, Temple, Texas, is another new program publisher. He has been using the papers with throwaways for the features. Now he is using a program. It follows the eight-page idea with a program a day and front and back pages for the house. The typographical display is good, but we would suggest a larger type for titles in place of eight-point full-face caps and an upper and lower case in place of all capitals. This applies also to the headings of the paragraphs that he runs at the bottom of each page, mostly items about the players.

One thing we note is that on the second and third pages he uses a reader (supplied by the company), to go with the cut of Carlyle Blackwell which is used on the front page. On the seventh page is another reader, this time about "Chasing the Smugglers." The fact that Mr. Blackwell made this should have been mentioned in the earlier reader, with a reference to the seventh page where the subject is announced, something such as:

> On the seventh page of this issue will be found the announcement of "Chasing the Smugglers," another notable two-reel Kalem picture produced by Mr. Blackwell and which will be shown here Saturday evening.

This following the list of recent produced plays would give the item greater value as a business bringer. Similarly the front page caption should have read, in addition to the name "Who will appear here Saturday evening in 'Chasing the Smugglers,' a stirring two-reel drama." It is catching up such points as these that gives a program real value.

On the sixth page there is a well written paragraph about the orchestra. One or two other points about the house should have been carried, though much is said in little on the back page where some points about the house and full information as to hours of performance, prices of admission and other information is given: the information that *every* program should carry and so few do.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Notice.

WILL those readers of this department who have obtained script criticism or who contemplate obtaining such, please note from the advertisement on another page that this offer has been withdrawn.

At no time has it been directly profitable to criticise scripts at two dollars a reel, but such criticism has been of use as a study of the trials that confront the beginner and which this writer, in his own practice, has forgotten. It seems that the close study of the efforts of a few writers, through a systematic direction of their studies, is of greater good to the department than the more or less intermittent work of anyone who elects to pay the fee, and in future criticism will be confined to the work of persons living in New York City who in consideration of free tuition are willing to work under the direction of the writer.

We believe that the department will benefit by the change, since we shall have constantly under instruction pupils of all grades of advancement and, so far as possible, of various grades of intelligence.

The scripts already in hand will be taken care of as time permits, unless the writers get tired of waiting and ask for their return. We are endeavoring to find some competent person with greater leisure to take up this work.

That League.

Because the Photoplay Authors' League has been founded by some of the leading minds in the business, and because, on the strength of these names many writers are tempted to join the League, we once more give space to the matter in this department with the promise that the League will not again be permitted to crowd out the usual copy.

We have received from Marc Edmund Jones, secretary of the League, a letter in which he suggests that we are not a "benign diety" to be able to look forward into the future and declare the future of the League. The gist of this letter may be sensed from the reply here printed. He adds that it is the purpose of the League to make the manufacturers honorary members, "obtaining contributions from them as we do so." Somehow that does not sound nicely, but we do not believe that Jones means what this sounds like. We do not believe that the League can do the slightest practical good. We give our reasons in the letter here given. This is the expression of opinion of only one man and is given for what it is worth.

We quote this paragraph from Mr. Jones' letter:

> Going back to business, you ask what we expect to give for $10.00 a year. As you say, we only expect to give a membership card. It is not what the League gives to its members, but what the members give to the League, which merely represents them in advancing their interests as a whole—the photoplay author profession at large. In the matter of copyright—that is one of the least things which the League can, and will do. Its principal work is to knit together the photoplay field as a whole; to accelerate its progress as a whole, and to this end we expect to take in manufacturers themselves as honorary members, obtaining contributions from them as we do so. As stated in its purposes, the League will not take an arbitrary stand with manufacturers, and there will not be any White-Rats' Strike or anything of that kind. Your attitude that the majority of the membership of the League will develop more faulty judgment than that demonstrated by the organizers shows a lamentable lack of faith in the photoplay authors of the country. The fact that you believe that the majority of the photoplay authors are not capable of handling their own interests is a bureaucratic stand which would unit anyone less beloved and trusted than yourself as the conductor of a photoplay writers' column. Heaven knows we all like you well enough, but we wish 'to thunder" you would come down to earth in this particular matter.

Yours of March 23th to hand. Since you write me on the letter head of the League and since you make no request to the contrary, I am going to make my reply to you do for the paper, too. You know how I loathe the sight of a typewriter.

I called it "that league of yours," because it was evidently started by the del Ruth case and because you told me that your attorneys were now your legal representatives. You are largely responsible for it, if not the inventor.

I am not a "benign dignity," but I've lived forty-two years and I've seen these things come and go in other lines and in this. I know, before it begins, what the answer is. For twenty-three years I have been playing the game, rarely and fairly, and in that time I have never had a story stolen. I have never had a run with an editor but once and then because he was slow with a check, and I have never had much trouble in being an "inside" writer in fiction as well as in photoplay, because I could and did deliver the goods, promptly and in reasonably good form. In other words, I have never, in nearly a quarter of a century, had to put up a yelp for help. I have always been able to fight my own battles and most of these have made no affair in Mexico resemble real warfare.

On the other hand, I have seen the White Rats rise and fall once and fall half way a second time. I have seen a lot of little authors' leagues go bang. I have seen one photoplay league go it's one hetter with never a tear save on the part of those who battled with a deadly weapon, ten and never, not even once, have I seen one of these things win a real victory, nor even anything approximating a victory. On the other hand, I have seen a lot of harm done and I have personally, by orders from my employers, sent back the form work of members of a certain league on the proposition that the league must be composed of people whose work was not worth while. Most of the scripts I read through curiosity bore out the statement.

As I have said, I believe that all of you founders are well meaning and of good faith, but as I have also said, I cannot see that you can make good. Until you can convince me that you can do ten dollars' worth of good to each and every contributor to your society, I shall hold the position I do. You can't get copyright and you have backed down on that. You can't *make* editors give your members the preference save by doing better work than others do, and you do not need a league in order to do that. You say it is what the members give the league. What do they give the league other than their annual dues? You can't knit together the photoplay writers any more than you can knit together any other body of men. The brotherhood idea is good on paper, but are you going to give up the sale of a script because to do so will help a weaker brother make a sale in your place?

It seems to me that the outside idea of the league is best illustrated by an inquiry I received the other day from a writer who wanted to know if Griffith would help her with her work if she joined the league.

Will he?

The league is a chance for the boobs to mix up with the well-known people by mail and this is about all you give and I do not see that it is worth the money.

As to the action of the general membership. Being more or less of an anarchist yourself, and not being very far beyond the time you used to curse when you hit a slump and did not sell for several weeks, you do not realize that most of the people who will join your league will be the soreheads because the others do not need you. And if you think that the original membership can hold the soreheads in check when all have equal vote, wait and see. The Board of Control can't control and the members will put the boots to the manufacturers long before they grow boots and just for that you'll all have to get off.

We freed the slaves in 1863 nad down South they still have to lynch a darkey now and then to remind the rest that in freeing the slaves it was not intended that they should ride roughshod over the rest of the nation. I do not mean to suggest that authors are the slaves of the manufacturers, but to point out that power newly acquired, or the sense of power will inevitably lead to trouble.

There is not a thing you *want* to do that you, individually, have not done or are not able to do individually. At the Ed-Au recently Mrs. Brandon told me that I needed a keeper, because I did not think the club should put out a seal that placed on scripts would bring us more money. She pays about $20 a real for Eclair scripts and I was just then reckoning to be raised from $25 to $35 for half-reel scripts. Who do you think needs the manager? If you can deliver the goods you can, if you work nicely and without the use of a brass band, get the price.

And now for a personal point. You say I have put myself in bad unnecessarily with a number of people. Even so. I regret the fact. You suggest that I have a responsibility in that I may guide my readers. Even so. It is that sense of responsibility that leads me to warn my readers against the league, even though it is composed mainly of those who have been my personal friends. I am gambling a well-paid job on my belief that my knowledge of affairs is steering me (and the readers of THE MOVING PICTURE WORLD) right in this matter. Perhaps I will lose and get fired from the paper. Perhaps I shall have to thank you who have sought to turn me from my evil ways, but I am honestly and firmly convinced that the Photoplay Authors' League is an evil thing, though conceived in righteousness, and so long as I have a voice I shall say so and seek to give those who look to me for advice the best advice I can, and this, at present, is that they keep out of the Photoplay Authors' League and avoid being marked down as one of the kickers.

I am strong for anything that makes for the betterment of the business, that gives the helping hand to the struggling and the word of cheer to the failing, but the club and the torch are not the helping hand, nor yet the word of cheer, and you cannot, working on the lines you do, benefit either yourselves or the lesser brothers.

I am not sore, and there is nothing I would more gladly welcome than something that would benefit the struggling writer and help him come into his own, but what you offer, what you can possibly offer, is not the remedy. Get some organization that will make the writer realize that only through hard work and not through combination or legal enactment is success possible, and I'm with you hide and hair, or at least the little hair I have, but get a society that makes authors and not anarchists if you want to sit up in the gallery and give three cheers.

I've taken a lot of time to tell you all this, because it is the last time I shall have anything to say in the matter, and I am going to print this in detail, because it is the last time I shall print anything about the league until the time comes to say, "I've told you so before." And saying "I told you so," is one of my best little specialties, or has been in the times past.

To California, Please.

Through the ambiguous wording of the item sent in, it was announced that scripts for Beauty films should be sent to Chicago. R. R. Nehls advises us that all American or Beauty scripts should be sent to the company at Santa Barbara, California.

Why?

Mrs. Brandon wants to know why it is that women are most generally the authors of the most impossible immoral pictures. We don't know. We do know that it is not a peculiarity of the photoplay business. It is the same in fiction writing.

Mrs. Brandon also writes that the Eclair Company is top price. She writes:

> A great many companies indulge in vague statements of the vast sums which they pay for scripts. I have never yet been able to substantiate these claims, although I have questioned free-lance playwrights whose contributions are considered to be the best obtainable.
>
> There is no company paying more than the Eclair does; and few companies who pay as promptly. We are constantly in the market for:
>
> Two-reel psychological dramas.
> Two-reel modern society dramas.
> Single reel scenarios for our companies of juveniles.
> Single and double-reel scenarios for our Western companies, operating in Arizona.
>
> These must contain heart interest or punch—or better yet—both, judiciously bound together by unusual situations that will fit our leads and can be contrived at reasonable cost.

We don't know what sort of free lances Mrs. Brandon has been talking

to, but we do know that we get more for a half-reel than Mrs. Brandon at her best pays for three-reelers per reel and that we get more for one reel than Mrs. Brandon generally pays for two. Let's assist Mrs. Brandon's education. The best offer she has publicly made has been $100 for a three-reel story. If you regularly get more than $33.33 for a reel send the documentary evidence to Mrs. Brandon. Perhaps she'll raise the price. Her average price per reel seems to be about $20. She must know a funny lot of free lances.

What Universal Wants.

Monte Katterjohn announces that Universal wants two-reel stories for Miss Florence Lawrence and advises that writers watch some Lawrence-Victor releases before they try to fill the order. They can also use three-reel stories for Miss Leah Baird.

The general need of the moment is for two and three reel melodramas which can have any locale, except the "strangely foreign," to use Mr. Katterjohn's apt phrase.

One Reelers.

Six months or so ago Mr. Plimpton advanced the opinion that there would always be a market for one-reel stories, and he practiced what he preached by not neglecting Edison one-reel stories in favor of the multiples, and this at a time when most companies would buy nothing but stories in two or more parts.

Authors wrote in and wanted to know what to do as it was all they could do and get out good one-reel stories. We advised them to keep on.

In the last month there has been a sharp return to the one-reel plays and these will presently lead the demand again. Two and three reel stories will be wanted, but there will be again a general market for the thousand-foot stuff. Make a note against the time the editors begin to yell for help.

The Oakland Inquest.

The Oakland Inquest Circle is meeting twice a month, on the first and third Wednesdays, and at each session some member reads a "dead" script and the Coroner's Jury sits on it in inquest. Miss Winnifred Warner writes:

> We dangle our perfectly good play before the eyes of the Jury and wonder pathetically why the editors cannot see how good it is, and in a mighty short space of time the Jury has put its fingers on the weak places and we open our eyes and begin to see things.

This is an excellent plan for other circles to follow. Anything that leads to study is helpful and we all learn more through our mistakes than our successes.

Copyright?

Through the efforts of William Lord Wright, the Hon. Frank B. Willis is going to seek to obtain for authors the right to copyright unpublished scripts. We don't know what use it will be to them after they get it, but Mr. Wright sagely observes that they will not be happy until they get it. We do not perceive Mr. Wright asking anyone to send him ten dollars, either.

One well-known editor said the other day that so far as the company he represented was concerned, the effect of copyright would merely be to keep from sales anyone submitting copyrighted scripts, as the handling of the copyright release and registration of the assignment would be too much trouble. We think this is the way some others look at it.

Guarantees.

The newest school scheme is to guarantee the sale of one script. Thus far but two have used the idea, the original being an eastern concern that announces itself also a producing company, though they were not able to show a camera to a recent visitor and to another they explained last winter that they were going to do all outdoor work. "How about the static?" asked the inquirer, knowing what pranks static electricity plays with the film. "We don't use electricity, we take by sunlight," was the response. These people give no time limit on their guarantee and keep you sending out as long as possible. It requires a threat to appeal to the postal authorities to get a check for ten dollars and an insulting letter.

The other school is conducted by a former editor who will give you ten dollars if you do not sell your script within ninety days.

In neither case does the guarantee amount to anything. You sell one script to the teaching organization, but it does not go to production, nor is that sale any guarantee that you will sell others. They simply gamble ten dollars on your chances of being able to sell one script somewhere, and most people have one or two ideas that are good and that would be good in synopsis without technique.

Synopses Only.

Lately we quoted Lawrence S. McCloskey, of the Lubin Company, in the matter of synopses and then we had to go over and see him and he elaborated the brief-written message.

"It's a short-sighted policy," he said, "that encourages the submission of the synopsis alone. Even if the author cannot write a decent script of action, he should be made to try for his own ultimate good and the good of the business.

"The man who sells the plot alone will never become more than a literary tipster and he'll seldom tip good photoplays, because he does not know what they are. I think that we should be preparing for the even greater field that is yet to open and do our best to raise all authors up to the higher grade that will presently be demanded. It is very seldom that over here we can take a script and give it to a director as it stands. It must be touched up if not completely reconstructed, but the script of action most certainly does give you a better idea of what the author is trying to tell than any synopsis, no matter how full it may be, and at the same time the author is learning photoplay.

"If he has to scheme and contrive over his plot of action, he is going to realize that his idea will require too many leaders or that some of his scenes are not practicable, or find that the story, no matter how good it may look in synopsis, cannot be gotten over in action. We could tell that from the synopsis alone, but we want him to realize it, too; to get knowledge of what is and is not a photoplay possibility, and it is only through making him do his own work that he can ever come to this understanding.

"It might be easier to handle the synopsis alone, but the editor owes it to himself, to his employer and to the business in general to help to raise the standard of script writing and it can be done only through the actual practice the author gets in writing the full script of action. It teaches him to visualize his ideas and to recognize the difference between the possible and the impossible plot."

The man who wants to work with synopses is little more than a literary loafer and we say this knowing perfectly well that some of the well-known writers are in the habit of submitting the synopsis first. If the idea is liked they will elaborate into the full script. They should know whether or not the idea is a good one and work out only the good ideas. It sounds real faddish to submit synopses and take orders for these, but it is downright loafing and nothing else.

The only possible exception is when a story is being written to order and the author wants to know if the idea he suggests is along the right lines. Then it is proper to offer full synopses of three or four ideas to the editor and let him select the one he likes the best.

If all editors felt the same sense of responsibility to the business that Mr. McCloskey does the conditions would be vastly better, but unfortunately few of them do.

Prices.

"When I get a letter that asks how much we pay for plays," said a well-known editor the other day, "I know perfectly well that we shall never buy a play from that writer. The man who writes merely to get checks never writes a story that is worth a check."

Inquiries.

NOTE—No inquiries can be replied to by mail. Look for your answer here. No question can be replied to that necessitates the handling of the manuscript. Always give your name and address. It will not be published. A list of addresses, to which photoplays should be sent, will be supplied on receipt of a STAMPED AND SELF ADDRESSED ENVELOPE. The request should be made to the paper direct and not to this department, nor to the Answers Man.

LOIS.—Someone caught the Biograph Identifier asleep. It was Miss Isabel Rae and not Miss Reid who was the girl in "A Bunch of Flowers." She was formerly with Pathe.

MRS. I. R. S.—We do not know the player's present whereabouts.

E. W. S.—The synopsis has nothing to do with the picture on the screen and so has no bearing on the use of leaders. If the scene in action is not explanatory, use the leader. There is no established limit as to the number of scenes per reel, but it is well not to have too many. About forty to sixty would seem to be the present usage. If you will see Kalem's "Shipwrecked" you'll see your story has been done before. We know of no company that would be particularly likely to buy a prize ring story.

H. K.—Any person who says that there is six times the demand for photoplays that there is for short stories is talking through a whole storeful of hats. The newspaper syndicates alone buy more stories per week than the film companies, not to mention the magazines and weeklies. As you suggest it is such statements as these that coax the unfit into the game and close the market to all.

ALAMEDA.—Studios do not discriminate against the outside writers. Our personal scalp list runs between two and three hundred.

J. C. B.—We have not the space for a description of trick work here. As a rule it is easier to move the man down to the camera than the camera up to the man. Whaddye mean, what became of John Bunny? We cannot give personal addresses.

W. M.—Henry Walthall was Holofernes in "Judith of Bethulia."

B. S.—The objection of the Censorship in this case would probably be based on the action rather than the intent. You have the right analysis.

C. J. H. G.—"All exit" is more generally used than "exeunt," though the latter is the correct form. Usage gives consent to the former, just as there is only one man we know of who is so painfully correct as to refer to scenarii instead of scenarios.

R. P. H.—Your question is too indefinite. It is permissible to use ten leaders in a reel if you have to. It is better not to use so many if you can possibly avoid them while keeping the action intelligible.

J. D. C.—This is easy! Sid Olcott is with the Sid Olcott International Productions. He is in Jacksonville.

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IT IS an established rule of the Moving Picture World and of this department that no apparatus or other goods will be endorsed or recommended editorially until such articles have been demonstrated to a member of the staff. In the case of apparatus having to do with projection this means the editor of this department.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending 4 cents, stamps, will receive carbon copy of the department reply, by mail, without delay.

The first seventy-four questions are now ready and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you can't answer without a lot of study.

Question No. 28.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permission to use the contributor's name must accompany each answer, otherwise only the name of the city will be used. Theater managers will do well to watch the Roll of Honor.

What do you understand by "efficiency" as applied to a motor-generator set? What is considered high efficiency for such sets? Suppose you installed a d. c. economizer on 110 volt current, the machine having 67 per cent. efficiency, how would its performance compare, in economy, with resistance? Suppose the set cost $250.00, how long would it require to save its price, using an average of 35 amperes eight hours per day? Suppose the current to be 220 volt, how long would it then require?

Roll of Honor.

There were no replies to question No. 22 which I would consider as being complete and entirely correct throughout. Some of the mistakes made were surprising, particualrly as to the effect of placing resistance in series with the compounding of a compound wound generator. That particular thing was so almost childishly simple that when some men whom I personally know to be good electricians fell down on it, I was rather stumped.

Brother Harry T. Dobson, Toronto, Canada, sent in an excellent reply, a portion of which is quoted further on. L. B. Minges, Lestershire, N. Y., also sent in a very good reply which demonstrated the fact that he thoroughly understands the various questions. Jos. H. M. Smith, Fort Worth, Texas, also contributed a reply which was quite correct, though he overlooked one or two items. There were also fairly good replies from Seattle, Washington, (2), St. Louis, Missouri; Denver, Colorado; Boston, Massachusetts; and Chicago, Illinois, (2). W. S. James, Camden, New Jersey, again pulls down the honors as having sent in the best general reply, though I think he too was a little weak on the resistance in series with the compounding. The way he had it put he may have the right idea and did not express it fully. Also he was not quite complete on the practical difference between the motor and the generator, though his answer as to the theory of the two machines is correct and excellent. Later L. S. Usher, Winnipeg, Canada, sent in a very excellent reply. I am sorry, but it came too late to be considered for publication. His drawings were unique in their excellence.

Answer to Question No. 22.

By W. S. James, Camden, New Jersey.

The question:

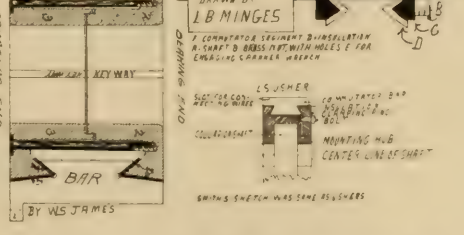
Explain in hte action (electrical) of the d. c. motor, as compared to the d. c. generator. Explain the relative effect of cutting in and cutting out resistance in series with the shunt field of a motor and a generator. What would be the effect of placing resistance in series with the compounding of a compound-wound generator? Describe and illustrate, by sketch, the method usually employed in attaching commutator bars, and explain how you would proceed if your commutator showed signs of loosening.

The answer:

A conductor carrying an electric current if placed in a magnetic field, will have a tendency to move in a certain direction, and with an amount of force proportionate to the strength and direction of the current and the direction and number of lines of force in the magnetic field; but if a conductor without current be moved across a magnetic field in the opposite direction to which it would normally travel, it cuts the line of force composing the magnetic field, and an e. m. f. is generated in the conductor which sends a current through the conductor itself. The first instance is the action of the d. c. motor, and the latter is the d. c. generator. These explanations are short, as the answer to question No. 3 gave the physical theory of the generator. If we take any d. c. generator and instead of applying some outside mechanical energy to its shaft and making it generate an e. m. f., we simply supply its terminals with an outside current, it will run as a motor. To sum up in a few words, the motor armature takes the strength of the magnetic field and the current of its own windings and changes them into mechanical energy; while the generator has mechanical energy applied to its armature windings and these turning through its own magnetic field change the mechanical energy into electrical. In the first place answering the second part of the question, it must be understood that the difference in potential (voltage) between the brushes of a shunt field dynamo, or generator, gradually decreases the current from the armature coils increases in strength. This is due to the internal resistance of the armature windings and the reaction of their currents on the field. Then if we decrease the resistance of the field circuit, as the load on the external circuit increases (which consequently increases the load on the armature) we allow more current to flow through the windings of the field, thus creating a stronger magnetic field for the armature windings to cut through, and the stronger field enables the armature to build up its potential at the brushes so as to take care of the increased external circuit. In other words "cutting out" resistance on the generator field raises the voltage across the brushes, while "cutting in" resistance has precisely the opposite effect.

In the shunt motor the resistance should not be put in series with the field for the following reason: When we close the line to the shunt motor a heavy current flows through the armature, while very little flows through the field, because the pressure (voltage) across the field terminals is only equal to the armature drop. Now if we put resistance in series with the field we choke back what little current there would be passing through the field. In this case we will either burn out the armature, on account of excessive rush of current through its coils, or, if this did not happen, we would blow the fuses or the circuit breaker. Of course if the motor is started by a starting box and all the resistance is cut out after it is up to speed the motor runs perfectly, but as we cut in resistance we weaken the current in the field coils, and consequently the magnetic field, thereby slowing the motor down. If we so weaken the magnetic field that the conductor carrying the electric current (the armature) cannot move, there will be a rush of current through the armature as previously explained.

The effect of placing resistance in series with the compounding of a compound-wound generator would be to reduce the efficiency of the compound. The compounding means to add a set of series windings, of such size that they can carry the whole amperage of the outside circuit, to the shunt windings to assist them when the load increases. As I have before stated, in other answers, the strength of the shunt field drops as the load on the machine increases, and the strength of the series field increases as the load on the machine increases. Then, the resistance in series with the series windings would retard, or hold back, the flow of current through the series field and would not let it increase enough to take care of the drop of the shunt field, thus lowering the efficiency of the generator.



As to the commutator I have drawn a sketch showing one cut lengthwise through the middle. The heavy lines indicated by "I" and arrows show the insulation between the bars and the commutator frame. The open space in the centre is where the shaft goes. The keyway is a slot into which a tapered piece of metal is driven so as to fasten the commutator frame to the shaft. Shaded portion "2-2" shows one-half of the frame, and "3-3" the other half. The projecting ends "L-L" are the ears, or lugs of the bar in which the ends of the armature windings are soldered, and the dotted lines show the depth of the slots in the ears. To loosen the bars

it is only necessary to loosen the long screws. In setting the bars it is best to tie a string loosely around the commutator, then under the string place a stick and twist the stick so as to tighten the string. This will pull all the bars in evenly. After they are as tight as it is possible to get them, by this means, tighten the large screws shown in the sketch. Sometimes instead of these screws there are bolts. In the sketch I have only shown two of them, but there are, as a rule, from six to eight to the average commutator of the size the operator will come in contact with. The action of the screws is plainly shown in the sketch. A bar may be removed if the screws are backed out far enough. The insulation "I" will generally be found to be in four rings: two next to the armature and the other two next to the shaft. In the drawing these rings are shown as being cut in half. In the event of the commutator coming loose from the shaft it is only necessary to tap the key into the keyway a little further. On some machines the commutator is fastened to the shaft with a lock-nut on the shaft, the same working against the end of the commutator frame. In the event of there being a lock-nut, the heads of the large screws shown in the sketch will be found under the nut. It is then necessary to take the nut off before you can tighten the bars. I forgot to say it is best to heat the commutator before tightening it as I described, as the insulation will be softened and work easier, but don't overdo the heating; just get it good and warm.

In addition to brother James' reply I have given three sketches of the commutator fastening. One by James, one by Minges, one by Smith and one by Usher, each showing a different type of fastening.

Brother Dobson in explaining the electrical difference between the motor and the generator hits one of the things I was really after, and which I was in hopes would be enlarged upon more, since it is a rather puzzling point to many. He says:

> In a generator the cutting in of resistance in series with the shunt field will lower the voltage at the brushes and the voltage will continue to drop as more resistance is inserted, since this reduces the flow of current around the coils of the field magnets, which, in turn, reduces the magnetic density of the field and hence the e. m. f. of the generator itself. On a motor when resistance is cut in, the motor speeds up, due to the fact that the additional resistance reduces the magnetic flux, and in order to generate the same counter electro force the armature must increase its speed.

Brother Dobson also is the only man who in my opinion answered the compounding resistance question right. He says:

> The effect of resistance in series with the compounding would be a decrease in the current output. As a matter of fact if you had stopped to consider, that part of question 22 was really in the nature of a "catch," since the placing of resistance in series with the compounding would really be placing the resistance in series with the whole outside circuit and it would, of course, be an absurd, not to say an impossible proposition. Of course, as friend James says it "would reduce the efficiency of the generator." Whether he is correct or not would depend on exactly what he had in mind when he said that. It would certainly reduce the efficiency of the generator all right, because it would cut the voltage of the whole circuit. Moreover, the resistance wire would have to carry all the current of the whole outside circuit.

A late reply by L. S. Usher, Winnipeg, Canada, is correct. He says:

> A compound-wound machine is a combination of series wound and shunt wound. It will therefore be seen that if we put the resistance in series with the series winding, the whole of the output of the generator must pass through it. The result would be the lowering of the voltage and an increase of the load, also the resistance, unless of large capacity, would burn out as the load came on. The net result would be an absolute loss of power.

Correct, brother Usher. You may take your place at the head of that particular class. There is one thing certain, none of you need be afraid to tackle these questions, because if you fall down you won't be in the lonesome class. For every Roll of Honor name there are a hundred replies that show lamentable weakness.

Size of Type.

H. W. Griggs, Milwaukee, Wisconsin, asks:

> Is there not some way of making the letters and numbers on cuts more distinct? Many of them are so small as to be almost invisible even with a reading glass. It is a pity that the print of the department is not of the same type as that used in the body or editorial columns, and that more space be allowed to this, the most important of all the departments, even if it meant the raising of the subscription price to $3.50.

No, brother Griggs, that matter has all been gone over many times. We are now allotted more than twice the space devoted to any other department. Also I, myself, agreed to the small type, in order to get all I possibly could out of the space. I try to have figures and letters on cuts large enough to be readable, but sometimes it is almost impossible; also the reduction is sometimes greater than I figured on. Correspondents sending in drawings should make their lettering large enough in proportion to the rest of the drawing to stand the reduction. I could use twice the space I have every week, but I think the management is treating us very well, and we have no very large kick coming.

Light Trouble.

H. Schaeffer, Amity, Oregon, writes:

> When I clear up my screen on the stereo lens there is a shadow on the lower half of the moving picture. I have tried every way possible to clear both fields without changing my lamp, but so far have failed. Am using an Edison Exhibition Model.

Cannot say positively what is the matter, brother Schaeffer. You stand off at a distance and look at the light ray between the condenser and aperture and see if it does not point either up or down, instead of going straight across. I think that is where your difficulty is and if so it is caused either by (a) The lamp house being too high or too low with relation to the mechanism, or, (b) the condenser, or at least the front lens of the condenser, not being square with the aperture. That is to say, the top of the lens tips either ahead or back.

Handbook Benefits Him.

W. C. Crawford, Brooklyn, N. Y., writes:

> Wish to thank you for the suggestions you gave me. If my screen illumination is improved it is by the direct result of following instructions given in the Handbook.

You are not the only one, brother Crawford, who has improved his work by studying the Handbook. You are entirely welcome to any suggestions I may be able to give you.

Tinting Fades.

Charles Gessley, Shenandoah, Pa., submits samples of green tinted film from which the tinting is fading away, leaving a brown sepia effect. He wants to know how the defect can be remedied.

The fading of the tinting may be due to either one or two things, viz: (a) Failure to thoroughly wash after removal from the fixing bath. (b) An excess of iron in the water used in developing the film. However, I think there is nothing that can be done. So far as I know there is no method of removing the tinting, and if it were removed the splotches of brown would still remain. You can submit the film to some manufacturer for opinion, but I think you will find the film is ruined.

Local No. 300.

Local 300, Saskatoon, Saskatchewan, Canada, sends in list of officers for the directory and says:

> We have been organized since July 10, 1913, having a full direct charter with forty members on our books. Projection in this town is good, thanks to the useful hints obtained from the Handbook, which many of our members take advantage of. Quite a number of the theaters have mercury arc rectifiers, and, without exception, every theater has two machines; each one has its machines wired in multiple. We have one road-show house, and two vaudeville theaters, so you see, though we are isolated from any other large city, we are well up with the times. We wish yourself and the Moving Picture World every success.

All of which needs no comment. I trust Local Union 300 will continue to prosper, and that projection in Saskatoon will be kept right up to the mark, as no doubt it will, since the union there is progressive and its members make use of the avenues of knowledge provided, instead of setting back and expending their energy howling about the "danger of the spread of knowledge."

Flicker and Blue Spot.

Henderson Photoplay Co., Henderson, Minnesota, orders a Handbook and writes:

> Have been running a new Edison Model B for about two months. Lately the picture seems to flicker more than usual, and am at a loss to understand the reason; also there is a blue spot in the center of the screen. Is this from the carbons, or the condensers or the position of the lamp?

You will have to describe that flicker more closely. Unless you have changed your screen, or the machine shutter, or increased your light intensity, there can be no change in the flicker. If you have done any one of these three things that may account for it. As to the blue spot, it might be caused by (a) giving your lamp too great an angle; (b) improper setting of the carbons (See pages 204 to 212 of the Handbook); (c) wrong focal length condensers; (d) condensers too far apart in the mount.

La-Cemento.

John Edward Barnett, Cumberland, Md., sends in a sample of the film cement which he is marketing under the trade name of La-Cemento. In this cement brother Barnett has paid particular attention to eliminating the possibility of its sticking to the aperture plate. As a matter of fact a great deal of the fault attributed to the emulsion of first run films sticking to the aperture is really due to the surplus of cement used on the patches. If friend Barnett has succeeded in evolving a cement which will not develop this trouble, and is otherwise excellent, it will be a fine proposition. Mr. Barnett has trouble with his Power's Six A. His writing lacks something of being copperplate, but, as near as I can make it out, he has new tension springs, intermittent sprocket, and the sprocket shaft fits the bushing snugly, but there is side motion. I am not sure but that he also has up and down motion; I cannot decipher the thing with any degree of certainty. However, if there is end motion it is probably due to end motion in the intermittent sprocket, in which case loosen the collar on the intermittent sprocket shaft just inside the bushing, and set the collar over until there is no end motion in the sprocket shaft. See that the top gate rollers fit the film snugly. Also that the machine itself is well anchored and does not sway sidewise. If the motion is up and down be sure that the face of the intermittent sprocket is perfectly clean and that the sprocket shaft is not sprung. If neither one of these faults is present then most likely the sprocket itself is out of round. Also see to it that the sprocket is tight on its shaft.

The Optical System of a Moving Picture Machine.

By W. S. James.

All drawings and photographs in this article were made by Mr. James.

THE aim of this article is to set forth a method by which the operator may match the condensing and objective lenses of the optical system of a moving picture projection machine.

Before we touch the condenser problem I will explain a few of the peculiarities of the light rays with which we have to contend when we pass them through a lens. In Fig. 1A I have drawn an end view of a prism and represented a light ray by means of the line, and the direction the ray is supposed to be traveling by the arrows. A beam of light striking a prism is refracted, or turned, from its natural course. The amount of this refraction depends upon two principal things; the angle at which the ray strikes the prism and the angle of the prism itself. A

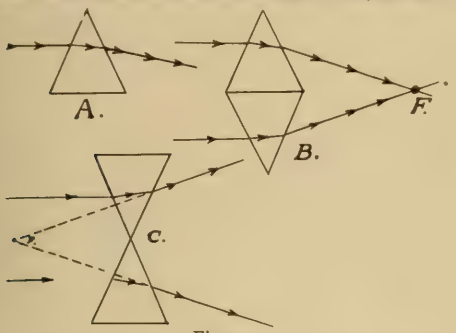


Fig. 1.

60 degree prism will bend a ray more so than one of 30 degrees. In Fig. 1B I have shown two prisms setting base to base. This is, theoretically, the way they set in a double convex, or positive lens. The angle of the refraction shows that the rays of light will come to a meeting, or focusing, point at F. With this still in mind let us consider Fig. 1C in which I have placed the prisms apex to apex. It will be seen by following the lines with the arrows that the rays will not meet, no matter at what angle they may enter the prisms, or at what angle the prisms are themselves. This is, theoretically, the action of a double concave, or negative, lens. A lens of this sort has no true focusing point, but for a matter of convience there has been a point determined which is called the "Virtual" focus. While this has no immediate value for the operator I have shown th point of virtual focus by "F", and the means of locating it by the dotted lines.

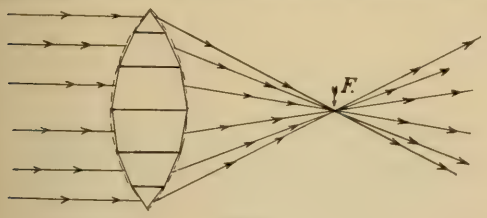


Fig. 2.

Now you must understand a lens is composed of many of these prisms of different angles, instead of just two such as I used to demonstrate refraction. To make this clearer I have drawn Fig. 2. In this I represent a double convex lens, but any lens that is convex (i.e. thicker in the middle than at the edges) will bring the rays to a focusing point. As I said before the different angles of the prisms will refract the light at different angles so that you now can see how all the rays are brought to a point of focus. This is not technically correct on account of there being spherical aberration, but is correct enough for the operator. From the foregoing we obtain the following rule:—

Positive lenses have a focusing point, while negative lenses have only a virtual focus.

Now that I have proven that a positive lens has a focus, I will try to explain the fact that each surface of a positive lens has a focus. These combined foci are called the "conjugate foci". From now on let us call the thing being projected the Object, and the picture that is projected, the change. The object is in focus wit hthe back of the lens if the position of the lens is so that it projects the image in focus. To make this a little clearer I have drawn Fig. 3A. If we were to place the object at the point now occupied by the image we would have an image in the place now occupied by the object. The difference being that the image will change its size accordingly. I want you to get the fact that the conjugate foci are interchangeable. This is of the greatest importance for this reason:—Suppose our arc (the object) was four inches from the back of the lens and the image was formed at a point ten inches from the front of the lens. Then if we put the arc ten inches from the rear of the lens the image would be formed four inches from the front. The image that was formed by the arc, when it was ten inches from the lens, would not be as bright, in proportion to the strength of the arc, as one formed when the arc was only four inches from the lens. The reason for this is:—The light rays travel in all directions from the crater of the arc, and the further they travel, the weaker they become. You will readily see from this we not only have a weaker light reaching the lens but a number of the rays are lost owing to their spreading and not reaching it. Just what I mean by this spreading I show in Fig. 4. Both condensers in this drawing are exactly the same size even though one looks smaller. From the foregoing we obtain this rule:—

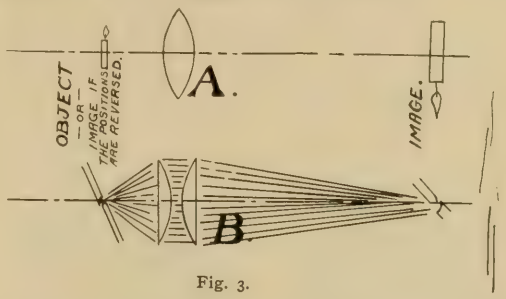


Fig. 3.

The closer the condenser is to the arc, the more illumination we will have at the focusing point. (Not so close that we break one every minute.) In the lamp-house we change the points of conjugate foci by moving the lamp either toward or away from the condensing lenses; but in the moving picture head we move the lens itself.

Referring to Fig. 2, it will be noticed that the wider the angles of the prism the greater the refraction. Consequently, a lens made up of prisms of the wider angles will bend the rays enough more to bring them to a focus in a shorter distance. This is the reason the thick condenser has a shorter focal length than the thin one. In Fig. 3B I have drawn the condensing lenses in place of the single double convex lens used in Fig. 3A, otherwise, the drawings are the same and the interchangeableness of the conjugate foci remains. There is a change, but it is only to the extent that we now have the conjugate foci of the combination instead of that of a single lens. I think now I had better give a short explanation of what is meant by the focal length of a condenser. This is the distance taken for parallel light rays striking the condenser to come to a focus. The method of measuring the focal length is to measure how far this focusing point is from the face of the condenser. When we use two condensers we have the combined focus of the two to contend with. This focus is called the equivalent focus. The rule for finding the e. f. of the combination is:—

With the flat side of the rear condenser toward the sun (I say the sun as anything nearer will not give us parallel light rays) obtain as sharp an image as possible and measure the distance in inches from the image to the highest point of the convex surface. Call the result of this measurement F1. Now present the convex surface of the front condenser to the sun and obtain as sharp an image as possible and measure

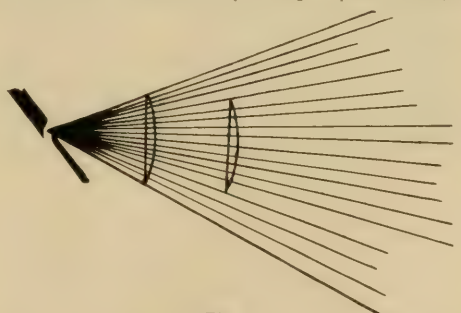


Fig. 4.

the distance in inches from the image to the flat side of the condenser. Now measure the thickness of the condenser and add two-thirds of this measurement to the last figure obtained and call the result F2.

Now the formula is:—F1 multuplied by F2, divided by F1 plus F2, minus the distance between the lenses. The result of these calculations is the equivalent focus.

It will be seen from this that if we change one condenser, or the distance they are separated from each other, we change the e. f. of the combination. Consequently, we also change the points of conjugate foci. Now as the points of the conjugate foci bear a certain relation to each other, that is, the image will be formed a certain distance from the lens in proportion to the distance the object is from the same lens, we change the crossing point of our condenser light ray.

While I do not want to make this a technical article it becomes necessary to give the formula for finding the missing point of focus of a conjugate foci, when the focus of the lens and one point are known. Let us call the image focus "fi" and the object focus "f" and the focus of the lens "F". The formula then becomes:—

1 divided by the object distance added to one divided by the image distance equals one divided by the principal focus.

Suppose we call the e. f. of the combination the principal focus and wish to find where the rays of the arc will come to a focus, or crossing point, when the arc is a certain distance from the condenser combination. Here is an example. Where will the image be formed when using a condenser combination of 3 inch e. f., with the arc four inches from the condensers? The arc being the object we will call it "f" and the crossing point being the image we will call it "fi". Then the example works out as follows: ¼ + 1/fi = ⅓ and "3fi" + 12 = "4fi". Then "1fi" = 12 or "fi" = 12 inches. The ray will come to a focus 12 inches from the condensers. It is advisable to study this thoroughly, since it is of the greatest importance, as you will see later.

Before going into the objective calculations it is advisable that I explain a few of the phenomena of a corrected lens. This is the kind used as an objective in moving picture work.

As you all know, the moving picture lens is composed of four lenses:—i.e.: Two positive and two negative. Let us consider the rear positive lens. As I have before stated, the action of parallel light rays striking this lens is to refract in such a way as to come to a focus. (Note:—Condenser light rays are not parallel.) After the light rays have passed through this lens of the combination there is an air gap of about one-eighth inch which they have to travel before reaching the negative lens. This can be seen by looking at the rear combination. It will be found to be separated by a small ring placed between the positive and negative lens. When the light ray reaches the negative lens it is spread again as shown in Fig 1C. This lens having no focusing point and having such a large v. f. it is impossible for the light rays to come to a focus, or crossing point after leaving it even though they strike it at a converging angle due to the action of the positive lens. This is the reason a picture cannot be projected successfully with the rear combination only. Therefore the condenser light ray cannot possibly cross in the center of the lens tube with this combination and the angles of the ray. After leaving this lens it has to pass through an air gap to the front combination. Here it encounters another negative lens (I will explain the reason for this lens later on.) which has a tendency to further spread the rays, but before it is able to do so this spreading is overcome by the front positive lens which is cemented to the front negative lens. To show this light ray as I have described it, I have drawn Fig. 6. The heavy lines "A-D" represent the condenser light ray and "O" is the crossing point, or in other words the focusing point.

This point is never in the lens, but always in front regardless of the focal length of the objective.

You may ask "Why are all these lenses needed?" So here is the answer.

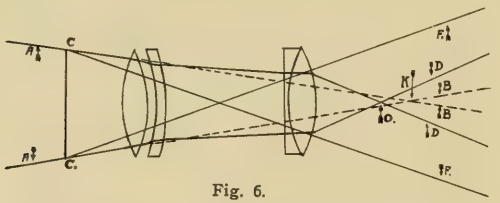


Fig. 6.

White light is really a combination of all colors; and when white light is passed through a prism it is separated so as to show the colors. This is what happens when the light goes through a single lens, on account of the action of the prism which composes the lens. To show the action of this "dispersion" of light as it is called, I show Fig. 7, which will give you the action clearly. As a test, throw the light from the condensers on the screen without any objective lens in the system. Suppose that before these rays had a chance to come to a focus and spread they were corrected by a negative lens, then this second lens would stop the dispersion. This is why there is more than one lens used before the objective combination. These are generally made of two different kinds of glass. One of the glasses used has a slightly greater power of refraction than the other. The combination is generally crown and flint glass. The flint glass has the greater power of refraction and almost double the amount of dispersion of crown glass when the angles are the same. Therefore—

If we make a negative lens of flint glass having a smaller angle to work in conjunction with a crown glass positive, of large angle, the rays of all colors are all bent, yet they come to a focus at the same point.

The reason for this is:—the flint glass negative of much smaller angle has less bending propensity than the crown positive will have but it will have about the same dispersion; i.e., it disperses the rays so as to separate the colors in almost exactly the same proportions as a crown glass positive of larger angle. The crown glass lens having the larger curvature and consequently shorter focal length it bends the rays more but the concave flint lens of less curvature bends them back in proportion so that they come to a focus as white light at the same point. Now that I have explained the reason for a corrected lens let us consider Fig. 8. In this I represent the objective lens tube by O. As we now understand that a lens has an indefinite number of conjugate foci, I have shown the points A-B and C-D. An object placed at A would be in focus at B, while at the same time an object at C would be in focus at D. Now suppose we replace A with the condensers. They would be in focus at B in Fig. 8 and point O in Fig. 6. Let us consider C as the film in Fig. 8 and C-C as the film in Fig. 6. Then C in Fig. 8 would be in focus at D, and C-C in Fig. 6, would be in focus at the screen which corresponds to D in Fig. 8.

From this we deduct:—that when B in Fig. 8 is focused correctly, D will be in focus accordingly.

In Fig. 6 the dotted lines A-B represent the shape of the condenser cone of light before it is passed through the objective lens. The light lines A-F represent the objective ray. (I did not show the refraction of this ray for the simple reason that up to the present time I have been unable to photograph a side view of it successfully. My authority for drawing it this way is the books on optics by the different professors. The lines A-D and A-F in Fig. 6 correspond with the lines C-D in Fig. 8. Where the lines A-D and A-F in Fig. 6 meet, is the focusing point for A-F and the virtual focus for A-D. Therefore:—

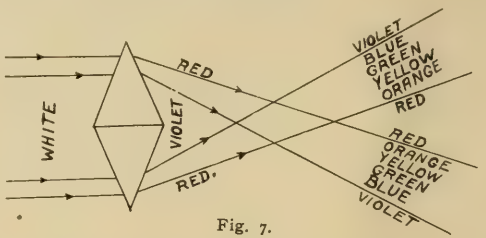


Fig. 7.

Where the lines A-F and A-D in Fig. 6 meet, the picture will be in focus with the best possible illumination. To represent this action I have drawn Fig. 9.

Let us suppose we had a condenser combination of such a long focus that point A Fig. 8 was somewhere in front of the condenser, then one point of focus of this particular conjugate foci would be the ghost of the light which is always prevalent a few inches in front of the condenser. Photo No. 6 was taken at point O Fig. 6, with a cracked condenser in the mount. Notice how the crack is in focus at this point. The large ring of light of poorer quality is the objective ray. When this light ray comes to a focus and crosses at O it comes to a point of virtual focus where the rays forming D and F in Fig. 6 meet. Therefore:—

The poorer part of the light, being focused all through the combination we have poor illumination at the screen.

From this we deduct the following rule:—a condenser combination that is too long for the objective lens will give us a ghost at the screen.

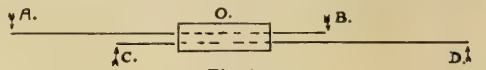


Fig. 8.

Again let us consider A Fig. 8. This time we will call it the arc. This condition can be caused by the condenser combination being too short. So short in fact, that the points of conjugate foci are the arc and point B Fig. 8. Now instead of having the condensers in focus at B, we have the arc. This will have its virtual focus meet the light ray A-F, Fig. 6, at the screen as in the former case; but we now have an image of the arc on the screen. From this the following rule is derived:—

A condenser combination of too short a focal length to match the objective will give us a highlight on the screen.

Now that I have explained the whys and wherefores I will get down to "brass tacks" and try and hand out the dope, but it is slightly complicated from now on and means study.

In the event of starting a new house and not knowing the focal length of the condensers needed, this is the way to figure them:—Let us consider the back condenser as a 6 inch focal length. I take this as a standard, as I want the rear condenser to have as short a focal length as possible, as shown in Fig. 4.

The reason for this is that the only duty of the rear condenser is to straighten out the diverging light rays and make them as nearly parallel as possible by the time they reach the front condenser. I have shown this action in Fig. 3B. As the focal length of a condenser is known by the distance it takes to bring parallel rays to a focus, we want a rear condenser that will furnish these parallel rays to the front one. Considering that the front condenser is receiving parallel rays, we will want a front condenser of such focal length as will bring these rays to a focus at the proper place. In Fig. 6 I show the objective light ray as crossing

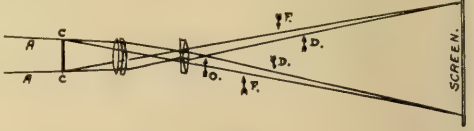


Fig. 9.

in the center of the objective lens tube. As this is the case, let us consider this as the optical center of the lens. Now measure from this point to the aperture plate. In the example I will use I find this distance to measure 6 inches. Now get a piece of paper and mark a point such as shown at O Fig. 10. Let this point represent the optical center of the lens. Six inches from this point draw a line to correspond to line B-B Fig. 10. This represents the position of the aperture plate. Now mark off fifteen-sixteenths of an inch, (or the width of the aperture which may vary slightly). The points C and D in Fig. 10 are these points. Now with a perfect straight edge draw two lines. One from O to C and the other from O to D. Prolong these lines as far as you can. Now with a rule measure across these lines keeping the rule parallel with B-B, until you reach a point where they measure 4½ inches apart. The 4½ inches is the diameter of the condenser. In the example I am using it will be found to be 26½ inches from point O, but for the matter of convenience

in this article, and to make the explanation clearer, I will call it 26 inches. As it is impossible to get a condenser of 26 inches f. l. we must find another combination that will have the same equivalent focus as the combination of 6 inch and 26 inch condensers, remembering all the time to keep the f. l. of the rear condenser as short as possible. If we use the rule for finding the e. f. of the combination we will find that as F1 = 6 and F2 = 26 and 6 × 26 = 156 which is divided by 6 + 26 equals 4⅞ inches minus the separation of the condensers, ⅜ inch equals 4½ inches which is the e. f. of the combination.

We must find the combination with an e. f. of 4½ inches, but using a front condenser of such focal length as it is possible to procure.

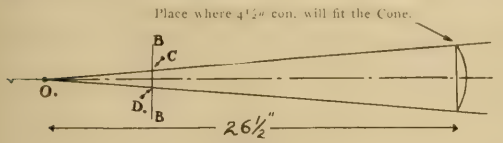


Fig. 10.

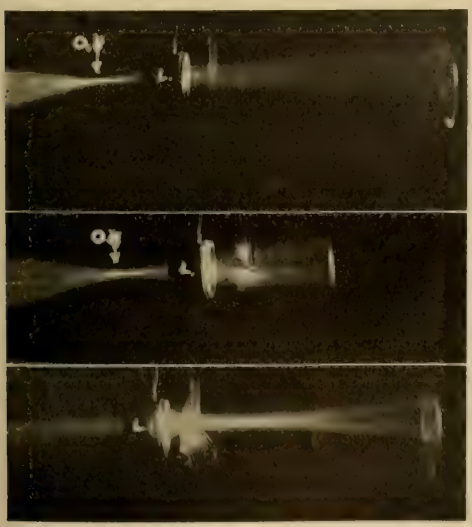
As I have worked out the example I will give it to you. F1=7¼ and F2 = 9½ and 7¼ × 9½ = 71 which divided by 7¼ plus 9½ equals 4¾ minus ¼ inch separation between the condensers, equals 4½ inches as the e. f. of this combination.

In order to place the arc in such a position so as to be sure it will come to a focus at a spot 26 inches from the condensers we revert to the formula I gave for finding the missing point of a conjugate foci. According to the formula, we have one divided by f plus one divided by twenty-six equals one divided by four and one-half and four and one-half fi plus one hundred and seventeen equals twenty-six fi; then seventeen plus fi equals one hundred and seventeen fi equals seven inches. Now recollect I only take this way to show you the way to go about it. If you should happen to have a 6 inch e. f. lens work out your own combination.

The formula as written out above I will put here in the form of a numerical equation.

$$1/f + 1/26 = 1/4.5$$
$$4.5fi + 117 = 26fi—$$
$$17 + fi = 117$$
$$fi = 7—\text{or } 7 \text{ inches}—$$

So far we have only been calculating the outer edge of the light ray cone. In doing this we have the poorer quality and dispersed light rays, caused by spherical aberration, passing through the aperture. But remember the condenser light ray should come to a focus, not at the optical center of the lens, but at the point O Fig. 6. Therefore we will move our lamp house forward enough to bring this point outside of the lens. With the lens in question bring it forward 6 inches. When this is done we will have a spot 2 inches in diameter at the aperture plate. The aperture cuts all the poor quality light off from the lens and only lets the good value pass through. There will be no ghost at the aperture if this is worked out correctly. It should stop about 3 inches back from the film. The correct position for the lamphouse is 15 inches from the center of the condensers to the aperture plate, if the arc is 4½ inches from the back condenser, or 12½ inches from condensers if the arc is 7 inches from the back condenser. Personally I know the 15 inch position is correct, but I gave the other for those of you who want to try it out, but remember Fig. No. 4.



Photos Nos. 1, 2, 3.

I have not finished here by any means as the spot on the shutter will tell you some stories if you know how to read it. To be able to do this, set your shutter at a point to correspond to point O Fig. 6, and run the machine. The spot on the shutter will then look like the photos accompanying this article. Photo No. 4 was made with condensers centered, but they were of too short focal length and were too close to the aperture. Photo No. 6, which I mentioned before, shows how the spot should appear when the condensors are correctly matched. Photo No. 5 shows the appearance of too long focal length condensers and condensers too close to the aperture. Photo No. 7 shows the condensers out of line with the aperture and objective lens vertically. If they were out of line horizontally the condenser ray would appear either above or below the center of the objective ray. Photo No. 8 shows the condensers of too long focal length and too far from the aperture. As to Photo No. 1 it was taken with the correct condenser combination, and to show the condenser ray at its focusing point, and also to show how far it is possible to carry the condensers from a short focal length objective. By having it at the point shown it helps eliminate travel ghosts which are very common with the short focal length objectives. It also makes the handling of the light easier. The lens used in the photos is a 1.3 size Gundlach and has an e. f. of 2¾ inches, which is rather short to work every day. Photo No. 2 was taken to show the action of the condensers when they are of too short focal

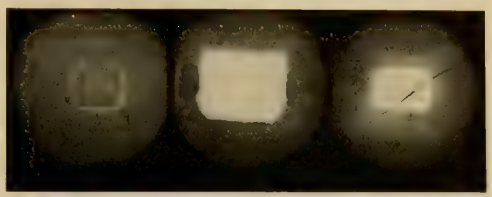


Photo No. 4. Photo No. 5. Photo No. 6.

length. Notice the ghost runs right up to the lens. Now for photo No. 3 (Mr. La Grow pay attention), this is the way the ray appears when the condensers are of too long focal length. Once again notice the rays appear to travel a few inches before they spread. In other words, the lens is working on the virtual focus of the condensers.

There is a way by which we may overcome ahe keystone effect. If you will look at photo No. 7 you will notice that the condenser ray has the appearance of a keystone. I will give you my word that the aperture used in this was the same one used in the others. This article explains the reason for it if you will dig it out. If none of you do, I suppose I will have to send that in also, but at the present time I am too tired to go on with it. I only hope you will chip in and help each other and

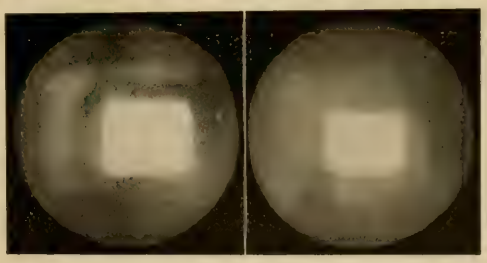


Photo No. 7. Photo No. 8.

incidentally find fault with me if I have gone wrong anywhere. I have been a long time fixing this up and have done a great amount of experimenting on it.

If any of you have an extremely hard combination I will figure it out for you, but please remember that postage stamps and time are money. Also be sure and send full details of everything or else it will be of no use.

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Comments on the Films

Licensed

THE MIDNIGHT CALL (Selig), March 31.—A complicated and interesting plot that contains several gripping scenes and surprises. It is a well made picture, bright in photography and ably directed. The acting is adequate. The methods adopted by a young doctor, who suspects the occupants of a mysterious house of criminal offenses, are unique and daring. He succeeds in rescuing a beautiful young lady from durance of two years, whose disappearance has startled the world. The acting is very well done.

CANNING INDUSTRY IN CALIFORNIA (Essanay), March 31.—This offering embraces all the different departments of the canning industry in California. It is interesting and embraces, particularly, the pea and asparagus output.

MYSTERY OF THE LAUGHING DEATH (Edison), March 31.—The fifth of the "Chronicles of Cleek" series. This plot contains originality and is out of the ordinary. It is incongruous in theme and not at all pleasant to look at. The characters are well sustained in all parts.

THE KNAVE OF CLUBS (Kalem), March 31.—This hilarious comedy is on the same reel with "In the Soup." The fun in this hinges on a trick police club.

IN THE SOUP (Kalem), March 31.—On the same reel with "The Knave of Clubs." It is rough and tumble.

A VISIT TO THE VOLCANO KILAUEA, HAWAII (Pathe), March 31.—This is the greatest of volcanoes in the Hawaiian Islands, and this picture depicts a journey to the crater, showing wonderful and unusual sights, quite a change from the ordinary scenic pictures, and very interesting.

TIVOLI AND ITS CASCADES, ITALY (Pathe), March 31.—This picture shows the beautiful gardens of the Villa of Esta, that date back to the 16th century, also the ancient temple of Sibyl with its legend. From a terrace of the temple can be seen the City of Rome. Farther along on this delightful trip one has a view of the celebrated Tivoli cascades. A beautiful and interesting picture.

FANCY SKATING (Selig), March 31.—This is on the same reel with "The Midnight Call." It illustrates the skill that can be acquired by those to whom the sport appeals. The gyrations of the professionals are wonderful.

MRS. ROMANA'S SCENARIO (Edison), April 1.—There are a few laughs squeezed out during this offering, but generally speaking it is ridiculous. Little can conscientiously be said in its favor.

THE MISSING TWENTY-FIVE DOLLARS (Edison), April 1.—A comical tale of deception a husband concocts to deceive his wife after he has lost in a friendly game. He emerges from the mess of fabrication he has built around himself in the same condition husbands usually do when attempting to fool their wives. It is all amusing and entertaining—to look at.

A QUEER QUARANTINE (Essanay), April 1.—This must be an April Fool joke, as it is released the first of April. There is a superfluity of action, but of the kind that fails to "get over" for laughs. The acting is not wonderful and the plot is weak and unconvincing. It is disappointing and not up to the Essanay standard.

PROFESSOR OLDBOY'S REJUVENATOR (Kalem), April 1.—A visualization that is novel and laughable. The professor after trying it on the proverbial dog, and noting its success concludes to try it on himself. He meets his Waterloo, but demonstrates his theory is a success, but unpractical. His would-be son-in-law saves him from disaster by turning the apparatus backward and wins out. It is received with appreciation.

WHIFFLES PICKS A PARTNER (Pathe), April 1.—To secure a legacy Whiffles must first secure a wife, he is informed. He is in a quandary, as he has always avoided the gentle sex. Necessity drives and he enlists the aid of the Happywed Matrimonial Agency. After a varied experience he lands a "peach," but not without the worry of being compelled to whip into line a balky father-in-law. "Who is the boob now?" A well made and finely acted offering.

STAGE STRUCK (Vitagraph), April 1.—A bright comedy that must be seen to be appreciated—not wonderful, but immensely pleasing. Ada Clifford as the stagestruck wife sustains her role very artistically, as did Hughie Mack, "one of them there pesky book agents." All the cast deserve mention for their work. It gains hearty laughter and commendation from the spectators.

THE STORY OF DIANA (Selig), April 2.—A photoplay that is quite new in conception and blends reality with mythological legends. All of the characters, with the exception of Orion, the hunter, are first shown as gods or goddesses, and later in modern garb. Wolves and lions appear in the story and as a whole this makes a very unique production. It is whimsical, artistic and pleasing.

THE BURGLAR'S SACRIFICE (Biograph), April 2.—This picture demonstrates how a childless young couple come to adopt a foundling. A burglar of the gruff, good-natured sort, plays an interesting part in the story. The yarn is one of simple appeal, but is well pictured and will serve to entertain an audience very well.

DAN CUPID, ASSAYER (Essanay), April 2.—This Western offering is one of about average interest. Some of the opening scenes seemed a trifle dark. The story concerns the sale of a salted mining claim. Carl Stockdale, Reina Valdez and others appear. There is a fair amount of interest in this.

RIVAL COLLECTORS (Melies), April 2.—This half-reel is based on the stamp collecting mania. The plot as worked out is not very strong and serves only as an amusing trifle.

BATTY BILL'S LOVE AFFAIR (Melies), April 2.—In this number, on same reel with above, Batty's girl wears her mistress's clothes. The hat gets on fire and Bill ducks her in a tank, ruining the entire outfit. Fairly amusing.

TOMMY'S TRAMP (Vitagraph), April 2.—Bobby Harris again appears in this reel, playing the part of a boy who decides to become a tramp. His rescue from the burning building by his hobo friend was quite exciting. The whole reel has an appealing note in it and is well photographed.

THE CONFISCATED COUNT (Kalem), April 3. In which the girl's lover, a custom's officer, tries to collect duty on the count her mother has purchased for her to marry. Quite an amusing idea of a satirical nature in this, and one that is fairly well handled.

HISTORIC TARRYTOWN (Kalem), April 3.—This, on same reel with above, gives some interesting views of the Sleepy Hollow cemetery and other places of general knowledge along the Hudson near Tarrytown. Some of the photography is rather dim.

A MAN'S FAITH (Lubin), April 3.—A story of psychological interest, in which the photography is unfortunately rather dim in numerous places. Arthur Johnson plays the part of a deeply religious man who marries a girl of the woods. Later he becomes jealous of her and his faith is put to a severe test. This is well constructed and holds the interest.

BUNNY'S SCHEME (Vitagraph), April 3.—A bright, well-pictured comedy reel, in which Bunny carries his unwilling Flora away on the train, with appropriate wedding decorations that had been put up for another couple. This shows this well known comedy couple in their best form and brings much laughter.

THE BOND OF LOVE (Selig), April 3.—A half-reel with simple plot elements, in which a child is left at the door of an unhappy couple to restore peace in their home. This has quite a strong heart interest, but the photography is not up to standard in places.

IN AMALFI, ITALY (Selig), April 3.—Some entertaining views of this picturesque city on the cliffs; also showing the manner in which macaroni is made. On same reel with above.

BILL TELL, PAWNBROKER (Biograph), April 4.—A burlesque on "William Tell" vamped about to suit the author and producer. It is well costumed and finely visualized. Some of the acting is well done and some of it exaggerated to the limit. It caused little laughter.

SKELLY'S BIRTHDAY (Biograph), April 4.—On the same reel with "Bill Tell, Pawnbroker." This is really a funny offering and is appreciated as much by the spectators. Charles Murray gets in some of his "old time" stunts—with eggs, that get clear over to the back seats easily. A good picture in every respect.

HIS COMRADE'S WIFE (Edison), April 4.—This photoplay contains an interesting story; the plot is located in a military precinct. It shows the bravery and honor of one officer and the cowardice of another, who lost his life while fleeing from his duty. It is a good illustration of unselfish devotion, seeking to shield another from sorrow. It ends happily. The acting is adequate and scenic effects up to the standard of excellence.

THE COMING OF SOPHIE'S MAMMA (Essanay), April 4.—"She came, she saw, she conquered," in the finale, and she mussed up her son-in-law (Victor Potel) and the manufactured mother-in-law until they howled for mercy. This is a laughable comedy and legitimately produced and acted.

HEARST-SELIG NEWS PICTORIAL, NO. 14 (Selig), April 4.—Topical and interesting scenes from various parts of the world, including a bona fide duel between dramatists in Paris, scenes in Mexico, South America and Africa. Floods in Northern New York are also shown.

FAST FREIGHT 3205 (Kalem), April 4.—As the caption implies, this is a railroad picture concerning two telegraph operators in charge of small stations in the West. One is stricken with illness and the other, gossiping with the crew of the fast freight almost fails in getting the frantic calls to hold the freight to avert a collision. The sick operator's wife is the heroine that saves the situation. A realistic fire scene is incidental. A very good and attractive number.

SHE WAS A PEACH (Lubin), April 4.—A satisfying comedy that illustrates how a small town resident took his fling while visiting the city on business. Church business—think of it. He mixes pleasure with business and gets into trouble with his country sweetheart, who wakes him up to a sense of his wickedness and drags him to the minister.

THE EYES HAVE IT (Lubin), April 4.—On the same reel with "She Was a Peach." It is a burlesque on police rules and one of the force lays himself liable to discharge for disregarding. How his wife saves him from degradation furnishes the comedy. She requires him to swear off, in payment, which he does.

BOBBY, SOME SPIRITUALIST (Melies), April 6.—On the same reel with "Cabby's Nightmare." It is one of those precocious Bobby offerings.

He has some fun and inadvertently helps along with the seance until he has the medium and all the believers up in the air. He uses the usual expedient—thread.

CABBY'S NIGHTMARE (Melies), April 6.—This is a comedy of a farcical nature that is a horse on a man (the cabby's dream reversing the order of things). It is fantastical, but very comical. The horse even enters a saloon for a drink, and overloads the vehicle for his owner to pull. This will interest cabbies and horses.

PATHE'S WEEKLY, NO. 28 (Pathe), April 6.—A topical visualization of interest, presenting in rotation the embarking of Mexican federal soldiers on a train for the front. First game of baseball at St. Louis, Mo. The Orange Festival, at Los Angeles, Cal., with Mary Garden planting an orange tree and presenting an orange blossom to Mr. Pinkerton, the detective. Miss Nellie Tyler in Washington to plead her cause with President Wilson. Scenes at the immense fire at Morristown, Pa.

CLARENCE AND PERCY (Edison), April 6.—This offering can lay claim to certain merits as a comedy and has many strenuous scenes for the actors and actorines. Clarence and Percy get their share, and a dose or two more of aqua pura than the others in the cast. Well, they are the stars. This number got over the orchestra chairs for laughs.

MASTER OF THE STRONG (Biograph), April 6.—A strong picture is this, illustrating that though a man be possessed of dominating will in business transactions his heart has a tender spot that can be touched when the enchanted wand is the hand of a cherished one. This offering is as effective as a sermon; perhaps more so. The acting is all that can be desired and the other requisites pertains to the whole.

CHERRY (Vitagraph), April 6.—A comedy of the olden time that is cleverly carried out and gains much laughter. The plot is original and in many respects unique. The scenes, both interior and exterior, are splendid, the costuming corresponding with the era and the photography splendid.

PUPS ON THE RAMPAGE (Vitagraph), April 6.—Evidently on the same reel with "Cherry." Where the pups were picked from is a puzzler, but they are in evidence and good to look at; innocently mischievous and cute as pups can be.

Licensed Special

THE PRICE OF SILENCE (Celio), March 31. A rather complicated plot. It requires the closest attention on the part of the observer to thoroughly visualize this offering. It demonstrates the vacillating nature of an heiress, who makes the sad mistake of giving up a worthy man for a worthless one. Later she is made to realize her folly. This is a well made picture in all details. The finale is pleasing.

A HELPFUL SISTERHOOD (Vitagraph), March 31.—There are peculiarities about this offering that to the reviewer seem faulty. If the working out of the plot were as clear as the photography it would be a superior picture. The bevy of girls in the cast, in good looks and acting could scarcely be improved upon.

THE FIGHTING BLOOD (Lubin), April 1.—Army and navy life is always an enticing subject to the layman, possessing a certain glamor that stirs the sparks of heredity and patriotism. Unfortunately the hero in this picture-play has a weakness which overcomes his will at the psychological moment. The indomitable fighting blood of his ancestors, which fills his veins, redeem him in the finale, and he not only conquers his weakness, but also his enemies. A strong and beautiful picture. It is worthy of a place on any program.

THE RAID OF THE RED MARAUDERS (Kalem), April 1.—This two-part picture is laid in a military post in the West and is full of thrills that sustain the closest interest from start to finish. It is ably acted and directed. The scenes are bright and varied in the exteriors. A theme of love and daring gives it a romantic flavor.

THE MANSION OF SOBS (Lubin), April 2.—This two-reel story, by Shannon Fife, mingles grief and happiness in an old-fashioned manner. The scientist neglects his wife, who becomes infatuated with an attorney. They separate and she lives at an inn, leaving the son at the estate with his father. Years pass and the son grows up and falls in love with the attorney's daughter. The return of the wife to her husband, whose mind was slightly affected by his lonely, selfish life, seemed a little improbable. The story is quite entertaining, but only fairly strong in its general handling. It has an English setting. John E. Ince, Percy Winter and Rosetta Brice are in the cast.

HIS SWEETHEART'S CHILD (Pathe), April 2.—This two-reel offering is nicely acted and beautifully pictured throughout. Mlle. Malraison plays the double role of mother and daughter, the story covering a long period of years. In the first reel the peasant girl gives up her first lover for an artist. Her married life proves unhappy and in later years the first lover cares for her child. The story, so artistically put on and while rather obvious in plot, is entertaining.

A ROMANCE OF THE EVERGLADES (Edison), April 3.—An entertaining two-reel number, written by Mark Swan, with Mabel Trunnelle and Herbert Prior in the cast. The scenes are laid in the swampy region of mosshung trees known as the Everglades. The introduction of the three "crackers" was a good touch, and the part of May Lou was particularly well played. The story itself is full of interest and grows quite exciting in the part where Carew is in danger from the infuriated mob and the shack is set on fire. A good production.

THE WEDDING OF PRUDENCE (Essanay), April 3.—A two-reel comedy number, telling a story of early Colonial days. Prudence is about to be married to a man of her father's choice, but the hero lowers a cat from the attic and tears off the bad fellow's wig, exposing him to ridicule. Later it is proved that he is a "fraud" and not a fit man for Prudence to wed. The settings are not elaborate, but carry the atmosphere fairly well. As a whole the number is quite entertaining throughout.

THE CRUCIBLE OF FATE (Vitagraph), April 4. Two reels of splendidly made scenes, visualizing a potential plot that develops naturally—an affluent and adoring husband, a devoted wife, and a baby to weld the happy union—what more can be desired to make life paradisical. But the woman's vacillating nature swayed by a lack of domestic duties induce her to dabble in amateur dramatics. Forgetting her husband and child in her histrionic ambitions, she ruins her own life and that of her husband. It is a touching picture and well acted and produced. The beautiful and wonderfully clever little girl in the cast deserves special mention.

IN TANGLED WEB (Pathe), April 4.—The schemes of an unscrupulous parasite and gambling leach on society, are frustrated apparently by fate. A trusting girl is made to suffer, and a family almost disgraced through his selfish machinations. Through the two reels its intensity holds close attention. Good acting, good photography, and splendid direction obtained.

THE CABARET DANCER (Kalem), April 6.—One would be prone to conclude from the caption of this two-reel picture that the plot might be more or less frivilous, but it is far from it. It is an interesting and convincing theme, carrying with it an illustration of devotion and sacrifice that is beautiful. There are several scenes in this picture that drive serious thoughts straight home, although some cabaret scenes pertain. The photography, acting and direction are up to the standard. The author had an inspiration evidently. Alice Joyce is in the lead and no more need be said.

THE CRUEL CROWN—THE ADVENTURES OF KATHLYN, NO 8 (Selig), April 6.—Kathlyn certainly has numerous and hairbreadth escapes in this two-reel offering. It is a hair-raising experience to take in. It is gripping and exciting all the time. It is also continued in our next, just at the critical period. It is a meritorious visualization in its entirety.

Independent

HER FIRST LESSON (Princess), April 3.—What excuse the producers of this picture will have for releasing it will be welcomed; if it ever gets by. There is nothing in it to cause the censors to condemn, nor is there anything of merit pertaining to recommend it. Dancing is introduced by Nellie Williams.

SADDER BUT WISER (Royal), April 4.—This plot could have been vamped into a fine little comedy had it been properly produced. Exaggeration abounds that is far from being laugh-producing or sensible; in geration abounds that is far from being laugh-producing or sensible in that are passé.

THE STAR BOARDER (Keystone), April 4.—This is one of Mack Sennett's farcical comedies which causes hearty laughter all through the action. It is certainly rapid-fire and has been well photographed.

MACK AT IT AGAIN (Keystone), April 6.—Yes, Mack Sennett is at it again, as is Mabel Normand. They are "cuttin' up" as usual out at their fun factory. This one is where Mack has gone back to work and he certainly hustles some, and makes his actors follow suit. This offering is a continuous laugh-producer from start to finish.

OUR MUTUAL GIRL, NO. 12 (Reliance), April 6.—This is a most acceptable installment of "Our Mutual Girl" series. There are pathetic touches in it and the current events are all new and interesting.

AN INTERCEPTED GETAWAY (Majestic), April 7.—This is an old style cowboy comedy with a few sparse laughs here and there. The theme has been worn threadbare long ago.

THE FATAL DRESS SUIT (Komic), April 8.—This is decidedly laughable. The acting all the way through is genuinely funny and the situations are equally so. It is a story of a man whose new dress suit is filled with powder by a hated rival and who learns in the midst of the festivities of a ball that he is likely to explode any moment. Funny complications follow, which find their climax when the explosion actually takes place.

THE PASSING OF IZZY (Keystone), April 11.—A clever rapid-fire farcical comedy that contains better elements and less horse-play than is usually indulged in by the Keystone actors. It gets over equally as well as the other style. Izzy is naturally portrayed, sensibly made-up and costumed. A good number for laughs. Everyone in the cast got a bath—some got two—and in the winter-time.

SOME BULL'S DAUGHTER (Apollo), April 12.—This picture introduces Fred Mace in a new character, that of an Indian, and Fred is *some* Indian. "Big Ingin," heahy, "eat heap." Marguerite Loveridge makes a charming squaw. No wonder big chief loves her; so does everybody else. Take a look and you will coincide. The costuming and photography are fine.

THE HUNCHBACK (Majestic), April 12.—A meritorious Western drama that is splendidly produced and acted. Frank Turner does fine real artistic work as the hunchback, a difficult role to sustain. Never once does he lose his grip on the characterization. Lillian Gish did equally as well in the part of the orphan.

AN HOUR OF YOUTH (Thanhouser), April 12.—A novel offering that is well done and interestingly worked out. There is incontinuity pertaining, either the fault of the author or director, as no satisfactory explanation by title as to where the gem, or as he is termed the "Master of Mysteries" came from, or what caused his appearance. There was some winter where this picture was made. It is beautifully photographed.

PRINCE WILLY (Eclair), April 12. A half-reel of foreign make in which the scenes are nicely colored. The little prince exchanges places with a peasant boy and finally gives himself up in order that his poor friends may get the reward. This is an attractive film story.

NUTTY AND HIS FATHER (Eclair), April 12. This, on same reel with above, is an eccentric comedy which keeps the observers constantly laughing. The plot is not very much, but the little boy known as Nutty, Jr., is very funny. A good comedy number.

GRANDFATHER'S ROMANCE (Eclair), April 12.—A story enacted entirely by children in the make-up of older persons. The little boy entertains his girl friend by telling the story of his grandfather's early life. The children are clever and the film proves quite attractive.

A BATHHOUSE BEAUTY (Keystone), April 13.—Talk about action and stunts to produce comedy, it is all incorporated in this picture. The strenuousness indulged in by the cast certainly kept the cameraman awake. The seashore resort scenes are hummers, taking in all the various devices. The facility with which they are engaged in the plot does credit to the director. It causes hilarious laughter.

NOTORIETY (Imp), April 13.—King Baggot here gives some laughable impersonations of the old time actor of the "ham" variety. He has a good deal of trouble meeting board bills and is thrown in jail. The story is not much, but the characterization is entertaining. Frank Smith gives an occasional assist throughout the reel.

UNIVERSAL IKE MAKES A MONKEY OF HIMSELF (Universal Ike), April 14.—A characteristic number, in which Universal Ike becomes jealous of the actress lady's pet orang-outang, and acts as a substitute in order to win her favor. This is quite novel and has numerous laughing moments.

AN UP-TO-DATE COOK (Crystal), April 14.—Vivian Prescott and Charlie DeForrest in a half-reel comedy. This lacks plot and is too thin for enjoyment.

THREE MEN AND A GIRL (Crystal), April 14.—This, on same reel with above, is better. The plot is not strong, but the girl's experiences with her three lovers makes some amusement. This could have been developed into a longer comedy number.

THE TEST (Nestor), April 15.—Wallace Reid and Dorothy Davenport appear in this. The plot is rather novel. The poor man, professing love for his family, drinks what he presumes to be poison in order to make a thousand dollars for them, but the drink proves to be harmless. Just a little episode, rather well played.

HOW GREEN SAVED HIS MOTHER-IN-LAW (Joker), April 15.—A farce-comedy written by Grace Cunard. It will amuse at times. Green has trouble with his mother-in-law. When his home takes fire he sees a figure leaning from the window and assumes it is his wife. The supplicant for help is wearing his wife's kimono—at least she did in some of the scenes; in others it appeared she did not. There are many hurly-burly attempts at rescue. The falling back of the crowd at the stairs seems a bit drawn out.

THE CUCKOOVILLE HORSE RACE (Frontier), April 16.—The principal feature in this film is a race between Fritz, the baker, and Pat, the grocer, in their delivery wagons. While they are contending, a third party steals the girl. The picture does not get up enough suspense to be very strong.

THE BOOB INCOGNITO (Rex), April 16.—Robert Leonard has an entertaining character part in this. An amusing situation develops when the schemers take the boob janitor and dress him up as an Earl in order to cure the girl of her love for titles. A pleasing number.

PITFALLS (Powers), April 17.—There are dramatic moments in this story, produced by Edwin August. There is an excellent cast, and one of its best players is Eugene Ormonde, who was secured by Mr. August on his recent trip east. He will make a valuable addition to the company. Edna Maison plays opposite to Mr. August. The story is one of renunciation. Hal August and Alice Rhodes are the others in the story, which is well put on.

MAN'S BEST FRIEND (Frontier), April 18.—A Western story of the conventional type. The sheriff sets a deadly trap by which his rival is to be shot, but the dog springs the contrivance and renders it harmless. This is well pictured, but somewhat jerky in construction.

Independent Specials

THE MYSTERIOUS SHOT (Reliance), April 4.—The splendid acting of Henry Walthall and the equally splendid photography together with the superb settings constitute the chief merits of this two-reel play. The story itself is of the "revenge" variety and contains little that is new. It is the film adaptation of a short story, the like of which may be found in almost any magazine. It is, nevertheless, a production of some merit and the climax is especially strong.

A DEBUT IN THE SECRET SERVICE (Thanhouser), April 7.—A two-reel release of the "Diplomatic Free Lance" series. The author is Clarence H. New. James Cruze interprets Lord Trevor in connection with the head of the secret service. Government files have been stolen, which include plans of coast fortifications. Flo La Badie in the character of Nan through clever subterfuge regains them for the government. This picture-play is interesting and splendidly acted. The direction and photography are also well done. A good feature.

THE COLONEL'S ORDERLY (Domino), April 9.—A beautiful and interesting two-reel love story, concerning military life, is worked out in this plot, and many exciting scenes in beautiful Western environments are produced. There is much that is melodramatic in the theme and it is all very interesting and well acted.

TEXAS BILL'S LAST RIDE (Majestic), April 5.—This two-reel production is a visualized dime novel of the yellowest and most offensive kind. It is the sort of picture that puts a weapon in the hands of the advocates of extreme censorship. There is a hold-up, an attempted rape with a bad title and a realistic fight between the hero and the villain. The second reel is almost taken up with an old-fashioned riding chase. The plot is diffuse, loose jointed and antiquated.

THE GEISHA (Kay-Bee), April 10.—In scenic selections, photography, lighting and direction this two-reel picture really excels. The plot is misleading in many places. It is a love story concerning an American naval officer and a Japanese Geisha girl. The acting of all in the cast is to be commended. This is a meritorious offering in all respects.

THE LITTLE MAIL CARRIER (Victor), April 10.—A very entertaining number is this two-part reel, featuring Florence Lawrence as a mail carrier dressed in boys' clothes, and Matt Moore as the city man who takes her to his hunting lodge when she is injured. The genuine winter storm scene and general atmosphere of the piece are pleasing. The story is at no time dramatic, but there is always a pull on the interest and it is well worth while. The photography is also good.

THE GODFATHER (Reliance), April 11.—This is a strong two-reel play and is well acted. It illustrates the inherited weakness of a youth given over to the gambling mania. The disintegration of character, the power of the vice of gambling over its victim and the futile efforts to resist the baneful passion are portrayed with commendable fidelity to life. The play has an unusually powerful moral. The acting is good throughout and the photography, especially the dissolving effects, are up to a high standard.

THE LAST SUPPER (American), April 13.—There are many fine points in this two-reel picture, which make it resemble "Pippa Passes," in spots at least. The idea of applying the influence of Christ to modern conditions as a living force is fraught with dramatic power. There are, however, some blemishes in the films, notably the looseness with which the Bible is quoted. Just why this feature is called "The Last Supper" it is somewhat hard to understand. Nor is the meaning of the last scene very clear to the average spectator. On the whole, however, the production is deserving of praise. Acting and photography are good.

THE BOLTED DOOR (Victor), April 13.—A three-reel number featuring Warren Kerrigan and Vera Sisson. The story is very entertaining, and concerns a young couple who marry to gain a fortune. But the wife keeps the bolted door between them until she has learned to love her husband. It does not strike the observer as very probable, as there was really no reason why she should not find him an acceptable husband from the start. But it makes a good story and fortunately the delicate matter of the closed door is handled with sufficient care so that it should not offend. The situation is not entirely new, but is pleasingly presented in this instance.

LUCILLE LOVE, THE GIRL OF MYSTERY (Gold Seal), April 14.—This two-reel number is the beginning of a series of fifteen stories, written by "The Master Pen." The style is one of ultra-mystery and deals with the villainous Hugo's attempts to revenge himself upon General Love, his hated rival of former days. Grace Cunard and Francis Ford play the leads and Ernest Shields handles the part of the minor villain creditably. This is frankly melodramatic in treatment, but abounds in action and adventure. A hydro-aeroplane appears in this first number. The production is loosely constructed at times, but in the main the interest is well sustained. It promises to be an entertaining series chiefly because it attempts so much.

CAPTAIN JUNIOR (Broncho), April 15.—A strong two-reel story depicting life in a military post, the leading part being the captain's little son who has been dubbed Captain Junior on account of his military ambition. He is a "chip of the old block." A love story with a good ending runs through the plot. Many "gripping" scenes are shown that hold interest. To make the story more complete one or two scenes should have been introduced.

WHEN THE GIRLS JOINED THE FORCE (Nestor), April 17.—This two-reel offering makes an interesting demonstration of the woman police force, headed by Stella Adams, at Universal City. They parade the busy streets of Los Angeles. Eddie Lyons, Lee Moran, Victoria Forde and other members of the Nestor company conduct a little comedy in connection with this. The men contrive to get arrested and are served tango tea at police headquarters. This makes good press agent material for Universal City and at the same time will entertain an audience very well, though the story itself is not strong.

DOLORES, LADY OF SORROWS (Bison), April 18.—This two-reel number comprises a story of Western life, with Cleo Madison in the part of a Mexican girl. There is a good Western town setting and the clear photography helps the film very much. The story is one of about ordinary interest, in which the villain is a Mexican named Miguel. He deserts a woman he has wronged and strives to win the heroine's love, but is defeated in this project. The atmosphere is good and some of the scenes are quite attractive.

LUCILLE LOVE, THE GIRL OF MYSTERY, Series No. 2 (Gold Seal), April 21.—The first reel of this two-reel number moves along in a somewhat mechanical way, showing the girl's arrival on the boat after the hydro-aeroplane descends, her meeting with the villainous Hugo and the manner in which she gets the valuable papers away from him. The shipwreck, and her landing on a cannibal island are nicely pictured and get hold of the interest strongly. The subsequent adventures of the girl will no doubt be awaited with much interest. The village of the blacks and their fiendish joy on capturing her get up a situation that will make the observer want to see more.

THANHOUSER TO PICTURE FORMER BANDIT.

Al Jennings, former bandit, whose life story constitutes one of the most remarkable human documents ever written, will arrive in New Rochelle April 12, to confer with C. J. Hite, president of the Thanhouser Film Corporation, which company will produce "Beating Back" for Direct-From-Broadway-Features.

"Beating Back," the name given by Will Irwin to Jennings' story as run in the Saturday Evening Post, will be in six reels. The scenario will follow closely the Post story. The fight at the Spike S ranch, which will be remembered by those who read the one-time outlaw's life story will be reproduced, with an accuracy embracing all details.

Jennings' life—county prosecutor, bandit and convict, is unprecedented in our history, for the people of Oklahoma, where he committed his crimes are now accepting his candidacy for the governorship, in which fight, if he is successful, Jennings will have an imperishable record of his "Beating Back" against society.

BERT ENNIS OFF FOR TEXAS.

Bert Ennis, publicity expert for the Eclair Film Company, has departed for Texas on a combination business and pleasure trip. A long siege of hard work, with the Eclair fire adding to the strain, got Bert a little off his stride and as a relief he will loaf along toward Texas, stopping off here and there to see how Eclair is being received. After a few weeks rest in Texas he will return to the Eclair offices in New York.

At the Sign of the Flaming Arcs

By George Blaisdell.

TOOK in the Universal's show at the Republic Theater on Saturday night. It was the fifth day after that of the re-debut of King Baggot as a player before the footlights. Or maybe it was behind the footlights, as was insisted on one occasion by a man for whose opinion we have great respect. Nevertheless, the footlights were between the players and the audience. And to digress again, it was a sure-enough audience this time. You know, the sticklers say, and to be sure with all justification, we must not use the word "audience" when referring to a gathering assembled for the purpose of looking at a picture or pictures. (Would they have us say "spectators," as if the occasion were a prizefight or a baseball game?)

King Baggot appearing in person at the Republic.

The first thing on the program was that good two-reel farce, "She Was Only a Working Girl," and those who were later on destined to comprise a real audience laughed at the rough stuff of those cut-ups Victoria Forde, John Steppling, Lee Moran et al. By the way, this comedy has been working every day since the Republic was turned over to pictures and seems to be going strong. It was run on Saturday night at an unconscionable speed, however, which appeared to be on the part of the operator a work or crime of supererogation, if we may be pardoned the super-criminal inversion. At the risk of starting something with our operator friends it is here contended that on the question of speed the operator's duty is fulfilled when he projects his picture at the rate of sixty feet a minute without attempting to repair by acceleration or otherwise what in his opinion is an error on the part of a cameraman. The director is responsible for a production; he understands a thing or two about speed—that is one of the chief elements in his business equipment. The greatest producers are those who understand, who appreciate, the art that lies in restrained action. Jumping such a scene through a projector at the rate of eighty or a hundred feet a minute spells ruin for dramatic effort. So, also, accelerating the projection of a comedy is worse than folly—whether it be due to managerial orders or not.

Now that this wheeze is off our chest and also perhaps on our head, after the six-reel "Samson" was finished the curtain rose on a studio setting. Present were the entire cast of "The Baited Trap," a short melodrama—that is, all except the leading man, who was detained at the Screen Club, according to the telephone message received on the stage by Frank W. Smith, finely disguised in a footlight make-up. Mr. Smith announced to the company that as part of the picture had been finished they would retire to the projection room and have a look at it. The screen dropped, and "The Baited Trap" went on. The program announces that the subject makes no pretense of being other than a simple affair designed to show the mechanical side of taking motion pictures.

The story is of young Dennis leaving Ireland, bidding goodbye to Nora. Arrived in New York Dennis gets work in a saloon. Black Louie, his employer, sees a photograph of Nora and gives Dennis the money to send for her. When the girl arrives Dennis is arrested on a "plant," while two emissaries of Black Louie meet Nora and conduct her to a house kept by a woman of a class seemingly very popular on the stage these days. Dennis, through the aid of a friendly newsboy and a policeman, has been released from custody and is close on the trail of the abductors. He climbs to the roof of the aforesaid house and lets himself down through the skylight when—the curtain rises and we see the stage again.

On walks King Baggot, to the applause of a house that filled orchestra, balcony and gallery. He sits down at a little table and adjusts a red wig—which surely makes him look very much unlike the president of the Screeners. He inquires of Craven (Howard Crampton) how he liked the picture. With a look of disgust the player tells him they left out his big scene—the close-up.

"Never mind, Howard, you'll have a fine part next week—a lead," says the Imp leading man.

Howard's face lightens perceptibly. "Fine!" he remarks. "What's the title?" And he rubs his hands.

"'The Grouch!'" replies King, and the smile fades from the face of Howard.

There is quite a bit of this airy persiflage, whatever that may be, during the making up of Mr. Baggot. Then the leading man is hoisted above the stage, up under the lamps. The trapeze is halted just out of the camera's range. The setting is divided into two rooms, which is doubling up on the picture, as the finished product shows separately the events occurring in each room. The camera is placed on the steps leading from the center aisle to the stage, and ostensibly covers the entire setting.

Dennis drops to the floor—from the skylight, of course—and the deep-dyed rascals Craven and Blondie in the next room hear him. Blondie puts his hand over Nora's mouth and Craven fires a pistol at the door. A large vase on a table neglects to break, and everything is off. A spring arrangement fails to work. Business of disgust on the part of all. They try again. All goes well until it is discovered Craven's revolver will not go off. Director Smith again stops proceedings.

"Hey, what kind of a property man have you got here?" inquires Crampton.

"What's the trouble?" replies Prop. Gravelius. As he takes the weapon in his hand it discharges. Business of peevishness all around.

The weapon is fixed up and the work is resumed. All goes swimmingly. Dennis goes out on the fire escape and enters the next room. With a pistol he induces the two bad men to raise their hands. Nora is just opening the door to safety and the arms of her lover when Cameraman Schlessinger moans. He has run out of film. Dennis tells them to begin again at the point where he enters the window and the situation may be saved by the insertion of a sub-title, "Hands Up!" So the scene is finished. Then the screen descends, and Mr. Smith describes the pictures thrown on the screen, which show the course of developing and printing of negative and positive, drying, assembling, etc. At the last is shown a scene similar to the one the audience has just witnessed.

There can be no question as to the deep interest of the audience in the whole proceeding. "King Baggot & Co." appear every day at 4 and 9 o'clock, and the innovation has had a most decided influence on the attendance. Among picture men there are those who question the wisdom of letting in the public "behind the scenes," as it were; but the public is making no complaint. Apparently the Universal Film Company has struck a popular note.

* * *

There must have been unusual interest for Norma Talmadge in the making of "A Helpful Sisterhood," the Vitagraph special for Tuesday, March 31. The big school building that forms so conspicuous a background in many of the scenes is Erasmus Hall, a Brooklyn high school. There used to be a story in circulation in that neighborhood—three years ago, say—of a group of girls standing near old Erasmus. A Vitagraph director taking a scene inquired if one of the girls would step into it. Norma Talmadge stepped in. She has been with the Vitagraph Company ever since, and her work has steadily improved. Van Dyke Brooke, her director, is enthusiastic in praise of the talent of his young leading woman and prophesies great things for her.

* * *

In the recently released Warner's Feature "The Eye of the Government," a Gene Gauntier, three-part subject, Sid Olcott puts over a stunt that has no string to it. It is over the side of an ocean steamship under full speed, and he is on a rope. The scene is as picturesque as it is thrilling. Mr. Olcott portrays a detective. His object is to examine the suit case of a passenger. He is let down until he reaches the stateroom, into which he climbs through the porthole. The camera is placed on the side of the ship and shows the descent and the return. Below him are the ominous churning white and rapidly receding waters, in the background is the vast, undotted ocean. If in the preliminary examination of that bit of hemp Mr. Olcott had used a magnifying glass his precaution would have been justified. "The Eye of the Government" is a fine picture all the way—a real travelogue with a distinct dramatic touch, or more accurately, an excellent drama that included in its portrayal many interesting views of New York harbor, on shipboard, and of points in Ireland and London. The photography is notable.

* * *

"Judith of Bethulia," the General Film's four-part Biograph, is still on the screen at Proctor's Fifth Avenue. It is now the headliner, the title being blazoned across the front where in past years so many famous theatrical names have appeared. The evening admission prices are 75 cents for orchestra chairs, and they are filled every night. The general public seems to be waking up to a fact realized by film men in the beginning: "Judith of Bethulia" is big stuff, as big as the biggest.

CHICAGO LETTER

BY JAS. S. McQUADE

Jones, Linick & Schaefer Acquire the Studebaker.

THE Studebaker Theater, on South Michigan avenue, passed into the control of Jones, Linick & Schaefer on Friday, April 3. This firm already is operating the Colonial, McVicker's Theater and the La Salle Opera House, all in the Loop.

According to the papers transferring the Studebaker from the control of Dillingham & Connor and Klaw & Erlanger to the vaudeville firm, the new lessees will take possession on May 1. It is expected that the Studebaker will join the ranks of Chicago theaters given over to popular priced vaudeville and pictures.

"I am glad that Jones, Linick & Schaefer have taken over the Studebaker," said Harry J. Powers, Klaw & Erlanger's Chicago representative. "The passing of the Studebaker will put the other theaters in better shape. It can be said now that there are just about enough so-called high-price theaters to take care of the attractions and to enable them all to make money."

Just one year ago Jones, Linick & Schaefer purchased McVicker's Theater from Litt & Dingwall; a few days later they leased the Colonial, and in January of this year they took over the La Salle Opera House from Harry Askin.

Already controlling twelve high-class vaudeville theaters in the city, Jones, Linick & Schaefer have taken over a house that is associated with many memories. Colonel Henry W. Savage produced his light operas at this house for several years. Sarah Bernhardt also appeared in it. It then passed into the control of R. E. Harmeyer, who in turn passed the management to Dillingham & Connor, with Klaw & Erlanger as associate owners.

It is said that the Studebaker will be added to the chain of show houses owned and leased by the combination formed recently, when the Sullivan-Considine interests were purchased by Aaron J. Jones and New York men.

It is also rumored that the directors of the Fine Arts Building Corporation, which owns the Studebaker, will not permit popular-priced vaudeville to be run in the theater, and court proceedings may be invoked to prevent it if Jones, Linick & Schaefer attempt it.

Charles C. Curtis, vice-president and managing director of the corporation, expressed surprise when shown an announcement to the effect that Klaw & Erlanger had subleased the place to the Chicago firm of popular-priced vaudeville fame.

Permission had been granted Klaw & Erlanger, a lawyer for that firm said, to show the highest class of films in the Michigan avenue house dedicated to the drama. Introduction of vaudeville is considered another matter.

The truth is, no one knows just what Jones, Linick & Schaefer intend to offer in the Studebaker. It is whispered that the house will be opened with a great feature film subject, which will be run throughout the summer months and that the Chicago triumvirate intend making it the home of the greatest offerings in moving pictures in the city.

Suggestive Plays and a Vulgar Picture Condemned.

Holbrook Blinn and his clever company at the Princess Theater, this city, have had a trying week of it. Moving Picture Censor John O'Callahan, under Deputy Funkhouser, condemned five of Director Blinn's plays as being suggestive and unfit for even an adult audience to see; whereupon Mayor Harrison ordered the Princess management to show why that theater should not lose its license.

Mr. Blinn, in an interview, is reported to have said: "Art is art, and the movies are movies, and never the twain shall meet.

"The point I wish to make is that whatever the five plays we are producing here may be, they are not motion pictures, and should not be judged from that standpoint. The movies are censored, so your Major Funkhouser has frequently declared, with a view of protecting the chief patrons of motion picture shows, the children. Our plays are very frankly not intended for children. They are red, red meat intended for very healthy and adult stomachs."

He is also credited with other deprecatory remarks about moving pictures. They are altogether beneath Mr. Blinn's exalted consideration. He measures them by the intelligence of Sergeant O'Callahan, who is altogether a well meaning and worthy man, although he may not be much of an art critic.

Mr. Blinn, after an interview with the Mayor, saw fit to make a change in his weekly program in order to save the license of the Princess.

Art is art; but sometimes the spurious is mistaken for it. Let Mr. Blinn take moving pictures seriously. They may teach him that they combine both science and art.

On the other hand, Percy Hammond, the able dramatic critic of the Tribune, holds up for unmeasured censure a moving picture entitled "Across the Hall," which he viewed in McVicker's Theater one day last week. He referred to this picture as follows:

"I wonder if Sergeant O'Callahan would frown at a moving picture I saw the other day. It was at McVicker's Theater, where I was called to pass upon Lew Shank, an ex-Mayor of Indianapolis, who was acting successfully as a comic monologist. This moving picture was entitled 'Across the Hall,' and its items included incidents that were incredible in their sheer vulgarity. Hopelessly degraded human beings were exhibited in an infinite variety of nauseating episodes, so sickening that half of the audience departed ere they were concluded. The immorality of it was its least visible aspect. The actors in it were not human, nor animal, nor insect, but vermin. They did crawling things that made you nervous when you got out. They reduced you, on these films, to nasty, unbelievable dirt, and you felt sorry, if you were there, that you were a human being. I believe that 'Across the Hall' is more evil in its effects than all the smart Princess plays congregated together, and I ask Sergeant O'Callahan to tell me where I am wrong."

Major Funkhouser's Powers Shorn by Chief.

Chief of Police Gleason issued an order last week that deprived Second Deputy Funkhouser of fully one-half of his powers.

Henceforth the major's police activities will be confined to making inspectors and reporting on them to the chief—and not to making raids. Also the policewomen will work under orders from First Deputy Schuettler instead of the major and Mrs. Gertrude Howe Britton.

"The women are a part of the active police force—Major Funkhouser is not," said Chief Gleason after issuing the order. "He is an investigator, not charged with the enforcement of the law. He is expected only to look for violations of the law and report them to me.

"His reports in the past have been made monthly and were of no value, for they usually were anticipated by the reports of the Committee of Fifteen.

"The policewomen will be assigned to police district stations, and work under orders of First Deputy Schuettler. They can cover the dance halls in their districts. I intend to have a policewoman detailed to each railway station.

"I have heard that the policewomen have been sent to Mrs. Gertrude Howe Britton for instructions. The place for them is in active service."

Major Funkhouser thinks it will be a sad mistake for the policewomen to work from the police stations.

Chicago Film Brevities.

William N. Selig informs me that the new Strand Theater, New York City, will be opened Saturday, April 11, with "The Spoilers" as the attraction. Sousa, America's famous composer and leader, will weild the baton for the occasion, with an orchestra of 30 pieces.

* * *

George A. Blair, of the Cine Film Department of the Eastman Kodak Company, Rochester, N. Y., and E. E. Blake, European representative in London, England, spent several days in Chicago last week. I had also the pleasure of meeting Lewis B. Jones, advertising manager of the Eastman Kodak Company, who was here attending the Eastman Kodak Exhibition at the First Regiment Armory, which lasted from March 30 to April 4. Thomas H. Griffin, manager of the exhibition, favored the World office with a call, but, unfortunately, I was engaged in outside business at the time. The exhibition at the Armory was viewed by crowds of interested visitors, and the press devoted liberal space to it daily.

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The Bell & Howell Company, of this city, moved into the new building on Larchmont Avenue on April 1, one month earlier than was first announced.

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The Hearst-Selig News Pictorial, beginning Monday, April 6, will be released on Monday every week instead of Saturday as heretofore.

A. Karzas, owner of the De Luxe Theater, 814 East 63d Street, this city, called on us last week and renewed his subscription. The De Luxe seats about 300 people and admission is 5 cents on week days and 10 cents on Sundays, for Universal programs. This house runs matinees every day in the week. Mr. Karzas also paid a year's subscription for Al. Kahn, 2307 Thomas Street, this city.

* * *

T. D. Hume, representing Wangerin, Weickhardt & Company, of Milwaukee, Wis., has just installed a pipe organ in the Crawford Theater, at Crawford and Madison Streets, this city. This instrument is said to be larger than any other organ used in a moving picture theater in Chicago. It is electrically operated and contains an echo organ.

* * *

I am in receipt of a communication from the Secretary of the Illinois Branch of the International Motion Picture Association that the members will give their first reception and ball at the Coliseum, Chicago, on Thursday, May 14. It is announced that many notable photoplay actors and actresses, will be present.

* * *

"The Drug Terror," which is intended as a warning against the effects of cocaine, morphine and other drugs, was shown Saturday, April 6, to the 750 patients in the State Hospital for the Insane at Dunning, Ill. The exhibition was made possible through a special arrangement with Frederick H. Robinson, president of the sociological fund of the Review of Reviews, which is making a campaign against trafficking in drugs. The men and women prisoners at the Bridewell, this city, separately viewed the reels Tuesday, April 7.

* * *

The Auditorium Theater, Chicago, was packed Sunday evening, April 5, by people who had read the advertisement of free motion pictures of biblical scenes. Incidents taken from the lives of the prophets were re-enacted on the screen to the accompaniment of a phonograph by which "Pastor" Russell, originator of the movement to teach the Bible through moving pictures, expounded his doctrines. The pictures, some of them merely still slides, presented the Bible with literal accuracy. "Pastor" Russell denounced last night, both by phonograph and pictures, the "higher critics" who would construe the Bible more freely. The exhibitions are under the auspices of the International Bible Students' association.

* * *

A notable departure from the former policy of the management of the Blue Book Magazine, published in this city, has been decided upon. Beginning with the May issue, a thirty-two page department, devoted exclusively to moving picture plays, players and personalities, will become a regular feature of the publication. The pages of the new department will be profusely illustrated with photographic studies of the players and with scenes from the bigger plays.

* * *

Waterson R. Rothacker, general manager of the Industrial Moving Picture Company, has been officially awarded the contract exclusively to maintain moving picture departments at the Forest Products Exposition, which will be held at the Coliseum, Chicago, April 30 to May 9, and at the Grand Central Palace, New York, May 21 to May 30. At both these places the Industrial Moving Picture Company will present complete moving picture programs showing every phase of the lumber industry. One of the features of the entertainment, on each occasion, will be the two-reel series, taken for the Long-Bell Lumber Company, showing lumbering in Louisiana. Other films will represent various important lumbering interests throughout the world.

* * *

Actors' fund day, on April 17, this city, promises to be the most notable ever observed here. Sixteen local theaters will give matinees, and prominent state and municipal dignitaries, including Governor Dunne and Mayor Harrison, will make addresses. The Selig Polyscope and the Essanay companies will send their most attractive actresses to assist. From the Selig company will come Geraldine Gates, Renee Kelly, Adrienne Kroell, Rose Evans, Edith Johnson, Bessie Sellards, Marie Yould, Etta McKenzie and Mary Carmack; while Irene Warfield, Gerda Holmes, Beverly Bayne and Ruth Stonehouse will represent the Essanay company. The tickets for the matinee are now one sale at all box offices.

S. J. Newman, of the Newman Manufacturing Company, Cincinnati, New York and Chicago, paid the World a visit Tuesday morning, April 7. Mr. Newman has been in Chicago and vicinity a week attending to business which is in quite a morning, April 7. Mr. Newman has been in Chicago and vicinity a week, attending to business which is in quite a flourishing condition at the present time. He reports that the volume of Western business has increased considerably of late.

Native Life in the Philippines

Twelve Parts. Pan-American.

Reviewed by W. Stephen Bush.

THIS production has considerable educational value. It is the best medium we know of to show the American voters what their country has done in the Philippine Islands. How manfully it has shouldered the white man's burden and how, with infinite patience and toleration, it has conquered the superstitions, the evils and the crimes of savagery.

In his zeal for a complete portrayal of Philippine life, the cameraman has at times taken pictures that might well have been omitted and that, as I understand it, will be eliminated in all the films intended for the public use. Aside from this objection no fault could have been found with the performance of a great and important task.

Among other things we see how the presence of American

Natives Meeting American Officials.

civilization in the Philippine Islands has replaced savage warfare by rational love of sports and athletics. Such a picture as the "Dance of Peace" might well be considered worthy of being placed in our gallery of historic pictures. The scene shows representatives of all the tribes in the Philippine Islands joining in a dance of peace. This was the first time that all the savage tribes buried the hatchet and came under the influence of Christian civilization. The life of the Philippinos, their habits, are shown with great thoroughness and accuracy and are full of interest. One cannot help feeling that the Americans in sharp contrast to the Spaniards, have accepted their responsibilities

The American Training School.

towards their brown brothers and are discharging their self-imposed duties with great benefit to the objects of their care. He who sees these pictures, realizes in the most vivid manner that the Philippino is, in point of intelligence, not much below the white race, and that he is like the Japanese, amiable to kind treatment and very docile. The pictures show how the useful occupations—carpentry, house-building, etc.—are taught to the Philippino youth, and how both sexes are taught the rudiments of education. One of the most pleasing scenes in the entire series is the part which shows how the Christian idea of marriage and the permanency of the marriage bond has displaced the old bastal idea of marriage that prevailed in those islands before. As an exponent of civilizing work these pictures make a record.

"The Dance of Death"

Strong Two-Reel Kalem Subject Filled with the Charm and Atmosphere of the South Sea Islands.

Reviewed by George Blaisdell.

THE possibilities for photodrama that lie in semi-tropical Florida when they are worked out by a skillful director are demonstrated in "The Dance of Death," a dramatically strong two-reel Kalem production to be released on April 27th. It is a story of the South Sea Islands written by Phil Lang, the head of Kalem's scenario department, and produced by Robert G. Vignola. Mr. Vignola uses jungle a-plenty in his backgrounds. Undoubtedly he has been materially aided by the advice as his production has been enhanced by the participation in of Verna Mersereau, a charming, lithe and shapely dancer, who

Scene from "The Dance of Death" (Kalem).

is said to bring to the picture first-hand knowledge of the customs and habits of the natives of the South Seas. Miss Mersereau, who with her mother journeyed from New York to Florida for the sole purpose of taking part in the making of this picture, is more than a dancer. That she has abundant talent for emotional portrayal will be evident to all those so fortunate as to see this subject.

The story is straightforward, simple. Richard Hartley, a well-to-do young man who cares nothing for business, is reproached by Mabel, his sweetheart, for his idle ways. He accepts an opportunity to go to the South Sea Islands as secretary to a consul.

Scene from "The Dance of Death" (Kalem).

There he falls in love with Sahki, a dancer, and in accordance with the picturesque native ceremonies is married to her. Many months later Richard gets word that his father has died and that his presence back home is imperative. He leaves Sahki and goes, despite her pleadings. Gradually he forgets his wife in the presence of Mabel. A theatrical man, on a pleasure trip, sees Sahki dancing and engages her. Just before Richard's wedding he and his fiancee attend a theater. Sahki is one of the entertainers. She discovers Richard in a box, and turns the dance of death into a reality. The husband goes to her, in time only to say good-bye. Mabel comes upon the scene and finds Richard with a baby in his arms. She realizes the situation and takes the baby from Richard.

It is not alone in his careful, skillful treatment of tense dramatic situations that Mr. Vignola does praiseworthy work; we see plainly that he is an exponent of the best and truest in dramatic art, the restrained as opposed to the demonstrative. It is also in his selection and likewise construction of backgrounds that are artistic as well as convincing that go far toward the success of this fine picture. An illustration of this is the hut where lives the grass-skirted Sahki, or the theater stage, the drawing back of the velvet curtain of which reveals a jungled setting and the wild outdoors.

Some of the best dramatic situations are of the notification of Richard of the death of his father; the bidding good-bye to the native wife; the meeting of Richard and Mabel; the dancing of Sahki on the theater stage, with Richard and Mabel in the box near by; the discovery by Sahki of the husband, in search of whom she has come to America, and Richard's recognition of his wife; the self-destruction by the wife and the tragic scenes in the little dressing-room.

Tom Moore is Richard, Alice Joyce is Mabel, and Miss Mersereau is Sahki. It is upon these that the bulk of the work falls, but there is a most competent supporting cast. There are Henry Hallam, James B. Ross and Helen Lindroth, for instance. In one of the earlier scenes we note Frank T. Montgomery, the southern exhibitor. Another figure well known at Brighton Beach as it is also in Jacksonville is that of Chiro, who takes to picture work as does a duck to water, and who carries the part of the consul. Miss Joyce plays with deep sympathy and fine feeling the difficult role that falls to her, and Mr. Moore is strong as Richard.

It is about Sahki, however, that will center the interest and the sympathy. Her graceful dancing will charm every audience. There is in it the light-hearted abandon, the naivete, of the child of the jungle, the freedom from the conventions of society, and, most important of all, the entire absence of the suggestive. Her work throughout, especially in the tragedy following the discovery of her husband, whets the curiosity to see her in straight work.

MISTAKE IN ADVERTISEMENT.

In last week's issue of the World, in the advertisement of Films Lloyd, there was a transposition in the designation of the different sizes of posters that were illustrated. In order to obviate confusion in ordering these posters, exhibitors are requested to make a note of the fact that the cut labeled six-sheet is really the one-sheet. That labeled three-sheet is the six-sheet, and that labeled one-sheet is the three-sheet.

EDISON THANKS PLAYERS.

Fort Myers, Fla., March 30, 1914.

Horace Plimpton,
Care Edison Moving Picture Studio,
Decatur Avenue, Bronx, New York.

I learn that the artists at great risk to themselves helped to save all they could. This is very fine; I appreciate it. We are all one big family anyway. EDISON.

The First Scene Taken in the Edison Studio After the Fire, Which Occurred March 31.

The Eastman Kodak Exhibition

By John E. Webber.

THE coast to coast tour of the big Eastman kodak exhibition is just about completed. Two years have been spent in making the circuit. Last year the cities of the east were covered—cities like New York, Boston, Philadelphia, Baltimore, Washington, Providence, Montreal and Toronto. This season the circle was widened to include every first-class city as far west as the Pacific coast. Starting with Chicago, the outward route took the way of Milwaukee, St. Paul, Minneapolis, Duluth, Winnipeg, Vancouver, Seattle, Portland, San Francisco, Los angeles, returning by Salt Lake City, Denver, Omaha, Kansas City and St. Louis, with a little side trip down Texas way.

No better proof of the wide spread interest in amateur photography could be asked than the reception given to this kodak show everywhere. The western tour especially was a triumphal progress. Upwards of a million people, it is estimated, have seen it. Newspapers have devoted columns to it.

The Eastman Company is in a unique position for carrying out an enterprise of this kind. The entire proposition has to do with picture making. What more natural than a picture presentation of this proposition? And what better way to realize this than by assembling the actual work of actual kodakers and throwing it into a huge touring exhibit? It is a daring and brilliant idea, but precisely the thing to do, and the thing they have done with such singular success.

The kodak exhibition is a beautiful and comprehensive display of the work of amateur photographers gathered from every corner of the globe. Over thirty thousand negatives, it is said, were submitted for selection. It is by all odds the largest collection of amateur work ever assembled. It shows pictures taken under all conditions—in the sunshine, in the shadow, in fog and in rain, at noon and at night. From every clime and every country they come baring mute but eloquent testimony to the artistic heights already attained by the amateur.

The subjects, too, are as varied as the tastes and predilections of the kodakers whose activities cover the earth. There are pictures of travel, hunting scenes, fishing and outdoor sports; scenes from Alpine peaks and the plains of Arizona; home scenes that have the charm of intimate things; studies of children in every conceivable pose. Frontier life is also represented and peasant life in foreign lands. The typical American Indian is there, too, faithfully portrayed by such experts in Indian lore as Frederic I. Monsen and Dr. Joseph K. Dixon.

The work of the amateurs is shown entirely in photographic enlargements and in the lantern slides. The enlargements which form the body of the exhibit are framed and mounted on portable panels or screens, stained and draped to provide the most harmonious background for the pictures.

Some idea of the magnitude of the whole undertaking may be gathered from the fact that over thirty-five tons of properties are carried along for decorative purposes alone. With this equipment the most barren interior can be converted into an art gallery within a few hours. In other words, the company not only provides an art exhibit of extraordinary range and merit, but furnishes the appropriate atmosphere and setting for its enjoyment.

One reviewer called the exhibition "a photographer's fairyland where dreams come true." This is little or no exaggeration. The foreword in the program modestly disclaims the ambitions of a salon or even an art exhibit; yet artistically nothing more could be desired. Critics have compared some of the enlargements for pictorial beauty with the best work of the brush and palette. To thousands the entire display has proved a revelation of the possibilities of the kodak in amateur hands. This in spite of the fact that the selection was made primarily to prove the versatility and adaptability of the kodak. Simplicity is the keynote, but with this is combined a degree of mechanical finesse to satisfy the most critical. In human interest the exhibition surpassed anything of the kind ever attempted.

One example of forethought is the printing of the pictures in tones appropriate to the subject. Pastorals, for instance, where warmth of tone is desirable, are printed in rich warm sepias. Where sharp contrast is to be emphasized, black and white is the invariable medium. A particularly happy result is the printing of Anthony Fiala's Arctic group in cold blue prints. The atmospheric effect from these blue tones is almost a triumph in realism.

In addition to the huge picture display, a program of real entertainment is provided. This consists of travelogs and lectures on popular subjects, in which the usefulness and delights of picture-taking can be exemplified. The lectures are profusely illustrated with lantern slides which have also been made from amateur negatives. The kodak management has secured a very capable lecturer in Dr. William Torrence Stuchell, for many years lecturer for the New York board of education. The motion pictures used are unique in narrative and photographically quite remarkable.

"His Highness, the Prince"

Delightful Comedy Subject In Three Parts From the Great Northern—Presents Many Laugh-Making Situations.

THE enterprise of the producers and skill of the players of the Great Northern Film Company have proved that it is possible to make comedy subjects of greater length than one reel of film. Indeed, this firm does not hesitate to make three-reel comedies and, what is more to the point, it makes them interesting even to the last foot of film. One of the latest Great Northern comedies is a three-part subject entitled "His Highness, the Prince." It is real comedy, based upon a case of mistaken identity, an ever potent theme in the dramatic writer's bag of tricks, and while this particular trick has done yeoman service in picture and story for many a day, it loses not the least of its flavor when properly presented under a new guise.

In the picture in question Henry Prince, an editor, and his chum start out for a holiday. Enroute on the train Henry is mistaken for Prince Henry, whom he greatly resembles. It is Councillor Hall, a roly-poly little fellow, who makes the discovery and he hastens to advise the Mayor of Waldeck of the approach of his Highness, also advising every one on the train of the presence of royalty.

Scene from "His Highness the Prince" (Gt. Northern).

Editor Prince and his companion are at a loss to understand the cause of the great deference with which they are being treated, but decide to see the thing through. Upon arrival at Waldeck they find themselves greeted as royal persons and presently discover that Henry Prince has been taken for Prince Henry. Subsequently they are wined and dined though much to the disgust of the editor's companion, who is compelled to act as valet to "his highness".

Many amusing situations are created, affording opportunity for numerous laughs; in fact there is scarcely a foot of the picture that could be termed dull. The fun goes merrily on until news of the affair reaches the real Prince Henry. His Highness proceeds at once to Waldeck to discover who it is that is impersonating him and catches the culprits red handed. Demanding an explanation he gets the story of the escapade of the newspaper man and his chum and enjoys it so thoroughly that he forgives them upon the one condition that Henry Prince, the editor, shall always retain his mustache which distinguishes him from Prince Henry.

As a gracious prince and good fellow should, Prince Henry makes good all the obligations of his double and the incident is closed.

This picture was given a trial exhibition at Fox's Audubon theater, New York, last week, and was received with unusual applause by a large and discriminating audience.

J. D. TIPPETT ON FLYING TRIP.

John D. Tippett, manager of the Transatlantic Film Company, of London, the foreign selling organization of the Universal Film Manufacturing Company, paid a flying visit to New York City this week. He arrived on the Mauretania and returned to England on the same steamer.

The Motion Picture Exhibitor

PLANNING NATIONAL CONVENTION.

Executive Committee of National League Holds Enthusiastic Meeting at Dayton and Completes Arrangements.

AN enthusiastic meeting of the executive committee of the Motion Picture Exhibitors' League of America was held at Dayton, O., on Monday, April 6, and completed arrangements for the fourth annual convention of the league and the Second Annual Exposition of Motion Picture Art, to be held in Dayton during the week commencing July 6. Secretary Wiley reports that all local commercial organizations have put their shoulders to the wheel and that arrangements have been made with the passenger traffic associations to give reduced rates for the event.

That wide spread interest has been awakened in the convention and exposition is evident by the large number of hotel reservations that have already been recorded and that over half of the space in the exposition hall has been sold. Word from California comes to the effect that 50 exhibitors will be present from the coast and general indications are that the attendance of exhibitors will break all records.

The Dayton Local of the Exhibitors' League has appointed the following committees to co-operate with the national committee for the event:

General Committee—W. Rayner, chairman; H. C. Alexander, secretary; Val Rayburg, first vice chairman; C. L. Passmore, second vice chairman; Geo. P. Weed, C. E. Ramby, Chas. Gross, E. E. Tharp, D. H. Thompson, Clem Kerr, O. B. Weaver, Ben Wheeler, R. E. Alexander, Mrs. F. W. Baker.

Reception Committee—Ben Wheeler, chairman; Harry Lewis, secretary; Max Hurtig; vice chairman; B. F. Potterf, Leon Berg, John Fetterly, O. B. Weaver, W. F. Olltslager.

Entertainment Committee—R. E. Alexander, chairman; Leon Berg, secretary; W. H. Bradbury, vice-chairman; C. A. Kindle, W. M. Seely, W. T. Stillwell, Val Passmore, Wm. Hemstecker.

Decorations Committee—D. H. Thompson, chairman; G. G. Kinzler, secretary; P. Rayburg, vice chairman; C. A. Penn, A. H. Nolte.

Registration Committee—C. E. Ramby, chairman; Bert Fiale, secretary; Theo. Chifes, vice chairman; D. H. Thompson, G. G. Kinzler.

Transportation Committee—F. E. Sharp, chairman; W. T. Stillwell, secretary; Chas. Wood, vice chairman; G. A. Mohler, J. Kappel.

Hotel and Accommodations Committee—C. E. Gross, chairman; R. H. Kastle, secretary; Geo. Richter, vice chairman; A. M. Wells, B. G. Potterf, John Fetterly, O. B. Weaver.

Information Committee—Geo. P. Weed, chairman; F. W. Potterf, secretary; O. B. Weaver, vice chairman; F. E. Tharp, J. W. Harshman, P. Rayburg, Ed. Banker, F. W. Baker.

Ladies' Entertainment—Mrs. F. W. Baker, chairman; C. A. Penn, secretary; A. M. Welk, vice chairman; Chas. Kein, R. J. Kastle, Chas. Gross.

NEW YORK EXPOSITION.

Space at Grand Central Palace Nearly All Taken—Big Exposition Is Now assured.

FOLLOWING the success of the First International Exposition of Motion Picture Art, held under the auspices of the Motion Picture Exhibitors' League of America, at Grand Central Palace, New York City, last year, the New York City Exhibitors' Association, in conjunction with the International Exposition Company, are making great progress with the project to give another motion picture exposition at the same place during the week of June 8 to 13, this year. Already sufficient space has been sold to insure the success of the undertaking and, it is hoped, with the aid of the large available public centered in New York City, to make the institution a permanent one.

The advantage of holding expositions of this character in New York City is apparent to every one who seeks to interest the general public in their particular product. Makers of motion pictures will find expositions of this kind of the greatest value from the publicity point of view and will doubtless take advantage of the opportunity; in fact, space has already been taken by nearly all manufacturers in the vicinity of New York.

An effort is being made to secure a large attendance of exhibitors on this occasion and many will, no doubt, be attracted by the exposition. It is announced that there will be a convention which will be open to all exhibitors. The Grand Central Palace will be appropriately decorated for the occasion and there will be many features to interest the trade. Motion picture theaters will be run as last year and, in addition, there will be a fully equipped studio where pictures will be produced just as in a regular studio. Later these productions will be shown in one of the theaters.

KANSAS STATE CONVENTION.

Changes In Officers Made and Methods for Increasing Membership Discussed.

THREE of the old officers of the Kansas branch of the M. P. E. L. of A., resigned at the semi-annual meeting of the state organization held at Salina on March 24th and 25th. All of the changes came as surprises, as the election of officers was not expected to come up until the annual meeting, to be held at Kansas City, Kan., on a date not yet designated. Jack Brainerd, of Erie, tendered his resignation as president, because of ill health in his family. W. B. Moore, of Galena, was elected president in Mr. Brainerd's stead. Vice-President C. E. Glamann, of Wellington, also resigned, and was succeeded by Archie Blue, of Salina. Secretary George McCrum, of Kansas City, Kan., dropped out, and was succeeded by B. J. Connon, of Emporia. Mr. McCrum, who has been secretary of the Kansas organization since its formation slightly over two years back, will shortly enter business in Kansas City, Mo., as manager of the World Theater, in which, however, National Secretary George H. Wiley will retain an interest, though not the active management. Mr. Wiley, as announced at the semi-annual meeting of the Missouri league recently, will make his headquarters in the east in the future.

The Salina gathering was fairly well attended, thirty exhibitors and a dozen exchanges being represented. The meeting was called to order in the spacious committee room of the city hall. One of the first subjects brought up was that of posters. It was stated that under present conditions, some exchanges distribute posters without charge, while others make the exhibitors pay for them. The Kansas organization went on record as favoring payment for posters, and the adoption of uniform methods by film exchanges.

It was stated that a number of towns in Kansas are working for local censorship. There is at present a state law in Kansas providing for inspection of films by a board to be appointed by the Governor. The organization's sentiment was distinctly unfavorable to local or state censorship. No resolutions to this effect were adopted, however.

A banquet at the National Hotel ended the proceedings of the opening day. R. K. Jamison, secretary of the Salina Commercial Club, was one of the speakers of note at the dinner, "Co-operation and Organization" being his subject. Mr. Jamison did not confine himself to generalities and the Kansas exhibitors were so deeply impressed with his talk that they adopted resolutions asking Mr. Jamison to reduce his speech to writing that it might be reproduced by Kansas papers. Other speakers at the meeting were C. S. Edwards and R. V. Rothermel, head of the service and feature departments, respectively, of the General Film Company, with headquarters at Kansas City.

Two private sessions were held on Wednesday, the second day of the meeting, the exhibitors discussing methods of stimulating attendance at future conventions and other subjects. Most of the day was devoted to social activity. The exhibitors were taken over the city in automobiles, inspecting all points of interest. The Country Club was one of these, while the high-grade business establishments also received attention. All of the motion picture houses in Salina were visited. Exhibitors of the city

anticipated the inspection by decorating their theaters elaborately. Moving pictures of the exhibitors were made by the Faidely Moving Picture Company, of Wichita, Kan.

A smoker, at which film exchanges played hosts, was staged on Wednesday night, being the concluding feature of the Kansas convention. The General, Mutual and Universal were three of the best-known companies to tender their hospitality to the exhibitors. Others who participated were the Kansas City Feature Film Company, of Kansas City, Kan., and Olson Brothers Film Company, of Wichita, Kan. It was decided to hold the annual meeting of the convention in Kansas City, Kan., some time in the early fall. MURRAY.

NEW YORK LOCAL LEAGUE MEETING.

Big Gathering of City Members of National Organization to be Held at Hunt's Point Palace, in the Bronx.

On Tuesday evening, at 11 o'clock P. M., there will be a big meeting of the members of the New York Local No. 1 of the Motion Picture Exhibitors' League, at Hunt's Point Palace, Southern Boulevard and 163d Street, Bronx, for the purpose of completing the organization and the election of permanent officers. As an added attraction there will be served an excellent collation—plenty of eatables and drinkables. The committee in charge will spare neither pains nor expense to make everybody comfortable.

The importance of this meeting cannot be emphasized too greatly. The time for the State and National conventions of the National League is approaching and New York City should have a good representation at those meetings. To secure a proper standing the organization of the New York Local must be completed. Co-operation of those who are already members of the league will go far to secure the desired results.

All exhibitors who are desirous of becoming members of the Motion Picture Exhibitors' League of America and are prepared to present their applications at this meeting are invited to attend. Official announcement of the meeting has been issued by Secretary Fleischman. President John J. Wittman will preside at the meeting. Don't fail to attend if you are interested in the welfare of the business.

DISCUSSING A PENNSYLVANIA LAW.

At the regular Friday meeting of the Philadelphia Local, M. P. E. L., the new State Building Code and Standards for Motion Picture Theaters was discussed. The set of standards is being compiled by the Pennsylvania Department of Labor and Industry and is expected to be enacted into law at the next session of the Legislature. In order that the picture interests should be represented, Commissioner John Price Jackson named the following committee to confer with him: Edgar A. Weimer, State Building Code Commission, Lebanon; W. C. Beatty, Pittsburgh Exhibitors' League; Samuel F. Wheeler, Philadelphia Exhibitors' League; S. B. Dies, Chief of the Bureau of Building Inspection, Pittsburgh; Chief Clark, Bureau of Building Inspection, Philadelphia; W. H. Hoffman, architect, Philadelphia; W. T. Stewart, American Seating Company, Philadelphia; C. Harry Kain and Maxwell H. Hite, engineers, Harrisburg; John H. Walker and Lew R. Palmer, Department of Labor and Industry, Harrisburg. Mr. Palmer was elected chairman.

The committee has met once and formulated tentative standards, which will be submitted to all parties interested and suggestions for changes will be forwarded to the Commissioner.

ALBANY EXHIBITORS LOSE.

The decision of Judge Brady of Albany in the Star-McDermott case, involving the question of whether the law allowed the motion picture theaters to open on Sundays, has been decided adversely to the contention of the picture men. Judge Brady holds that the motion picture entertainment is practically a dramatic show and that it disturbs the peace and order of the community and is therefore unlawful on the first day of the week. It is said that the exhibitors will not rest here but will appeal to the Appellate Division.

CHICAGO EXHIBITORS' BALL.

W. J. Sweeney, Harry Hyman and Samuel Katz, a committee from the Chicago Exhibitors' Association, were in New York last week for the purpose of securing a few added attractions in the way of famous photoplayers for the first annual ball and reception to be given on May 14th, at Coliseum Hall, Chicago, by the Chicago exhibitors. The committee received assurances from the Vitagraph, Edison, Famous Players, the Mutual, the Universal and other companies that a number of their representative players would attend the event.

The committee returned to Chicago on Friday, well pleased with the result of their trip.

OHIO CENSORS RESUME WORK.

The State Board of Censors, idle since December, has resumed its work. The State Industrial Commission decided the censors should continue following the decision of the Federal Court in Cleveland, unholding the censorship law. Another censor will be appointed to fill the vacancy caused by the resignation of J. W. Maddox, of Columbus. Mrs. Maude Murray Miller, of Columbus, and Harry Vestal, of Ada, the two remaining members, are at work.

Several other states, Kansas in particular, will be affected by the decision, Attorney-General Hogan, of Ohio, said after hearing the decision. A law similar to the Ohio statute had been questioned in Kansas and the case there was delayed by Attorney-General Dawson pending the decision in Ohio. RARIDAN.

COMPOSITE PHOTOPLAYS.

Five Companies of Players Unite to Make Pictures for the Confederate Reunion at Jacksonville.

Something unusual is doing in the picture world down in Jacksonville, Fla. A reunion of Confederate veterans is due to be held there in the near future and the citizens are busy raising funds for the event. Among the many schemes suggested to aid in swelling the entertainment fund was one proposed by Frank T. Montgomery, the picture theater man, that two motion pictures be made especially suited to the occasion and that the proceeds of the exhibition be turned into the fund. The idea caught on strong and the members of the five different producing companies immediately volunteered their services to make the pictures.

After conferring with the picture committee, of which Mr. Montgomery is chairman, it was decided that Arthur Hotaling, of the Lubin Company, should write at least one of the scenarios and that another would be written by some local author. Among those taking part in the production are C. J. Williams, Edison director; Robert Vignola and Kenean Buell, Kalem directors, and Sidney Olcott. More than a hundred players now working near Jacksonville will take part in the pictures, which will be run first in Jacksonville and then sent through the south.

The accompanying cartoon was published in the Florida Metropolis, one of the leading papers of Jacksonville.

"THE HINDU NEMESIS" (Master Producers).

This is the first release of the Master Producers' Film Company, and is a new offering in an entirely new vein. The idea and theory of this picture is based upon a special story written by Mr. Harry E. Piel.

The production is in four parts and the plot has been particularly adopted to appeal to all classes of amusement lovers. There are beautiful settings, classic presentations, and masterful sensations.

HORKHEIMER IN NEW YORK.

H. M. Horkheimer, president and general manager of the Balboa Amusement Producing Company, manufacturers of "Balboa Feature Films," is at the Astor Hotel, New York, having recently arrived from Long Beach, California. Mr. Horkheimer is negotiating with prominent exchange men to handle the Balboa Feature Films on exclusive state rights plan and reports having closed most satisfactory contracts to that end. Mr. Horkheimer shortly leaves for London, England, and will arrange with a prominent firm in that city to handle the Balboa Feature Film products throughout Europe and foreign countries.

UNIQUE EXCHANGE OPENING.

Probably the first man to go on record as having opened a new exchange with a dance and reception is N. E. Depinet, manager of the new branch of the Consolidated Film & Supply Company, Inc., at Dallas, Tex. On Saturday, March 7, the gala affair took place in the new home of the aforementioned company, the formal opening of the exchange being on Monday, March 9. The happy idea was competently and successfully handled by J. B. Kelly, traveling representative of the company, and N. E. Depinet, who constituted the entertainment committee.

The quarters of the company, which take up the entire second floor of the new building at 1900 Commerce Street, were tastefully decorated with cut flowers, palms and other greenery. Many of Mr. Depinet's friends and business associates expressed their appreciation of his efforts by contributing a large number of beautiful floral offerings.

Over 50 couples tripped the light fantastic to music furnished by a five-piece orchestra, and there were many exemplifications of expert terpsichore. Light refreshments were served.

Among those present were William Oldknow, vice president of the Consolidated Company, whose headquarters are in Atlanta, Ga.; J. E. Phillips, former president of the Texas State branch of the Motion Picture Exhibitors' League of America; C. C. Ezell, manager of the Dallas branch of the General Film Company; C. T. Touchon, manager of Warner's Features; Albert Russell, manager of C. T. Touchon, the Southern Feature Film Company; F. M. Sanford, of the World Films Corporation; E. T. Peter, of the Texas Feature Film Company; R. D. Thrash, of the R. D Thrash Film Company; E. H. Hulsey, of the Queen Theater circuit; G. K. Jorgensen, of the Crystal Theater circuit; Roy F. Dalton, of the Dalton circuit, and many others too numerous to mention.

Everybody enjoyed themselves to their hearts' content, and the festive event did not come to an end until the small wee hours of the following day.

CORBETT STARTS SUPPLY HOUSE.

Bernard M. Corbett, one of the best known machine salesmen in the country, resigned his position as sales manager of the machine and supply department of the General Film Company, at their Boston office last week, to engage in the moving picture machine and supply business for himself under the name of Corbett Theater Equipment Company, at No. 611 Washington Street, Boston, Mass.

Mr. Corbett is widely known among the trade, having been traveling representative for Thomas A. Edison, Inc., for many years in which position he represented his company at all of the big conventions and gatherings of the moving picture people. He left his position with the Edison company January 18, 1913, to go to Chicago, and later became the Eastern representative for The Enterprise Optical Manufacturing Company, makers of the Motiograph machine, which position he held until July of last year, when he resigned to take charge of the machine and supply department of the General Film Company. Mr. Corbett has been in the motion picture business almost from its beginning, entering it as an office boy for "Pop" Lubin, at Philadelphia, in July, 1898, and having been engaged in every branch of the trade he is well qualified to successfully carry on his present undertaking.

WANTS WHAT HE WANTS WHEN HE WANTS IT.

Editor Moving Picture World:

Dear Sir:—Enclosed find check for $3 for the World for 1914, as I am like any one in the moving picture business, they can't afford to miss a copy of the World. I can't afford for mine to be late, and the only kick I have to make is that it is sometimes a day late and I get anxious for it and realize its value more. Yours truly,

SIDNEY M. NUTT.

New Central Theater, Hot Springs, Ark.

Opening Night of the Consolidated Film Supply Company Exchange at Dallas, Tex.

Opening of the Strand

New York's Newest Theater For Pictures a Vast and Ornate Structure—To Be Managed By S. L. Rothapfel.

By W. Stephen Bush.

DURING the past two weeks hundreds of workmen have been toiling day and night to bring to completion the widely heralded motion picture theater, The Strand, an imposing and beautiful structure at 47th Street and Broadway, New York, scheduled to throw open its doors to the public on the evening of Saturday, April 11th. When the writer visited the scene of activity, masons, electricians, carpenters, decorators and workers of all kinds were still in a seething swirl of effort in every part of the huge edifice, and it seemed quite probable that The Strand would blaze forth its electric greetings on Broadway on scheduled time, and through Broadway to the world.

They are master builders at The Strand, not merely in the way of the architect and the designer, but in a larger and more significant way. They not only know how to build structures, but they know how to please the thousands once they have accepted the hospitable welcome of more than 3,000 seats.

It is a million-dollar enterprise promoted by the Mitchel H. Marks Realty Company. One cannot stand in the center of the

STRAND THEATER
47th Street and Broadway, New York.

grea: theater and gaze at its marvels of beauty and comfort and light and color without feeling a thrill of joy. It does indeed mean something to the art and industry at large that a group of men of affairs have erected such a costly monument of their faith in the future of motion pictures.

Whoever enters this theater from any side or whoever sits in any of the 3,000 seats is impressed with one fact immediately: Here is a triumphant combination of comfort and vastness of ease and strength of luxury and safety. There are no bad seats in any part of the house. I was conducted to what a distinguished committee of reception alluded as the worst seat in the house, and I have never sat in a better. As one stands in the aisle dividing the first from the second balcony, one realizes how close the stage is even to the furthest seats, and this impression grows rather than diminishes as one walks from the first balcony to the second. No matter for what parts of the house you buy your ticket, you never have to climb until you are tired.

The splendors of the lobby, chaste in their classic beauty, are impressive. Whoever made the designs for the lobby had a keen sense of art, and what is more, knew how to apply it practically in a modern structure. A handsomely-finished hall, with a superb lattice effect on the ceiling, divides the lobby from the theater proper. Even in its present state, cluttered with ladders, boards and scaffolds and paint pots, one can distinguish and appreciate the lines of beauty as they were bodied forth from the mind of the designer.

The most original arrangement strikes the idea of the beholder upon entering the theater proper. It is a rotunda, or, more properly speaking, a loop sufficiently wide for promenaders. From this open loop or arcade, constructed after the best models of its kind, a glimpse can be had at all times of the audience below, and it is safe to predict that promenading around the loop in the intermissions will be one of the popular things at The Strand. Advancing in the direction of the stage the effect of this extraordinary solidity of construction and beauty of design is overwhelming. If the architect intended to give at once a sense of compactness and a sense of hugeness to the beholder he has succeeded in the most satisfactory manner. There are three organs in the theater back of the stage and experts on acoustics, which is the science of sound, have been busy for many days in arranging and placing the organs in such a way as to get every bit of real music to the ear of the audience. The curtain is of golden fiber variety and the picture will be 18 x 22 feet in size. It is difficult to see how a more appropriate size could be selected. The throw is 154 feet. Three Simplex machines and an extraordinary number of devices guarding against every emergency are provided.

The day of the opening will, of course, bring the final test of projection, but it is safe to predict that the quality of projection will equal the quality of all the rest.

The opening night bids fair to establish not only new records for attendance, but new records for the science of exhibition. Here is a theater in which a master exhibitor like Rothapfel can do himself full justice. Here is a theater in which the film of quality will get its proper frame and housing. Here is a theater in which motion picture music will be able to record new triumphs. Here is a theater in which the human voice can most tellingly be enlisted in aid of the motion picture entertainment. Here, in fine, is the ideal temple of the motion picture art.

The architect of The Strand Theater is Thomas W. Lamb, who has built a great number of the newest theaters in New York. He was architect of the Regent, the Hamilton, William Fox's Audobon, nearly all of Loew's houses and a number of lesser structures. The Strand is his largest undertaking. It is built with a view to accommodating regular theatrical productions, possessing a full stage equipment and numerous dressing-rooms for the players. The stage is 110 feet wide and 40 feet deep with a proscenium opening of 42 feet—as commodious as any theater in New York aside from the Hippodrome.

The general decorative scheme is ivory and gold with panels of embossed red plush, columns and balustrades of imitation marble, giving a beautiful effect under the lights. The seats are large and comfortable, covered with red plush and were furnished by the American Seating Company.

The Strand has been leased for exhibition purposes by the Mark-Brock Enterprises, which company operates motion picture houses in Toronto and Ottawa, Canada, and Buffalo, N. Y.

The management of The Strand will be in the competent hands of S. L. Rothapfel, well known to readers of THE MOVING PICTURE WORLD. Arthur Warde, recently with George Kleine, is the publicity manager. Selig's famous production, "The Spoilers" will be the feature of the opening program.

Admission prices will be 10 cents, 15 cents and 25 cents for seats in the body of the house. Box and loge seats will be 50 cents.

COL. McCARAHAN BUYING FEATURES.

F. C. McCarahan, of the Superior Feature Film Company, Chicago, is spending a few weeks in New York looking over the stock of feature pictures on hand with a view to buying something good to start his campaign. Mr. McCarahan can be reached at the Long Acre Hotel. He is looking for something of extraordinary character for the initial release of his company. Feature film dealers will do well to get in touch with him.

WILLIAM R. HEARST AT THE PATHE STUDIO.
Noted Editor is Watching the Making of an Installment of the "Perils of Pauline."

"Life in the Holy Land"

Holy Land Exhibition Company Offers a Seven-Part Feature of Singular Interest.

Reviewed by W. Stephen Bush.

THIS is, in the fullest sense of the word, an epochal picture because it demonstrates two things: first, the work that has been done by the modern Jews in Palestine, and, second, the impressive power of motion picture portrayal. Few people knew that for the last thirty-two years the movement among the Jews of the world to reestablish their ancient home and dominion in the Holy Land has made any considerable progress, but these pictures leave no room for either doubt or ignorance. While the work is, of course, particularly interesting to the Jews, as it attests the eternal vitality of their race, its appeal is by no means confined to one nation or one creed, and it would be difficult to think of a finer educational entertainment for even the general public than is afforded by these pictures.

The early part shows the departure of new Jewish colonists from Odessa, Russia, to Jaffe and glimpses of the city of Constantinople, the Dardanelles and the port of Smyrna. Entering the Holy Land proper, by way of Jaffe, we come upon the first new Jewish colony which is near Jaffe and is called Tel-Aviv. While nominally under the sovereignty of the Turkish Empire, Tel-Aviv and all other Jewish colonies in Palestine have been granted a very large measure of self-government, and these pictures show a Jewish Municipal Council in session. There is a fine view of the Hebrew High School in Jaffe and the splendid work done by the leading spirits in this work of colonization in caring both for the mental and physical training of the pupils. There follow a number of these colonies, peopled by Jews from various parts of the world and we get a glimpse of the work on the farms and in the vineyards, orange and almond groves, making of honey, etc. One cannot help remembering the language of the Bible, "The land overflowing with milk and honey." The colonists are engaged both in cattle raising and in agriculture, and even our own middle west can show little more in the way of agricultural efficiency than these colonists who employ mostly modern implements and machinery. All through the picture are scattered spots that have become enshrined in the memory of mankind such as the grave of Moses Maimonides, the Tomb of Rachael, the Grotto of Sampson, the Grave of the San-hedrins, the Tombs of the Prophets, the City of Hebron, the Grave of the Patriarchs, the Springs of Solomon, the old city of Jerusalem, the Dead Sea, superb views of the River Jordan, etc. Not the least interesting pictures were those showing the Yemenite Jews, a name which is given to the Jewish natives of Turkey, whose ancestors never left the Holy Land. These Yemenite Jews show a very fine Semitic type and form a most interesting contrast to the descendants of the Jews in strange countries.

The Wailing Wall at Jerusalem.

There is a fine view of the Lake of Tiberias, associated with immortal memories in the minds of both Jew and Gentile. Interest, of course, centers on the views of Jerusalem, and here at times the scenes on the films inspire one with awe and reverence. A very distinct and prolonged view of the "Wall of Wailing" is displayed, and the pathos of this sight is irresistible. We also see David's Tower, the Asylum for the Lepers and the Mosque of Omar, said to stand on the site of the ancient Temple of Solomon. The pictures conclude with a portrayal of a celebration in one of the colonies on the occasion of the 30th anniversary of the pioneers of Jewish colonists in Palestine. It would be impossible to do justice to these pictures without at least mentioning briefly the splendid army of young Jews of the second generation called the Maccabees who are trained to the minute by military experts.

The title, "Life in the Holy Land," is well justified by the pictures, but it is the duty of the reviewer to note that only a part of the Holy Land has been reproduced in these films. Nazareth and Bethlehem have been omitted entirely, while of Galilee we get only a distant and fleeting glimpse.

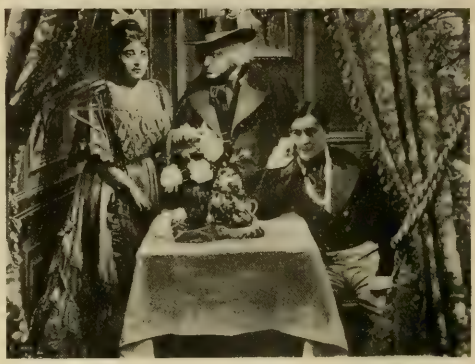
"The Master Criminal"

World Film Corporation's Four-Part Subject Contains a Strong Portrayal of Balzac's Story.

Reviewed by George Blaisdell.

THE World Film Corporation's four-part adaptation of Balzac's story is marked by fine acting on the part of the entire cast. Standing out is the work of Mr. Acquilliere, who will be recognized by picturegoers as the famous Zigomar. "The Master Criminal" was produced by the Paris Eclair company, and among the players are some of the Eclair's best. Renee Sylvaire is Virginia, the daughter of the relentless Detective Corentin, portrayed by Mr. Gouget. Mr. Guido is Lucien and Marise Dauvray is Esther, two lovers separated by the master criminal who separately go to self-destruction because of inability to throw off the yoke of Collin, twice-escaped convict.

Collin, played by Mr. Aquilliere, is a man who dominates others. His powers are always on the side of evil, never on the side of good. Collin, so far as may be discoverable, has but one saving characteristic, and that is his affection for his aunt, Jacqueline, who poses as an honest woman but in reality is a crook. Collin is a fascinating character; he fascinates the spectator as he hypnotizes his victims, and it is by reason of his personality alone. A striking example of this forcefulness occurs in the second part when he comes upon young Lucien, just on the brink through remorse over his gambling losses. Collin, over the shoulder of the desperate man, reads the note which Lucien intends shall be his last. Quietly he destroys the paper, and linking his arm in that of Lucien leads him out of the room—a slave.



Scene from "The Master Criminal" (World Film).

The story interests from the first, which shows the escape of Collin from prison. We see him at work with a pick, then his cutting of the leg bonds that bind him, his overpowering of the inside watch, and the throwing over the high wall of the musketed outside guard. Then by means of a rope he lets himself down a great cliff and swims to a waiting boat. There are splendidly staged ensembles, one of a dance and two others of restaurants. The conclusion will strike some as illogical, in spite of the fact that it indicates the transformation of Collin and the application of his undoubted great talents to the interests of society. Collin, for the third time under arrest, i soffered the position of chief of detectives if he will surrender documents that compromise a noble family. He accepts the proffer. Everybody seems happy over the denouement, even Corentin, whom he supersedes.

LUBIN FORMS A NEW COMPANY.

Arthur D. Hotaling, comedy director of the Lubin Company, located at Jacksonville, Fla., has just returned south from a trip to Philadelphia and New York, taken for the purpose of organizing a company and securing a director. Mr. Hotaling also completed arrangements for a summer camp at Asheville, N. C., which will be occupied about the end of May.

Manufacturers Advance Notes

"THE WEDDING PRESENT" (Kleine-Cines).

A strong, fascinating plot, ingeniously devised and excellently portrayed, makes this one of the most interesting two-reel subjects yet offered to exhibitors by the Kleine-Cines combination, sponsors of "Quo Vadis?" and "Antony and Cleopatra." It will be released through the General Film Company, April 26. Both parts are full of exciting scenes, one of the most noteworthy of which is a sensational race between an automobile full of detectives and a clever criminal on a high-powered motorcycle, a race which ends in the total wreck of the latter machine.

Scene from "The Wedding Present" (Kleine-Cines).

A young girl is brought face to face with the alternative of exposing the criminal operations of her wayward brother or allowing her lover to be punished for a serious crime. A clever detective and a slender clue help her to solve her problem. No detail which could possibly contribute to the fascination of the story has been overlooked by the "Cines" producers, and the various roles are splendidly handled by several of Europe's most popular photoplayers. The settings and photography are fully up to the high standard of excellence set by previous Kleine releases.

PICTURES AS AID TO FOREIGN SELLING.

From Consular Trade Reports.

An enterprising firm in Hull, England, making oil-mill and other machinery for export, has a "private picture palace" for showing its machinery in operation under various circumstances. The firm finds this particularly valuable in entertaining foreign customers who want to see how the machinery is employed in actual practice. It is much simpler and actually more effective to show the moving pictures than showing the customers through the mills, even when such a course is possible. It obviates the often unpleasant necessity for asking permission of customers who had bought machinery to show prospective customers through their mills. An important variation on this scheme is to send the films abroad, with or without a salesman, for the benefit of customers who might never have an opportunity to see the actual operation of the machinery in other countries.

LOOKING THE EUROPEAN MARKET OVER.

Mr. Joseph Klotz, the treasurer of the True Feature Company, has recently sailed for Europe to look around for first-class attractions specially suitable for the American market. He will return before the first of June. He sailed on the same ship with Mr. Winik and the friends of the two men gave them a rousing "send-off."

"THE GODFATHER" (Reliance).

The enduring love for the girl he lost of The Man Who Lost Out is the feature of the story. The Man Who Lost Out gamely stands godfather to the baby boy of the girl and The Man Who Won, and, leaving a signet ring as a gift for his godson, goes west.

As the boy is growing to manhood, the Man Who Won, victim of dissipation, dies. The son promises to follow rapidly in the footsteps of the father, and obsessed by the gambling fever, quickly spends his patrimony. He, too, goes west, leaving his mother alone.

In the west, the youth becomes an habitue of gambling halls, spending most of his time in one operated by The Man Who Lost Out, who is, of course, unknown to the youthful spendthrift. Losing what little money he has, the young man tries cheating as a means of repleting his bankroll. He is caught, and the infuriated men against whom he has been playing, lead him to the nearest tree to dispense typical western justice.

Scene from "The Godfather" (Reliance).

The gambler, The Man Who Lost Out, follows the angry miners and cowmen to the scene of the intended execution. Underneath the tree the unfortunate youth pleads for his life with outstretched arms, and, as he does so, The Man Who Lost Out sees on his finger the signet ring which he left years before, with the girl he lost, to be worn by his godson. Through his influence with the men of the western town, he saves his godson from death.

The two renounce the gaming tables and leave together for the east. Once more in the old home town, The Man Who Lost Out wins in his second suit for the hand of the girl he lost and makes a new home for the girl and his wayward godson.

ST. PATRICK FEATURE A HIT WITH CARDINAL.

The four-part feature picture, "The Life of St. Patrick," which is being shown before patriotic Irish and Catholic societies in various parts of the country by Phil. P. Benedict, was exhibited at Loyola College, Baltimore, Md., on the afternoon of April 1. Cardinal Gibbons, being advised of the exhibition, walked a block through pouring rain to the exhibition hall expressly to see the pictures, and remained all through the show, enjoying it immensely. The Cardinal is eighty years old, but the dampness of the weather had no effect upon his ardor. After the exhibition the Cardinal spoke in flattering terms of the value of the motion picture as an educator and expressed himself as delighted with "The Life of St. Patrick."

Mr. Benedict, the owner of this feature, reports that he has been very successful in booking it among Irish Catholic societies and that the picture has been well received whereever shown.

TO PRODUCE "MANON LESCAUT."

Arthur Takes Cavalieri and Muratore, Together With Their Photoplay Company, to France for Big Production.

Lina Cavalieri, famous Italian diva and beauty, left for Havre on the France last Wednesday, to enact in France the magnificent photoplay production of Abbe Prevost's immortal love romance, "Manon Lescaut." The noted beauty was accompanied by Lucien Muratore, the celebrated French

Mme. Lina Cavalieri in "Manon Lescaut."

tenor and Daniel V. Arthur, managing director of the Playgoers Film Company, who was fortunate enough to secure the services of Mme. Cavalieri and Mons. Muratore for their debut in motion picture representations, together with a company of twenty-five players. After Cavalieri and Muratore have posed for such scenes in Paris and other places in France as are called for in Prevost's story, Mr. Arthur will transport his company back to New York and immediately proceed to New Orleans, where the final scenes will be taken.

Altogether Cavalieri and her company will travel more than 10,000 miles in order to enact the various scenes in Prevost's great tragedy in the precise locales designated by the author.

WANTS TO WORK IN PICTURES AGAIN.

Captain Jack Bonavita is anxious to get back into the picture game, according to a dispatch just received from Tampa, Fla., where he has been working his lions during the winter months. As a lion tamer and trainer of wild animals, Bonavita has been in a class by himself for many years. When he was with the great Bostock arena at Dreamland, Coney Island, Bonavita worked thirty-seven savage lions at one time and in one cage. He is the only man in the world to have performed this feat. It was during this engagement that Bonavita was attacked by Brutus, an untamable forest-bred lion, and had his right arm so badly mangled that it had to be amputated at the shoulder. About a year ago Brutus made a second attack and it was feared for a time that the intrepid trainer would lose his one remaining arm as a result.

Last summer, while Bonavita was putting on a jungle scene for a motion picture concern, the lion again pounced upon him. Bonavita put up a heroic fight and succeeded in beating the animal off, but was so badly torn that he was laid up in a hospital for several months. In spite of all this Bonavita has gone right ahead taming lions and producing wild animal acts, accomplishing with his one arm feats which other trainers would not attempt. Bonavita is famous all over the world. He has lost none of his confidence or skill, and should prove a valuable asset to any film concern which uses wild animals in its productions.

"MISS NOBODY FROM NOWHERE" (Imp).

In this two-reel drama we have Miss Ethel Grandin, the popular little ingenue of the Imp company, featured in a role especially written for her by Monte M. Katterjohn, scenario editor of the Eastern Universal company. We feel confident that Miss Grandin has not had a role more suited to her—one that allows her more opportunity to disclose her delicate charms, her marked emotional powers and the delightful humor that she is possessed of. It is a melodrama first and last; there is a thrill and grip of swift moving action and cleverly wrought climaxes, and yet every scene possesses humanness with that reflection of humor that counteracts any bitterness that may be left by reason of the tragic note in some of the scenes.

Scene from "Miss Nobody From Nowhere" (Imp).

Ray Smallwood is the director of the play. He has made those scenes which represent the underworld in which we first find our little heroine, throb with realism. Then we are taken into a modern dancing school and here again we live with the characters, learning all the modern and difficult steps that the heroine uses to conquer the "White Way" with. Then there is the stage and the strong lights. The contrasts are keen and the heart-interest is appealing. In fact it is a play to strike deep into the interest of everyone who witness it—one that makes you think, and yet at the same time leaves a pleasant taste in your mouth—pleasant reflections.

MITTENTHAL FEATURES.

The Mittenthal Film Company, Inc., which has established itself as a big producer of features is now offering several four-reel subjects to state right buyers. The titles of these features are, "The Human Bloodhound," "The Red Flame of Passion," "Facing the Gattling Guns" and "The Tower of Terror." It has just completed a six reeler, "The Poison Needle," a story taken from life, that is soon to be produced in a Broadway theater. The company's offices are located in the Knickerbocker Theater Building, 1402 Broadway, New York.

"THE LAST SUPPER" (American).

A two-part American "Flying A" subject produced by Lorimer Johnston. Somewhat out of the realm of the American company's subjects, nevertheless, it is handled in a very apt manner and much credit is due the American for so able a production. The photographic and technical qualities are of the best.

Scene from "The Last Supper" (American).

The story is a beautiful presentation of the sermon on the mount with exposition of some of the commandments, concluding with the Last Supper and scenes of Christ and the disciples. The theme is somewhat modernized by the application of the teachings of Christ to present conditions and life. Christ walking on the waters of Galilee is strikingly presented.

Sydney Ayres takes the part of Christ in a most dignified manner. Other "Flying A" leads are prominently identified.

"A MAN FOR A' THAT" (Essanay).

"A Man For A' That," released by the Essanay Film Manufacturing Company, on April 24th, gives Francis X. Bushman a different character entirely—in fact it is the first time that he has played the role of a wealthy clubman seeking pleasure and character in the tenement district of a large city. The story is interesting, having the necessary human interest situations that will appeal to all.

Scene from "A Man For A' That" (Essanay).

Ruth Stonehouse as the poor girl—a part she has so often played, plays it beautifully. The story concerns a rich clubman who is engaged to a society butterfly. He tires of society's whirl and determines to find pleasure among the poor. He meets with a newsboy who helps a cripple. This gives him an idea and he dons the clothes of a laboring man—is helped by Dick, the newsboy, and consequently falls in love with his sister. It is not a shock to him to learn later that the girl he was engaged to had eloped with a nobleman. This left the way clear for the clubman to marry the girl of his heart and of the tenements. The photography is excellent and portrayal of characters splendid.

"THE DISASTER IN SHAFT 19" (Warner's Feature).

There is something fascinating about the life of the men who toil underground that the world's inhabitants may have heat, light and power.

As its title implies—"The Disaster in Shaft 19," is a gripping story of a great tragedy enacted hundreds of feet below the earth's surface. The tragic scenes are somewhat relieved by the charming romance of the mine owner's daughter and the brave mining engineer who risks the fire-damp in shaft 19 to save his employer from ruin.

This feature production introduces the oxygen helmet and the electric head light, now worn by rescuers when penetrating gaseous mine workings. Numerous thrills are provided by the

Scene from "The Disaster in Shaft 19" (Warner's Features).

descent of the courageous engineer into the abandoned shaft, and his efforts to blast his way out when he finds himself a prisoner, due to the treachery of a rival suitor for the hand of the mine owner's daughter.

Many surprising things happen to father and daughter between the time of the engineer's disappearance and the firing of the dynamite cartridge that opens a path for his escape. All in all, this production is so distinctly unusual as to cause considerable comment.

"STRENGTH OF FAMILY TIES" (Lubin).

This is a problem play of the most intense quality written by that talented U. P. College boy Shannon Fife. The key note is the misfortune of a husband and father, too fond of the white lights and neglecting his family. Death of the worthy wife and loss of the baby girl are the fearful consequences which take many years to atone. Melodramatic situations follow in rapid succession until a happy denouement brings light life and happi-

Scene from "Strength of Family Ties" (Lubin).

ness to the sufferers in the story. Lloyd Carleton, who favors sad stories, has made a beautifully pathetic picture and one eminently in favor of Ormi Hawley, his beautiful and emotional leading lady. Richard Morris, Edward J. Peil and Mary Cecil are prominent in the cast, which is one of the best of the Lubin studio.

MARCO EYE PROTECTOR FOR M. P. OPERATORS.

The Marco Eye Protector, invented specially for moving picture operators, by Marks Brothers, Chicago, embodies all their requirements demanded from any eye protector to meet with the approval of operators. It affords perfect ventilation, protects the eyes without the necessity of covering them, rests the eyes and does not require to be cleaned. It is also guaranteed for one year.

This eye protector is the result of three years of experimenting to evolve an eye protector thoroughly adapted for use by moving picture operators.

The inventor also claims for the Marco Eye Protector that it will protect the eyes as no glass protector can, always keeping them in a healthy and normal condition, and ridding them of the aches which an evening's operating brings to most operators.

GOLD MEDAL FOR BRAVERY.

"Teddy" Salamon Receives Recognition from the Universal For Timely Act.

THEODORE SALAMON, known to his hosts of friends in the moving picture business as "Teddy, the Universal Operator," was the recipient of a gold medal last week from the officers of the Universal Film Manufacturing Company. The presentation was made in the Universal projection room on Friday afternoon, Feb. 27, before an assemblage of the employees of the general offices of the company in the Mecca Building, New York City.

Obverse Side.

General Manager J. C. Graham issued an order that the employees assemble in the projection room at 4:45 o'clock, but in order to make the affair as great a surprise as possible, the object of the meeting was kept secret. Even Teddy himself, thought that the purpose of the gathering was to have a group photograph taken of the Universalites. At 5 o'clock, however, Mr. Graham revealed the secret that he had to disclose.

"It was the fortune of President Laemmle and some of the other officers of the company," he began, "recently, not only to become acquainted with, but to really see, an act which happened among our employees, in which one of them showed by his act that he thought first, last and all the time, of the Universal, and not of himself. We considered that this was a very commendable trait, and that if we could all work toward that end, and if the employees all knew that Mr. Laemmle and the rest of the officers of the company watches such enthusiasm, the Universal would be benefited, and we would all work more happily together."

Reverse Side.

Mr. Graham then related how Teddy had recently put out a fire in the private projection room, which but for his steady nerve and quick wits would have destroyed a valuable firm, and perhaps the room. Then calling Teddy, who was blushing like a schoolboy, he presented him with a handsome specially designed gold watch fob, bearing the inscription, "Presented to Theodore Salamon by the Universal Film Manufacturing Company, for Using the Brains God Gave Him."

For "using the brains God gave them," seven employees at the Universal Pacific Coast studios were also awarded gold medals for bravery by the Universal Film Manufacturing Company on March 6. The presentation of the awards was made by Carl Laemmle, president of the company, for services rendered the company on the night, January 12, when the film cutting and joining room took fire and $100,000 worth of film was threatened with destruction.

Those who were awarded medals for their actions on this occasion are: J. W. Beatie, night watchman; Orrin Denny, employed in the developing room; B. R. Paxton, employed in the printing department, and May Siebel, Mae Wagner, Mary P. Van Laningham and Pearl Welch, all employed at the time in the cutting and joining room. All of these medals were on fobs as illustrated herewith.

WARNERGRAMS.

H. M. Warner is away again on a business trip that will take him to Pittsburgh and Cleveland, and possibly to the newly established Detroit office before he returns to New York. A message from him, inscribed at Pittsburgh, reports the demand for Warner's Features in that locality on the increase.

Over fifty of the leading newspapers throughout the country have signed up for the "Zingo" stories as novelized from the film by Miss Helen Harrington, a brilliant newspaper woman. The judgment and faith of Warner's Features, Inc., in "Zingo" seems to be fully borne out by the hundreds of inquiries received to date from all parts of the country for open dates.

Sidney Olcott, who is producing Warner's Features in the everglades of Florida, is very proud of his new leading lady, Miss Valentine Grant, who will be seen shortly in two distinctive film features—"When Men Would Kill" and "The Brute." Miss Grant has spontaneity and personality.

CONVENTION OF WARNER HEADS IN PITTSBURGH.

Back Row, Left to Right—H. Charmas, Cleveland; A. M. Muller, Cincinnati; G. D. Briggs, Jr., Philadelphia; D. C. Kingsbury, Toronto; J. P. Anderson, Washington. Middle Row, Left to Right—S. B. Kramer, Indianapolis; H. M. Warner; P. A. Powers, president; D. J. Chatkin, Buffalo; Max Herring, Pittsburgh, L. Taylor, London. Bottom Row, Left to Right—Phil Solomon, Chicago; H. M. Goetz.

Joe Ryan, the dare-devil cowboy, who has appeared in numerous Warner's Features, produced by the Colorado Motion Picture Company, is creating quite a stir among the picture-goers as evidenced by the numerous requests received at the home office for his name and favorite photograph. Josephine West, who plays with Ryan, also comes in for a share of the fan's appreciation of dare-deviltry, and open air acting. Miss West rides like a fiend and her future as a star of the silent drama is doubly assured by her ability to play character parts calling for ballroom gowns and the like.

MAJESTIC FEATURING STRONG THEMES.

"The Tie That Binds," a two-reel Majestic drama, produced by Frederick Vroom, contains a thrilling situation which will give the average audience all the "suspense" which any reasonable person could desire. Lamar Johnston plays the part of a burglar, who is captured in a bank after an exciting fight with the watchman. After he is sent to prison his wife marries his rival and when the convict is released and seeks to see his child, the step-father, realizing the evil effect that he might have upon the little one, orders him away. The desperate man steals to the house where the little family live. Through the window he sees some one sitting in a chair. He can only see the back of the chair and a man's hat, which he recognizes as belonging to the other man. In reality his own child is in the chair, and has put on the hat to "play papa." The ex-convict raises his pistol and is about to fire when the child suddenly gets up in the chair and he realizes that he was about to take the life of the one dearest to him. The shock makes him resolve to reform his ways.

NO DULL MOMENTS IN THESE.

One of the features in "A Diamond In the Rough," a two-reel drama, produced by Director John Adolphi, is a child riding on horseback across a mountain torrent. The part is ably played by little Edna Mae Wilson, already well known in Majestic pictures. The other leading characters in the play are portrayed by Miriam Cooper, Eugene Pallette and Sam De Grasse, and as they are expert riders, the play is replete with stirring examples of daring riding. Eugene Pallette rescues his sweetheart, played by Miss Cooper, from a trying situation, which is just the kind of part his numerous admirers want him to play.

Nor is there a dull moment in "The Body in the Trunk," produced by Director John B. O'Brien, which opens with a knife throwing act in a vaudeville theater, where Billie West, the pretty little leading woman who has won the hearts of all picture audiences, smilingly stands against a velvet covered board, while William Garwood and George Larkin throw knives at her. The knife throwers, played by Garwood and Larkin, quarrel; Larkin dies suddenly and circumstances strongly indicate that his brother, played by Garwood, is responsible for his death. Garwood is found guilty and sentenced to die. His sweetheart (Billie West) goes to the capital, but the governor refuses to pardon the condemned man. The opportune arrival of the district attorney with proof of the prisoner's innocence turns the tide and the governor signs the pardon. The district attorney and the girl miss the train back to the town where the girl's sweetheart is to be executed. They take an automobile, which is delayed by the destruction of a bridge, from which the girl takes a da gerous leap from the bridge to the ground below, gets on a railway motor car and arrives at the prison just in time to save the man she loves.

JENNINGS' LIFE IN PHOTOPLAY.

The life of Al Jennings, former bandit, one of the most remarkable human documents ever written, will be reproduced in a six-reel photoplay by Thanhouser Film Corporation, for Direct-from-Broadway Features. Jennings, accompanied by Sheriff "Bill" Tillman, of Oklahoma, will reach New York this week (Saturday), for a conference with C. J. Hite, at New Rochelle. The scenario will follow closely the Saturday Evening Post story of Jennings' career as county official, train robber and convict, and will carry the Post title, "Beating Back." Readers of the Saturday Evening Post will remember the fight at "Spike S" ranch, where the Jennings' gang is decimated. This battle, for such it was, will be shown in every detail.

THANHOUSER TO PICTURE DEPTHS.

Carl Gregory, of the Thanhouser forces, sailed April 4, aboard the Ward liner Vigilancia for the Bahamas, to make an under-water scene, which will be one of the thrills in "The Million Dollar Mystery," the serial photoplay now in preparation at New Rochelle for the Syndicate Film Corporation. Harold MacGrath and Lloyd F. Lonergan are the authors of the new thriller, which will follow "Adventures of Kathlyn" in the Chicago Tribune and other newspapers throughout the country. It is expected this under-water scene will prove one of the most sensational ever put into a motion picure play. Mr. Gregory is equipped with the most improved apparatus, and by means of a well in the center of a barge will be enabled to lower himself in an especially constructed steel chamber, to a great depth.

TO DISCONTINUE "KOMIC" BRAND.

The Komic brand of Mutual Movies will be discontinued after the release of Wednesday, April 29th, which will be "Izzy and the Bandit." In place of this single-reel comedy subject, a one-reel Reliance drama will be released every Wednesday. This will give the Reliance brand three releases weekly on the Mutual program: the Mutual Girl on Mondays, a one-reel drama on Wednesdays and a two-part feature on Saturdays. Every fifth week there is an additional Reliance picture, a one-reel Friday drama. The Royal brand comedies will continue to release a reel every Saturday.

SMALLWOOD REORGANIZES.

A new film manufacturing company has filed its certificate of incorporation with the Secretary of State at Albany, N. Y., and will be known as the Smallwood Film Corporation. It is incorporated for $100,000. The new company will take over the business of the United States Film Company, of which Arthur N. Smallwood was general manager. It will specialize in the making and distribution of industrial and educational subjects, a line of endeavor in which the United States Film Company was a pioneer. A sky-light studio and a well equipped factory was under way the first of April. The company will, in addition to making industrial and educational subjects, produce features, but only upon special order from state right sellers.

Every facility will be offered so that all the state rights man need to do is to furnish his scenario and producing expenses. The company will not release features of its own make, but will rest content with making industrial and dramatic subjects to order. The original United States Film Company, with which Mr. Smallwood has been identified since its inception, was organized early in 1908 at Cincinnati, Ohio, and was a member of the old Motion Picture Alliance. Mr. Smallwood will be the treasurer and general manager of the new corporation.

Notes of the Trade.

JAMES YOUNG, the Vitagraph motion picture director, who is responsible for "Goodness Gracious," recently presented at the Vitagraph Theater, starred for several seasons in "Brown of Harvard." In his support were youngsters, with whom Mr. Young was continually working, in order to perfect them in the rudiments of acting. One is Carlyle Blackwell, the former Kalem leading man, and the other is J. Warren Kerrigan, now appearing to wonderful advantage as the star of "Samson."

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Under the direction of Edward Morrissey, Reliance director, Mr. Courtenay Foote is at work on a two-reel drama by Russell E. Smith and George Brockett Seitz, the author of "The King's Game," in which James K. Hackett played with much success some seasons ago.

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The Feature Photoplay Co. is about to release a feature film dealing with the exposure of the Delaware Whipping Post. A bill is pending in Congress to abolish this post. The director and the cameraman ran a close risk of being lashed themselves while at work in Delaware.

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Mr. Reaves Eason, of the "Flying A" quarters, made a plunge into matrimonial seas on March 19th. After a brief honeymoon Mr. and Mrs. Eason will return to Santa Barbara, where Mr. Eason will take up the duties of assistant to Sydney Ayres.

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For years Harry Carter, who plays the "heavy" leads in the Universal Rex Company in which Robert Leonard is featured, played in light comedy roles. He is one of the many actors of recognized ability who has come into motion pictures during the past six months.

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The Vitagraph Company has intrusted to the direction of Ned Finley the production of the picture which has been written on the problem of individual thrift with the indorsement of the American Bankers' Association. Mr. Finley was the director of the new international safety crusade film, entitled "The Price of Thoughtlessness." This film was done by the Vitagraph Company under the auspices of the Rapid Transit Railroads of Brooklyn.

• • •

Among the Mutual personnel who are members of the photoplay Author's League are D. W. Griffith, Frank E. Woods, Russell E. Smith, Jack O'Brien, Edward Dillon, James Kirkwood, W. Christy Cabanne and Miss Irene Hunt.

• • •

Albert Blinkhorn has purchased the sole rights to a big five-reel production of a specially organized expedition sent out among the South Pacific Islands. Many of the scenes shown are of secluded spots, reached only by secret and almost inaccessible passages. The animal life on these islands is made up of almost extinct species of seals, sea elephants, each species of which has been carefully pictured.

• • •

"David Gray's Estate" is a beautiful one-reel offering by the American "Flying A" company, based on a poetic selection of charming simplicity. To be poor in the midst of wealth, to be possessed of untold wealth and yet to have but little material riches is a condition of the mind that is depicted in a striking manner in this "Flying A" subject. Sydney Ayres, Jack Richardson and Harry Von Meter carry the principal roles.

• • •

Monte M. Katterjohn, editor of the Eastern Universal Scenario Department, has collaborated with Captain Leslie T. Peacocke, also of the Scenario Department, on a series of stories which will feature Miss Ethel Grandin. The series is to be known as "The Love Adventures of Doris Mason," the first of which is now being produced by Ray Smallwood and will be released under the title of "The Dawn of Romance."

• • •

The contest being carried on by the Ladies' World for the most popular actor in moving pictures is nearing its close. We believe May 1st is the day. Mr. Maurice Costello, of the Vitagraph players, without the slightest effort on his part or any solicitation from his company, stands well in the lead.

• • •

D. W. Griffith is well represented in Los Angeles, "Judith of Bethulia" and "The Great Leap" being featured all over the city. His actors and actresses in these two great pictures were in attendance at the premiere of the feature photoplays and were introduced to the audience.

• • •

Miss Valentine Grant, leading lady with the new Sid Olcott International Productions, Inc., now located in Jacksonville, Fla., was to have been a grand opera singer, but has done so well in pictures that she has given up the opera idea. Her first appearance will be in "When Men Would Kill."

• • •

Under the title of "In the Footprints of Mozart" the American Film Manufacturing Company will produce a two-part drama, visualizing the life of the famous composer. Mr. Tom Ricketts will have charge of the production and has selected George Field to impersonate the great composer.

• • •

It falls to the lot of few women to make it their pleasure to cultivate the friendship of such ferocious beasts as tigers and leopards. Miss Essie

Fay, expert handler of wild beasts and accomplished actress who is employed at the Universal Pacific Coast studios, has been making love each day to six untrained leopards.

* * *

At Vandeveer Park, in Brooklyn, N. Y., William Marston, the Vitagraph director, had his hands full taking a Wild West scene, when a horse ran away, plunging among his players, hurting two of his extra women. It was only through the quick thinking and action of Reggie Lyons, the cameraman, that more disastrous results did not occur.

* * *

Jack O'Brien is producing a one-reel drama by Gardner Hunting, the well-known author and editor of the People's Magazine, entitled "His Master."

* * *

Again from the coast of Sunny California comes that awful wail about the clouds and rain. No sunshine, no "exterior" work, of course.

* * *

Carl Gregory, of the Thanhouser forces, sailed April 4 for the Bahamas, aboard the Ward liner "Vigilancia," to take an under water scene, which will be one of the thrillers in the serial, "The Million Dollar Mystery," now in preparation at New Rochelle, N. Y., for the Syndicate Film Corporation.

* * *

"Her Fighting Chance," the "Flying A" two-part release of April 27th, offers an unusually novel and interesting subject with a deep human interest prevailing. Thos. Rickett was the director.

* * *

Herbert Brenon, director of big Imp features, who recently returned from a two months' stay in Bermuda, where he was severely injured while producing a six-reel feature, is to direct a director. In other words, his assistant director, Mr. Hooper is to have the direction of the drama, a two reeler, under the supervision of Mr. Brenon.

* * *

Josie Sadler took the part of the widow in "The Hall-Room Rivals," released by the Vitagraph Company March 25th. Ethel Lloyd was given credit, which was an error and very confusing when Josie Sadler was seen in the picture.

* * *

George Seigman, of the Reliance forces, was called home to New York from Los Angeles suddenly last week by the death of his mother in New York City.

* * *

H. T. Peebles, Dallas manager for Warner's Features, Inc., Bishop of the Dallas Seating Co., McCormick of the Mutual, Kennedy of the Big Four and two prominent Texas exhibitors, while riding in Bishop's car came upon the wreck of Dr. S. P. Tipton's automobile, and discovered six people pinned beneath. Dr. Tipton and two other members of the party were taken out dead and the other three occupants were rushed to the hospital before the ambulance arrived.

* * *

Margarita Fischer, playing lead, serves as a model in a production which includes a display of 1914 ladies' spring wearing apparel—a veritable fashion show. The scenes for these parts were taken at a fashionable tea held on the lawn of the Potter Hotel, in Chicago, recently.

* * *

On Tuesday afternoon, March 24th, a delegation of the American Bankers' Association visited the studios of the Vitagraph Company of America. They were received by Messrs. Blackton and Smith, escorted through the plant and otherwise entertained.

* * *

Jacques Spiegel, who directs the renting of Warner's Features in New York, most of New Jersey and a part of Connecticut, is as busy as any film exchange manager in the metropolis.

* * *

The popular leading man of the "Flying A" company, Sydney Ayres, has been made a producer to suceed Lorimer Johnston. William Garwood, of moving picture fame, will succeed Ayres as leading man.

* * *

Lloyd Ingraham, the newest addition to the staff of directors at the Pacific Coast studios of the Universal and who is directing the Rex Company in which Robert Leonard is featured, began his stage career in 1889 with Robert Buchanan, at Rochelle, Ill., and for seven years was associated with Mr. Buchanan. Mr. Ingraham is at present directing the production of a story of the Canadian Northwest mounted police, entitled "The Fox," the principal exterior scenes for which were taken on the summit of Mt. Lowe, Cal.

* * *

"In Search of the Castaways," the first film version of the epoch-making Jules Verne's series, will be handled through the offices of the World Film Corporation. Jules Verne is a name to conjure with. It stands for that school of prophetic scientific fantasy to which the world is indebted for the inspiration that has led to so many modern inventions.

* * *

Mr. Ulysses Davis, the director, has been putting out some fine stuff recently and he is very popular with members of the Western Vitagraph Company.

* * *

Frederick Vroom, another Majestic director, has just completed a two-reel drama, entitled "The Tie that Binds." It will soon be released by the Majestic Company.

* * *

The following sub-offices have been opened to handle Warner's Features exclusively: Wheeling, W. Va., No. 3 Reilly Bldg.; Louisville, Ky., and Portland, Oregon, No. 333 Oak Street. If the business warrants it, these offices will shortly be added to the regular branches of Warner's Features, Inc.

* * *

"The Widow's Investment," by the American players, is a two-part drama rendered in a dignified and quiet manner, yet possessing a power and strength that is convincing and forceful. Louise Lester takes the part of the widow with a realism that makes it difficult to imagine her as any other character. Sydney Ayres and Vivian Rich play opposite.

It became known recently that the Universal Company are quietly searching around for some unusual two and three-reel dramas especially adapted to Miss Leah Baird, Imp Star. Miss Baird is especially gifted in heavy emotional work and already the company has lined up several plays that are expected to show her to better advantage than in anything done in many months.

* * *

Jack Adolphi, the Majestic director, is at work on a one-reel drama, entitled "A Pair of Cuffs," in which a laundry at full blast is used at the mise-en-scene.

* * *

Not since the "Ruby of Destiny" has there been a Milano production released by Warner's Features, Inc., with the intense human interest and genuine thrills contained in "The Disaster in Shaft 19." It has a meritorious cast and the photography is superb.

* * *

William Garwood, of Majestic and Reliance fame, has transferred himself to the "Flying A" camp at Santa Barbara, where he will succeed Sydney Ayres, playing opposite Vivian Rich, the charming leading lady. Mr. Garwood will make his first appearance in "Beyond the City," which was written and will be staged by Mr. Ames.

* * *

Pearl Sindelar, known in Pathe pictures from coast to coast, has been offered and has accepted an engagement at the Cohen and Harris Theater, at Broadway and 42nd Street, New York. She will succeed Louise Dresser in the leading part of "Potash and Pearlmutter." Picture fans will be pleased to know that Miss Sindelar is not to discontinue with Pathe.

* * *

George A. Holt, the popular leading and character man of the Western Vitagraph Company, was presented on March 18th with an eight and a half pound boy, who is to be called after his father.

* * *

"The Great Leap," produced by W. Christy Cabanne, under the direction of D. W. Griffith, opened Thursday, March 26th, at Woodley's Theater, in Los Angeles, with a large audience, among them were all the people that played in "The Great Leap," including Mae Marsh, Robert Harron, Ralph Lewis, Donald Crisp, R. A. Walsh, Mr. Babanne and Mr. Griffith.

* * *

We understand that the Melies "G" Brand has been going very well. They have started a new series for Monday release of this "G" Brand, which is having much success.

* * *

Constance Bennett, who plunged into the icy waters of the East River from the Williamsburg Bridge, for the Blache feature, "Fighting Death," and thus became world famous as the first woman to do a "Brodie," has also qualified as the first woman steeplejack by climbing to the gilded ball on the top of the Equitable Trust Building, New York City.

* * *

Colin Reid, who engages the talent for the Selig Polyscope Company, in Chicago, is getting a lot of happy ideas from the showing of living models in the new styles that weekly appear in The Hearst-Selig News Pictorial.

* * *

Virginia Pearson, one of the most popular and beautiful leading women of the stage today, has been secured by Frank Powell, the popular Pathe director, to work in pictures, the first to be "The Stain."

* * *

Edward Dillon is hard at work at another farce comedy by Anita Loos, of San Diego, entitled "All for Mabel." He has just finished another farce by the same author, entitled "Nearly a Burglar's Bride." Mr. Dillon's comedies are to be marketed under the Majestic brand in the near future, he having taken the place of Fred Mace with that company.

* * *

Julian M. ("King") Solomon, the Philadelphia press representative of the Philadelphia M. P. E. L., has severed his connection with that organization and is now established with the Continental Film Co., at 902 Filbert St.

* * *

Admirers of Florence Turner will soon have a chance to see their favorite in a big four-part drama, entitled "The Murdoch Trial." This feature has just arrived from the Turner studio in London and, according to inside information, is far above anything yet attempted by the Turner Films. The Hepworth American Film Corporation will release this feature.

* * *

Japanese newspaper comments upon the coming Blache feature, "Fighting Death," shed an interesting light on the style of motion pictures that appeal to oriental audiences. Friends of Herbert Blache, who staged the drama, have forwarded him a large number of clippings from Japan and the comments upon the different sensational climaxes seem to prove that scenes of feats of daring are dear to the heart of the Japanese picture fan.

* * *

Word has just been received at the Pathe studio that Crane Wilbur has won the popularity contest, recently closed, which was run by the St. Louis Times.

* * *

James Kirkwood, who directed "The Gangsters," has been working on a two-reel drama of city and country life by H. R. Durant, the well-known author of prize fight stories. Mr. Kirkwood just completed another two-reel drama by Mary Rider Mechtold, a story writer of note whose work has appeared exclusively in the Munsey Magazines. The scenario was the work of Russell E. Smith.

* * *

Miss Marion Leonard's legion of friends will be delighted to know that she is giving the other stars of the silent drama a close race for first honors in a contest now being conducted by the Dallas Times Herald, to determine the most popular screen player appearing in the Dallas theaters.

* * *

When Herbert Blaché took advantage of the belated blizzard to stage his Siberian drama, "A Fight for Freedom," James O'Neill found himself called upon to lie half buried in the snow in zero weather, while the camera clicked merrily upon his discomfort. After the cameraman had run short of film and caused the numerous delays characteristic of his profession,

Jim's hair had to be disengaged from a cake of ice upon which he had carefully laid his head, and a generous dose of brandy administered before he resumed his usual playful mood.

* * *

Miss Renee Kelly, one of the latest and most attractive additions to the Selig forces, has a host of friends in artistic Chicago who became acquainted with her when she was an interesting member of the Chicago Theater Company, under Donald Robertson, at the Great Northern Theater.

* * *

Thurlow Bergen, the well-known leading man, has recently resigned the leading part in "Panthea," the newest Shubert production in which Mme. Petrova stars, to accept an engagement with Pathe, under the direction of Frank Powell.

* * *

Walter Damrosch, composer and orchestral conductor, found Miss Norma Phillips, "Our Mutual Girl," in the series of motion pictures by that name being produced by the Mutual Film Corporation, in a bit of trouble the other day, when she was introduced to him, in the course of her series of meetings with prominent persons in New York.

* * *

The Hepworth American Film Corporation has gotten up some very attractive heralds for its two special releases, Charles Dickens' "The Old Curiosity Shop," and Charles Reade's "The Cloister and the Hearth." The art work is exceptionally beautiful, making appropriate heralds for these fine productions.

* * *

"Fighting Death," the Blaché four-reel drama in which Rodman Law and Constance Bennett flirt with sudden destruction, was recently presented at the Academy of Music, New York, before an audience made up entirely of theater managers. Each daredevil climax received a round of applause, and Herbert Blaché, who staged the picture, was warmly congratulated as the producer of the "last word" in sensational productions.

* * *

"Baby" Lillian Wade, a member of the Selig Stock Co., at the Edendale Studio, in California, has given a recent display of her artistry, in a vivid chapter of the Civil War, called "The Baby Spy," which is nominated for an early release.

* * *

The new offices of the World Film Corporation, 130 West 46th Street, New York, are rapidly nearing completion.

* * *

Through an error it was announced that Arthur Mackley was directing Courtenay Foote in the two-reel drama by Frank E. Woods, entitled "The Stiletto." Mr. Woods and Mr. Foote are directing this unusual drama of Italian vendetta.

* * *

It has come to the knowledge of the Itala Film Company that many of its copyrighted subjects are illegally booked. It cannot be too widely known that all the Itala films are strictly copyrighted in the United States. There are, however, occasional pirated copies in this country. These pirated copies are offered to exhibitors for booking and it is evident that the latter do not acquaint themselves with the true position of affairs. If a motion picture exhibitor projects a pirated picture he is liable to penalties and imprisonment.

* * *

After a complete reorganization and the enlarging of its studios at Cliffside, N. J., the Whitman Feature Film Co. will commence operations next week. Giles Warren has been engaged as director and Miss Mae Lawrence will again be seen in leading roles for the company.

* * *

John F. Pribyl, of the Selig Polyscope Co., who has been ailing for several weeks past, has been persuaded by his physician to make a complete change, and is now spending a few weeks at Chattanooga, Tenn. Mr. Pribyl is very well known in motion picture circles as the personal representative of W. N. Selig, and his speedy restoration to health is hoped for.

* * *

Mr. G. J. Trask, who was formerly manager of the Cincinnati branch of the World Film Corporation, after having left the ranks for a couple of months, has returned in the capacity of special representative with headquarters in Cincinnati.

* * *

"A Kingdom at Stake" is the title of a more than ordinarily beautiful Kleine multiple. Although, only in three parts, the picture is remarkably strong and will be booked as a special Kleine feature. The story is laid in an imaginary Kingdom in the Balkan States and features one of the cleverest child actresses in Europe.

* * *

Mr. W. C. Smith, assistant general manager of the Nicholas Power Company, has returned from Chicago, Ill., where he represented his company at the Photographic Dealers' Association annual convention. Mr. Smith reports the sale of a number of Power's machines.

* * *

T. S. Powers, resident manager of the Gordon Theater, Rochester, N. Y., writes to the Wm. L. Sherry Feature Film Co., as follows: "It may be interesting to you and not displeasing to exhibitors to know that Mary Pickford and Ernest Truax, in the Famous Players' 'Good Little Devil' of Mr. Belasco, drew the record attendance at this house on March 28."

* * *

"Detective Finn of Scotland Yard" and "King Charles II" met with such instantaneous success that the L. S. P. Co. got busy and now has two more features to meet the demand of buyers who are constantly crowding the offices. Madge Lessing, America's ideal actress, and Hans Junker, Germany's most popular character actor, are at their best in the four part comedy-drama "Where is Coletti?"

* * *

"The Unredeemed Pledge," made by the New Majestic, has for one of its leading characters a very intelligent collie dog, who succeeds in playing his part in a most dramatic manner. The old miner is trapped in his cave by a mountain avalanche, but his dog brings rescuers to his assistance just in time. Joseph Swickard, Francelia Billington and Lamar Johnstone have the principal parts.

The Kleine Optical Company, of Chicago, received a contract for the installation of a projection system for the big new Springfield, Ill., house, The Vogue, said to be one of the finest picture palaces in Illinois. The Illinois State Journal devotes two columns to the theater's construction in its issue of March 29.

* * *

At the Kismet Temple of the Mystic Shrine, on Herkimer Street, Brooklyn, on Tuesday evening, March 31, 1914, an entertainment was given, and a number of motion pictures were shown through the courtesy of the Keystone Company. Two comedy reels were shown "His Favorite Pastime" and the "Chicken Chaser." These pictures were projected by a Power's Cameragraph No. 6A motion picture projecting machine

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The Wm. L. Sherry Feature Film Co. has closed contracts for a year's service of Famous Players and Lasky features with no less than forty-nine new New York theaters in their territory.

* * *

"A Diamond in the Rough" is another of the strong plays with a "punch," for which Director John Adolfi, of the New Majestic, is well known. This two-reel drama is exciting from start to finish, and the work of Eugene Pallette, Miriam Cooper and Sam De Grasse is of a high order.

* * *

Marguerite Loveridge, of the Apollo Co., at Los Angeles, recently took a shot at a burglar who was prowling about her apartments. Friend burglar did an Annette Kellerman through a window.

* * *

The new De Luxe service, which is offering a big five, six, seven, or eight-reel feature every month, and which has initiated its service with the big melodramatic production, "Sealed Orders," is fast acquiring an extensive clientele throughout the country.

* * *

A Georgia exhibitor, to whom George Kleine offered his "Last Days of Pompeii," wrote in reply that he wanted to know who was the "crook." Pompeii, and why they wanted to make a big six-reel picture of his last days instead of making one of his whole life.

* * *

Mr. L. W. Atwater, sales manager of the Nicholas Power Company, has returned from a Western trip and is more than satisfied with the excellent results obtained by his salesmen throughout this territory. Mr. Atwater also attended the annual convention of the Photographic Dealers' Association in Chicago.

* * *

Miss Constance Bennett gave a performance several days ago that sent shivers along the spines of a few thousand New Yorkers. Miss Bennett's reason for doing this stunt—climbing an 85-foot flag-pole surmounting the 340-foot Equitable Trust Building, at 37 Wall Street—was to furnish a thrilling and unique scene for the Universal's Animated Weekly.

* * *

"Cigar-Butts," directed by Albert Hale, for the New Majestic, is an entertaining little story related by a tramp in the park. In the story he poses as a secret service detective who tracks down a band of diamond smugglers, and the way they are apprehended makes a thrilling and absorbing play.

* * *

The second release of the De Luxe service has been announced as the popular American star, Madge Lessing, in "The Blue Mouse."

* * *

The Vitagraph-Liebler Feature Film Company announce that state rights will be sold for their massive production of "The Christian." It is an eight-reel picturization of Hall Caine's masterpiece, which first gained fame as a novel and later was a wonderful success as a starring vehicle for Viola Allen. Competent critics, familiar with both the drama and the picture, declare that the picture is far superior to the play.

State Right Purchases

NOTE.—Exhibitors are requested to keep this list on file or copy from it the names of purchasers in their particular territories. These lists will not be republished and we cannot undertake to furnish back information by mail to those who have neglected to keep a record. Contributors to this department are requested to have their copy conform to the style of the column.

EAST LYNNE (P. P. Craft—7 parts). For New England, by Famous Players' Film Co., 31 Beach St., Boston, Mass.

For Illinois and Wisconsin, by Celebrated Players' Film Co., Schiller Building, Chicago, Ill.

For Ohio, by Exhibitors' Feature Film Co., 413 Summit St., Toledo, Ohio.

For New Jersey, by Victor Feature Film Co., 195 Market St., Newark, N. J.

For New York, entire, by Wm. Fox, 126 W. 46th St., New York City.

For California, Arizona and Nevada, by the Western States' Vaudeville Association, Humboldt Bank Building, San Francisco, Cal.

For Texas, by T. P. Finnegan, Dallas, Texas.

For Virginia, North and South Carolina, Georgia, Florida, Alabama, Mississippi Tennessee and Louisiana, by Apex Feature Service, 315 Rhodes Bldg., Atlanta, Ga.

SEALED ORDERS (De Luxe Attractions Co.—6 parts). For Iowa, Illinois, Wisconsin, Indiana, Kentucky and Ohio, by Celebrated Players' Film Co., Schiller Bldg., Chicago, Ill.

For Virginia, North and South Carolina, Georgia, Florida, Mississippi, Alabama, Louisiana and Tennessee, by Apex Feature Service, 315 Rhodes Bldg., Atlanta, Ga.

For New England by Famous Players' Film Co., 31 Beach St., Boston, Mass.

QUINCY ADAMS SAWYER (Puritan—3 reels). For Illinois and Wisconsin, by Anderson Feature Film Service, 167 West Washington St., Chicago, Ill.

For Greater New York City and Northern New Jersey, by Weinberg Features, 145 W. 45th St., New York City.

Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

KENTUCKY.

JOHNSON MUSSELMAN, formerly manager of the Clifton Theater, Louisville, and now manager of the Arcade Hall, which is owned by L. J. Dittmar, has recovered from a severe attack of the grip. It was thought at first that he had pneumonia.

Allan Ramsay, formerly manager of the Hippodrome Theater, of Lexington, Ky., was recently in Louisville, calling on some of his friends.

The Walnut Theater, of Louisville, which was formerly a vaudeville house, is going ahead with its new twenty-five cent pictures. The management is showing only high-grade films, and has done away with the idea of three shows a day, and is now running continuous pictures. The first floor was reserved the first week, but it was found to be a bad policy, and only general admission tickets are now sold. The company is doing a good deal of newspaper advertising. One of the advertisements consisted of printing several hundred names, taken at random from the city directory, and scattered through the local papers. It was announced that tickets will be given free to those whose names appeared. Several hundred tickets were given away, and business is picking up daily. Large crowds were in evidence the latter part of the first week, which was due a good deal to better weather conditions.

Frank E. Hammer, of the Indianapolis office of the Warner Feature Film Company, was recently in Louisville. He was accompanied by J. J. Hebert. The company proposes to establish a branch office in Louisville, which will more than likely be under the management of Mr. Hebert. For some time the company has been operating in Louisville, and due to a steady increase in business it was deemed necessary to establish an office to facilitate the handling of films more quickly.

The Municipal and Commercial Film Manufacturing Company, which recently purchased grounds and built studios at Straws Mills, Clark County, Ind., a few miles north of Louisville, has a temporary office at the Preston Hotel, Louisville. The company is making arrangements to occupy a building at Third and Main streets, where the developing of the pictures will be handled, and where the main office will be located. The deal has not been closed yet, but will probably be signed in a few days. The company's grounds at Straws Mills are unusually attractive. Vice-president Wm. H. Johnson expects to get things in shape to start taking pictures in a few days. The officers of the M. & C. Film Company are: G. P. Balch, president; William H. Johnson, vice-president; L. D. Kohlmeyer, treasurer; Frank T. Rawn, secretary; L. J. Underwood, chairman of the executive committee, and A. R. Chouinard, chief of the camera staff.

President W. A. Kinney, of the Princess Amusement Company, Louisville, and the Henderson Amusement Company, Henderson, has booked some extra fine productions for the Henderson house. The admission price will be raised from ten to twenty cents on the special days. One of the features will be the Kleine-Cines production of "Anthony and Cleopatra." The six-reel feature, "For France and Napoleon," will be shown shortly, as will the features, "Judith of Bethulia" and "Through Fire to Fortune." Such productions as these are seldom shown in a city of the size of Henderson, but it is predicted that they will go good.

The contracts for the new Kosy Theater, of Paducah, have been let, and work has been started. The building will be 26 x 140 feet, and will cost about $6,000. A. L. Lassiter & Brother are architects.

The Cherokee Amusement Company, of Louisville, has received a building permit for the erection of a $10,000 fireproof picture theater at 1589 Bardstown road.

The Orpheum Theater, Fulton, recently had a motion picture photographer present at the theater to take pictures of the crowds entering and leaving the theater. The idea took very well with the Orpheum's patrons. "Kathleen, the Irish Rose" and "Our Mutual Girl" were recently shown at the theater.

Representatives of the Chicago Feature Film Company were recently in Lexington, taking pictures of a series of scenes which will be combined to make up a feature film of Lexington and vicinity. A fire-fighting scene was taken at the factory building of the Cliver-Donovan Shirt Company at the corner of Loudon Avenue and Bryant street. The city fire-fighting apparatus was taken to the scene and a thrilling rescue enacted before the camera. Various other scenes will be taken.

The Tisdale Motion Picture Film Company is making motion pictures of crowds and scenes in some of the larger towns of Kentucky, such as Fulton, Mayfield and other towns in the Western Kentucky tobacco belt.

Mayor Hickman, of Owensboro, is making arrangements for the opening of Hickman Park, which belongs to the city, as soon as the weather will permit. He expects to have music two or three times a week and on Sunday. He has announced, however, that he is very much opposed to the opening of theaters on Sunday, and declares that the council will more than likely act on the subject at the next meeting of the body. At present there is no ordinance against operating a theater on Sunday, if no admission is charged.

Members of the Louisville Baseball Club were recently the guests of Manager Lee Goldberg, of the National Theater. The occasion was the exhibition of some moving pictures taken at Fort Meyers, Fla., showing the "Colonels" in action while in their spring training quarters in that city.

A proposed motion picture theater to be erected at the corner of Bardstown road and Bonnycastle avenue, in Louisville, has been the subject of much comment by the residents of the neighborhood. A mass meeting was held at one of the churches in the neighborhood, and numerous petitions have been framed to stop the building of the proposed theater. Cabaret stunts and other features not necessarily connected with the pictures form the basis of the objections.

Theodore Roosevelt, Jr., was recently the guest of Lee L. Goldberg, manager of the National Theater. Mr. Roosevelt was prevailed upon to stay in Louisville long enough to see the first run of a picture entitled "Seeing South America with Colonel Roosevelt." The reel was what may be said to be hot off the bat, as it had just been released, and young Roosevelt was as anxious to see it as any of the many other admirers of the Colonel in Louisville.

The Lyric Theater, of Pineville, is making arrangements for the installation of Edison talking pictures. The new show houses out in the state appear to be strong for talking pictures of late.

The Dixie Theater, of Russellville, has made arrangements for a new picture house. The ground has been cleared and the building of a new modern house will commence at once. The location will be in the vicinity of the post office.

April 1 was the day on which a general inspection of the motion picture houses of Louisville was started. Building Inspector O'Sullivan wants to make the inspection early, so that the houses will have plenty of time to make any necessary changes during the summer months. Copies of the building code, applying directly to conducting motion picture houses, were sent out to all of the exhibitors.

A concern operating under the name of "The Nevada Kid" Feature Film Producing Company, has offices in the Urban building, of Louisville, and is offering to sell twenty shares of its stock, having a par value of $1, for $10. The concern proposes to put films on the market within thirty days.

Moving pictures were used to illustrate a lecture on "Bee Culture," which was recently held at the Louisville Y. M. C. A. special school classes. A special course of lessons in the handling of bees is to be given, for which a fee of $5 is to be charged.

Herbert Duncan, of Uniontown, recently sold his motion picture house, "The Ideal Hour," to his brother, Edward Duncan, who will continue to operate it.

J. D. CRAIN, JR.

SAN FRANCISCO.

THE Parnassus Theater, in the Sunset District, San Francisco, opened about the first of the year by J. Egan, has changed hands and is now being conducted by J. W. Withan.

The Gaiety Theater, in O'Farrell street, in which G. M. Anderson is interested, is being given over again to moving pictures, the "House of Bondage" being the initial attraction. A musical comedy will be put on again shortly.

The Majestic Theater, 2465 Mission street, owned by Ackerman & Harris, has discontinued its vaudeville features, except on Sundays, and is now featuring moving pictures. This is one of the largest houses in the Mission district and has been operated as a vaudeville theater since its opening two years ago.

The date for the annual convention of the California State Branch of the Motion Picture Exhibitors' League has not been definitely decided upon, but will probably be held during the first week of October. The gathering will be held at Sacramento this year.

The Pacific Mutual Film Corporation is making some important improvements in its offices at 164 Turk street, and when the work is completed it will have one of the finest exchanges to be found in this territory. Manager J. R. Crone has recently secured the services of Byron Park, at one time with the Salt Lake City office of this concern, to represent the firm on the road. R. E. Stebbins, manager of the feature department, returned recently from a successful trip into the Sacramento Valley.

As soon as the sale of the Sullivan-Considine theatrical circuit to Marcus Loew and associates had been concluded a new policy was inaugurated at the Empress Theater, the San Francisco house affected by the deal. Commencing March 29th the doors will be open from 10.45 in the morning to 11 o'clock in the evening. From 11.00 a. m. to 2.30 p. m. feature photoplays will be shown, then vaudeville for two hours, followed by photoplays until 7:15, when vaudeville will again be shown until closing time. Prices remain the same as usual, the admission entitling everyone to stay through the moving picture exhibition and vaudeville performance without extra charge.

The Globe Film Exchange has been incorporated with a capital stock of $5,000 by M. H. Kohn, P. N. Lilienthal and I. H. Lichtenstein. Mr. Kohn was until recently with Warner's Features, Inc., and has just left for New York to make arrangements for a supply of films.

Silas Christofferson, the San Francisco aviator, is planning to make an attempt in May to fly over Mount Whitney, in Tulare County, the highest peak in the United States, outside of Alaska. He announces that he will carry a moving picture machine with him.

The Universal Player Orchestra Company has been incorporated here with a capital of $5,000 by H. Jacobs, G. Schmidt and F. W. Felsing.

The Eclectic Film Company has opened an office at 67 Turk street and will shortly have one of the largest film distributing depots on the Coast in operation. The new branch will be in charge of Frank L. Hudson, formerly with the General Film Company, but more recently manager of the Oregon, Washington and Western Canada territory of the Progressive Motion Picture Company. Alton Tredrick, formerly branch manager of the General Film Company, at Oklahoma City, Oklahoma, and also connected with the Pacific Mutual Film Corporation as manager of its interests in Oregon and Washington, will represent the Eclectic Film Company in the Northwest, with headquarters at San Francisco.

The management of Grauman's Imperial Theater has made arrangements for showing the Warner's Features production "Zingo," commencing March 29th, and continuing until the series is ended.

The yawl rigged yacht, Iola, sailed out of San Francisco Bay on the afternoon of March 27th, bound for the Gulf of California. On board were Captain J. L. Syberg, Arthur Payne, of Menlo Park, and five others. The principal object of the expedition is to secure moving pictures along the Mexican and Central America coast and the island of Tiburon, where a tribe of man-eating Indians exist. The material gained from the expedition will be used in a concession at the Exposition in San Francisco in 1915. Arthur Payne is a brother of Herbert Payne, president of the California Motion Picture Corporation, which is backing the venture.

The Portola Theater has concluded arrangements with the local office of the Kinemacolor Company to show the features made by this concern.

The Toyland Amusement Company has been incorporated with a capital of $900,000 by J. T. Dwier, V. Baxter, O. Petroff, N. M. Burdisk and E. Johnson.

The California Motion Picture Corporation has secured the services of Robert Halpin to superintend the erection of the new studio at San Rafael and when this work is completed Mr. Halpin will have charge of the scenery work. The new member of the force was formerly with William Savage and recently has been with motion picture producing companies.

Thomas S. Williams, 693 Mission street, San Francisco, has awarded a contract for the erection of a brick photoplay theater on Franklin street, near Fourteenth, Oakland, Cal., the building to cost $24,000.

Turner & Dahnken, of San Francisco, are having plans completed for a new photoplay theater to be erected at Sacramento, Cal., at a cost of about $75,000. The building will be a three-story structure and will be erected on a lot 80 x 160 feet, in K street, between Eleventh and Twelfth. The theater will seat about 2,500 and will be ready for occupancy in the Fall.

The Florence Theater, located on Thirty-fourth street, Oakland, Cal., has changed hands and is now being conducted by D. Cashin.

George Ashby, one of the pioneer exhibitors of the Coast, who conducts the Ashby Theater, at Hanford, Cal., was a visitor in San Francisco recently on business. He reports business in the lower San Joaquin Valley as being brisk.

E. B. Buckwalter has opened a new moving picture theater at Susanville, Cal., this being known as the Cosey Theater. The completion of a railroad in this place is causing it to assume a metropolitan air.

The many friends of William Hunt, the popular proprietor of the Elite Theater, Woodland, Cal., will be pained to learn that he has suffered a breakdown and has been taken to a sanitarium for treatment.

G. S. Yamauchi, of Visalia, Cal., was in San Francisco recently purchasing equipment for a new theater, to be opened about April 15th at Garden and Main streets, to be known as the Bijou Theater.

M. D. Serrano has opened a moving picture theater at Stockton, Cal., in a house that had been closed for some time.

The Star Theater, Benecia, Cal., has been reopened by H. M. Arrowsmith, who also conducts the Star Theater, at Vallejo.

The Elite Theater, at Santa Rosa, Cal., is now being conducted by McDannel & Staton and the name has been changed to that of the Feature Theater. Feature productions are being shown daily.

Luther Burbank, the celebrated plant wizard of Santa Rosa, Cal., is a firm believer in moving pictures for education in schools, and recently presented a modern moving picture machine and a collection of films to the Santa Rosa High School, the gift being received by Edison C. Merritt, president of the Board of Education, in behalf of the school.

The Board of Supervisors of Alameda County, Cal., has ordered the taking of 5,000 feet of moving pictures showing fruit orchards in bloom, the pictures to be exhibited at the Panama-Pacific International Exposition in San Francisco in 1915.

Sacramento Valley Local No. 3 of the State Motion Picture Exhibitors' League held its monthly meeting at Sacramento a short time ago, the occasion being marked by a banquet at a prominent hotel. At this gathering plans were discussed and committees appointed to arrange for the entertainment of the delegates to the State convention to be held there in October. Among those who attended were: Mr. and Mrs. G. W. Goddard, Mr. and Mrs. J. W. Di Stasio, Mr. and Mrs. D. L. Carver, Mr. and Mrs. E. W. Kreckberg, Mr. and Mrs. William Chaplin, Mr. and Mrs. Jack Chaplin, Mr. and Mrs. J. Ray Williams, Mr. and Mrs. Sam Stone, Mr. and Mrs. Gus Marks, Miss Kitty Chaplin, Louis Marks, I. H. Lyons, Professor D'Art Ridge, of Sacramento; Mr. and Mrs. J. J. Wood, of Chico; Mr. and Mrs. J. F. Hayes, Woodland; Mr. and Mrs. J. B. Crawford, Placerville; Mr. and Mrs. George Bailey, Corning; C. C. Kaufman, Colusa; Miss Highstreet, Colusa; Mrs. Comfort, Woodland, and Mr. Cheney, Colusa.

The steam whaler, Herman, Captain C. T. Pedersen, sailed from San Francisco on March 25th for the Arctic on a combined whaling, trading, rescue and moving picture expedition. One of the features of the expedition will be a search for the Steffansson vessel, Karluk, which, with the greater part of her crew, has been missing for months in in the icy regions of the far North. Captain Pedersen believes that somewhere between Point Barrow and Herschel Island the vessel will be found in case it has not been ground to pieces in the ice. The Steffansson expedition left Nome on July 17, 1913, going to Point Barrow, it being the intention to traverse the Northwest Passage and secure information concerning the "blonde" Esquimaux which Steffansson had discovered on a previous expedition. The season closed early and while Steffansson and three companions were hunting, weather conditions changed and the Karluk drifted away and has not been seen since. All of the exciting features of the rescue expedition will be recorded in moving pictures to be taken under the supervision of Edward H. Kemp, of San Francisco. Eugene H. Roth, of the Portola Theater, has secured the rights to these and it is anticipated that something of an unusual character will be brought back late in the Fall. W. W. Morse, who accompanied President Wilson on his Bermuda trip, went North with the Herman as moving picture operator. Pictures will be taken of whaling, hunting, and of the strange tribes in the Arctic.

CHURCH.

ST. LOUIS, MO.

THE St. Louis Motion Picture Company has just finished a thousand-foot reel of film for the Business Men's League of this city. The pictures show parks, wholesale and retail business districts, and other points of interest, and will be used to advertise the city. The film will be sent with the delegation that will tour South America in the interest of the civic bodies engaged in pushing St. Louis to the front.

The Pageant and Drama Association is advertising the great spectacle to be staged here the last of May by using slides in all the local theaters. The work is in the hands of Cave and Craig, the publicity committee of the celebration.

The Shubert Theater, an old line, high-class theater, finished out the open dates occasioned by the withdrawal of "The Lure" from its boards in response to local complaints, with "The Life of Our Savior," by Pathe. Prices ranging from ten to fifty cents were charged. It is rumored that the Shubert will run several large picture features after its regular dramatic season closes.

Horace Swope, chairman of the moving picture committee of the Pageant and Masque which is to be produced here on the last four days in May, stags that special advance rehearsals in full costume will be given for the benefit of the successful bidders for the moving picture privilege.

More than seventy-five hundred actors will take part in the pageant and masque, which will show a number of scenes, depicting the history of St. Louis from the prehistoric Mound Builders to the date of the civil war. A special scenario will be made from the play, which is by Thomas Wood Stephens, that will arrange the thousands of horsemen, settlers, Indians, Mound Builders, etc., into camera groupings and scenes that will carry the story of the spectacular performance in the films in the same manner as the staged drama.

On account of the wide publicity which is being given the celebration, and the fact that splendid four or five-reel feature, trained, costumed, and rehearsed, all ready for the camera is offered, it is expected that there will be keen competition for the filming privilege, but Mr. Swope says that The Pageant Drama Association will award the concession to a company capable of handling the subject in an artistic and dignified manner.

The Garrick Theater, formerly a straight dramatic house, is now converted to pictures, and is running "The Rise and Fall of Napoleon." The Garrick seats 1,200 and seems to have no trouble in keeping the place comfortably filled at twenty-five cents a seat, with a straight bill of films.

R. T. Edwards, who has charge of the moving picture department of the St. Louis Times, says that publishing the story of the Kathlyn pictures increased the circulation of this paper thirty-two thousand in two weeks.

A. G. Hull, formerly with the Standard Film Exchange, of Chicago, is with the Swanson Crawford Exchange here.

H. H. Young, who has just returned from a sales trip through Arkansas with Warner's Features, says that the New Park Theater, seating capacity 1,100, opened by Shorthz and Gans, at Little Rock, is one of the most up-to-date and elegantly furnished houses he has seen lately.

Harry Yaeger has left the Universal Exchange and is now with the Garrick.

About a year ago some friend of the Misses in charge of Mount St. Rose Hospital, devoted to the care of patients suffering from tuberculosis, took a moving picture machine and a program of films to the hospital to give the inmates an evening's entertainment. So great was the good that resulted from the performance that arrangements were made to repeat it, and moving pictures are now a regular weekly event at the hospital.

The Park Theater, at Delmar Boulevard and Hamilton avenue, has reduced prices to ten and twenty cents.

The photodrama, "Creation," which has been on exhibition for the past two months at the Victoria Theater, will be continued for several weeks longer. The entire expenses of the exhibition are borne by the International Bible Students Society, and admission to the Victoria is free.

The Rev. John L. Brandt, pastor of the First Christian Church, 3126 Locust street, uses motion pictures in his church. He preached on the evening of March 29 on "A Sacred Drama," after which moving pictures were shown.

Three reels of film showing the Oberammergau Passion Play were shown at Union Station branch of the Young Men's Christian Association, Eugenia and 20th streets, on Sunday, March 29.

The Eastman Kodak Company gave an exhibition at the Coliseum, showing in moving pictures the manner of manufacturing kodaks.

GIEBLER.

NORTHWESTERN NEW YORK.

MR. P. C. CORNELL, manager of The Star Theater, Buffalo, had as a Sunday attraction the six-part feature, "Lafe In the Holyland," a stupendous release of the Holy Land Exhibition Co., Inc., 32 Union Square, New York City.

F. W. Young, manager of the offices of the World Film Corporation, at 503 White Building, Buffalo, was recently visited by E. Mandelbaum, vice-president of the company. Mr. Young has appointed Joseph Fieldman, an experienced film man, formerly of Chicago, as traveling representative.

A. R. Shea has been in Toronto to arrange for the opening of the new Hippodrome Theater, owned by the Shea Amusement Co. It is reported that he will later manage the new Hippodrome Theater, Buffalo, which will be opened at an early date by the same concern.

George Keating, formerly of the Watertown Amusement Co., is assisting manager Davis, of Keith's moving picture theater, Buffalo. Mr. Keating has had considerable experience in the moving picture business.

Israel Cohn, general representative of Hepworth-American Film Corporation, recently visited Buffalo, where he may open an office. His new Syracuse location is in the Happy Hour Theater building, 222-226 North Salina street. Mr. Cohn gave a private exhibition of "David Copperfield" and "Old Curiosity Shop" at the Strand Theater, Buffalo. He is booking these features in addition to "The Cloister and the Hearth" and other productions.

"Judith of Bethulia" was a holy week attraction at the Strand Theater, Buffalo. With a view to supplying orchestra music for the piece, manager Harold Edel, of the house, added three oboe and two saxaphone players to his regular orchestra of ten pieces and large pipe organ.

The new headquarters of the Victor Film Co., at 35 Church street, Buffalo, are now completed and present an up-to-date appearance. The offices are located on the first floor and the shipping, the inspection and the poster department are on the second floor. Manager Hopkins recently gave a private exhibition of "Samson" at the Family Theater, Buffalo. The piece was enthusiastically received and several arranged for a booking.

The Buffalo Sunday News recently had a special story on "The Motion Picture in Religious Education." The writer showed that moving pictures on religious subjects, if properly handled, would do a world of good.

Percy S. Lansdowne and Louis Newman are interested in the Broadway Amusement Co., which will build a moving picture theater at Broadway and Madison streets, Buffalo.

An involuntary petition in bankruptcy has been filed against the Fitzhugh Hall Amusement Co., of Rochester, which has a moving picture theater. The petitioning creditors are the Victor Film Co., the Rex Film Exchange and Warner's Features, Inc.

Sam J. Lord, an attache of Keith's moving picture theater, Buffalo, follows the circus business in the summer. He has covered all parts of the country.

Vincent White may build an up-to-date moving picture theater at Pearl and Main streets, Medina, N. Y.

Manager Savage, of the Mutual Film Corporation announces that among the houses in this city and vicinity, using the Mutual programmes, are: the Academy, Lincoln, Victor, Cozy Corner, Bison, Popular, White, Ideal, Majestic, Princess, New, Garden, Grant, Redjacket, Belleview, Savoy, Habit, Empire, Central Park, Family, Como, Frontier, Royal Star and Linden Theaters, all of Buffalo; Happy Hour, Hippodrome, Columbia and Orpheum Theaters, Niagara Falls; Temple, East Aurora; Star, Tonawanda; Pastime, Depew; Savoy, Lackawanna; Majestic, Lockport; Colonial and Grand, Jamestown; Bijou, Gowanda; Majestic, Hornell; Star, Addison; Bijou, Corning; Star, Angola; Oatka, Warsaw; Temple, Geneva; Palace, Cattaraugus; Star, Middleport; Cook, Medina; Family, Albion; Globe, Brockport; Lang, Olean; Dellinger, Batavia, and Star, Fredonia.

W. M. Simmons, representing the Universal feature, "Traffic in Souls," has been booking the production in Buffalo.

Nat C. Goodwin and other celebrities were shown recently in moving pictures in Charles Dickens' "Oliver Twist" at the Teck Theater, Buffalo.

The Clinton Amusement Co. has been organized in Buffalo, with a capital of $10,000. The directors are Charles Laube, Walter A. Haas, Frank K. Tanner and George H. Klaes.

E. Meadows, Buffalo manager of the special feature department of the General Film Co., is booking the following new features for April: "A Celebrated Case," "The Fulfillment," "The Raiders of Petersham," "Harding's Heritage," "The Daughters of Men," "The Other Half of the Note," "Officer Jim," The Death Sign at High Noon," "The Suffragette," and "Francis Marion, the Swamp Fox."

Manager Carr, of Shea's Theater, Buffalo, has bought two Simplex moving picture machines, which are operated by Al Becker. Recent Sunday attractions in moving pictures at this house were "Beneath the Czar" and "Humanity." There was an orchestra of fifteen men.

"Paid in Full" in moving pictures proved a popular attraction at the new Lyric Theater, Buffalo.

BILLY BISON.

MISSOURI.

THE arrival of Spring has proved a favorable development for Kansas City exhibitors. The streets have been thronged with shoppers almost daily, and the majority have taken advantage of the occasion by dropping in at animated picture houses to beguile away an hour or so of the afternoon. This has been especially marked in the case of women, of course. Masculine devotion to the silent drama, however, has in no wise shown a decrease of any nature and the situation is in eminently satisfactory shape.

The J. W. Morgan Film Company, of Kansas City, has been taken over by S. F. Ward, who has been with the company since its formation about five years ago. The new owner will continue to handle supplies of all kinds in addition to feature films. Mr. Morgan, it is understood, will enter the producing end of the business, though his exact plans have not been announced.

A moving picture machine and several reels of films have been stolen in Kansas City recently. Joseph Wirthman, a local operator, lost the machine, which was stored at 602 East Thirty-first street. Four reels of film were stolen from an automobile standing in front of the Twelfth-street Theater. The two robberies are connected by local exhibitors, though without any actual evidence, that the same men committed both.

An instance of fast work in moving picture circles was given recently when the Empress Theater, of Kansas City, showed pictures of the disastrous Missouri Athletic Club fire of St. Louis while the ruins were still warm. The St. Louis Motion Picture Company secured the views, which were shipped to Kansas City and shown immediately at the moving picture-vaudeville theater.

Dr. J. A. Horrigan has secured a permit to remodel the Mystic Theater, at Thirty-first and Main streets, and will rush the work through at a cost of about $1,000.

The movement for local censorship is still being waged at Topeka, Kan., though no actual results toward that end have been secured by the reformers. "Bleeding Kansas" still has a lot of troubles, and exhibitors of Topeka are among those who have a good deal of foolishness to combat.

Houses in the business section of Kansas City have done an exceptionally good business recently by reason of the political campaign being waged.

A good many theaters in the residential districts have been converted into temporary political quarters and are being used for campaign oratory and meetings. Most of the exhibitors were loath to turn over their houses summarily, but finally decided in many cases to allow them to be utilized for the purpose indicated. The result was that patrons of animated pictures in many residential sections of the city were forced to make a trip into the business district for their recreation.

The bill introduced in the Kansas City council prohibiting the erection of airdomes by temporary exhibitors, and the display of moving pictures in tents will come up in the near future. The measure was pigeon-holed during the pre-election campaign, but is scheduled to come up for action some time in April. The measure, as it stands, also calls for lower license fees. On this point, however, there is a strong division of opinion, many exhibitors wishing to "stand pat" on the present amount or even seek an increase. It is pointed out by the smaller exhibitors, however, that the section eliminating airdome amusement men in itself obviates the need for any increase in licenses for protection.

Kansas City now has a Photoplaywright club. Edward Lambert having been elected president at the organization meeting recently held. Walter E. Odell is secretary. The usual number of local residents have attempted writing the silent drama and enough have sold their efforts to make an organization worth while.

May 1 is the tentative date set for the opening of Frank L. Newman's new theater at 1022 Main street. The house will be known as the Royal. Mr. Newman heads the Royal Theater Company, other officers being T. H. Outlaw, vice-president and treasurer, and W. P. Fulkerson, secretary. Plans for the new home of the silent drama are pretentious in the extreme and much interest is being manifested, both by exhibitors and the public. A ten-piece orchestra is to be used, but will be supplemented by a massive pipe organ. One of the unusual features will be a children's play room, where the kiddies may be left in care of a competent maid, while the grown-ups see the pictures. Ladies will have a rest room. Finally, there will be a check-room for babies, which should prove the crowning feature of the Royal's bid for popularity.

J. J. Brown, Kansas City representative of Pathe's Weekly, was called to Lincoln, Neb., recently by the sudden death of his father-in-law.

The Electric Theater, at Twelfth street and Grand avenue, which has changed hands a half dozen times in the past year, has met its destiny in the shape of a razing crew. The old building is being wrecked to make way for a modern structure. The Electric was never regarded with much favor by exhibitors, who have watched its razing without tears.

Rapid progress has been made on the remodeling of the Alamo Theater, at Thirty-fourth and Main streets, which is operated by the Standard Amusement Company and managed by Joseph Spero. Several thousand dollars have been spent in improvements. Mr. Spero, who is a veteran of the business, as veterans go, considering the comparative youth of the animated picture profession, is specializing on features, where high-grade multiple-reel films are available. With the features, however, he usually presents a light comedy, for the sake of variety and also in order to send his audience home with smiles, if possible.

Another feature is the publication of a weekly program, compact enough to fit in a lady's purse or a man's vest pocket. The program covers the week ahead, usually containing six pages of synopses made as interesting as possible.

Joseph H. Gilday, who for the past six years has managed the Broadmoor among other Kansas City motion picture theaters, has been placed in charge of the Twelfth-street Theater, operated by the Standard Amusement Company. Mr. Gilday succeeds Billy Smith at the Standard house. Mr. Smith probably will take charge of the Tenth-street Theater, another unit in the Standard chain. Winthrop Allen, secretary of the company, who has been devoting much of his time to the management of the Tenth-street Theater, expects to give all of his time to executive work in the future.

The Kansas City office, through which the George Kleine attractions were distributed in the Southwest, has been closed, H. W. Glickauf returning to Chicago. Mr. Glickauf opened the Kansas City branch only a few months ago. For the present, Kansas City will be served from the Chicago offices of the company. However, it is intimated that the withdrawal is temporary.

Motion picture men of Kansas City were deeply interested in a large theatrical deal staged there recently with Marcus Loew in the principal role. Mr. Loew took over the theaters, leases and other connections of Sullivan & Considine. The details were settled after several days of negotiations. Of the twenty-eight theaters involved, the Empress is the only Kansas City house. The Empress, with most of the other theaters which changed hands, uses multiple-reel features frequently in conjunction with vaudeville, and it is believed this policy will be continued.

The Standard Amusement Company has established a plan which promises more than most of those which embrace the censorship idea. The company has fitted up a private exhibition room in the basement of the Palace Theater, in Main street, and runs a number of films in the morning for the benefit of its staff. Managers of its four houses, with the officers of the company, form the audience to decide whether the pictures will appeal to the patrons of the respective theaters. The censorship in this instance is exercised not to eliminate risque pictures, but merely to select those which will prove popular in the theaters in which they are to be shown. As far as immoral pictures are concerned, President H. B. Lappe believes that "there ain't no such animal," or that if there is, it is so nearly extinct that there is little danger of encountering it on the beaten paths, or in other words, through legitimate exchanges.

J. Erwin Dodson, for the past two years with the Universal Exchange at Fort Smith, Ark., has taken over the management of the World Film Corporation's Kansas City branch, vice J. W. Sutter. The latter has been in charge since the first of the year. He intends to remain in the motion picture business, though his exact plans have not been disclosed. Mr. Dodson has been succeeded as manager of the Fort Smith office of the Universal by J. H. Crowley. The changes were effective April 1.

J. E. Stratford, of the Border News Service, was an added attraction at the Twelfth-street Theater recently. Mr. Stratford spent about six years in Mexico and is therefore intimate with the situation in that country. He presented a number of slides of Mexican celebrities. While disclaiming any intention of going into the merits or demerits of the present trouble in Mexico, the speaker asserted that he is in whole-souled sympathy with the aggressors in the revolution. Because of the situation in Mexico, Mr. Stratford proved a popular addition to the program at the motion picture theater, though the Standard plan is to present straight pictures as a rule.

A new series of motion pictures is to be taken at Fort Riley, Kan., in the immediate future, and will be shown in all parts of the country. The idea is to give the public intimate views of the soldiers at work and at play, that it may know just what sort of creatures comprise the standing army. At present, soldiers in uniform are often barred from amusement resorts, merely because they are attired in army clothes. It is hoped that a keener respect for military garb will be created by the moving pictures, and the government has therefore decided to adopt the new plan on a pretentious scale.

An arrangement, which has been welcomed gratefully by the musicians, has been put into effect at the Twelfth-street Theater. In most cases, the piano player, orchestra, or whoever provides the music for the pictures, is placed just about where the orchestra is in ordinary theaters. The Standard recently reached the conclusion that there was no particular need of the musicians straining their necks, and accordingly placed them on a balcony to the left of the screen. From this point of vantage the pictures may be seen from a natural attitude and appropriate music rendered without difficulty. The plan will be used in all of the Standard theaters in the future.

The Novelty Theater, of Topeka, Kan., has taken advantage of the vanity or curiosity of residents of that city by featuring moving pictures of a dozen or so local celebrities daily. The Novelty cameraman makes the pictures and runs them off at each performance as a part of the regular program. The plan has been successful in stimulating attendance, and has been handled at slight expense. Most of the principals in the pictures are so pleased at seeing themselves on the screen that they purchase the film, according to the management of the Novelty.

A shadow clock, now used rather generally in Western theaters, has been installed in the Iris Theater, at Topeka, Kan.

The Willis Wood, one of the old burlesque theaters of Kansas City, will show motion pictures as soon as the theatrical season is at an end. The house, under its present management, will specialize on multiple-reel features, and will do most of its buying from the Kansas City Feature Film Company. The initial offering will be "The Sea Wolf," a seven-part feature. Prices at the Willis Wood will be from 10 to 25 cents. The features will be run for an entire week, no longer, in case of good enough patronage. The hours will be from 1 to 5 o'clock in the afternoon and from 7 to 11 at night.

A house organ is now being distributed by the Kansas City Feature Film Company. The bulletin contains eight pages and is printed weekly.

William Johns is the new owner of the Aurora and Grand Theaters, at Lawrence, Kan., where the college boys get away from routine by taking in the silent drama. N. H. Gibbons, the former owner, probably will re-enter the business elsewhere.

S. C. Thompson, formerly owner of the Orpheum Theater, at Mexico, Mo., has sold out there and purchased a house at Marshall, Mo.

The mayor of Topeka, Kan., apparently is a wise man. One or two women's organizations in the Kansas capital demanded a local board of censors. "Sure," responded the mayor. "I am quite willing to appoint such a board. I will select a butcher, a baker and an electric light maker. All you have to do is to put up a guaranty fund of $5,000 for their annual salaries." Whereupon the local censor boom was pricked with a pin and collapsed into oblivion.

MURRAY.

WASHINGTON, D. C.

THE smallpox scare in the South is working havoc with the moving picture business. Some of the houses have already remained closed for two months and the date of reopening has not yet been set. From a Virginian town comes the wail of a lonesome operator who is quarantined and can neither keep his theater going nor leave that little burg and its five thousand inhabitants. In at least one place the postoffice has been closed for several weeks.

According to a special dispatch from London, England, 22 out of 7,488 films submitted to the British board of film censors were entirely rejected during the last year. Exception was taken to 166 films on various grounds, but many of these were finally passed after certain eliminations were made, varying from five to six hundreds of feet. The grounds on which films were rejected included indelicate suggestive situations, indecent dancing, the holding up of a minister of religion to ridicule, cruelty to animals, indelicate accessories in the staging, judicial executions, excessive drunkenness and native customs in foreign lands abhorrent to British ideas. Since the inception of the board 7,628,821 feet of film has been examined.

The Empire Amusement Company, formed to conduct moving picture shows at 911-13-15 H street, Northeast, and on C street, between Fifth and Sixth streets, Northeast, has been incorporated with a capital stock of $6,500, divided into 650 shares of the par value of $10 each. The officers are Samuel Greenberg, president, and Louis W. Atkinson, secretary. They, with Laura P. Atkinson and Dora Greenberg, will act as trustees for the first year.

The management of the Alhambra Theater is presenting the holder of a lucky number each week day a set of dishes in the "Alhambra China Store." Each person upon entering the theater is handed a ticket bearing a space for their name and address, below which are the following instructions: "Fill out and drop in box at door. Respond promptly if winner of china set." At nine o'clock, just prior to the closing of the evening's entertainment, a child is singled out from among the audience and requested to pick out one of the cards, and the person whose name appears thereon is declared winner of the set. If the winner be in the theater at the time, presentation is immediately made; if not, a notification to call for the set of dishes is sent. The dishes, while neat and making a good gift, are comparatively inexpensive and well adapted to this purpose.

The Belmont Amusement Company will soon open its new theater at 2114 Fourteenth street, North west. The house will be attractively decorated and is designed to seat 300. The investment is placed at $10,000 and the incorporators of the company, which just received its charter, are W. F. Zanner, A. P. Reyburn and C. B. Bauman, Jr.

C. Francis Jenkins, inventor of the phantascope, during the past month has delivered a number of lectures on his invention and on the history of moving pictures.

The proposal to erect moving picture theaters on King street and on Columbus street, in Alexandria, Va., was the subject of protest by adjoining property owners who petitioned the council of that city to first investigate before granting permission for the same. At a meeting of the council the matter was referred to the general laws committee of that body.

L. LINZ.

NEBRASKA.

MT Fremont, where some time ago a crusade against Sunday moving picture shows was successfully waged by the ministers, the Fremont Musical Art Concert Society was forced to cancel a Sunday afternoon concert date for the St. Paul Symphony orchestra. Members of the Ministerial Union made an energetic protest.

V. Weiner has purchased the Frolic Moving Picture Theater at 4116 North Twenty-fourth street in Omaha from Miles & Huffman.

The Social Service Board of Omaha is receiving congratulations from all over the United States for its plan of having separate programs for children in the moving picture houses. The local exhibitors also are warmly commended for their readiness to help in the work.

The Orpheum Theater at Lincoln had a local attraction in the way of films of the filing of the petition for woman suffrage in Nebraska. The list bore 46,000 names and there was a good deal of interest in the semi-ceremony attending its official presentation at the state capitol.

Frank Barnes expects to open about May 1 a new airdome at Twenty-fifth and O streets in South Amaha.

F. E. Hullihen has sold the Goldight Theater at Decatur to Milfred Caldon and James Matney.

MIDWEST SPECIAL SERVICE.

ILLINOIS.

THE contract has been let at Carrollton by Fred Ashlock and his sister, Mary Rockwell, for the construction of a new brick opera house, 110 x 20 feet.

The Elite Theater, at Waukegan, gave a benefit performance for the Lake Bluff Orphanage.

An attractive page advertisement was recently used profitably by the Rockford Picture Parlor, at Rockford, in which convincing talks were given about comfort and sanitation of the house, something of the class of pictures sought from the exchanges, the advantage of buying books of admission tickets and mention of a pony contest which

the management is conducting. Two points emphasized were: "The Birthplace of the Mirror Screen" and "Old in Years Reliable and New in Methods."

Moving picture entertainments given by the Kenilworth Club at Kenilworth have been so successful that the organization is about to realize its ambition to acquire a machine of his own.

Walter Warren and F. O. Schlosser, of Mt. Vernon, have opened a moving picture theater at Sullivan.

Gust Moermann, of Manhattan, is contemplating the erection of a new moving picture theater building in that city. John Koerner, also of Manhattan, has purchased a site on State street for the construction of his new house.

Harry Vanatta has had his moving picture theater at Le Roy redecorated.

Reese & Opelman, of Springfield, have closed their moving picture theater in the Little Building, at Rushville. Manager Pierson has opened his Princess photoplay theater at Rushville.

Old soldiers were the guests of the Varsity Theater, at Havana, when the "Battle of Gettysburg" was shown.

The Newport Amusement Company, of Chicago, has been incorporated with a capital stock of $500 to do an amusement business to operate moving picture shows, etc. The incorporators are Charles Curtis, Harry H. Talcott and Ernest C. Eldridge.

Presentation of "The Merchant of Venice" at the Palm Theater, in Rockford, was advertised in a commendatory editorial in the Star of that city. The artistic development of the moving picture since the first moving picture—the Corbett-Fitzsimmons prize fight was shown in Rockford was the keynote of the editorial.

Fitzpatrick & McElroy, of Chicago, have been incorporated with a capital stock of $30,000 to do a theater and amusement business. The incorporators are Kenneth S. Fitzpatrick, Jr., Blair McElroy and E. George Heck.

S. S. McClure, publisher of McClure's Magazine, is using moving pictures on his lecture tour of Illinois and other states to demonstrate the Montessori method of teaching children.

Nat H. Cohen, formerly president of the Illinois State Fish Commission, will remodel the building owned by him and now used for the postoffice in Urbana, and will open a moving picture and vaudeville theater. He may manage the house himself.

Following the troubles of the management of the American moving picture theater in Moline with the labor unions over the alleged employment of non-union painters in decorating the house, the Federation of Labor placed the house on the unfair list and pickets were placed. The managers of the house announced their intention of securing an injunction against the interference with its patrons.

The "Shoe" picture, "Getting Dusk to Dawn," was used by Manager R. C. Schroeder, of the Colonials, at Galesburg, for benefit performances for the Galesburg Labor Temple.

The five theater inspectors of Quincy have been furnished with badges bearing the words "Quincy Theater Inspector." These are recognized by all the photoplay house managers.

The Star Theater Company, of Petersburg, has leased a site in that city and will erect a new moving picture theater.

E. Blankenburg, who has been operating the Opera House at Cuba has leased a building in that city and will conduct a new moving picture theater to be known as the Orpheum.

C. C. Grim has sold his interest in the Lyric Theater, at Gibson City, to his partner, J. H. Poff, who will continue to manage the house.

Another Illinois photoplay man has applied for a patent on a device to cut off the film in case of fire allowing only thirteen inches to burn. Frank Leong, the inventor, is using it on his machine at the new Bijou, which has been opened by him and R. B. Roberts, at Pontiac.

Moving pictures, principally educational and scenic, are used as a means of increasing attendance at the meetings of the Fourth Ward Improvement Association, in Galesburg.

R. C. Schroeder, manager of the Colonials, at Galesburg, has announced that within the coming year he intends to consolidate the two theaters, making one house with a seating capacity of 1,000.

Conditions in moving picture theaters of East St Louis have been sharply criticized by the East St Louis Commercial Club. The Ways and Means Committee of that organization asked the City Council and Board of Fire Commissioners to make an investigation. It is said that members of the committee found photoplay patrons standing in the aisles in violation of the state and city laws.

Miss Bess Bean, chairman of the amusements committee of the Woman's Club of Galesburg who in 1911 made a report upon the amusement conditions in that city has again made a report which shows that a change for the better has been wrought. Miss Bean in a good story telling and up to date report insisted on a high standard for the moving picture scene were logical and child like characters present her ideas in anecdotal illustration. She built up a bad case against a "perfect" picture which sent a boy to the court, but just as emphatic did the boy who had seen a moving picture of animal life in drinking water, stop his mother from giving his little sick brother an drink of suspicious water which had not been boiled. "No, I seen on at the picture show, and they are big like roosters and birds and they hop and jump and eat lizzes insides," he said. In showing the improvement made in the moving picture, Miss Bean was pleased that they had dispensed with the singing and illustrating of the popular and often cheap song. "Today the nickel shows are in fairly good condition as to light, seating capacity and cleanliness. As to the pictures shown there is a decided uplift noticeable, but there is much room for still further improvements in this feature at all the shows."

A homecoming by moving pictures was the unusual stunt recently conducted in Canton and Lewistown. Former residents of the two towns, who are now in California, were banded together in a county Society of Southern California. The Canton, Ill., Register had the annual picnic at Los Angeles, Cal., filmed and the reels were shipped back home to give former friends and neighbors a glimpse of the exiles. The pictures attracted much attention at the Princess in Canton and the Princess in Lewistown, as they were well advertised by the paper which originated the scheme.

The Monmouth Amusement Company, of Monmouth, has been incorporated with a capital stock of $2,500 to do a moving picture business and deal in films, machines, etc. The incorporators are Scott B. McGowan, A. N. Vickrau and Harlan Copan.

Where the wholesalers of Peoria are going out on a boosting trip used to carry only a brass band they now take along a moving picture show. The manufacturers, jobbers and wholesalers of Peoria are to make a tour of some of the Middle Western States. Their special trains will carry several reels of pictures, and at Omaha, Council Bluffs and Ottumwa, where long stops will be made, the moving pictures will show the natives that Peoria can back up her claims.

Boyer & Company, who recently purchased the Majestic Theater at Rushville, have been remodeling and redecorating the house and installing a new machine.

Carl Soren, who is building a new moving picture theater on Seventh Street, between Second and Third avenues, in Rockford, has made his plans for a stage so that vaudeville can be handled later.

W. H. Sullivan and Ben J. Huff, Jr., owners of the Princess Theater in Galesburg, have secured a lease on a building at East Main Street, and after the middle of May, will be remodeling for a theater to seat about 325 persons. A mirror screen will be installed and the managers announce that the lighting system will be unique outside of New York City.

S. W. Mendelson has been endeavoring to organize a mutual vaudeville theater to be operated at the Armory in the Kalb on Monday afternoons and evenings. He would charge fifty cents admission, but give free tickets to all who made certain purchases from the merchants during the week.

Friends in Rockford have received word of the death in New Jersey of Walter A. Clark, former proprietor of the Rockford motion picture theater.

Manager Hatheway, of the Orpheum Theater at Elmwood, is conducting another baby show contest.

Exit the Kimmel Theater on Eighth Street in Cairo and enter the Grand Central, ushered in with a fine bit of titleselecting. Demos & Dooley, who have taken a two years' lease on the house, were impressed with the fact that they were situated between two other houses on the same street and hit upon the Grand Central idea as a means of fixing the public mind upon their place.

Construction of the opera house at Steelville is progressing rapidly.

Irving Shuman, Assistant Treasurer of the United States at Chicago, is said to be contemplating the erection of a new opera house at Sullivan, his former home and still his legal residence.

S. T. Herman, proprietor of the Globe Theater at Sullivan, has leased a building in Decatur and expects to open a moving picture theater about the first of May.

The Lyric Theater at Tuscola gave away tickets for a Ford Automobile.

William Stephenson, of Jerseyville, has moved his airdome to West Arch and South Washington streets, in that city.

J. J. Reilly, who sold the Onatoga Theater in Upper Alton, will devote his time to the Princess Theater in Alton. W. A. Clark, owner of the building in which the Onatoga is located is the new purchaser and will be manager. Paul Armstrong will continue as operator.

Exhibitors of Quincy have been requested by the new board of censorship to give films the "once over" before they are shown. The board thinks a manager ought to know what's in his program before the crowd comes in. The manner in which the board will work has not been definitely decided. A stand against indecent pictures, with the board backing up any member who thinks a picture is indecent, was agreed upon. The perilous question of what tragedies were to be permitted has not been up for action. Proprietors will be required to ventilate their theaters after each performance and to fumigate once a day during smallpox scares. It has been suggested that the public be allowed to attend the regular meetings of the board.

Fred Mecklenburg, of Los Angeles, Cal., but for merly of Bowmanville, Ill., has sent a picture of his new theater in Los Angeles to friends and it will be hung in the art room of the public library.

Tony Fish will be operator at the new Orpheum Theater which has been opened in Edwardsville. Edward Dandolette will be the pianist.

Four special reels were shown at a benefit performance for the Roseville High School Athletic Association, by the Palace Theater in Roseville.

Manager Chris Taylor, of Dreamland Theater at Kewanee, is encouraging the school children of the city to be good. Any child who brings a card indicating that their department has been good for the last seven days and signed by the parents, stating that they have been good and dutiful during the same period, is admitted free to the theater at 4:15 o'clock on Friday afternoons, except on the dates when the Kalbfus pictures are shown. Manager Taylor also announces two reel features for Saturdays and Sundays and Gunther's orchestra as an extra Sunday attraction.

Rees & Gorman, proprietors of the Gem Theater, north side square, at Jacksonville, have made a uniform admission price of five cents.

C. S. Hutson, who has been operator at the Gem Theater in Cairo, has resigned his position to accept another as traveling representative of the Universal Film and Supply Company of the Halliday Estate building in that city.

Moving picture theaters at Breese were closed because of a scarlet fever epidemic.

The W. J. Ehlert building on Coral Street in Huntley is being remodeled for use as a moving picture and vaudeville theater. It will be operated by a Chicago company.

Charles Heslip has begun the erection of his new theater building, 25 x 100 feet, at Augusta.

The Orpheum Theater at Rockford is getting away from the regular programs for Sundays and is making an experiment with a sort of a travelogue program. Scenics, under the head of "Jaunts and Journeys," are expected to prove a better attraction than the dramatic and comedy releases.

Manager George Howard, of the Bijou Theater at Monmouth, will add a story to his theater, increasing the seating capacity by 250. That city has still some new equipment and expects the additional room to enable him to show five or six reels at the same admission of ten cents.

H. S. Waterman has sold the New Bijou Theater at Waukegan to Ray C. Jones, of St. Louis, who has for some time connected with the Frank C. Talbott Hippodrome Company. That city. No change will be made in the policy of the house.

Frank Hugy has purchased a building at Elvaston and is remodeling it for use as a moving picture theater.

G. W. Smith, of Stockland, will make a circuit of towns in that vicinity with his moving picture show, exhibiting in Stockland every Saturday night.

W. E. Berg, W. C. Zilm and G. N. Bell have opened a moving picture show at La Rose.

MIDWEST SPECIAL SERVICE.

SPRINGFIELD, ILL.

THE moving picture theaters in Springfield will be studied from the standpoint of an expert in amusements. A social survey is now going in the city under the direction of the Russell Sage Foundation. It is backed by the most prominent people of Springfield and if the local photoplay houses emerge from the inspection with a clean bill of health it should have a tendency to promote the better class of patronage. Lee F. Hanner, director of the department of recreation, is in Springfield and the scrutiny of the picture houses will be made under his direction. He is a member of the National Board of Censorship.

Indeed F. Schnepp, Mayor John S. Schnepp, of this city, and James R. McCormick, of Emden, have taken a lease on Powers Theater, the leading house in Decatur. Like all the larger "legitimate Houses" it will book some pictures. Young Schnepp has been treasurer of the Chatterton Theater, in Bloomington.

Fire Chief Bolte, of Springfield, is heartily in accord with the plan of the state fire marshal to have all moving picture theaters flash slides urging patrons to pick out the nearest exit and use it in case of fire. This plan was suggested by the state fire marshal in a recent bulletin. Recommendation was made by the Springfield fire chief that it be adopted in this city, but only one theater complied, and the matter has again been taken up.

The case against the striking motion picture operators of Springfield charged with conspiracy in interfering with the patrons of Springfield photoplay houses was continued for the second time until April 8.

The Airdome on South Fourth Street, between Adams and Monroe streets, will again be operated and will open for business as soon as the weather permits.

MIDWEST SPECIAL SERVICE.

IN THE SOUTHWEST.

THE Federated Women's Clubs of Lawrence, Kan., propose to find out if censorship of the moving picture theaters is needed. The matter was brought up at a meeting of the Civic Study Club, which decided to cooperate with the other organizations in the city, and after an unofficial survey of the situation make a report to the Federation Convention with the evidence to be suggested. At the same meeting a paper was read by Miss Cassie Quinlan, in which she expressed an opinion that supervision of the photoplay houses would be one of the duties of a police woman.

The Star Academy at McAlester, Okla., has been leased by Bart Estes.

Moving pictures were a feature of the St. Patrick's Day celebration of the Commercial Club, at Courtland, Tex.

A two-reel film, "The Water Builders," was shown at the Grand Theater, in Kansas City, Mo., when the retail jewelers of Missouri were at their annual convention

Calendar of Licensed Releases

Current Releases

MONDAY, APRIL 13th, 1914.

BIOGRAPH—The Bondage of Fear (Drama).....
EDISON—Quarantined (Comedy) 1000
KALEM—The Wiles of a Siren (Special—2 parts—Dr.).2000
MELIES—The Three Geese (Comedy).....1000
PATHE—Pathe's Weekly, No. 30, 1914 (News).....1000
SELIG—The Cherry Pickers (Special—2 parts—Dr.)..2000
SELIG—Hearst-Selig News Pictorial, No. 16 (News)..1000
VITAGRAPH—The Battle of the Weak (Drama)....1000

TUESDAY, APRIL 14th, 1914.

CINES—The Secret Vault (Special—2 parts—Drama)..2000
EDISON—The Resurrection of Caleb Worth (Drama)..1000
ESSANAY—Pierre of the North (Drama).....1000
LUBIN—Business and Love (Comedy)..... 400
LUBIN—The Peacemaker's Pay (Comedy)..... 600
PATHE—The Ruins of Angkor, India (Scenic).....
PATHE—The Picturesque Coast of Catalonia (Scenic).
SELIG—A Romance of the Forest Reserve (Drama)..1000
VITAGRAPH—He Never Knew (Spec.—2 parts—Dr.)..2000

WEDNESDAY, APRIL 15th, 1914.

EDISON—Lo! the Poor Indian (Comedy).....1000
ESSANAY—And He Came Back (Comedy).....1000
KALEM—The Navajo Blanket (Special—2 parts—Dr.).2000
LUBIN—A Father's Heart (Spec.—2 parts—Dr.).....2000
PATHE—Whiffles' Affinity (Comedy).....
PATHE—Flowers That Bloow in Suring (Edu.).....
SELIG—A Page From Yesterday (Drama).....1000
VITAGRAPH—The Chicken Inspector (Comedy).....1000

THURSDAY, APRIL 16th, 1914.

BIOGRAPH—Melody and Art (Drama).....
ESSANAY—High Life Hits Slipper Slim (Comedy)....1000
LUBIN—Strength of the Family Ties (Special—2 parts —Drama) 2000
MELIES—A Quack and the Would-be Suicide (Com.). 550
MELIES—Batty Bill's Pertinacity (Comedy)..... 450
PATHE—Pathe's Weekly, No. 31, 1914 (News).....1000
PATHE—A Mad Love (Special—2 parts—Drama)....2000
SELIG—A Flirt's Repentance (Drama).....1000
VITAGRAPH—The Kiss (Drama).....1000

FRIDAY, APRIL 17th, 1914.

EDISON—A Question of Hats and Gowns (Special—2 parts—Drama) 2000
ESSANAY—The Winner (Special—2 parts—Drama)..2000
KALEM—A Race With the Limited (Drama).....1000
LUBIN—A Chance in Life (Drama).....1000
SELIG—Red Head and Ma's Suitors (Comedy).....
SELIG—Doc Yak, Over the Fence and Out (Picture Cartoon) .....
VITAGRAPH—Innocent, But Awkward (Comedy)..2000

SATURDAY, APRIL 18th, 1914.

BIOGRAPH—Mixed Mails (Comedy).....
BIOGRAPH—Ambitious Pa (Comedy).....1000
EDISON—A Princess of the Desert (Drama).....1000
ESSANAY—Broncho Billy and the Rattler (Drama)...1000
KALEM—The Fight on Deadwood Trail (Drama).....1000
LUBIN Guaranteed Rain-Proof (Comedy)..... 400
LUBIN—A Strenuous Ride (Comedy)..... 600
PATHE—The Ghost (Special—3 parts—Drama).....3000
VITAGRAPH—The Vanity Case (Special—2 parts—Drama) 2000

Advance Releases

MONDAY, APRIL 20th, 1914.

BIOGRAPH—The Scar (Drama) .....
EDISON—The Adventure of the Stolen Papers, Fourth of the Octavius Amateur Detective Series (Com.)..1000
KALEM—The Secret Formula (Special—2 parts—Dr.)..2000
MELIES—Batty as a Guardian Angel (Comedy).....
MELIES—Handsome Harry Minds the Shop (Comedy)
PATHE—Pathe's Weekly, No. 32, 1914 (News).....1000
SELIG—The Adventures of Kathlyn, No. 9, The Spell-bound Multitude (Special—2 parts—Drama).....2000
SELIG—Hearst-Selig News Pictorial, No. 17 (News)..1000
VITAGRAPH—Sonny Jim at the North Pole (Drama).1000

TUESDAY, APRIL 21st, 1914.

CINES—Her False Friend (Special—2 parts—Drama)..2000
EDISON—The Hunted Animal, Second Story of "The Man Who Disappeared" (Drama).....1000
ESSANAY—The Spirit of the Madonna (Drama).....1000
LUBIN—Outwitting Dad (Comedy)..... 400
LUBIN—The Rube's Duck (Comedy)..... 600
PATHE—Whiffles Hunts the Swag (Comedy).....
PATHE—Straw Hat Industry in Fiesole (Industrial)..
SELIG—The Second Wife (Drama).....1000
VITAGRAPH—The Spirit and the Clay (Special—2 parts—Drama) 2000

WEDNESDAY, APRIL 22nd, 1914.

EDISON—When East Met West in Boston (Comedy).1000
ESSANAY—Wrong All Around (Drama).....1000
KALEM—Grey Eagle's Last Stand (Special—2 parts—Drama) 2000
LUBIN—The Klondike Bubble (Special—2 parts—Dr.).2000
PATHE—Col. Heeza Liar in Mexico (Picture Cartoon)
PATHE—Siamese Customs, Indo-China (Manners and Customs) .....
SELIG—The Last Man's Club (Drama).....1000
VITAGRAPH—Fanny's Melodrama (Com.-Drama)....1000

THURSDAY, APRIL 23rd, 1914.

BIOGRAPH—A Man in the House (Comedy).....
BIOGRAPH—The Tango Flat (Comedy).....
ESSANAY—Slippery Slim and the Stork (Comedy)...1000
LUBIN—The Death Warrant (Special—2 parts—Dr.).2000
MELIES—Winky Willie and the Cherries (Comedy)...
MELIES—Batty Bill's Bustle Makes Everyone Hustle (Comedy) .....
PATHE—Pathe's Weekly, No. 33, 1914 (News).....1000
PATHE—The Tango Craze (Special—2 parts—Com.).2000
SELIG—In Spite of the Evidence (Drama).....1000
VITAGRAPH—A Little Madonna (Drama).....1000

FRIDAY, APRIL 24th, 1914.

EDISON—The Unopened Letter (Spec.—2 parts—Com.)2000
ESSANAY—A Man For A'That (Spec.—2 parts—Dr.).2000
KALEM—A Salt Mackerel Mine (Drama).....1000
LUBIN—Will Blood Tell (Drama).....1000
SELIG—Mike the Avenger (Drama).....1000
SELIG—Doc Yak, Artillery Man (Picture Cartoon)...
VITAGRAPH—Tangled Tangoists (Comedy).....1000

SATURDAY, APRIL 25th, 1914.

BIOGRAPH—Brute Force (2 parts—Drama).....
EDISON—On the Heights, Sixth of the "Dolly of the Dailies" Series (Drama).....1000
ESSANAY—Broncho Billy, Gun-Man (Drama).....1000
KALEM—The Nurse and the Counterfeiter (Drama)...1000
LUBIN—Little Breeches (Comedy)..... 400
LUBIN—A Dream of the Circus (Comedy)..... 600
PATHE—Breaking Even (Special—2 parts—Comedy).2000
VITAGRAPH—Her Great Scoop (Spec.—2 parts—Dr.).2000

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A SURE REMEDY—POSITIVELY FUNNY

ON SAME REEL — THURSDAY, APRIL 16th

BATTY BILL'S PERTINACITY

ANOTHER BATTY BILL SCREAM

MELIES GENERAL FILMS

Calendar of Independent Releases

Universal Film Mfg. Co.

Current Releases

SUNDAY, APRIL 12th, 1914.

CRYSTAL—Lost, Strayed, or Stolen (Comedy).....
ECLAIR—Grandfather's Romance (Comedy-Drama)...
REX—The End of the Feud (Drama).....

MONDAY, APRIL 13th, 1914.

VICTOR—The Bolted Door (3 parts—Drama).....
IMP—Notoriety (Drama) .....
POWERS—Lured from Squash Center (Comedy).....

TUESDAY, APRIL 14th, 1914.

GOLD SEAL—Lucille Love—The Girl of Mystery, Series 1 (2 parts—Drama.....
CRYSTAL—An Up-to-date Cook (Comedy).....
CRYSTAL—Her Cousin Bill (Comedy).....
UNIVERSAL IKE—Universal Ike Makes a Monkey of Himself (Comedy) .....

WEDNESDAY, APRIL 15th, 1914.

NESTOR—The Test (Drama).....
JOKER—How Green Saved His Mother-in-Law (Com.)
ECLAIR—The Heart's Highway (2 parts—Drama)....
UNIVERSAL—Animated Weekly, No. 110 (News).....

THURSDAY, APRIL 16th, 1914.

IMP—The Sea Coast of Bohemia (2 parts—Drama)...
REX—The Boob Incognito (Comedy).....
FRONTIER—That Cuckooville Horse Race (Comedy)

FRIDAY, APRIL 17th, 1914.

NESTOR—When the Girls Joined the Force (2 parts—Comedy) .....
POWERS—Pitfalls (Drama) .....
VICTOR—U. S. Government Inspection of Beef (Edu.)

SATURDAY, APRIL 18th, 1914.

JOKER—A Narrow Squeak (Comedy).....
FRONTIER—Man's Best Friend (Drama).....
101 BISON—Dolores d'Arada, Lady of Sorrow (2 parts—Drama) .....

Advance Releases

SUNDAY, APRIL 19th, 1914.

CRYSTAL—How to Keep a Husband (Comedy).....
ECLAIR—The Price (Drama).....
REX—On Suspicion (Comedy-Drama).....

MONDAY, APRIL 20th, 1914.

VICTOR—The Lion (Drama) .....
IMP—Miss Nobody From Nowhere (2 reels—Drama)..
POWERS—Title not decided.

TUESDAY, APRIL 21st, 1914.

GOLD SEAL—Lucille Love, "The Girl of Mystery," Series No. 2 (2 reel—Drama).....
CRYSTAL—Charlie's Rival (Comedy).....
CRYSTAL—Si Puts One Over (Comedy).....
UNIVERSAL IKE—When Universal Ike Set (Com.).

WEDNESDAY, APRIL 22nd, 1914.

NESTOR—The Fruit of Evil (Drama).....
JOKER—The Sharps Want a Flat (Comedy).....
ECLAIR—In the Shadow of the Mosque (2 parts—Dr.)
UNIVERSAL—Animated Weekly, No. 111 (News)....

THURSDAY, APRIL 23rd, 1914.

IMP—The Stranger at Hickory Nut Gap (Drama).....
REX—Risen From the Ashes (Drama).....
STERLING—Love and Vengeance (2 parts—Comedy).
FRONTIER—A Neighborly Quarrel (Comedy).....

FRIDAY, APRIL 24th, 1914.

NESTOR—Their Honeymoon (Comedy).....
POWERS—The Taint of an Alien (Drama).....
VICTOR—The Daughter of a Crook (3 parts—Drama)

SATURDAY, APRIL 25th, 1914.

JOKER—Title undecided.
FRONTIER—Nugget Nell's Ward (Drama).....
101 BISON—Old California (2 parts—Drama).....

Mutual Film Corporation

Current Releases

SUNDAY, APRIL 12th, 1914.

APOLLO—Some Bull's Daughter (Comedy).....
MAJESTIC—The Hunchback (2 parts—Drama).....
THANHOUSER—An Hour of Youth (Drama).....

MONDAY, APRIL 13th, 1914.

AMERICAN—The Last Supper (2 parts—Sociolog.)..
KEYSTONE—A Bathhouse Beauty (Comedy).....
RELIANCE—Our Mutual Girl, No. 13 (Drama).....

TUESDAY, APRIL 14th, 1914.

BEAUTY—Mlle. La Mode (Comedy).....
MAJESTIC—His Punishment (Drama).....
THANHOUSER—The Musician's Daughter (2 parts—Drama) .....

WEDNESDAY, APRIL 15th, 1914.

AMERICAN—The Independence of Susan (Drama)....
BRONCHO—Captain Junior (2 parts—Drama).....
KOMIC—Right Dope (Comedy).....

THURSDAY, APRIL 16th, 1914.

DOMINO—Thieves (2 parts—Drama).....
KEYSTONE—Not yet announced.
MUTUAL—Mutual Weekly, No. 66 (News).....

FRIDAY, APRIL 17th, 1914.

KAY-BEE—Love vs. Duty (2 parts—Drama).....
PRINCESS—Her Awakening (Drama).....
RELIANCE—Old Man (Drama).....
THANHOUSER—No release this date.

SATURDAY, APRIL 18th, 1914.

KEYSTONE—Not yet announced.
RELIANCE—The Stiletto (2 parts—Drama).....
ROYAL—Collecting the Rent (Comedy).....

Advance Releases

SUNDAY, APRIL 19th, 1914.

APOLLO—Up and Down (Comedy).....
MAJESTIC—The Tie That Binds (2 parts—Drama)..
THANHOUSER—An Infant Heart Snatcher (Comedy)

MONDAY, APRIL 20th, 1914.

AMERICAN—The Widow's Investment (2 parts—Dr.)
RELIANCE—Mutual Girl, No. 14 (Drama).....
KEYSTONE—Not yet announced.

TUESDAY, APRIL 21st, 1914.

BEAUTY—The Man Who Came Back (Drama).....
MAJESTIC—An Unredeemed Pledge (Drama).....
THANHOUSER—Not yet announced.

WEDNESDAY, APRIL 22nd, 1914.

AMERICAN—David Grey's Estate (Drama).....
BRONCHO—The Silent Witness (2 parts—Drama)...
KOMIC—Not yet announced.

THURSDAY, APRIL 23rd, 1914.

DOMINO—Not yet announced.
KEYSTONE—Not yet announced.
MUTUAL—Mutual Weekly, No. 67 (News).....

FRIDAY, APRIL 24th, 1914.

KAY-BEE—Not yet announced.
PRINCESS—Not yet announced.
RELIANCE—Not yet announced.
THANHOUSER—When Algy Froze Up (Comedy)...

SATURDAY, APRIL 25th, 1914.

KEYSTONE—Not yet announced.
RELIANCE—Not yet announced.
ROYAL—Not yet announced.

GENERAL FILM COMPANY
MASTERPIECES

HARDING'S HERITAGE

3 PARTS

PATHE

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MEETINGS SECOND AND FOURTH SUNDAYS, 10 A. M.,

ATLANTA, GA., March, 24th, 1914.

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Contains absolutely NO White Slavery or Offensive matter. At the same time, it DOES give a Wonderful, Vivid, Truthful and Impressive Picture of how Misguided Men live and struggle in the congested districts of great cities.

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Founded on "The Tragedy at Charlecot Mansions," the world famous Detective Story by

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HOME, SWEET HOME

A Multiple-Reel Feature Photodrama Founded on
the Song that Reaches Every Human Heart

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THE CAST:

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'OUR MUTUAL GIRL' AN IRISH LASSIE!

If you have ever been led to believe that 13 is an unlucky number and if you want to prove once and for all that 13 is really the luckiest number of them all, you simply must see the 13th reel of

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This is the installment of this great motion picture series in which Margaret is so infected with the spirit of St. Patrick's Day that she swears allegiance to old Erin, goes to watch the Parade on Fifth Avenue, cheers the green flag enthusiastically and has as good a time as if she really came from the "ould sod." Margaret also finds time to visit "Louise," the fashionable milliner, and is delighted with the new Spring styles, which make

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In sharp contrast to the jolly good times that Norma Phillips is having as "The Mutual Girl," imagine the experiences of those intrepid camera men who are now at the front with the

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taking a photographic record of

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to complete what is doubtless destined to be the greatest current interest picture in the history of motion-photography—

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For live, finely finished, super-excellent pictures that will surely increase your box office receipts, always watch releases of the following brands:—

THANHOUSER	RELIANCE	KOMIC	APOLLO	MUTUAL WEEKLY
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LICENSED FILM STORIES

VITAGRAPH.

SONNY JIM AT THE NORTH POLE (April 20).—Daddy Jim loses his collar button, which is found later by Sonny, sticking in the end of the collar father had angrily ripped off. The oat-meal tastes burnt to Daddy and he pushes it away from him. Sonny feeds his to Shep, the dog, and gets a severe scolding. All of which gets Daddy into such a temper, that when Sonny again feeds the dog and smashes a dish, his father tells him if it happens again he will have to give Shep away. Sonny decides that Daddy Jim doesn't love him and Shep any more and that they will run away and find the North Pole mentioned in the newspaper that morning, about which Daddy had told him. Bundling up well, taking his sled, a small flag, hammer and nails, Sonny sallies forth with his dog, Shep, wading through the deep snow. He asks his way of several people he meets, but they all laugh. He comes to a railroad crossing, just below which ties have been thrown across the track by some track laborers, who plan to wreck the express in revenge for being disebarsed by their foreman. Sonny is very tired now and begins to cry. Suddenly he sees a pole with a sign on it reading, "North-old, Five Miles." Thinking he has found the North Pole, he tacks the flag on it so that it flutters toward the track. Sonny is missed and his mother calls up his father, who is in an adjoining town. He barely catches the express, which is soon speeding on toward the barrier of destruction. The engineer sees the flag and stops the train. The train crew go forward to investigate and find the ties on the track and Sonny fast asleep in the snow. Some of the passengers have come up, among them Daddy Jim, who says, "Thank God," and Sonny sleepily says, "I found the North Pole, Daddy." He is brought to his anxious mother and all feel very proud of him. Nothing is too good for him and Shep.

THE SPIRIT AND THE CLAY (Special—2 parts—April 21).—After finishing his day's work in the field, Paul, a young farmer, who lives with his aged father and mother, goes with Marie, his orphan cousin, to an old shed which they have fitted up as a workshop and there sets to work at his clay-modeling. While he is working, Galton, an artist, appears and realizing that Paul is a born sculptor, tells him to come to New York with him to his study. Marie, Galton and Paul tell the aged parents of the plan. They finally consent. Paul proves a worthy pupil and makes marvelous progress. Paul's father writes him to come home, as he is needed on the farm. Marie hears of it and she agrees to do Paul's work and her own too. She finally breaks down, but feels that it is well worth while for Paul's sake. Paul returns home successful, learns what Marie has done for him and marries her. They return to his studio in New York, but she quickly declines. Her physician orders her to leave the city and find more suitable climate. She is about to return to her home when she learns Paul cannot find a desirable model for his Statue of Fame, which he expects to place in competition. Marie consents to pose, and although the doctor advises her strongly against it, she will not listen. When the model is nearly completed, the strain proves too much for her and she falls dead.

Paul's mind is affected by his great sorrow, and he sees a beautiful vision of his dead wife. Inspired by it, he works feverishly on his unfinished model. His friends watch his untiring industry, knowing his mind is safe in the occupation. When the statue is finished, his delirium returns and he believes the image to be his wife in the clay and tries to warm it into life by his mad kisses and embraces. His friends decide to make a last effort to save his sanity by stealing the statue and hiding it. After the doctor has given Paul an opiate, they cautiously approach the statue. Paul awakens, fights them off and backing toward the open window, crashes through it, carrying the statue with him. Lying amid the scattered fragments he sees again the vision of his wife beckoning to him. As the moonbeams play upon his upturned face, he dies with a smile on his lips.

FANNY'S MELODRAMA (April 22).—Although deeply in love with his wife, Smith is intensely jealous of her and when she receives a note from her cousin, Tom, to the effect that they have decided to give the melodrama, "The Wicked Earle," as a surprise to Mr. Smith on his birthday. He sees her reading the note, and is extremely curious. He also overhears her make an appointment to meet somebody at 2 o'clock that afternoon. Smith then becomes jealous and suspicious and determines to be on the job. That afternoon, the conspirators arrive and proceed to rehearse their little amateur theatrical. Smith, in his office, thinks all morning about that little appointment and arrives at his home just in time to witness the first act wherein the heroine surrenders her young guileless heart to the hero, etc., and seeing his wife in another man's arms, is transformed into a raving madman. He rushes in, denounces his wife and rushes out again, saying he is going to his lawyer's about a divorce. The performers decide to go on with the play and surprise him anyway, whether he likes it or not. It is a thrilling play and the plot gets deeper and deeper; finally, Fanny, Smith's wife, who is the heroine, decides to steal some papers from the safe. She is seen by Marie, the maid, who dashes off to consult her fiance, a detective. Miss Jenkins arrives and admitted by Mary Jane, the cook, they hear Mrs. Smith declaiming her lines, expressing remorse at having committed the robbery. They cautiously peep through the portiers and both agree that Mrs. Smith has gone mad. Miss Jenkins sympathetically goes for a doctor, while Mary Jane goes for the police. There is a grand finale when the police and the doctor bolt in, followed by Mary, Marie and Mrs. Jenkins. Everyone is astounded and confused. All is explained by Fanny. Smith tenderly takes his wife in his arms and "Fanny's Melodrama" is voted a howling success.

A LITTLE MADONNA (April 23).—Terrorized by Guido, her drunken and brutal father, Marie receives assurance from her dying mother that the Madonna will always protect her. The father reels in just after the mother has expired, too drunk to realize the woman is dead, and finding the whiskey bottle empty, abuses the child. Marie appeals to the image of the Madonna and Guido, in a frenzy of rage, smashes it on the floor. Horrified at the sacrilege, Marie screams, bringing in the neighbors, among them Paul Langrois, a young artist and curio-lover. Paul's sympathy is aroused and he adopts the child. Later, Marie's father, who is ignorant of her whereabouts, sees Marie purchase an expensive silver image of the Madonna. He determines to steal the statue and follows Paul home, planning to return that night and get it.

The little statue is put in a prominent place by the worshipful Marie. Paul conceives the idea of painting a picture of the Madonna. He sends for a professional model and she is just donning her costume when Paul is called away on urgent business. He tells her to wait, as he will be back shortly. He is delayed until dark, however, and the model falls asleep in the dressing room. While Marie is performing her usual devotions before the Madonna, Guido pries open the window and stealthily enters. Marie hears him and as he is about to take the silver Madonna, she grabs his arm with a scream. The door is flung wide and the model, awakened by the scream, stands in her Madonna robes, in a blaze of light. Filled with superstitious terror, the awe-struck man rushes from the place. Marie at first thinks it is the Madonna herself and kneels reverently. The model lifts her up and explains who she is, sympathetically assuring the child she need not feel. Marie feels sure that her mother's words have come true and gratefully offers up a little prayer for her safe deliverance.

TANGLED TANGOISTS (April 24).—Flora Finch and John Bunny attend a reception where the faddish tango prevails, and they are numbered among the wall flowers. Their discomforture causes a determination on the part of both to take lessons and learn. Flora, through a newspaper advertisement, takes up the tango at a nearby school, and John, through a friend, at the club, does likewise. Unknown to each other, they both choose the same school and continue in ignorance of each other's presence until the last lesson of the course. Then she sees him and he sees her. They both get invitations to attend a reception at the same time and place where they had been obliged to look on while others danced, and they agree to show the guests a thing or two in the way of real tangoing. They make a big hit at the reception by their excellent dancing. On their way home, Herbert proposes marriage to Clara and suggests that they have a Tango Novelty Wedding. She blushingly accepts him and they are married a la tango. The Justice who marries them, Clara, Herbert, the clerk, and four witnesses all keep time to the tango tune, all through the ceremony. Even the chairs, tables, pictures, and other furniture, rock back and forth, to the irresistible spirit of the dance. Some time later, Clara is seen rocking the cradle in which a fine pair of twins with fine healthy voices are crying. Herbert tells her that rocking the cradle does no good. They accordingly take the twins, one in each arm, and she and Herbert do the tango. The babies show their appreciation by ceasing their crying and falling peacefully into Slumberland.

HER BIG SCOOP (Special—2 parts—April 25).—Sent to write up Mrs. Montague Bulger's ball, Fanny Stone, a society reporter on the Eagle, is treated very shabbily. Fanny meets Bert Bailey, who has just started a new paper, called "The Era." She tells him of the treatment she has received and they plan revenge. They catch Mrs. Bulger in the conservatory spooning with a long-haired poet and they take a snapshot of them, which interesting picture Fanny publishes in the Eagle, with her account of the ball. Mrs. Bulger is furious at the sensation caused and demands Fanny's dismissal. Fanny is discharged, and while lying on her bed that night, crying, she overhears two men who occupy the room next to her, planning a bank robbery. She "shaddows" them and assured a big "scoop," offers to sell it to several of the big newspapers, but they are skeptical and finally she takes it to Bert. He is delighted when Fanny puts her proposition to him and agrees to take her "scoop." He offers her a share of the profits and a position on the paper, provided the "scoop" turns out well.

Hidden in Fanny's room, Bert and Fanny overhear more of the robber's plans and finds out that the caretaker of the bank has been bribed to help them. Bert then goes to his friend, Detective Kelly, and puts the story before him. They tell Mr. Jamieson, the manager of the bank, and on the night when the robbery is to take place, Kelly, Bert and Fanny are all put in the strong-room—so as to be in at the death, as Bert puts it. The robbers are admitted by the caretaker and are captured after a struggle in which Fanny saves Bert's life. Next morning, the New Era is out with extras telling of the capture of the robbers, the circulation trebles in a single day. The editors of the Guardian and the Eagle, the two large newspapers, find out too late what a mistake they made. Jamieson is so delighted with what Fanny and Bert have done, he advances capital to publish the New Era on a larger scale. As for Fanny and Bert, they decide to become partners in the newspaper and partners for life as well.

BIOGRAPH.

THE BONDAGE OF FEAR (April 13).—"Whatever the trouble, you're going to marry me," declared the determined young lover. In her efforts to save her helpless father, she came again under her brother's power. He would have ruined her husband's name as well, but for the unexpected from the aged father.

MELODY AND ART (April 16).—Fried eggs, music, crackers and art told the story of the girl above and the youth below. Her art and his music nothing more, each one thought. A rose started something as it always does. Her art aspirations were found to be vain, but her willing hands took the place of those that would never play again.

AMBITIOUS PA (April 18).—Pa was set and set good on the idea of daughter's marrying a theatrical manager. All would have been well but for the sudden visit of the actress lady. "Why Percy, my own little chorus boy," she cried. Later, Percy bereft of his trousers queered himself again.

MIXED MAILS (April 18).—Bad business, no spring clothes for the wives, so last season's must do. That was what started it. Then peeved husbands telephoned and wrote brokers. Letters and wires got mixed. Divorces and scandalized wives appeared in the mix-up. But everybody was glad it happened just the same—there was a fortune in store.

ESSANAY.

THE SPIRIT OF THE MADONNA (April 21).—Fred Martin, a poor workman, meets with an accident which costs him his arm. Mrs. Martin calls on James Thompson, the owner of the factory, to seek aid, which he refuses. Thompson purchases a beautiful oil painting of the Madonna. His conscience bothers him, and as he sat in his library that evening smoking, he imagined that the Madonna stepped from the picture and pleaded with him to help his employee, who had been so faithful. His conscience got the better of him—and he did help.

WRONG ALL AROUND (April 22).—Howard Simpkins suspects his wife and is therefore jealous. On returning from a business trip he is ousted roughly by a big man, who tells him "he is the boss." As a matter of fact, an English dude had followed Mrs. Simpkins to her home and the plumber is called upon to protect her until her husband arrived. Many complications arise, which will bring shrieks of laughter from the onlookers.

SLIPPERY SLIM AND THE STORK (April 23).—Slippery Slim is in love with Sophie Clutts and the wedding day has been set. Mustang Pete is also in love with Sophie, so when the stagecoach arrived at Snakeville that day with an adandoned baby, he plans revenge. Mustang, with the rest of the cow-punchers, take the baby to Slim's home. They also send a note to Sophie, purporting to be from Slim, telling her to come and see what Heaven had sent him. Sophie arrives at Slim's home, where she accuses him of deceiving her. When the real mother arrives there is much confusion—and Slim is blamed for it all.

BRONCHO BILLY—GUNMAN (April 25).—Jack Holmes, a squatter, and his daughter, Margaret, settle on land owned by Harry Rawlins. Broncho Billy, gunman, is engaged by Rawlins to eject the squatter or put him out of the way. Broncho is wounded by a half-breed and Margaret nurses him back to health. The gunman then refuses to turn Holmes out. Emery, Rawlin's son, falls in love with Margaret, and she promises to become his wife. Broncho Billy smiles as he turns on his heel to leave for other parts.

A MAN FOR A' THAT (Special—2 parts—April 24).—Frank Willard, a wealthy clubman, be-

THE

What Is the Plot?

What Is the Sailor Saying?

What Is Harry Saying?

PERILS

Where Is Pauline?

OF

Who Is This?

PAULINE

Where Is Pauline Going?

What Danger Threatens?

What Has Happened?

THE ECLECTIC FILM COMPANY

110 West 40th Street — New York City

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Program Lines.

THROUGH the courtesy of W. H. Swanson (yes, that's Bill Swanson dressed up), we have come up with this clipping from the St[illegible] Lines. Read:

We are not sure that we have found another reason for the universal popularity of the moving picture show, but we believe we may have done so.

[illegible] supplied by one of the local theaters this week contained [illegible] to the effect that "Blanks Cigarettes Are Used Exclusively at This Performance."

[illegible] addition of the Arcadeum Cafe has been almost [illegible] during many ways. It is not [illegible] long ago that theater programs were confined to the announcements of the title of the play and the names of the players, and handbills were then in vogue.

Bit by little by little the theater program has grown. It has become a sort of booklet dealing with theatrical matters generally. Sometimes there are collections of anecdotes. There are skilled advertisements. And as an elaboration of the news touching the production on view we have learned to expect to be told that the costumes in use were designed by So-and-So, and that the shoes were supplied by somebody else, and that the wigs were [illegible] this or that studio.

We took kindly to these somewhat inconsequential matters, though we never regarded the wig and the costume as [illegible] equal mention with the names of great players and [illegible] rights.

But we are really aghast at the idea of giving the cigarette its place with the shoes and the costumes and the painted castles. We are scarcely reconciled to the cigaret itself on the stage though it has been [illegible] since poor Della Fox, singing in "Wang," [illegible] a cigarette and blew a cloud of smoke from her nostrils [illegible] that memorable, naughty song "A Summer Night." We cannot help pausing in the presence of the honored cigarette. Still we, in future performances of "Ten Nights in a Barroom," insist that "Blank's whisky is used exclusively in this performance," for in the next presentation of "Uncle Tom's Cabin" that "Blank's" kennels supplied the hounds engaged in this production," or in the next rustic drama that the third act laid in a country store that Blank's hams and bacons are used exclusively in this act."

We like to progress. We even like to move rapidly. But some of the developments in the legitimate theater [illegible] are being [illegible]

This would be no particular hearing on the motion picture business were it not that there is a growing tendency to similarize those of play programs. [illegible] place of wigs and shoes and tights [illegible] the news that the house is perfumed with "Skidoorium," that the vacuum cleaner is from Jones & Smith and similar [illegible] statistics.

In some few places advertisements are being run into the program space proper and we see that on Thursday the feature will be "The Little Lame Child," with a foot-note to the effect that she would not have been lost had her mother smoked Tightrope Stogies or had mother fed her Baby Beef Cubes.

Outside advertising is all right in a program [illegible] off by itself, but do not forget to first make the program work for [illegible] and then for the other fellow. The habit is [illegible] Break yourself of it before it is too late.

Just Starting.

The Majestic Theater, Bloomfield, [illegible] sends in the first issue of a weekly, a [illegible] four pager, and we don't know how to build up. On the [illegible] they want to make the program work for them. They do not [illegible] very large page, the type page being only four by six inches. Most of the [illegible] pages are given to a ten point reprint of Elbert Hubbard [illegible] Little Journeys, which is interesting but which might [illegible] be replaced by [illegible] talk. The house has [illegible] changed over to the Mutual program. It announces that fact and gives the program for one night [illegible] the page, which also has to carry the [illegible] heading. It gives a list of the brands and a few names of players. [illegible] is a lot more than that [illegible] be said about the Mutual and this would have been more interesting [illegible] people who are unfamiliar with the Mutual brands than the [illegible] chat. They are paying [illegible] a number of money, for example, to [illegible] Griffith, who made the [illegible] pictures. The fact that he [illegible] some of the pictures to be shown at the house is [illegible] interesting than Mr. Hubbard's opinion of the pictures. There might [illegible] something said about the various studios of the companies [illegible] under the Mutual clock, something more than the players' names might be given, more than a single day's program should have been run.

If they did not want to write their own copy Phil Mindil, the Mutual publicity man, is turning out real newspaper stuff by the column all cut up into neat paragraphs that will make a nice fit. There are cuts to be had, as well, gossip of coming films. Here, at the very day of the change, the most important day of all, about the best the house has to say for the Mutual is that it has spent thousands of dollars advertising the films. It would have been better to have said that they were spending other thousands in making the films. It is announced that later on the full program will be given, which will help some.

It would be well, first of all, to set the matter two columns to the page. If the lines are too long to be read with ease. Set out the first page for [illegible] chat, comments, improvements that increase the comfort of the patrons, notes [illegible] projection, the orchestra, the house staff or anything [illegible] that sort.

The second page could be given to gossip of the players and coming [illegible] with [illegible] the brief synopses of the more important titles and company [illegible] matter.

The third page should be given to the full program for the week neatly [illegible] with uniform type. The back page can continue the reading [illegible] announce the coming [illegible] reel features. These are used. There probably would be room for four one-inch advertisements of local [illegible] men, two at the top and two at the bottom of the house matter. If house matter is advertising it should be framed in with three point [illegible]

If it is reading matter it will care for itself.

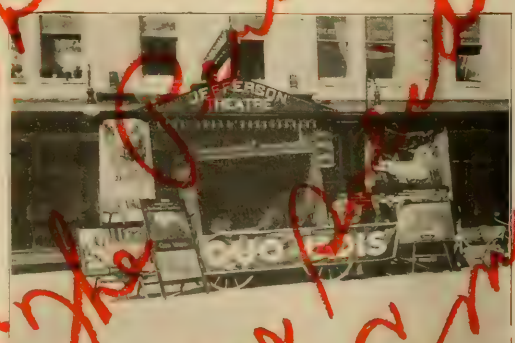
With a type page the size care should be taken not to use too large a type face for any [illegible] not larger than a twelve-point, and the face used to head items should be the same size as the body type [illegible] full face. Then it will be something that people will ask for. Anything is a start and we have seen much worse starters, but think that this [illegible] will show improvement quickly.

No!

An exhibitor writes that he sells a number of copies of this Moving Picture Story Magazine. On the [illegible] of players he rubber stamps the statement that the player is to be seen only at his houses. On the Licensed stories he similarly [illegible] that the story can be seen at his theater. He wants to know [illegible] we think of the scheme. We think it takes a pretty cold nerve to [illegible] the copy all up and then sell it for [illegible] cents. If he gave the copies away he would be doing some regular advertising, but he sells them and the purchaser is entitled to a clean copy. Even if the audience seems to stand for the imposition, we believe that the ultimate effect is bad and suggesting his contempt for the rights of his patrons. Possibly this is not what he thought he would think, but this is what we do think. A neat announcement on every page to the effect that all licensed players and stories shown could be seen at his house is one thing. A rubber stamp used on fifteen or twenty pages is something else. Many persons want to take the portraits out of the magazine to hang up and they don't want pink stamps all over them, and no one likes a mussed copy. It would be better to change over to the printed slip. Even of those who do not will voice their objections, but they will object more or the less.

Used Lions.

The Jefferson Theater, St. Augustine, has real lions to advertise "Quo Vadis." The answer is that there is a small circus wintering there, the animals being rented to a film company in the making of plays. Few



managers are able to borrow a couple of lions for a day or so, but this seems to be a good chance to try it. S. A. Arnold's dodge [illegible] will be remembered that Mr. Arnold built a fake cage and put a boy [illegible] with a toy can in the head of which was a bit of catgut. Pulling a [illegible] cloth down the gut gave a noise that a trap drummer calls a "lion roar." Get a couple of the big sheets that show the lions entering the arena, get the small boy with his mouse-producer inside and start out.

Anything new will win attention once. Anything that makes a noise is better than something that doesn't, but don't use the same thing too often or it will go stale.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Notice

WILL those readers of this department who have original script criticism or who contemplate obtaining such, please refer to the advertisement on another page that this offer has been withdrawn.

At no time has it been strictly profitable to criticize scripts for two dollars a reel, but such criticism has been of use as a study of the trials that confront the beginner and which this writer, in his own practise, has forgotten. It seems that the close study of the efforts of a few writers, through a systematic direction of their studies, is of greater good to the department than the more or less intermittent work of anyone who selects to pay the fee, and in future criticism will be confined to the work of persons living in New York City who in consideration of free tuition are willing to work under the direction of the writer.

We believe that the department will benefit by the change, since we shall have constantly under instruction pupils of all grades of advancement and, so far as possible, of various grades of intelligence.

The scripts already in hand will be taken care of as time permits, unless the writers get tired of waiting and ask for their return. We are endeavoring to find some competent person with greater leisure to take up this work.

That League

Because the Photoplay Authors' League has been founded by some of the best minds in the business, and because, on the strength of those names, the writers are tempted to join the League, we once more give space to the matter in this department with the promise that the League will not again be permitted to crowd out the usual copy.

We have received from Marc Edmund Jones, secretary of the league, a letter in which he suggests that we are not a "benign critic" to be able to look forward into the future and declare the future of the League. The gist of this letter may be seen from the reply here printed. He says that it is the purpose of the league to make the manufacturers honorary members, "obtaining contributions from them as we do so." Somehow that does not sound nicely, but we do not believe that Jones means what this sounds like. We do not believe that the League will do the slightest practical good. We give our reasons in the letter here given. This is the expression of opinion of only one man and is given for what it is worth.

We quote this paragraph from Mr. ones' letter:

> Going back to business, you ask what we expect to give for $10.00 a year. As you say, we only expect to give a membership card. It is not what the League gives to its members, but what the members give to the League which merely represents them in advancing their interests as a whole—the photoplay author's profession at large. In the matter of copyright that is one of the least things which the League can and will do. Its principal work is to knit together the photoplay field as a whole; to accelerate its progress as a whole, and to this end we expect to take in manufacturers themselves as honorary members, obtaining contributions from them as we do so. As stated in its purposes, the League will not take an arbitrary stand with manufacturers, and there will not be any White-Rats' strike or anything of that kind. Your attitude that the majority of the membership of the League will develop more faulty judgment than that demonstrated by the organizers shows a lamentable lack of faith in the photoplay authors of the country. The fact that you believe that the majority of the photoplay authors are not capable of handling their own interests is a bureaucratic stand which would unfit anyone beloved and trusted than yourself as the conductor of a photoplay writers' column. Heaven knows we all like you well enough, but we wish "thunder" you would come down to earth in this particular matter.

Yours of March 27th to hand. Since you write me on the letter head of the League and since you make no request to the contrary I am going to make my reply to you for the paper, too. You know how I dislike the sight of typewriter.

I called that league "of yours," because it was evidently started by the de Ruth office and because you told me that your attorneys were [illegible] your league to recognize. You are largely responsible for it, if not the inventor.

I am not "born in dignity," but I've lived for two years and I've seen these things come and go in other lines and in this. I know, before it happens, what the answer is. For twenty-three years I have been playing the game, nicely and fairly, and in that time I have never had a story stolen, I have never had a row with an editor but once and then because he was slow with a check, and I have never had much trouble in being an "inside" writer in fiction as well as in photoplay, because I could and did deliver the goods, promptly and in reasonably good form. In other words, I have never, in nearly a quarter of a century, had to put up a yelp for help. I have always been able to fight my own battles and most of these [illegible] affair in Mexico resemble real warfare.

On the other hand, I have seen the White Rats rise and fall once and fall all by a second time. I have seen a lot of little authors' leagues go bong. I have seen one photoplay league go into the helper with never a tear save [illegible] the part of those who parted with a hardly won sum, and never, not even once, have I seen one of these things win a real victory, nor even anything approximating a victory. On the other hand, I have seen a lot of [illegible] done and I have personally, by orders from my employers, sent back the fiction work of members of a certain league on the proposition that the league must be composed of people whose work was not worth while. Most of the scripts I read through curiosity bore out the statement.

As I have said, I believe that all of you founders are well meaning and of good faith, but as I have also said, I cannot see that you can make good. Until you can convince me that you can do ten dollars' worth of good to each and every contributor to your society, I shall hold the position I do. You can't get copyright and you have backed down on that. You can't *make* editors give your members the preference save by doing better work than others do, and you do not need a league in order to do that. You say it is what the members give the league. What do they give the league other than their annual dues? You can't knit together the photoplay writers any more than you can knit together any other body of men. The brotherhood idea is good on paper, but are you going to give up the sale of a script because to do so will help a weaker brother make a sale in your place?

It seems to me that the outside idea of the league is best illustrated by an inquiry I received the other day from a writer who wanted to know if Griffith would hear her write her work if she joined the league.

Will he?

The league is a chance for the boobs to mix up with the well-known people by making them see that is about all you give and I do not see that it is worth the money.

As to the advantage of the general membership. Being more or less of an anarchist yourself and not being very far beyond the time you used to curse when you hit a slump and did not sell for several weeks, you do not realize that most of the people who will join your league will be the soreheads because the others do not need them. And if you think that the original membership can hold the sorcheads in check when all have equal vote, wait and see. The Board of Control can't control and the members will use the boots to the manufacturers long before they grow boots and just for that you'll all have to get off.

Lincoln freed the slaves in 1862 and down South they still have to lynch a darkey now and then to remind the world that in freeing the slaves it was not intended that they should be lynched over the rest of the nation. We do not mean to suggest that authors are the slaves of the manufacturers, but to point out that power newly acquired, or the sense of power will inevitably lead to trouble.

There is not a thing you claim to do that you, individually, have not done or are not able to do individually. At the Ed-Au recently Mrs. Brandon told me that I needed a keeper, because I did not think the club should put out a seal that placed on scripts would bring us more money. She pays about $20 a reel for Eclair scripts and I was just then dickering to be raised from $25 to $35 for half-reel scripts. Who do you think needs the manager? If you can deliver the goods you can, if you work nicely and without the use of a brass band, get the price.

And now for a personal point. You say I have put myself in bad unnecessarily with a number of people. Even so. I regret the fact. You suggest that I have responsibility in that I may guide my readers. Even so. It is that sense of responsibility that leads me to warn my readers against the league, even though it is composed mainly of those who have been my personal friends. I am gambling with a well-paid job on my belief that my knowledge of affairs is steering me (and the readers of THE MOVING PICTURE WORLD) right in this matter. Perhaps I will lose and get fired from the paper. Perhaps I shall have to thank you who have sought to turn me from my evil ways, but I am honestly and firmly convinced that the Photoplay Authors' League is an evil thing, though conceived in righteousness, and so long as I have a voice I shall say so and seek to give those who look to me for advice the best advice I can and this, at present, is that they keep out of the Photoplay Authors' League and avoid being marked down as one of the losers.

I am strong for anything that makes for the betterment of the business, that gives the helping hand to the struggling and the word of cheer to the young, but the club and the league are not the helping hand. They are not the word of cheer and you cannot, by writing on the lines you do, help either yourselves or the lesser brothers.

I am not sore, and there is nothing I would more gladly welcome than something that would benefit the struggling writer and help him come into his own, but what you offer, what you can possibly offer is not the remedy. Get some organization that will make the writer realize that only through hard work and not through combination or legal enactment is success possible, and I'm with you hide and hair, or at least the little hair I have, but get a society that makes authors read and not interest if you want to get up in the gallery and give three cheers.

I've taken a lot of time to tell you all this, because it is the last time I shall have anything to say in the matter, and I am going to print this in detail, because it is the last time I shall print anything about the league until the time comes to say, "I've told you so before." And saying "I told you so," is one of my little diversions that has been in use times past.

TO CALIFORNIA, PLEASE——

Through the ambiguous wording of the item sent in, it was announced that scripts for Beauty films should be sent to Chicago. R. R. Nehls advises us that all American Beauty scripts should be sent to the company at Santa Barbara, California.

Why?

Mrs. Brandon wants to know why it is that women are most generally the authors of the most impossible immoral pictures. We don't know. We know that it is not a peculiarity of the photoplay business. It is the case in fiction writing.

Mrs. Brandon also writes that the Eclair Company is top price. She writes:

> A great many companies indulge in vague statements of the vast sums which they pay for scripts. I have never yet been able to substantiate these claims, although I have questioned free-lance playwrights whose contributions are considered to be the best obtainable.
>
> There is no company paying more than the ECLAIR does; and few companies pay as promptly. We are constantly in the market for:
>
> Two-reel psychological dramas.
> Two-reel modern society dramas.
> Single reel scenarios for our companies of juveniles.
> Single and double-reel scenarios for our Western companies, operating in Arizona.
>
> These must contain heart interest or punch—or better yet—both, judiciously bound together by unusual situations that will fit our leads and can be contrived at reasonable cost.

We don't know what sort of free lances Mrs. Brandon has been talking

Projection Department

Conducted by F. H. RICHARDSON

Notice to Manufacturers.

lish ... of the ... World and of this department no apparatus or other goods will be endorsed or recommended by us, the case of apparatus having to do with projection ... this department.

Important Notice.

... mass of letter awaiting publication it is impossible ... to reply at this time to correspondents. In order to receive, this ... sending 4 cents in stamps, will receive a copy ... reply, by mail, without delay.

... questions are now ready and printed in neat ... They may be obtained by remitting 25 cents, money or ... editor. Every live, progressive operator should get a copy. ... at the number of questions you can't answer without ...

Question No. 28.

... will be published, and the names of others sending in re... will appear in the Roll of Honor. Permission to use ... name must accompany each answer, otherwise only the ... used. Theater managers will do well to watch ...

... by "efficiency" applied to ... efficiency for such sets' ... to read a 65 per cent. efficiency, how would its performance in economy, with resistance? Suppose the set could not run with it "equire to save its price in ... running eight hours per day? Suppose the ... long would it then require?

Roll of Honor.

... replies to question No. 22 which I would consider as ... entirely correct throughout. Some of the mistakes ... particularly as to the effect of placing resistance ... compounding of a compound-wound generator. That ... almost childishly simple when some men ... the good electrician ... was ... Dobson, Toronto, Canada, sent in an excellent reply, a ... is quoted further on. L. B. Minges, Lestershire, N. Y., ... very good reply which demonstrated the fact that he thor... ... the various questions. John H. M. Smith, Fort Worth, ... reply which is quite correct, though he over... ... Then ... from Seattle, ... Mich., ... Chicago, Ill., and W. S. James, Camden, New Jersey, again ... honors as having sent in the best general reply, though I ... a little work on the resistance in series with the com... way he had it put he may have the right idea and did not ... It was not quite complete ... difference ... and the generator, though his answer as to the theory ... is correct and excellent. Later L. ... Cecil, Winnipeg, ... excellent reply. I am sorry ... came too late ... drawings were ... then ...

... to Question No. 22.

... sator and ... by sending some outside mech... its shaft and ... terminals with ... outside current, it will run as a ... up in a few words, the motor armature takes the ... magnetic field and the current of its own windi... them into mechanical energy; while the generato... energy applied to its armature windings and these ... its own magnetic field changes the mechanical ener...

In the first place ... understood ... the brushes of ... shunt field dynamo, ... creases the current from the armature coils increase. This is due to the internal resistance of the armat... and the reaction of their currents on the ... Then ... the resistance of the field circuit as ... on the ... cait increases (which ... reduces the lo... armature) we allow more ... through the w... ... creating a stronger ... for the ... windings through, and the stronger ... enables ... ture to build up its potential at the brushes so as to take ... the increased external circuit. In other words "cutting in" resistance ... the ... resistance on the generator field raises the voltage across t... es, while "cutting in" resistance ... the opposi...

In the shunt motor the ... should not be put in ... the field for the following ... When ... the ... ger a heavy current ... through the arm... ... through the field, because the pressu... across the field terminals is ... equal to the armatu... If we put resistance in ... with the field we cha... little current there would be ... through the ... use we will either burn out the ... armature, ... a rush of current through ... if we did not ... allow the fuses ... ...

COMING IN AUGUST

as previously announced.

ALL STAR FEATURE CORPORATION

will offer in Moving Pictures
the first pick and choice of
that famous author's dramas

JAMES A. HERNE'S

SHORE ACRES

The masterpiece of that Grand Old Man's lifetime endeavor

To be staged where Mr. Herne wrote the play

All Star Feature Corporation

HARRY RAVER
President

220 W. 42nd St., New York

AUGUSTUS THOMAS
Director-General

comes disgusted with society and determines to live among the poor—to discover whether or not there is any character—and to satisfy his curiosity. Grace Meridith, a society belle, had known Frank all her life, in fact the two families had decided long ago that Frank and Grace should wed when they were old enough.

Early one morning when he and his society friends were leaving a social function, Frank discovered a young newsboy giving a beggar some pennies. This gave him an insight into the other side of life, which made him decide right then and there to live among the poorer classes to find REAL life. His evening suit is discarded and substituted for a very plain unfashionable suit. Frank sends a note to his fiancee, telling her that he is leaving town on business and will be gone a few days. Going back to the newsboby's stand, he tells the urchin that he is out of work and hasn't any place to go. With the same goodness of heart with which he gave the poor old man the pennies, the boy offers Frank lodging in his humble home and tells him he may remain there until he finds work and gets upon his feet again. Frank meets Ruth, the newsboy's sister, and as time passes, this friendship ripens into love. After a few days, Frank secures a job as a common workman. He is so interested in his work and the girl that he fails to see how he could ever return to his old ways and social position. One evening, Dick, the newsboy, returns home with a copy of the evening paper, in which there is printed a picture of Frank Willard and Grace Meridith, and a story about their engagement. Dick upbraids Frank, telling him that he has deceived Ruth. Frank confesses his identity and leaves.

Ruth overtakes Frank at the corner and together they go to the home of the society belle, where they discover she has eloped with Count Ver Saities. A note found on the library table, denouncing Frank and proclaiming her love for the Count, sets the adventurer free. Ruth loved him with all her heart, and Frank had learned to love her, so they decide to get married, making Dick and his mother very happy.

THE WINNER (Special—2 parts—April 17).—Dan Ryan and Fritz Noodle, two would-be politicians, succumb to the charming mannerisms of the Widow Guggenheimer. The widow is undecided which one she shall select for a husband, but finally tells them she will marry the one who wins the election—the office to be that of Chicken Coop Inspector. There is much surprise and humiliation on the parts of the candidates when neither is elected. The widow solves the problem. "I will marry the man who is the best wrestler; arrange for a bout and I shall be the prize for the winner." The match is fought and Ryan is the victor. He is about to claim the widow for his own, when the REAL husband, supposedly dead, returns and ousts him, a knockout finish to Ryan, who had nearly been killed in the wrestling match to win the widow. A sad fate for one who had worked so hard for a prize.

EDISON.

THE ADVENTURE OF THE STOLEN SLIPPER (Fourth story of Octavius—Amateur Detective—April 20).—Octavius' interest was aroused by an article in the newspaper to the effect that an unusual thief was operating in the vicinity of one of the elevated stations. The thief snatched the slippers from the feet of women ascending the stairs to the trains.

Standing at the foot of the elevated stairs with his eagle eye bent on passers-by, Octavius was lucky enough to observe the thief in the act of stealing a woman's slipper. Octavius gave chase. The thief who had stolen the slipper entirely for the buckle on it, dropped his booty after the chase, and escaped. Octavius got the slipper, looked at it bewilderingly and carried it home.

The next morning, he looked carefully through his newspaper and found a reward was offered for the return of the slipper. Octavius, with his usual chivalry, decided on a touch of romance. Buying a large box of candy, he buried the slipper beneath the sweets and started for the address given in the advertisement.

The slipper belonged to Miss Mary Burke. A moment after Octavius had been shown into her apartment, two detectives entered, and arrested Mary as an accomplice of the notorious Scrapper Burns, burglar. Octavius, considerably bewildered, returned home, took the slipper from the box of candy, and looked at it. Later, he used it as a hammer. He discovered the heel was loose, and removed it. A wad of paper was hidden in it on which was a list of "swag" and the address of Scrapper Burns.

Octavius went to the police station, and blandly informed the chief that he was prepared to deliver Scrapper Burns. After the arrest of the criminal, Octavius decided to use the reward for the reformation of the unfortunate Mary Burke. But Mary biffed him in the eye, and Octavius contributed the money to the Policemen's Benefit Association.

THE HUNTED ANIMAL (Second of "The Man Who Disappeared" series—April 2).—In the first story of the series, John Perriton assumed the blame of a murder to save the brother of the girl he loved. We left him crossing Long Island Sound in a boat.

He had but little headway. The police were on his trail. Before reaching the middle of the Sound, a detective put out from the opposite shore to intercept him. Perriton bent all efforts to escape. The detective fired and broke the wooden oarlock. Perriton pretended to be hit, fell overboard and swam beneath the surface, but McWade, the detective, was after him like a flash, and soon had him handcuffed.

When they landed, McWade forced Perriton to walk in front up a steep slope. Perriton purposely slipped, fell on the detective, and both rolled to the bottom. Perriton escaped into the woods. After hours of wandering, he came to a railroad track.

As Perriton watched, a man emerged from the bushes across the track, looked cautiously about, stuck a white flag in the gound, and disappeared. Shortly afterward a train passed. A young girl on the rear platform threw a bundle into the bushes near the flag. With desperate agility, Perriton seized the bundle and fled. Opening it, he discovered a suit of clothes and a note, which said the clothes were intended for an escaped convict. Full directions for the man's further guidance were clearly written out. Since the handcuffs prevented Perriton from putting on the clothes, he resolved on a desperate expedient. Hearing the approach of a train he laid the chain on the track, averted his face and waited. The train roared by, and the links were crushed. Perriton put on the clothes, and for lack of a better plan, followed out the directions of the note. A bribed farmer cut off the handcuffs and carried him in a trunk to a tenement house, where a Chinaman received him. And here we leave Perriton until the next story.

WHEN EAST MET WEST IN BOSTON (April 22).—When Henry Clark, foremost authority on Sanscrit, issued a statement on a disputed word-form in the Rig-Veda, etymologists trembled.

When Henry Clark, A. M., Ph. D., Litt. L., received word announcing that a friend of his father's on his deathbed had expressed a desire that Henry should marry his daughter, it shook all the Sanscrit roots out of Henry's head. He never thought of marriage. Still, anything to oblige an old friend of his father's. So Henry wrote an awkward letter to Ruth Maitland, the girl in question, telling her how glad he should be to meet her and how sorry he was that his profession would keep him from leaving Boston until the following summer. When Ruth received Henry's letter she giggled and after a little thought, decided to go to Boston and see what Henry was like.

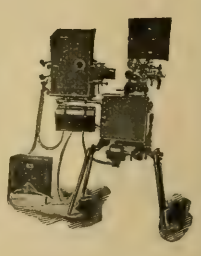
"Hallberg TALK No. 23

Advance With The Times

Any "old nag" can pull a wagon, but when you want to deliver the goods, the modern auto truck does it ten times quicker, at less expense and in better style. A few years ago, the motion picture managers got along with "any old machine" and with rheostat control for the arc, giving a picture which in those days may have been satisfactory—Now, you have to sharpen your pencil, Mr. Manager, to keep pace with your old competitor and with new ones—*Remember the poorer picture you project the more opportunity there is for some one else to start a new place in competition with you, and for your old competitor to improve his picture and get your trade*—The wise exhibitor does not trifle with his equipment—He goes to "HALLBERG" THE HOUSE OF QUALITY and orders everything required for the complete theatre equipment, which, of course, includes the latest machines and the celebrated "HALLBERG" A. C. to D. C. Economizer, flaming arc lamps, ticket chopper, ticket selling register, fire extinguishers, exhaust and ventilating fans and the latest style opera chairs with a complete line of supplies. Insure yourself by dealing with "HALLBERG" THE HOUSE OF QUALITY—I never did claim to be the biggest M.P. House in the world, but *I do claim to be the best in the moving picture line*, and that is the reason why *I have the most select trade*—Remember the trick in this business is, not to select the cheapest goods for you and to sell as cheaply as possible, but to eliminate the bad and to offer you only QUALITY at the MOST REASONABLE PRICE which insures your success.

HALLBERG A. C. to D. C. ECONOMIZER FOR ONE OR TWO LAMPS.

I take old machines in trade as part payment for new ones, and I also make liberal allowance on your old rheostats. A. C. Economizers, A. C. to D. C. Converters and Rectifiers in trade for the celebrated "HALLBERG" A. C. to D. C. Economizers, which give the BEST LIGHT with the LEAST CURRENT.



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Free Circular on all makes of M. P. Machines, but Hallberg's Big Catalogue, 100 Pages, costs you 25c. by mail.

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Ambrosio

The Name That Stands for Quality

THE ANGEL OF THE MINE

A THRILLING DRAMA WITH A STRONG HEART INTEREST

A perilous descent by a slender rope into a deep ravine

A Realistic Mine Explosion !!!!

Three Reels of intense interest

Three Reels that will get the money

A young girl in a mining town is beloved by every one for her sunny disposition and many deeds of kindness. She saves the life of the young mine owner and he asks her to marry him, mistaking his feeling of gratitude for that of love. She discovers in time that his real love is given to another, and sacrifices her own happiness that he may be free. **One, Three, and Six Sheets, Heralds, Photos, Slides.**

TWO REELS **THE MYSTERY OF THE GLASS CAGE** TWO REELS

An assassin who does away with his victims by scientific machinery, is finally brought to justice through his own mistake. **A Picture With a Punch.** **Some Territory Still Open.**

Società Anonima Ambrosio TORINO

Ambrosio American Co.

15 East 26th Street :: New York

Società Anonima Ambrosio TORINO

In New York Ruth was very frigidly treated by an English girl whom she offered to help. On the train she heaped coals of fire on the other's head by paying her fare when the English girl discovered that her purse was missing. An intimacy rapidly developed between them. Ruth discovered the girl's name was Jessie Parker, and that she was bound for Boston. Later, to her amazement Ruth discovered that Jessie was going to visit the Clarks.

Henry knew of Jessie's coming and at the entreaties of his aunt had promised to meet her. With characteristic absent-mindedness, he forgot all about the train. When the girls arrived, there was no one to meet Jessie. So the two girls wandered about the crooked Boston streets for hours in hopes of finding the house. At last, after Ruth had knocked down one too helpful stranger, they arrived at Henry's house. And now comes the unexpected part of the story, for Henry fell madly in love with Jessie, while Ruth married Jack Ashton, Henry's cousin.

THE UNOPENED LETTER (Special—2 parts—April 24).—When Paul King married Kate Dwyer they were obliged to keep the wedding a secret. Paul was a law student, studying hard for the position awaiting him in his father's office. His father was a stern, irascible man. To have revealed the marriage to him would have ruined all chances of success. So Paul put off this acknowledgment until success should arrive. After his admission to the bar, he went to the city, leaving his wife with her sister in the little college town.

Jane, Kate's sister, was one of the "unce guid." She was a prim, severe woman with rigid ideas on all subjects. When she learned of her sister's marriage, she was horrified. As the months went by, and no word came from Paul, Jane took no pains in telling her sister that Paul would never acknowledge her.

When desired success came to Paul, he wrote a joyous letter to Kate, bidding her come. But it came too late. Jane holding their motherless daughter in her arms, received it just after the funeral, and directed it to be returned unopened. And when Paul arrived to see what the trouble was, Jane told him only that Kate was dead, saying nothing about the child.

Years later, Jane moves to the city and opened a boarding-house. The little girl, Louise, has now grown to a beautiful woman. To help meet the expenses, Louise worked as a stenographer in a factory office. Jack Osborne, son of the younger member of the firm of King & Osborne, met Louise and straightway fell in love with her.

Louise was injured at the factory, and Paul instituted proceedings against the management. King & Osborne were the attorneys for the defense. The case was full of exciting points until Jane Dwyer testifying gave her name and explained that she was the plaintiff's aunt. Paul King turned white, attempted to contine, but broke down. A satisfactory verdict was awarded to Louise.

After the trial Jane and Paul met. Jane's reproaches were softened when Paul told her what the unopened letter had contained and all Paul's anger was dissipated by his joy at the discovery of his daughter.

ON THE HEIGHTS (Sixth page in the active life of "Dolly of the Dailies"—April 25).—Dolly's friend, Rockwell Crosby, editor of the "Comet," disagrees with the management and resigned. Dolly was disappointed at the news, but that was as nothing compared to her rage at the attitude of his successor, who was a self-confessed "hustler" and intended to make everybody on the paper "sit up and take notice." The first assignment he gave Dolly was to wander about the streets after dark until she found a story. Dolly was furious. She had made a distinct place for herself on the staff, and was accustomed to being treated with consideration. There was nothing to do but obey, so Dolly started out.

To her amazement she ran across Ella Snyder, an old school friend, who was weeping bitterly. She had eloped with a young man named Oliver Allen. Oliver had brought her to a hotel, and had departed in search of a license. Having not come back for two hours Ella concluded that she had been deceived and decided to drown herself.

Dolly took the girl home, told her not to be silly, and went to get Allen. She found him at the hotel bewildered at the disappearance of his bride-to-be. Dolly, convinced that his intentions were honorable, took him back with her. They found Ella had disappeared again. She left a note, saying she had resolved to die. In order to repay Dolly, Ella said she was going to jump from the highest building in town, so Dolly could make a scoop of the news.

Dolly and Allen rushed to the Woolworth Building, and stopped Ella just in time. Then they repaired to the City Hall, where Ella and Allen were married.

Dolly returned to the office and told the editor she had a story, but didn't intend to write it. He was wildly indignant at first, until she had calmly explained she knew perfectly what she was doing.

LUBIN.

THE RUBE'S DUCK (April 21).—Farmer Stephens buys a duck which he puts in an old carpet bag. Two painters, for a joke, paint a sign "Dynamite" and pin it on the bag. Stephens, while on his way home, stops to light his pipe, and when his back is turned a crook steals his bag. The crook is about to find out the contents of the bag when he notices the sign "Dynamite" and hears the duck quacking. He thinks it is an infernal machine and drops the bag and dashes off. The villagers are gathered and told of the supposed impending danger. After a lot of excitement the brave village storekeeper picks up a pitchfork and carefully carries the bag to the police station. Stephens rushes to the police station and finds the sheriff about to immerse the bag in a water trough. He rushes in, grabs his property and discloses the contents. The laugh is on the crowd.

OUTWITTING DAD (April 21).—Lena Gross's sweetheart, Bob Kemp, is thrown into a sand pile by her father for daring to propose to his daughter. Bound that he shall marry Lena, Bob messes up his big brother, Reggie, as a bad man of the West, then telephones his plans to Lena. Father is chased into a stable. The boys shoot blanks through the door until the father, believing his life is in danger, gives his consent to the marriage. Reggie is left on guard at the stable door while Bob dashes to the minister and marries Lena. Reggie exhausted falls to sleep. Father sneaks out of the stable, discovers how he has been fooled, jumps on the sleeping Reggie and gives him a sound thrashing, then starts off to look for Bob. The young couple return from the church. Father at first wants to kill Bob, but Lena's pleadings finally wins him over, and the two children receive his blessing.

THE KLONDIKE BUBBLE (Special—2 parts—April 22).—Hungerford Wolf, a mining promoter, is without funds, and can see ahead a postponement of the marriage between himself and Hattie Lamb, daughter of a staid old professor. The professor is comfortable in his position as Professor Literature in Columbia College, and provides his wife and daughter with all the comforts of a respectable home. But his wife and daughter are socially ambitious, and while Hattie is fond of Wolf in a way, she is somewhat suspicious of the precariousness of his business. This is the condition of affair when we find Wolf brooding in his office. His reveries are interrupted by the appearance of one Dawson, from the Klondike, who has a mining property of promise which he wishes promoted and the stock placed on the market. Anxious to take hold of anything in the way of promoting, Wolf assures Dawson that he can control the capital to successfully float his enterprise. But capitalists have several times been caught in wildcat affairs and refuse to listen to him.

Suddenly he happens to think of the social ambitions of the Lamb wife and daughter and believes that through them he can get his hooks on the Lamb nest egg. Accordingly he sets his project before them; they in turn place it up to Lamb, and he is finally induced to invest in a venture that, at least in the roseate verbiage of Wolf, will make him many times a millionaire. Lamb places himself entirely in the hands of Wolf, who at once begins to groom him to look like a real Wall Street blood. He is fashionably attired, taught to smoke cigars and is introduced to the allurements of cafes and theaters. The Klondike venture owing to the clever manipulation of Wolf, is at first a great success. The professor's women folk become social lionesses. There is never anything to interrupt the moral smoothness of things, until Wolf assures his pupil that he cannot be a real blood of finance until he has had a scandal, and this is brought about through an introduction to Mrs. Wall Street. But in the midst of the general elation the Klondike bubble is suddenly pricked. Through the machinations of a broker named Singe, whom Wolf has turned down in a business deal, the firm of Wolf and Lamb is so viciously attacked in a yellow newspaper that there is a sudden crash in Klondike shares. Wolf goes to the editor for the purpose of giving him a thrashing, when he is beaten to a pulp himself and devises a master stroke of diplomacy by inducing Lamb to fight a duel with the editor. The duel turns out to be a ludicrous farce for, in terror under fire, Lamb proves himself an arrant coward, and the only one hit is his second, Wolf, who is struck in the leg by a bullet. Matters then go to the dogs. Hattie breaks her engagement with Wolf, since he has brought about all the trouble, and the Lamb home is on the verge of being sold at auction, when news comes of a real strike in the mine and all ends happily, except that the professor decides to go back to his teaching.

THE DEATH WARRANT (Special—2 parts—April 23).—Some years ago Joseph Baxter and Franklin Cross were in business together, but a dispute arose over a deal that was put through by Baxter which separated the two men in business and made enemies of the once friends. Cross had a son George who was brought up from childhood with Baxter's daughter, Helen. They not only grew up as playmates, but also as sweethearts, and when the dispute arose between their fathers, who lived next door to each other, they still continued to meet each other at the hedge separating the two houses. It so happens one day that George, a little bolder than usual, enters the yard of his sweetheart's home, and is sitting on the terrace conversing with her when her father appears and runs him off of his grounds. When George arrives at his own home, his father upbraids him for being engaged to Helen. The old man is so persistent

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in his insults to Helen that George becomes angry. The old man is about to strike George, when George seizes a war club from among the curios hanging on the walls, and is about to protect himself, when his father falls to the table from heart failure, striking his head and causing instant death.

Baxter, who has come over to settle the dispute once and for all, overhears George and his father quarreling. Looking through the library window he sees the elder Cross drop dead, but at the trial which takes place later when George is accused of his father's murder, Baxter simply says that he overheard the two men quarreling, that is all. George is found guilty and sentenced to be electrocuted in ninety days. Shortly before the execution is to take place Baxter suffers from a serious attack of sickness, which the doctors tell him will mean death in a week's time. His conscience begins to prick him over the testimony that he had given at George's trial. He therefore rushes Helen to the executioner to stop it, while he hurries to the governor and is successful in obtaining an appeal for reprieve. Two days later George is pardoned by the governor and goes with Helen to her father's home, where they find that Joseph Baxter has passed away peacefully and with a clear conscience.

WILL BLOOD TELL? (April 24).—Harry Dane, a popular young college man, meets at a fraternity dance, Rose Leclare, with whom he falls in love. Harry knows nothing of his family or parentage, he having been reared by a guardian, who will tell him nothing. Concerning Rose he has no knowledge beyond that, like himself, she is a resident of Philadelphia, and that she is visiting the college town with her father. The love affair progresses and Harry communicates to his guardian his intention of marrying. The guardian at once secretly interviews Mr. Leclare. He tells the father that Harry, though unaware of the fact, is the son of a famous thief, and that his ancestors for generations have been outlaws, and that while Harry, so far, has demonstrated none of the criminal traits of his father, he, the guardian, fears that in the end "blood will tell," and he deems it his duty to inform the father before he agrees to the marriage. Under the conditions of the guardianship, Harry cannot be informed of this presumed taint in his blood.

Leclare communicates this intelligence to Rose. The girl does not believe in hereditary traits, and proposes to prove that Harry is all that he seems to be. She tells the boy that she and her father are not the wealthy persons they seem to be, but successful crooks that the excitement of this life is too delightful to her to dream of giving it up, and that to prove his love, he must join her in a robbery which she has already planned to execute. Harry is horrified, but his love prevails over his scruples. They go to Philadelphia and the robbery is accomplished. The jewels are entrusted to Harry, Rose declaring that as she is suspected she dare not keep them. When alone Harry suffers agonies of conscience, and finds that, even to win Rose he cannot be a thief. This he writes to Rose, sending the note to her hotel, and enclosing a check for all the money he has in bank to cover her share of the stolen property. Early the next morning he takes the packet containing the stolen jewels and goes to the house they robbed and asks for the mistress of the house, determined to make restitution and face punishment. He is shown into the room from which the jewels were taken, and left alone. The servant returns, announces his mistress. To Harry's amazement, Rose enters, and Harry soon learns that this is her house, and that they are her jewels he holds in his hands. Both guardian and father are satisfied that Harry has proved that blood does not always tell, and the wedding is set for an early date.

LITTLE BREECHES (April 25).—Gabriel Hall is telling the village parson why it is that he believes in God and the angels, so ably poetized by the late John G. Hay in one of his earlier poems. Gabriel comes to town with a load of turnips, bringing his little boy, Gabe, with him. Going into a store to make a purchase he leaves little Gabe in charge of the horses. The horses run away with him over the snow-covered prairie. Hall goes in search of the boy and finds at first only the overturned wagon in a snow drift. Despairing of human aid he kneels in the snow in prayer and shortly thereafter finds the little boy in a sheepfold, where he is nestled among the sheep. This is the reason, why in bidding the parson goodnight, he emphasizes his belief in the efficacy of prayer with the verse:

"And I think that savin' a little child
And bringin' His to His own
Is a whole lot better business
Than singin' around the throne."

A DREAM OF THE CIRCUS (April 25).—Tommy has had a strenuous day. The big circus is in town and made a glorious parade, after which Tommy goes to his home playground—the nursery—and arranges his toys as a miniature circus. Tired out, he goes to bed and is quickly in dreamland. He sees the grand ring parade, with the prancing steeds and brave riders in silver and gold paraphernalia. The crazy clowns and bespangled riders and leapers. He sees strange men, some two feet high and others twelve feet high. Wonderful animals are in the menagerie and wonderful people in the side shows, as well as snakes that swallow animals twice their size, bones and all. Tommy is bewildered and, with a scream of excitement ,wakes up, turns over, sleeps again to see more of the circus, which will be told next week.

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GEORGE KLEINE.

HER FALSE FRIEND (Cines—Special—2 parts—April 21).—Laura Greville, secretly in love with her cousin, Henry, is first heartbroken, then furious, when she learns of his marriage to pretty Edith Day. With all the cunning of a woman cast aside, she lays her plans of revenge. By chance she learns that Edith has a brother, Paul, whom she has never mentioned to her husband, and who has been serving a prison sentence after having been convicted on circumstantial evidence of a crime he never committed. By intercepting letters passed between the brother and sister, she succeeds in making Henry suspicious of his wife's fidelity. Hoping to cure her of what he believes to be a foolish infatuation, he charters a yacht and together with her and Laura sets out upon a cruise of the Mediterranean.

One day the crew suddenly discover that there is a fire in the hold of the vessel, and within a few moments the sturdy craft is a pillar of flame. The captain and sailors, panic-stricken, take to the lifeboats, and Greville, believing his wife sate, succeeds in escaping from the vessel with Laura. Sweeping the sea with his glass, Tom Reynard spies the blazing hulk and is horrified to see that there is a woman aboard. He hurries to the rescue in a powerful motor boat, arriving in time to save Edith's life, but the shock is too much for her and her reason gives way under the strain. Reynard, however, places her in the hands of an eminent specialist, and after a long siege, she recovers. In the meantime Greville, believing his wife to be dead, has married Laura. Terror stricken when they learn of her escape, Greville and the woman plan an abduction, which is frustrated by Reynard. Desperate, the husband rids Edith of his presence forever, leaving her free to accept the love of her handsome young preserver.

SELIG.

THE SECOND WIFE (April 21).—The common, but perplexing problem is, what should be the plan for a woman, who, marrying a widower, finds that her husband's love for his first wife is eclipsing his love for her? This is the uncomfortable situation in which Betty finds herself a short time after her marriage to Tom, a jeweler, whose particular jewel is his daughter, Gladys. The young wife grows very fond of the child, and yet, at first, she meets antagonism in this direction, and this begins the primary trial with the husband, who sides with his little daughter. It was this incident that revealed to her that Tom idolized the memory of his first wife still as a living power. Fate seemed to be piling up humiliations for Betty, yet she turned the tide by winning the love of the child and through this means the greater love of her husband.

A valuable package has been entrusted to Betty by her husband, but in the absorbing preparations for Gladys' appearance in a masquerade as a fairy, this package becomes mixed with discarded finery. When its loss is discovered, Tom bitterly reproaches Betty for her carelessness; but Gladys, arriving from the party and finding Betty in tears, rallies instantly to her support. Through Gladys, however, the chain of events that carry the package to the furnace room to be burned, is traced, and Betty, at the cost of severe burns to herself, rescues the packet. When Tom learns the true circumstances, he is deeply repenant, and at the end finds that Betty is truly worthy of all of his love and respect.

THE LAST MAN'S CLUB (April 22).—A dozen survivors of Troop H of the "Bloody Fifth," after one of the battles of the Civil War, gather at a tavern to celebrate their escape. A bottle of select wine is purchased, and the signature of every man present is written on the label. It is then stored away to be given to the last survivor, and from it he is to drink to the memory of the departed ones ere he joins the great majority. Thus was formed "The Last Man's Club."

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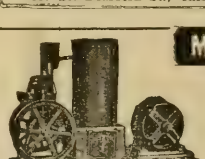
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Fifty years later, Corporal Wheeler, who has been spared life, but who has come to poverty in a tenement of a great city, brings to light the precious bottle that he has managed to save through all adversities, just as he has returned from the funeral of the only other survivor of the club. Across the hall from his apartments lives an eccentric old inventor, Verne, almost as poverty-stricken as the Grand Army man. One day he discovers the value that the soldier sets by the precious bottle when he is present, summoned by a physician to attend the old soldier in one of his heart attacks. He hears the doctor, who is a curio collector, make a large cash offer for the bottle, which Wheeler indignantly refuses. Later, Verne, observing the failure of his invention imminent, unless he raises money, steals the bottle from Wheeler, intending to sell it to the doctor. His daughter, Margie, is terribly distressed over the insane move of her father, secures the bottle and returns it to the poor old soldier, with tearful apologies, explaining in palliation that her father is crazy over his invention. The old soldier is so touched that he forces the girl to keep the bottle. Her father disposes of it to the physician and completes his invention, which sells for a large sum. He then buys the bottle back, and gives it to the old corporal with a goodly pile of gold pieces, to comfort his declining years. But his time comes sooner than he thought. He realizes that his end is near, and with his war-scarred saber, he strikes the head from the cobwebbed bottle and its faded signatures, catches the wine in a goblet, and drains it to the memory of his comrades who have passed from roll-call.

IN SPITE OF THE EVIDENCE (April 23).—The simple matter of the strange strength in "the folded arm," shows the power of a patient people to work silently but effectively against wrong doing in high places. A governor who idolizes his daughter, seemingly has few other virtues. She, however, is the very apple of his eye, and is betrothed to the lieutenant-governor. It comes about that the governor will veto a bill to prohibit Child Labor, which greatly disturbs his daughter. She pleads with him tearfully and prayerfully. "Dissolves" show happy children at school, and then in contrast, the poor, ragged, wretched, exhausted factory children, dragging their way to and from work. The governor is deeply moved and intimates he will sign the bill. Then he is visited by the political boss, who warns him: "Veto that bill, or I'll reveal you to your daughter as a taker of bribes."

The last move is a telling one. The malignant boss triumphs over the lovely daughter. The governor vetoes the bill. The newspapers denounce him as a traitor, and the people demand his resignation. The daughter then asks her fiance: "If my father resigns, you will succeed him. Will you sign the bill?" He declares that he will. She then makes it a point to secure her father's resignation. He receives a photograph, showing the picture of a folded arm with a snake bracelet entwining it, with the warning: "Resign tonight, or suffer this." He tears the picture up in fury, and the next morning he faces the force of the menace. Every man he meets folds his arms. Even when he starts to embrace his daughter, she folds her arms, and he sees the snake bracelet on her arm. Appalled, he cries: "Then you, my own daughter, are the leader of this movement!" She admits it. Crushed with grief and shame, he starts to write his resignation, and completes the act just as the mob assembles in front of the mansion, calling for such action. She has found the way! Her husband-to-be will sign the bill! She wraps her arms about her broken father in angelic devotion.

MIKE THE AVENGER (April 24).—Mike suddenly felt that he was the strongest man ever. Previous to this mental revelation, he had been a joke to all who knew him. Everybody kicked him around. He was mauled, misused and abused, made miserable every hour of the day. Accidentally he laid hands upon a power cable that was carrying millions of volts of electricity. Mike was a magnetic man. He recovered miraculously and it was then he discovered that he was 90,000,000 horsepower strong. Then the thought of revenge occurred. He tried himself out. He bent a crowbar across his mighty chest, and then gave it a contemptuous fling, which sent it flying over earth until it disappeared beyond the distant mountain. From that moment until the end of his shadowy career of strength, Mike's cognomen was "Devastation," in large black-faced letters. He went thumping among his ancient enemies, flinging them to the four winds. Some of them fled and hid in the section house. He pulled it down and scattered the frightened huskies. Proceeding on his tempestuous way, he rescued a child from an onrushing automobile, and then kicked the "chug chug" back up the hill, tieing the chauffeur in a double bow-knot.

Everything seemed to be giving way before him. But his Titanic power was his undoing. He was chased by a man with a shotgun, and seemed to think that would tickle; so he dashed through a brick wall. Passing through it, he went down a terrible incline and struck the earth below with such force that he went into the ground lower and lower until he tapped the internal waters and infernal fires. At the close of this screaming burlesque, Mike is observed still descending on his journey, unending.

THE CHERRY PICKERS (Special—2 parts—April 13).—Col. Guest is entertaining the officers of his regiment, and is assisted by his lovely daughter, Nourmalle. Among the uniformed guests is Lieut. John Nazare, a Eurasian, an aide to the colonel, who is conspicuous through his attentions to the young lady—the toast of the night. Another prominent personage is Major Brough, an elderly man of fine figure and military bearing, but a coarse and unscrupulous character. He is infatuated with the fair Nourmalle; but she instinctively turns the cold shoulder to the amorous major, while she is correspondingly friendly toward the young lieutenant. This establishes instant hatred on the part of the major for his subordinate on the staff.

The regiment goes to India and is ordered to take the field against the warring Afghans. Before departure for the interior, a reception is given at the post, which is attended by the Viceroy and other notables. During the course of the voyage Col. Guest had yielded to an ancient weakness—cards; and now finds himself heavily indebted to his more skillful and unscrupulous companion in play, Major Brough. He hardly knows which way to turn in order to raise the money to meet the so-called "obligation of honor," and finally agrees to the major's proposition that he give him Nourmalle's hand in marriage, it being understood that this will cancel all debts. Of course, the young lady does not understand the arrangement and continues to treat the major with distinct disdain. As the function is at its height, a sentry rushes in with the report that two Afghan spies, Ayoob and Leukman, have been captured, prowling about within the fort, and that a large force of Afghans are in the immediate neighborhood, preparing for an attack. Major Brough is elected to command by the colonel, in turn to be supported by Lieut. Nazare, and a picked detachment of Hussars to drive off the scouting parties that are menacing the fort, while the rest of the company keep up the festivities in happy ignorance of imminent danger. In the skirmish that follows, Lieut. Nazare, at the risk of his life in a hand-to-hand conflict with one of the natives, saves his commander, Brough. The latter, however, in his bitterness and humiliation only hates his rival in love all the more. By the same daring deed Nazare acquires unknown to himself, the bitter hatred of Ayoob, the spy, who swears that he will discover and kill the man who ended the life of his brother.

A little while later, Major Brough, who nurses his enmity secretly, allows it to break out openly and purposely insults Nazare, who, enraged beyond control, strikes his superior officer. This is a serious military offense, and Brough at once orders him incarcerated in the prison in which Ayoob is a sojourner. The cunning Brough, having learned of the Afghan's vow to kill the soldier who slew his brother, manages to impress upon Ayoob that Nazare is the man. Brough carries his sense of duty to an extraordinary degree, by having Nazare chained in the tower of the prison above a gun port. The chief furnishing of this tower is a revolving cannon. With diabolical ingenuity, he brings Ayoob in the presence of the other prisoner, to the tower, explains the working of the gun, and then leaves him to settle his affair with Nazare. Ayoob, with the true joy of an Oriental, is almost crazed over the opportunity of such fine revenge, and goes about it with fiendish deliberation.

Brough, having seemingly disposed of his enemies, rushes off to Nourmalle, who has steadily repulsed him, and tells her of the tragedy that will soon end the life of her lover, and bring such havoc, that no blame can be laid to him. The boaster, however, has not reckoned upon the strength and quickness of the weak woman, who writhes under the knowledge of imminent ruin. She snatches the heavy prison keys from the belt of the phlegmatic major, gives him a blow on the brow that knocks him senseless to the floor and rushes to the tower. She liberates Nazare from his shackles just a few seconds before the cannon is discharged by the fanatical Ayoob. His faulty aim instead of going through the port, strikes the wall and brings down the masonry about him, causing his own death, while the girl and her lover escape to her father. Explanations follow and lead to the cashiering of the villainous major, who is disgraced at home as well as in India, leaving the lovers happy, presumably ever after.

THE ADVENTURES OF KATHLYN (No. 8)—THE CRUEL CROWN (April 16—Special—2 parts).—Pandemonium follows the escape of the leopards, placed to guard the treasure-room in Umballah's palace. Royal personages and their attendants flee from the spotted terrors, and Kathlyn takes advantage of this to get away from the throne-room, where she was surrounded by enemies. She flees into the Garden of Brides and takes refuge in a covered bullock cart close to the palace walls. In the scene which follows, both the occupiers of the covered cart and gazes affrighted at the prowling leopards in the palace yard. As they rush by, she deserts the cart, and runs through the garden. Still, the walls seem to bar her escape. A heavy, clinging vine is not to be despised and immediately uses this means to scale the barrier. Her father and Hamabal, who have been reinforced by Bruce and Pundita, have their camels only a short distance away and her appearance is hailed joyously. She is assisted down the wall by a ladder; then the party mount their camels and start through the city of Allaha.

As they pass through the outer gate, they are recognized by Umballah's Captain of Guard, who hurriedly rushes to the palace and notifies Umballah, who is holding a session with the Council of Three,

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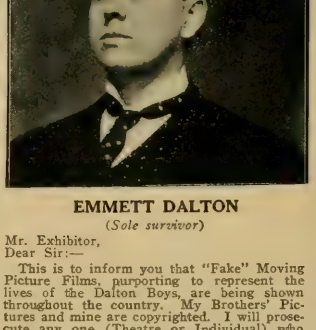

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of his discovery and their departure. Umballah decides to give chase, as he is particularly anxious to recapture Col. Hare, who has been made king, merely to serve as the creature of his caprice. Then begins an exciting chase over plains, and through woodlands with thrilling incidents. At a native village, the party come upon a festival in which the dancers are masked with animal heads. Learning of the close pursuit of Umballah, they persuade the dancers to allow them in their places, and although Umballah and his followers come upon the scenes and see the dancers, they do not penetrate the disguise and recognize them, and so disgusted, they finally reluctantly return to Allaha.

Kathlyn and her party, having secured fresh mounts, start on their way to cross the mountains and eventually stop and camp for the night. During the hours of darkness, treacherous natives steal their horses, greatly inconveniencing the travelers. Different members of the party start out in the morning to hunt their property, and Kathlyn is trailed through the broken country by a pair of hungry tigers. Her situation is perilous, indeed, when a sheep-herder observes her and, throwing up a rope, Kathlyn fastens it to a rock, and then slides down the face of the cliff, leaving the maddened, astonished brutes snarling at the summit.

Hardly has she escaped this danger, when she hears the howling of a pack of wolves, and rushes breathlessly along until she sees the mountain resthouse where the faithful Pundita is resting. The wolves make for the cabin, but the women cunningly see an inner room in the house, and by concealing themselves in the cupboard, allow the wolves to rush into it, then, shoving the door shut—trap the savage howling beasts. By this time, Col. Hare and Bruce have arrived upon the scene—Kathlyn shows the hunter how she has imprisoned the wolves, and he leisurely picks off the leaders with his rifle. About this time a caravan comes that way, which they join, and eventually arrive safely at a seaport town. Here they learn, to their sorrow, from a California cablegram, that Kathlyn's sister, Winnie, had died several weeks before for India, and is now in the city of Allaha. Although their own safety was secure, they decided at once to return to Allaha, as they are familiar with the treacherous disposition of Umballah, and know he will visit all his wrath upon the innocent girl.

This is about as they expected, for the real ruler of Allaha, having discovered Winnie and recognizing her as the girl he saw in California, makes her a prisoner, and, previous to placing the Crown of Allaha upon her head, has her sequestered in the harem. Kathlyn and her party secure disguises before entering the city, and come upon the scene on the very day of the coronation. They manage to secure admittance to the throne-room, and Kathlyn secretly gets a message to her sister, assuring her of the plans made for her rescue. The openly cruel treatment of Umballah to Winnie causes Kathlyn to throw aside her disguise, and boldly reveal her own identity. (To be continued).

THE ADVENTURES OF KATHLYN (No. 9)—THE SPELLBOUND MULTITUDE (April 20—Special—2 parts).—Kathlyn's sister, Winnie, has been cowed and terrorized; is feebly crowned Queen of Allaha, to serve the sinister purpose of the scheming Umballah. By forced marches, Kathlyn, her father and party, reach the city and secure admission to the Coronation ceremony, disguised as animal trainers; but they are powerless to do anything other than observe and plan such action for the immediate future as fertility can suggest. After the ceremonies are over, the ruffian party returns to Col. Hare's headquarters and immediately start plans in train for the rescue of Winnie—Kathlyn plans to gain entrance to the royal harem, where Winnie is known to be held as a prisoner. This she expects to do by having Winnie feign sickness and insist upon sending for a female physician. Kathlyn secures the dress of a practitioner, is admitted to the harem, and eventually starts to smuggle her sister out and escape through the garden. This seems practical until the suspicious Umballah finds that the physician is none other than Kathlyn herself. He orders her to be immediately seized and confined as a prisoner in another room of the harem and held until the conclusion of the festival of the Juggernaut.

The big feature of this festival is an enormous car containing the effigy of the dreadful idol, that is rolled along, crushing devotees in its path as willing human sacrifices. This gigantic car is trundled along on its way toward the Sacred River, but night coming on, the High Priest and his toiling sacristans are forced to leave the big fabric at the top of a hill. Umballah learns of this and conceives a fiendish plan for driving poor Kathlyn into the earth and everlastingly ending her power to thwart him. He secretly has the heroine taken out of her harem prison, and then has her staked down in the path of the car. Happily the keen-eared Pundita has overheard the plot, and she at once informs Col. Hare and Bruce. They rush to the rescue cautiously, but without delay. The staking party have no sooner completed the work, and rush away in the darkness to start the car on its horrible journey, than Bruce and Col. Hare arrive and pull out the stakes, just as the great car comes crashing down the incline, crushing everything in its path.

Umballah, on investigation, finds that his plan failed, and fearing the rifles of Col. Hare's party, slinks back to the palace purple with rage. His most carefully laid plots appear to go awry, and with death in his clasp, he seems destined to be continuously routed of revenge. However, he has Winnie, and that is currently savage satisfaction to him.

Bruce and Col. Hare have been busy, and Kathlyn's ready wit in the interim has not been idle, devising another way for the rescue of the young American from a fate worse than death. Ramabai assumes one of his cleverest disguises, and goes to the palace as an agent for a wild animal show, requesting permission for them to give a performance in the arena. Umballah suspicions something and is rather reluctant to give consent; but, Winnie is queen, and she insists that the entertainment be given, and the Council of Three, singularly enough, agree with her. Bruce, anticipating this, has secretly ordered his men to bore a tunnel from a point under the stage, to another outside the palace walls.

The next scene shows the great Arena in gala decoration, crowded with royalty and the people of Allaha. It is the greatest affair since the Coronation and attracts a vast throng. Lions, tigers and leopards are shown in the great domed cage and then are allowed to run freely through the big arena, and are finally put through their paces by trainers, giving a remarkable exhibition. Then Kathlyn appears garbed as a trainer. A woman trainer is something new to that locality, and when Kathlyn appears in this guise, she is wildly applauded by the people. She agrees to face the savage carnivora and make them perform, provided that the Queen of the day be allowed to stand by her. This personage, of course, is her sister, Winnie, and she imperiously demands the right of a Queen to do as she pleases. She, accordingly, descends from the royal box by a rope ladder into the arena. Umballah is furious, as usual; but concludes to end it all by turning all the hungry lions loose in the arena. Kathlyn gives the show with the tigers and leopards as her sister stands by the cage. Just then the hungry lions come—a roaring, rampant herd—leaping after them. They rush toward Kathlyn and her sister, but the latter hurriedly rush into the performer's cage and spring the trap, descending to the tunnel as if by magic. The trapdoor closes quickly, so the angered brutes leap about snarling and roaring—once again balked of their human prey. (To be continued).

KALEM.

THE SECRET FORMULA (Special—2 parts—April 20).—To test Fred's mettle, William takes the boy, who is the son of a former business associate, into his employ as chauffeur. Before long, Alice, the manufacturer's daughter and Fred are deeply in love. Mrs. Williams angrily orders Fred to cease paying attentions to Alice. The woman favors the suit of Decatur, a young society man. Despite the mother's attitude, Fred and Alice are secretly married. Decatur later proposes to Alice, but the girl turns a deaf ear to his plea. The young society man learns that Williams has discovered a secret formula for manufacturing fibre. Awaiting his opportunity, Decatur steals the formula. Suspicion points to Fred as the thief. Decatur accuses the boy and is promptly knocked down. Fred reads doubt in Alice's eyes. In anger, he bitterly upbraids her. Williams is staunch in his belief that Fred is innocent.

Suspecting Decatur of having stolen the secret formula, Fred follows the man home. Disguised as a window cleaner, he enters Decatur's room. In the desk, he finds the precious secret and a copy which the thief has made. Fred returns the documents to Williams. They plan to entrap the thief. Decatur comes to the house in response to Williams' request. He calmly announces he stole the formula and offers to return it upon the condition that Alice be compelled to marry him. Decatur holds an envelope which he believes contains the document. Williams seizes it. Tearing the envelope open, he shows Decatur that it only contains a blank piece of paper. The manufacturer then displays the formula and the copy recovered by Fred. Nonplussed, the villain tries to escape, bu tfinds a policeman waiting to place him under arrest. Begging forgiveness because of her suspicions, Alice comes into Fred's arms.

GREY EAGLE'S LAST STAND (Special—2 parts—April 22).—Major Wells, commandant at Fort Johnston, sends his son, Tom, a private in his command, to Colonel Grey, in command of the troops stationed in the territory, requesting leave of absence. Believing this will be granted, Major Wells departs from the post.

Wanoka, an Indian maid, refuses to marry Chief Grey Eagle and is driven from the tribe. Her lover, Strong Heart, is helpless to aid her. Shortly afterward, Wanoka falls from a cliff and is injured. Tom comes upon Wanoka. He helps her to the cabin of a settler.

Tom reaches Colonel Grey's post and presents his father's request. Because of the ugly attitude of Grey Eagle and his tribe, Colonel Grey declines to grant Major Wells a leave of absence.

On his way back, Tom discovers that the Indians have gone on the warpath. He warns the settlers. Wanoka aids the people who have befriended her, in their dash for Fort Johnston. The whites arrive at the post in the nick of time. In the confusion, the troopers neglect to close the gates of the stockade and are compelled to take refuge in one of the buildings.

Wanoka sees Tom taken prisoner. The soldier is

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bound to one of the wheels of a wagon captured by the Indians. Wanoka steals from the fort. Attracting the attention of Strong Heart, she tells him of her debt of gratitude to Tom and secures her lover's aid in a plan to free the soldier.

The two trap Grey Eagle. Cutting Tom's bonds, Wanoka and Strong Heart tell him of their plan. The boy exchanges clothes with the chief. Clad in Grey Eagle's raiment, Tom dashes for help.

The soldier meets his father, who is returning. At the same time, Colonel Grey, attracted by the firing, comes up with his men. The soldiers surround the redskins. Caught between two fires, the Indians battle furiously. Overwhelmed by superior numbers, Grey Eagle and his men are wiped out.

A SALT MACKEREL MINE (April 24).—Old Judge Neville loses his heart to the fair Mary, but she will have none of him. Instead, she promises Handsome Luke, the owner of a salt mackerel mine, to be his'n. Does Neville give up in despair? He does not. Gritting his teeth, he vows that Mary shall be his wife. First, however, he determines to show Handsome Luke that he's a bad man to fool with. Yes, sir-e-e-e!

The villain hires Luke M'Glook and Bud Wefer, expert claim-jumpers, to steal his rival's salt mackerel mine. The plot succeeds only too well. The rascals steal Handsome Luke's mine and chase him off by threatening to fill him plum-full of buckshot. But Luke despairs not. He has some friends, he has. And so, reinforced by said friends, Luke descends upon Luke M'Glook and Bud Wefer. The villains take refuge in the mine shack. The heroes and the villains shoot at each other just as though ammunition cost them nothing. A bullet breaks a lamp in the shack, starting a fire.

Just to prove his courage and to show that his heart is in the right place, Handsome Luke dashes into the burning building and rescues both the claim-jumpers. Filled with gratitude, the men confess. The judge, foiled, then has Luke arrested for mining salt mackerel out of season. Fearful lest her heart's desire be sent to prison where he would lose his handsome shock of hair, Mary consents to be Judge Neville's wife, upon condition that he orders Luke freed.

Retribution overtakes the villainous old gent however. Handsome Luke's friends come to the rescue once more. Capturing Judge Neville, they take him to a gooseberry bush and make preparations to help him shuffle off this mortal coil. Just at this time, Captain Gettum and his Horse Marines heave into sight. The brave officer has a warrant out for Judge Neville's arrest. He rescues the man from the mob's wrath and takes him away to the calaboose. Handsome Luke, his rival out of the way, hastens to Mary's home and makes her his'n.

THE NURSE AND THE COUNTERFEITER (April 25).—Betty Gordon, a nurse at the City Hospital, and Dr. Andrews, the resident physician, are sweethearts. Through an item in one of the newspapers, the two discover that Haggard, one of their patients, is a notorious counterfeiter. A reward is offered for the man's capture. Keefe, one of Haggard's confederates, overhears Betty and Andrews planning the criminal's capture. The man enters Haggard's room and gives the alarm. The two escape by leaping out of the window, and dashing away in Keefe's auto. Betty, Andrews and a policeman enter the room in time to see the criminals disappearing down the road. A letter dropped by the fleeing counterfeiters betrays their destination. Ordering the policeman to summon help, Betty and Andrews take up the pursuit in the doctor's machine. The lovers succeed in finding the counterfeiters' rendezvous, but their attempt to enter the house is discovered and they are captured.

Betty is taken into the room used as a laboratory by Haggard, while Andrews is thrown, bound and gagged, on the kitchen floor. By a clever ruse, Betty drugs Haggard. Taking his pistol and donning his duster, the girl enters the room where Keefe and a henchman are standing guard over her sweetheart. The criminals are taken aback when Betty confronts them with an automatic pistol. Keefe, however, distracts the girl's attention. A moment later, both counterfeiters leap upon Betty and disarm her. The men are about to do away with the lovers when the police arrive. Breaking down the door, the officers engage in a hot battle with the criminals, and succeed in placing them under arrest.

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PATHE.

PATHE'S WEEKLY, NO. 27, 1914 (April 2).—**Provo, Utah.**—Prize cattle of Utah, magnets that draw farmers from miles around, travel in state on a special train with the governor and are welcomed by throngs here.

Munich, Germany.—King Louis of Bavaria sets his subjects an example of religious piety by observing the Devotion of the Forty Hours.

New York City, N. Y.—Wealthy New York society women travel the streets in varied costume with a "bear"—Grab-yr-hed-offsky to make the public remember "Votes for Women."

Madrid, Spain.—King Alfonso, beloved by the working classes of Spain, lays the cornerstone for the railroad employees' clubhouse here.

Bucharest, Roumania.—Young aristocrats, graduating from the Military University—Roumania's West Point are appointed army officers by Prince Charles and take the oath of fealty.

Washington, D. C.—The "sphinx stone," largest rock ever quarried in America—it weighs 55 tons—is brought here to be built into the Scottish Rite temple.

Mexico City, Mexico.—General Rincon Guallardo, trusted Huerta lieutenant, commander of the Federal rurales, directs the defense of Torreon at long range from his armchair.

Ostende, Belgium.—Greatest speed ever made by man on earth or in the air is the one kilometer auto test by M. Duray, driving at the rate of 127 miles an hour.

San Francisco, Cal.—The Horticultural Building, mammoth edifice of the Panama-Pacific Exposition, rears the steel framework of its stately dome high above the ground.

PATHE'S WEEKLY, NO. 28—1914 (April 6).—**Manzanillo, Mexico.**—Officers of the Federal army, awaiting orders here, engage in their favorite pastime, "throwing the bull."

Boston, Mass.—Songbirds of the Boston Opera Company, about to sail back to Europe with many American dollars, pose for Pathe's Weekly.

San Francisco, Cal.—Fifty thousand persons see the unveiling of the monument erected in Golden Gate Park to Giuseppe Verdi, the composer.

St. Louis, Mo.—St. Louis, 6; St. Louis, 1. How? Why, the Cardinals defeat the Browns in the first baseball game between the city's two major league clubs.

Uniontown, Pa.—Flames sweep the business section of Uniontown, entailing a loss of one life and $200,000.

Washington, D. C.—Miss Mattie Tyler, granddaughter of President Tyler, comes to Washington to beg President Wilson to let her keep her little postoffice at Courtland, Va.

Mexico City, Mex.—The flower of the Federal army takes train for Torreon to defend the city against Villa's troops.

Boston, Mass.—Francis Ouimet, champion golfer, and Arthur G. Lockwood, sail for England to seek new golfing laurels there.

Paris, France.—Half of Paris turns out to witness the funeral of M. Calmette, the editor who was shot to death by Mme. Caillaux.

San Francisco, Cal.—Throngs at the Panama-Pacific Exposition grounds celebrate California Orange Day.

PATHE'S WEEKLY, NO. 29—1914 (April 9).—**New York City, N. Y.**—A thousand men are working day and night to rush to completion the baseball park of the Brooklyn Federal League team.

Boston, Mass.—Society women of Boston invade the State House to enlist the aid of Governor Walsh in their campaign for the ballot.

Paris, France.—Here are the latest styles in evening gowns designed by famous modistes.

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ONE, THREE AND SIX SHEET POSTERS

WEST 46TH ST. NEW YORK WILL PULL

San Francisco, Cal.—Mme. Luisa Tetrazzini, famous singer, breaks ground for building of Festival Hall on the Panama-Pacific Exposition grounds.

Comer, Ga.—Freight cars by the score are shattered into matchwood when two trains heavy laden meet head-on on the Seaboard.

Lebanon, Pa.—Seven thousand pounds of dynamite, forced 50 feet underground in 100 holes, is fired at a single blast in iron ore mines here.

Washington, D. C.—A new life-saving device, designed for adoption by the United States Navy is demonstrated before Secretary of the Navy Daniels and a corps of assistants and officers.

Soukhoum, Russia.—A storm of cyclonic proportions whips the sea into the city, destroying property and carrying ships high on the beach.

Durazzo, Albania.—William of Wied, King of Albania—a new ruler of a new nation—enters his capital with his queen to take his throne.

Washington, D. C.—With the repeal of the free canal tolls bill as the issue, a titanic struggle is on for the leadership of the Democratic party. Here are the principals.

Kiew, Russia.—The ice-covered Dnieper heeds not the call of spring till soldiers of the Czar shatter her frozen mantle with dynamite.

WHIFFLES HUNTS THE SWAG (April 21).—As the result of a dare our remarkable friend Whiffles decides to prove that he can commit a robbery and get away with it. The man he elects to rob is Paul Worcester, a member of Whiffles' club, and at the time the would-be Raffles visits Worcester's apartment, Mabel Vincent, Worcester's sweetheart is about to call on him. Mabel's father objects so strenuously to Paul that Mabel goes heavily veiled, lest she be recognized and her father informed.

Worcester is absent from his apartment when Whiffles gains admission with the assistance of a couple of policemen who believe that Whiffles is locked out. Whiffles is just in time to receive Mabel. She is surprised by not meeting Paul, but the glib Whiffles explains that he is Paul's pal and Mabel is satisfied. A moment or so later Paul enters. Whiffles spirits away the nervous girl and donning her hat and vail and cloak, receives Paul with open arms. In the next room Mabel sneezes. Paul rushes to investigate. Whiffles seeks safety in flight. He selects a window as an exit and drops into the arms of two passing policemen. At last reports Whiffles was still trying to explain.

COL. HEEZA LIAR IN MEXICO (April 22).—The stalwart adventurer, Heeza Liar marching on to Mexico City to quell the revolution singlehanded, grows footsore and weary and, in consequence, meeting with a wandering burro, mounts his back. The jack objects to this imposition and proceeds to unseat the Colonel. He has taken on a more difficult task that he at first supposed for Heeza Liar is prouder of his horsemanship than of any of other accomplishments. But Jack finally dumps the Colonel on the street and with his heels sends him through a window and into a bed already occupied. The occupant, a rebel, is peeved at the intrusion and in the battle which follows Heeza emerges triumphant. Not only that, but he steals an aeroplane and with its anchor hooks Huerta and after depositing him on Mars delivers the Mexican's sword to President Wilson and receives the medal of the Legion of Watchful Waiting.

SIAMESE CUSTOMS (Indo-China)—(April 22).—A queer little Kingdom is Siam and queerer still are its customs which are shown in this short film which has a positive educational value.

THE TANGO CRAZE (Special—2 parts—April 23).—The physical exertions with the late hours he spends in following the pace lead to the utter exhaustion of a disciple of the tango till the time comes, one morning after an all night dance, when he falls asleep at his work. His slumber is marked by pleasant dreams through which he discovers and captures the tango microbes. In his dreams he takes his new discovery before a society devoted to his favorite dance. On the way the microbe has developed to such a point that upon opening his bag he brings to light lilliputians, expert in terpsichorean art, who hold the spectators spellbound by their exhibitions on a table. From there the enthusiasts repair to a dance hall to revel in the pleasures of the tango in its several forms. During the evening a professional team enraptures the guests by their proficiency in its movements. Instantly all are bent on acquiring the grace and ease of their instructors. Some become quite expert and others less advanced, some are conservative while others disregard all restraint and give themselves heart and soul to the task.

One man becomes a slave to the dance and is the last one to leave the hall. On his way home he dances on the street with all whom he meets. Even animals, objects of adornment, and conveyances are subject to his search for a tango partner.

At the dance a lady leaves her husband because of her infatuation for one of the members of the professional team. The lady of this team in turn forms a quick attachment for the deserted man. There follows at once for both parties private lessons in the mysteries of the dance and when the dance breaks up for the night the lessons are continued in their individual homes. The dance crazed man who has finally landed in an automobile is put down before a house which he enters. It happens to be the home of the girl who was accompanied thence by the professional dancer who had since left. An opportunity for a tango with such a charming partner is not to be lost and they dance till the lady falls from exhaustion, at which time her husband returns and throws the intruder into the street. But the shock of striking the pavement is too much and the dreamer awakes.

BREAKING EVEN (Special—2 parts—April 25).—Rita Sanderson, a stage star, finding that her manager, James Clement, is making more money than she is, decides that it would be well if she could marry him and accordingly lays her plans with that end in mind. Harry Williams, Rita's leading man, is in love with her and he believes he can win her affection by showing to advantage when compared with Clement, who is a notorious tight wad.

Rita expresses her admiration for an expensive pearl necklace and intimates that it would be a very welcome gift. The next day Harry sees Clement emerging from a cheap jewelry shop. Imagine his surprise when later that day Rita exhibits a necklace, the gift of Clement. She believes it to be the magnificent one she admired, but Harry proves it a cheap substitute. He presents Rita with a necklace of real pearls, asking her to give him in exchange the cheap necklace given her by Clement. Harry, in order to purchase the necklace he has given Rita, has been forced to borrow money from a loan shark.

Harry is soon to be up against a run of circumstances he never could suspect. The first blow comes when Rita marries Clement. After the wedding, a friend who is a judge of gems informs Rita in the presence of her husband and Harry that the necklace she wears is worth about $15,000. Instantly Harry regrets that he made so expensive a gift to a lady who so little appreciated him. The next day the loan shark demands of Harry the money he has borrowed to pay for the necklace. Harry is dead broke.

The only solution he can evolve is to ask Rita to return the necklace. Yet he hates to be a piker. Still he must have the money, and hating himself he journeys to Rita's residence. He finds his erstwhile sweetheart in great trouble for her husband is suspicious of the manner in which the necklace was secured. Harry offers to swap the necklaces again. Rita agrees, and luckily, for the next day hubby demands the necklace. Rita gives him the one he gave her originally. Hubby has it appraised and finds it worth even less than he paid for it. The last seen of Harry he was leaving the office of the loan shark with a smile overspreading his features.

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UNIVERSAL

CHANGES FOR THE WEEK OF APRIL 12.

The second half of the Crystal release of April 14 has been changed from "Three Men and a Girl" to "Her Cousin Bill."

The Wednesday Joker of April 15 has been changed from "The Sharps Want a Flat" to "How Green Saved His Mother-in-Law."

The Joker of April 18 will be entitled "A Narrow Squeak."

The Saturday Bison of April 18 will read "Dolores de Arada, Lady of Sorrow" instead of "Dolores de Arada."

ECLAIR.

THE SLIPPERY SPY (March 29).—Little Willy, a handsome but mischievous small boy, is caught by his big sister taking her cigar coupons which have been given her by her sweetheart. Taunting her with this, Willy is spanked by his sister, and for his theft of the coupons is locked in a dark room. As she is leaving, he threatens to be a soldier when he grows up and act as a spy and get shot, saying then she will be sorry.

Falling asleep this comes true, and as a Union spy, he is commanded to steal important papers from the Confederates. Watching his chance he takes two suspicious looking envelopes from the general's desk, and to recover them, the general calls in a female detective. She comes, and after carefully measuring Willy's footprints with a ruler, she strikes a trail. Meanwhile Willy has been arrested, and is in the guardhouse. Managing to get away by feigning a nosebleed, she looks for the papers. While Willy is getting the key from the door to place down her back, she finds the documents in his hat band. He slides the cold key down, and at this moment the guard returns demanding admittance, but the door is locked. After many kickings and bangings, he is about to give up when Willy gets an idea. Hanging up a blanket he hides the little detective lady, and after much struggling behind, she emerges triumphantly with the key, and the guard is let in. As she is leaving the jail she looks at the papers. To her chagrin she finds they are cigar coupons, a hobby of the general's. At this point Willy awakens and his sister, relenting, he is again free to start trouble.

GRANDFATHER'S ROMANCE (April 12).—Mr. and Mrs. Brown leave for a reception and Willie is tucked in bed by his nurse, who tiptoes softly out, after extinguishing the lights. The little fellow, who has everything riches can buy, craves for human love and companionship, and after the nurse has gone he climbs from bed and sprawls himself in a rocker before the open grate, and proceeds to read his favorite book—meanwhile munching away at an apple. He is engaged thus when the bells ring, and tiptoeing downstairs, he opens the door to admit a poorly clad and shivering little girl, who is begging. Bringing her to his room the little fellow gets her some cake and milk, and then cuddles up by the chair in the fireplace, and proceeds to show her a picture which hangs on the wall, which is of his grandfather. He then tells her the story of the picture.

He tells her that when his grandfather was a young man, back in the Colonial days, he was ordered by his general to go to Arrowhead Inn and steal the plans of the redcoats, who are there. His sweetheart, who is waiting on the officers, overhears them talking, and after letting him in to the cellar, repeats the conversation. While they are talking he slips, and the officers, hearing a noise, rush down and capture him. They search the young soldier and tie him to a post, after which they return upstairs. Meanwhile his sweetheart returns, and after telling him her plans, dons his uniform and rides to the fort to tell them of the Britishers' plans. Arriving at the fort, she is held up by the sentry, but she refuses to tell her identity and is willing to be sentenced by them as a spy. At this moment her sweetheart, who has escaped, rides up and tells them the story of his being captured, and who the girl is. They are hailed as hero and heroine, and after the plans have been communicated to the general, they are given a wonderful dinner. At this point, the little fellow looks at the poor little girl and finds she has fallen asleep. He is just waking her when his parents come home from the reception, and he tells them about his little visitor. He asks them to please place her in his bed, and while he curls up in a big chair, the little girl goes peacefully off to sleep on the softest bed she has ever known.

IN THE SHADOW OF THE MOSQUE (2 parts—April 22).—Mohammed, an unscrupulous Arab, loves Fatma, a dark-eyed beauty. However, Fatma's father refuses to accept Mohammed because he has no wealth. Enraged by this refusal and the girl's evident dislike for him, Mohammed later attempts to overcome Fatma by brute force. Lieutenant Berard, a young European officer, comes to her rescue and thus incurs the Arab's hatred and the maiden's gratitude. Mohammed joins a band of wandering brigands and holds up a mail-coach. While accomplishing this, there is a terrible battle, in which many of the travelers are shot. The driver escapes and makes his way to the village and informs the officials.

Mohammed meanwhile interviews Fatma's father. That worthy, on being afforded a glimpse of Mohammed's suddenly acquired wealth, no longer hesitates to accept him as a son-in-law. Fatma is told to prepare to marry him. Though overwhelmed with dismay and secretly fearing the unscrupulous Arab, the girl with the fatalism of her people, believes it to be inevitable and prepares to obey her father. The wedding festivities take place amid the palms. The bride, gorgeously appareled, is seated upon a camel and escorted to her husband's house. But in the meantime, the driver, having met his assailant and marked his place of abode, informs the officials of his discovery. Mohammed is shadowed and as he is about to rejoin his bride, he is arrested and thrown into prison.

Later he makes his escape and seeks his companion. This is discovered and the young lieutenant and some other officers follow in pursuit. A long and exciting chase follows. The Arab's horse goes swiftly and for a time fortune favors him, as with unerring aim, he disables some of his pursuers. Yet a shot finds it way home and Mohammed is unseated; he is dragged a considerable distance by the frightened horse, meeting with a swift and terrible death. In the concluding scenes the happy and smiling Fatma is seen with the man she loves, the chivalrous young lieutenant, for whom she has cherished an affection since the day he intervened to save her from Mohammed's obnoxious advances.

IMP.

FORGETTING (March 30).—She lived through girlhood and married without ever knowing what sympathy, affection and love really were. Her marriage was one of convenience; the man she married was unworthy of her and never displayed the attention and affection she craved.

As the months rolled by the husband began to neglect his wife for the society of other and less worthy women. It was at a week-end ball out in the country that the wife met a young man, the first to attract her seriously. Her friends had introduced her to this young man as a single woman and insisted on keeping up the joke. Acting in good faith, the boy wooed her with vigor and in time the wife loved him.

Then the awakening came; she explained it all to him and said that he must leave, never to return. Being honorable, he did so, but forgetting was another thing, so far as both of them were concerned. Days rolled by and two hearts were lonely. Later, the man read in the newspaper about the death of the husband in an automobile accident. Naturally, he returned to the girl and she, in time, received him, the man who understood and responded to her hunger for the right kind of love.

WHERE THERE'S A WILL THERE'S A WAY (April 9).—The lawyer notified the girl and the boy that they must marry each other to receive the inheritance. They have never seen each other and decide, without meeting, to live in pauperism rather than wed.

The girl, wearying of the lawyer's importunities, goes to the city with her maid. A tramp finds in the street a key to an apartment. He goes to the place designated on the tag and finds a well equipped bachelor apartment. He decides to rent the place and pocket the first month's rent. He inserts an ad., which is seen by the girl upon her arrival at Grand Central Station.

She rents the house and the tramp departs for regions unknown. That night the owner returns. Complications ensue. Each thinks the other a burglar. When the matter is explained it is late and the girl decides to remain there until morning. The next morning her aunt arrives and, to explain her presence in his apartment, the owner states that he has married her. This embarrasses the girl, but she finds the owner is not disagreeable. A hasty marriage is planned. He writes to the lawyer, telling him he is going to marry the woman he loves. This excites the lawyer, who rushes away to prevent the marriage. The young couple are before the minister by the time he arrives. But when he finds that fate and the tramp have brought together the very couple mentioned in the will, he breathes with relief and congratulations as he gives them the check for the inheritance.

MISS NOBODY FROM NOWHERE (2 parts—April 20).—Ethel is a girl of the slums. Threatened by her degenerate brother, Bowery Bob, she works making artificial flowers. Bob takes every cent she makes. Her only recreation is when Blind Tom plays his hand organ and she dances. Michael Delane, a dancing master, visits the slums and sees her dancing on the sidewalk. He gives Ethel his card. Later, after cruel treatment from Bob, she runs away and visits Delane at his studio. Seeing she has the makings of a great dancer and at this time he is in need of such a person for the new production of "Miss Nobody from Nowhere," he makes her an offer. She consents and tells him of her brother, Bob. Delane writes that Ethel is safe and at the same time sends Bob money, giving no address.

On the opening night Bob visits the theater and from the gallery sees his sister. Surprised, but pleased at seeing means for getting money, Ethel gives him aid time and time again. Delane professes love for Ethel; she accepts him. Later Bob asks for more money. Ethel refuses. Delane interferes. Bob, drunk at the time, tells Delane that Ethel is not his sister but his mistress. Delane leaves Ethel.

Heartbroken, Ethel cares for Blind Tom and later has his eyesight restored. Ethel helps the poor and dances at an entertainment to be given for the settlement workers. Here Delane happens to drop in and sees the girl. She realizes Bob needs more money and on seeing Delane on the street decides to try the old scheme once again. Delane is heartbroken and when Bob braces him there is a fight. Ethel, who has just left the Bowery hall, happens to see her brother draw his knife to kill Delane. Ethel interferes and is stabbed in the arm, falling to the ground. Bob sees his mistake and says, "My God! I've killed my sister." Delane hears this and quickly takes Ethel in his arms. Blind Tom has arrived on the scene by this time. Bob discovers a policeman on the other side of the street; he runs; the policeman rushes to the scene and sees what has happened. Blind Tom points to Bob, who is running up the street; the officer follows. Delane and Blind Tom rush Ethel to the hospital, where her arm is dressed and she soon recovers. In the meantime Bob has been chased into a building by the officer. Bob hiding behind the door of an elevator shaft misses his footing and falls to the bottom, dead. By this time big-hearted Blind Tom has repaid Ethel's kindness by bringing together Ethel and Delane.

THE STRANGER AT HICKORY NUT GAP (April 23).—"It tain't no use a dreaming. A moonshiner's daughter can't never be a lady." Poor little Nan, the moonshiner's daughter, is of a romantic turn of mind, but she finds little outlet for her pent up emotion and ambitions in the lean hut and the narrow life she is forced to lead. One day Nan's father is brought home dead by Lark. Lark is in love with her and proposes. But Nan, with her dream of Prince Charming, refuses, though she admires the rough and honest fellow of the hills. Later, Nan meets and remembers a detective, sent to run down the gang. Time passes. Nan works the still herself in order to secure nice clothes. One day, when the snow is deep upon the ground, the detective staggers to Nan's cabin and begs shelter. Nan recognizes him and takes him in.

Lark has heard that a revenue officer is in the hills and when he finds him at the cabin of Nan, he is furious. Nan, learning, is about to shoot the officer, but cannot. Lark attempts it, but the girl drives him out at the point of her own gun. In time Nan, ashamed of her past life, burns the still. The officer asks her to marry him and she consents, happy in the probability of realizing her dreams.

UNIVERSAL

ANIMATED WEEKLY, NO. 109 (April 8).—Up She Goes; What Will They Do Next?—Miss Constance Bennett climbs flagpole of Equitable Trust Building, 425 feet above Wall Street, New York City.

Baby Auto Races.—Miniature cars driven by boys under seventeen make a fine showing at Culver City, Cal.

Blowing Up the "Monroe."—U. S. Government destroys Old Dominion liner "Monroe," which was sunk by steamer "Nantucket," costing 41 lives—Virginia Capes, Va.

Between Sea and Sky.—The diving Venus, Annette Kellermann, queen of the sea, and Clifford B. Harmon, king of the air, returns from Bermuda.

Novel Tent Fair.—Displaying their wares in uniquely decorated carts merchants parade through the streets of Leipzig, Germany.

Fashions.—The latest gowns. Made from "Ladies' Home Journal" patterns.

Look Out Below!—Monster locomotive leaves train and does stunt on Long Island Railroad—Long Island City, N. Y.

Royalty At Races.—The Prince of Wales and his brother, Prince Albert, attend the Oxford University Point-to-Point Steeplechase—Stratton Audley, England.

Play Ball.—Great mortality in office boys' grandmothers is predicted by "fans" at opening of our national game. Subtitle: Manager Wilbur Robinson, of the Brooklyn Nationals, Manager Frank Chance, of New York Americans.

Mexico's Supreme Chief.—The conquest of Torreon by General Villa makes General Carranza the most prominent figure in Mexico.

New Ruler of Albania.—His Royal Highness Prince William of Wied, is greeted by subjects upon his arrival at Durazzo, Albania.

Honoring Italy's Greatest Composer.—Madame Tetrazzini sings to 50,000 people at the unveiling of monument erected to the memory of Guiseppi Verdi —San Francisco, Cal.

Cartoons by the World Famous Caricaturist, Hy. Mayer, Editor-in-Chief of "Puck."

BISON.

DANGERS OF THE VELDT (Three parts—April 11).—The story concerns the love of an English officer for a little Boer maiden, the daughter of

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At the head of the soldiers is the young officer, who, years before, had loved her. She has never forgotten him. When her husband is later discovered dead, half eaten by the lions, she is thankful. In the end she accepts the love of the young officer and all ends happily.

GOLD SEAL

THE EMBEZZLER (2 parts—March 31).—According to the play a sinister family skeleton overshadows and threatens to wreck the lives of two innocent persons—until the workers of evil defeat themselves by the same methods with which they at first gained ascendency over others. John Spencer had been a criminal at one time in his life—he feared the iron hand of the law. But as much as he feared the law falling upon his shoulder and forcing him to answer for his misdeeds of long ago, he loved his daughter. For her he sought to do right. Pauline was ignorant of her father's past and she idolized him as a good father and a man of principles.

Roger Dixon is the only man who knows of and can prove John Spencer's guilt. He makes this knowledge the basis of a systematic scheme of blackmail; the price of his silence growing larger day by day.

Pauline loves and is loved by Arthur, a young attorney. As time passes the blackmailer grows bold in his demands, and finally he threatens that if Pauline is not given to him in marriage he will send Spencer to states prison. The father, a moral coward, becomes party to a scheme to discredit Arthur in the girl's eyes. As an actor in the plot, Spencer goes to Arthur with a number of options which the young attorney is to investigate, but not to sell. Arthur gives Spencer a receipt for the options.

Dixon secures the assistance of two crooks, Dick, the penman, and Perkins. All three go to a restaurant to perfect their plans. With a half knowledge of the affair, Pauline follows Dixon and from a hiding place listens to the plans of the three men. Pauline returns to her father. He breaks down and tells her of his misconduct in early life and Dixon's power over him. To save him Pauline consents to marry Dixon.

In the meantime, Perkins steals the options from Arthur's office and the case against the attorney is complete. In paying off Dick, the penman, and Perkins for their services in the conspiracy, the crooks fall out and Dick shoots and kills Dixon. With Dixon the family skeleton in the closet of the Spencer residence also expires and happiness follows for all.

REX.

THE BABIES' DOLL (April 5).—A rich man buys a doll with which to surprise his motherless child on her birthday. The child overhears her father instruct the nurse where to hide it until the birthday arrives. The temptation is too great for the child and she takes it outside of the house. Her neighbor, the daughter of a poor washerwoman, falls in love with the doll. The rich girl's father calls her and she, fearful lest he will discover that she took the doll, leaves it in the keeping of the poor girl. But the poor girl under no consideration is to touch the doll.

The poor girl watches, but the rich girl does not return. She is tempted to fondle the doll, but she remembers her promise. By and by the rain begins pouring down, but the child remains at her post and protects the doll with her apron. The outcome is that the poor girl contracts pneumonia. The rich man finds out too late of the poverty of his little neighbor and when his little girl takes her prettiest doll to the sick child, she receives it with just the faintest smile because she is dying.

THE RUBY CIRCLE (2 parts—April 9).—At an embassy ball Robert Carlton meets the girl of his dreams. He is attracted by an odd ring she wears, a circle of perfectly matched rubies. The following evening Carlton is jostled by an evil-looking fellow. Pausing to light a cigarette, he discovers a ring upon the sidewalk, a counterpart of that worn by the girl he loves. He places the ring on his finger.

Some evenings later Robert visits a Bohemian cafe. A distinguished looking foreigner enters; a gleam of satisfaction appears as he catches sight of the ring which Carlton wears. He drops a note into Carlton's lap and then leaves. Carlton finds the note a sort of cryptic invitation to follow. Outside the cafe he meets the stranger who, without a word, leads the way. Carlton follows into an evil-looking house.

Once inside the stranger leaves him. Carlton begins a tour of inspection when he hears a slight rustle. Turning, he is astonished to see the girl uppermost in his thoughts. She accuses him of being a detective. Carlton explains the affair. As she is about to help him out of the place the stranger returns with a dark robe. The girl is at her wits' end. Entering, Carlton finds himself in an underground council chamber containing thirty or forty strange figures clad like himself in long dark flowing robes. The leader of the meeting calls for the password. Carlton cannot give it. The leader, accusing him of being a spy, condemns him to death. Carlton is chained to the wall, beside a lighted bomb.

To save the man she loves, the girl leaves by a secret passage and informs the police. She saves her lover from the clutches of the Nihilists, by herself turning traitor to the cause.

THE END OF THE FEUD (April 12).—For fifty years the Dawsons and the Putnams have been engaged in a deadly family feud. Old Hen Dawson is now the patriarch of the Dawsons and Jed Putnam is the leader of the Putnams. Dawson has an only daughter, June. There lives with him one Wood Dawson, a nephew. In the rival family there is an only son, Joel. Joel and June were secret lovers.

One day a gospel man comes into the territory and convinces the heads of the two families that their feud is ungodly. All their various henchmen are disarmed and peace and harmony is established. That is, until Wood learns that Joel Dawson is his successful rival for the hand of June. Then Wood becomes stiffnecked. He circulates the report that Joel and June have been carrying on improperly. He has words with Joel, and in the general fight which follows Joel shoots and kills Wood.

Both families reopen hostilities. Hen Dawson forgets his oath and sets out to kill Joel. However, when he finds Joel he finds June with him ready to elope. Tragedy is about to take place, when the gospel man forever puts an end to the long-standing war of extermination. He marries Joel and June.

RISEN FROM THE ASHES (April 16).—Harry Briggs, of the Briggs Warehouse Company, is informed by his representative in Chihuahua City, Mexico, that his interests in the Southern republic are threatened by the Insurrectos. He talks the matter over with his wife and decides that he will go to Mexico. His broker notifies him that his margin on this stock is almost wiped out and that $2,000 is needed. Briggs borrows this amount on his $10,000 life insurance policy. Briggs goes to his office before taking the train. A tramp has broken into the office and when Briggs arrives he hides. Briggs concludes his business and departs, leaving a lighted cigar behind. A fire is started. The tramp is burned to death.

Arriving in Chihuahua, Briggs' mission is misunderstood and he is thrown into prison as a spy. In the meantime the charred body of the tramp is found in the ruins of Briggs' office. Mrs. Briggs testifies that her husband was at the office at the time of the fire and the body is identified as that of Briggs. The life insurance is paid over to the supposed widow. She invests the money. Finally Briggs escapes from the Mexican prison and returns to find himself supposedly dead and his affairs in prosperous condition.

VICTOR.

THE LITTLE MAIL CARRIER (2 parts—April 10).—John arrives in the mountains, anxious to hunt. He has left his fiancee in the city.

Flo, old Jim's daughter, dressed as a boy, carries the mail over the mountains. Ned, a rough man, is in love with her. She is indifferent to him. While going down a steep hill, Flo falls in the snow and strains her ankle, telling the guide to be unconscious by John. He, mistaking her for a boy, carries her to his lodge. His guide comes in and tells John that the supposed boy is a girl. John is embarrassed. She calls John in when her ankle is bandaged and asks him if he will carry the mail for her. John agrees, to the surprise of all who see him, John goes to Flo's father and tells him not to worry. Ned chases and tries to make Flo go home by force. He is prevented by the guide, who orders him off the place.

Flo, later, discovers writing on the back of a photo of Ruth, which shows that John is engaged. Disappointed, she determines to go home. The guide, looking out of the window, observes Ned setting a bear trap. The guide is about to shoot when John interferes and tells the guide to watch, goes out. John pretends to be caught in the trap. Ned comes up and taunts him. Suddenly John takes his foot out. Ned grabs his gun, but he is severely beaten by John, who warns him to stay away.

John helps Flo home. He starts to embrace her when he thinks of his fiancee. He is thanked by the old man. Ned comes in. Ned and John glare at each other. Flo calls Ned and talks friendly to him, to John's disgust. John leaves, disappointed. As soon as he is gone, Flo tells Ned she does not love him. In the meantime, John's fiancee has fallen in love with another and has written him to break their engagement. John gets this letter on his return home. Suddenly realizing his love for Flo, he runs back to the mountains. Flo is dreaming of him. John comes in and gently wakes her from a hopeless dream to a happy reality.

THE LION (April 20).—Warren Nolan, millionaire sportsman, nicknamed "The Lion," on account of his brute strength and the primitive rages he goes into on occasions, is engaged to Harriet Courtney, who vainly endeavors to win him away from his sporting habits. At the club one evening Hartley, one of the members, speaks lightly of Harriet. "The Lion" flies into a rage and fells him. The other members escape into an adjoining room. Warren, feeling for the heart of his victim, finds a letter making a tryst and takes this as proof of Harriet's infidelity. In the other room Dick, Warren's friend, suggests that for his own good they shanghai him and send him away. The others agree. "The Lion" is overpowered, drugged and placed in an outgoing freight box-car.

Three days later Warren, weak and sobered, crawls out of his prison to find himself in a small prairie town. Throwing away his coat and hat, he applies and secures a job at a nearby ranch. Here he is ridiculed by the cow-punchers. "The Lion" is about to fly into a rage when he remembers the results of his last outburst. The punchers brand him as a coward. Meanwhile, Hartley has recovered from the blows. Harriet, worried at Warrens disappearance, seeks Dick, but he denies any knowledge of Warren. At the ranch Warren has become fairly well liked. A crisis arrives one evening when in front of the entire outfit a puncher slaps Warren's face. Warren permits the foreman to form the boys in a circle preparatory to a fight. At this moment Harriet, accompanied by Dick, appears. Unable to witness her grief, Dick has told her all and she has come West to seek Warren. In a few words she explains the message and satisfies Warren of her constancy.

THE DAUGHTER OF A CROOK (2 parts—April 24).—Luke Daniels, "society" crook, attempts to dispose of some "swag." He is caught and sentenced to ten years in jail. Dick, his pal, and Irene, his daughter, plan revenge on the judge, Mr. Wharton. An opportunity is presented when the judge advertises for a companion for his invalid wife. Irene is engaged and immediately commences to lay plans for stealing the Wharton pearls. Dick, under surveillance of detective Ferret, decided to call the plan off for the time being. Meanwhile, under the refining influence of her cultured surroundings, a new life is dawning for Irene. Neal, the son of the judge, proves a strong factor in her new found happiness. Irene forgets her object in the Wharton household.

Her happiness is shattered, however, by Dick who, under penalty of exposure, insists upon her carrying out the original design. A timely proposal from Neal causes Irene to change her mind. Meantime, the pearls are stolen by the butler. Later, Dick is gathered in by the detective, given the third degree and ordered to leave town.

Neal, now graduated as a physician, marries Irene. Daniels, Irene's father, is killed while attempting a jail break. Dick drifts back to town. Attempting a job, he finds himself in Neal's home where he is confronted by Irene. Neal's sudden return causes her to hide the thief in the closet. He is discovered by Neal, who misconstrues his wife's silence. But she and the thief are driven from the house. Although cast off by Neal, Irene still remains true to her love. Later, while seeking to dispose of the pearls, the butler is set upon and robbed by Dick. Making his escape, Dick loses his life in an auto accident. A neglected letter of confession from Irene opens Neal's eyes and, assisted by the detective, she is found and restored to happiness.

JOKER

SHULTZ THE PAPERHANGER (April 8).—The paperhangers, led by fat Mac, go on a strike and the boss of the paint shop is left single-handed. There is a big job in re-papering the reception room of a swell residence and no one to do it. The boss hangs out a sign. Hungry Shultz sees it, applies and is accepted.

Once in the beautiful drawing-room he loses no time in getting busy. He knocks over vases. He wipes his bepasted hands on the Oriental portieres. He climbs upon the piano, but the paper will not stick to the wall. As a climax to his misfortunes the piano topples over and pins Shultz beneath it. The lady of the house discovers the wreck the scab paperhanger has caused. She orders the butler to throw him out. Shultz falls into the hands of the striking paperhangers.

However, he eats that night—bread and butter handed to him through the cell door by the jailer.

MIKE AND JAKE IN THE CLUTCH OF CIRCUMSTANCES (April 11).—One day adventurous Ann and Nifty Ned, both inmates of an insane asylum, escape with a grip filled with money. While Jake and Jerry, who both love Sadie, are at lunch the lunatics bury the treasure in the very excavation where the two friends are working. Jake digs it out and thinks he has unearthed Captain Kidd's long lost treasure. He fills his pockets with greenbacks and beats it.

Jerry then discovers the grip, but while he is examining it a guard from the asylum arrives and has him arrested for theft. Once Jerry is the object of misfortune Sadie decides that it is him she loves. She goes to the jail and passes her outer garments through the bars. Jerry puts them on and thus disguised he escapes. When Jerry enters his room, clad in Sadie's clothing, Jake thinks it is Sadie come to declare her love for him. His happy expectations, however, are shortlived because the true Sadie arrives a moment later and claims Jerry as her future husband.

FRONTIER.

WHY KENTUCKY WENT DRY (April 2).—Colonel Bourbon and Colonel Sourmash are deadly foes. Sourmash's son and Bourbon's daughter are secretly engaged to be married. A revenue spy

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runs across Colonel Bourbon's still and reports the discovery to his superior, who starts with his men to the scene. Molly and Jimmie, at the still, are forced to hide in empty barrels when they see their infuriated fathers coming. Bourbon and Sourmash indulge in battle, during which the barrels start rolling down the mountainside. Barrels of liquor are upset, their contents flowing into the mountain stream.

The revenue officers stop by the stream to rest, and soon find that the water of the stream is far more refreshing than expected. Bourbon and Sourmash continue their fight on the edge of a cliff. Both finally go over. They fall on the revenue men, who capture them. Molly and Jimmie roll into the scene in their barrels. Jimmie, putting the revenue men to rout, succeeds in ending the feud that existed between his father and Bourbon.

PRETZEL'S BABY (April 9).—Pretzel is badly henpecked. His wife refuses to allow him to hold their baby. Pretzel accidentally finds a counterfeiting plant and a bunch of counterfeit money and confiscates them. Molly, Pretzel's maid, has a suitor in Hans, a cop. When Molly is discharged for breaking dishes, Hans swears revenge.

Pretzel, who is chief of police, pays off his force with the counterfeit money. The counterfeiters, searching for their stolen plant, run onto the cops, capture them, tie them up and force them to tell where they got their counterfeit bills. Learning that Pretzel is their man, the counterfeiters resolve to teach him a lesson. They go to his house, find everybody away except the baby, which they put in the oven.

Pretzel returns, finds his wife out and starts to cook up some grub. Hans arrives just in time to prevent him from lighting the stove. The two men have a rough and tumble fight. Mrs. Pretzel hears the cries of the police for help, frees them and all hasten to the Pretzel home. The counterfeiters are captured. Pretzel and Hans disentangled, and the baby peacefully sleeps in the oven.

POISON (April 11).—Joe repays Arthur for saving his life by attempting to make love to his wife. Arthur learns of this and, by a chance, tragedy is averted. Some time later, when Arthur is badly wounded, Joe again attempts to force his attentions on the wife. She repulses him bitterly.

The doctor arrives and calls for a glass of brandy for the wounded man. Joe manages to pour a few drops of poison into the glass. His act is seen by little daughter, Janie, who mimics him. The result is two poisoned glasses, Janie being interrupted as she is about to drink a sip of the brandy.

Arthur's head is being propped up to allow him to drink the brandy. In the other room Joe is awaiting developments. Carelessly he picks up the glass into which Janie poured the poison, fills it and drinks. Arthur is about to be given the drink in the other room when a sudden noise frightens Edythe and she drops the glass. Joe, supposedly a suicide, is found in the other room.

A NEIGHBORLY QUARREL (April 23).—Mike, the cop on the beat, is in love with the widow's daughter, Molly. The widow is trying to land him for herself. Pretzel, the next door neighbor, meets Molly and her mother and is warned by the widow that if he is ever caught in their yard again that serious consequences will result.

The following day Pretzel and Mike, bitter enemies, indulge in a fight. Pretzel getting the worst of it, flees. He is finally driven into the widow's parlor, where he hides in a box couch. The widow notifies the police. Meanwhile a real burglar puts in an appearance and in the melee that ensues Pretzel escapes and the burglar hides in the couch. Outside Pretzel runs into Mike and their scrap is renewed, continuing until they see Molly and Roy approaching. Molly tells them that she has just been married.

NUGGET NELL'S WARD (April 25).—Willis and Joe agree that they can't be partners and rivals too, so Joe sells out. Willis, who is the one Nugget Nell cares for, strikes it rich. Later he is killed by an accidental fall. Joe, learning that his bill of sale has been lost, assumes ownership of the mine, which is now worth a fortune. Nugget Nell, who refuses Joe's proposal of marriage, adopts Janie, Willis's five year-old child.

Fifteen years pass. Joe, rich, returns from the East. He meets Nugget Nell's ward, now grown to womanhood, and soon wins her away from her fiance, Arthur. Nugget Nell attempts to persuade her ward from marrying him, but in vain, and the ward elopes. Tucked in an old shoe Nugget Nell finds the bill of sale of the mine, dated fifteen years ago. With Arthur and the sheriff they give chase to the elopers, finally overtaking them, and the ward learning the evidence, decides that after all Arthur is the man for her.

UNIVERSAL IKE.

UNIVERSAL IKE HAS HIS UPS AND DOWNS (April 7).—John de Rickingchair, oil magnate, is a suitor for the hand of Louise. The young lady, however, has long since decided that she will not marry any man who has money. Aside from this she loves Universal Ike. A gang of crooks learn of Rockingchair's intended visit and plot to rob him. They construct an infernal machine. This is placed in a suitcase.

In the meantime Ike and Louise elope. At the railroad station the crooks, the lovers and Rockingchair come together. By mistake Ike gets the suitcase containing the infernal machine. To elude pursuers, Ike and Louise secure seats on top of the coach. Rockingchair and the parents of Louise are within, but are ignorant of the couple's presence.

The crooks hold up the coach and command all passengers to throw their valuables to the ground. Ike is hasty in pitching his suitcase down. There is an explosion. The coach, horses, passengers, robbers and a portion of the landscape is thrown sky high. Louise is the first to reach the ground. Ike himself is deposited at her side. The lovers wait for the arrival of the other members of the party. They fail to appear.

WHEN UNIVERSAL IKE SETS (April 21).—Alas and alack for the day when Universal Ike married the selfish widow. She was the owner of a good-sized chicken ranch and when Ike married her he supposed that she would go right along doing all the work just as she had in the past. However, Ike finds himself deceived. She makes Ike labor among the pullets. His delicate tastes revolt against these conditions and he concludes that illness is preferable. He soon convinces the town doctor of the same thing. Thus when Ike falls ill, the doctor convinces Mrs. Ike of her husband's serious condition, instructing her to allow him to lie abed all day and to feed him nothing but the most nourishing articles of food. She loves her Universal Ike, but at the same time Mrs. Ike never loses sight of the exchequer. She uses her helpless, paralytic husband for a setting hen. She fills the bed full of eggs. However, after three weeks Ike decides that may be a little labor would be good for him. The bed clothing is thrown back, and if is demonstrated right there that even Ike has failed in every other line of endeavor he is a successful incubator.

CRYSTAL.

CHARLIE'S RIVAL (April 21).—Vivian is loved by Charlie and Percy. She is undecided which one to choose. Finally Vivian reads an ad from a fortune teller, which states that she can tell the man she is to marry by sending a lock of her lover's hair with a dollar. Vivian decides to try it. Her friend, Marion, however, substitutes a lock of hair clipped from a dog. The fortune teller then describes Percy. However, Charlie threatens to commit suicide. Vivian decides that it is he she loves, and when she finds out that it was the dog's hair that was sent she hastens to Charlie, tells him that she loves him and all ends well.

SI PUTS ONE OVER (April 21).—Si is stuck on Geraldine, who is visiting her aunt in the country. Two city chaps make a bit with her. Si is jealous. She goes for a walk with the two. Si goes by himself. A boy hits him with a bladder. He gets it. Meanwhile Geraldine sits with her two admirers. Si works out a scheme. He hits first one and then the other over the head. The city chaps start a fight. Si calls the constable and they are both jailed. Geraldine decides that she likes Si best, and the two visit the badly beaten youths in jail.

ALMOST A BRIDEGROOM (April 26).—Vivian and Charlie are in love. Her father objects to Charlie. He drives Charlie away with his cane and carries Vivian home protesting. He locks her in her room. Pa sends Vivian's Ma to argue with Charlie's Ma and thus break off the love affair. Charlie discovers Vivian's mother there and locks both women in the room. Meanwhile Pa is trying to starve Vivian into seeing things his way. Charlie writes him a letter that a secret society has his wife in its power and unless he consented to his daughter marrying the man of her choice they would hold her prisoner. The old man capitulates and consents to the marriage. Charlie runs home, releases the woman and then goes for a minister. When he arrives Ma has preceded him. When she tells how she had been locked in the room they all have a change of heart. Charlie is kicked out.

NESTOR

HER MOONSHINE LOVER (April 10).—Sunbonnet Sue, the moonshiner's pretty daughter, is carrying a basket of cookies to her sweetheart, Dave, a poor but honest moonshiner, when she is followed by a spying revenue officer. She suspects the agent's intentions, however, and lays him low with a well-aimed blow. The brave girl then notifies the moonshiners of their danger. Red Eye Pete, one of the gang, attempts to steal the affections of Sue and is cruelly rebuked.

To revenge himself Pete offers to lead the revenuers to the moonshiners if the girl will be delivered into his hands. His treacherous offer is accepted. The revenue men are again outwitted by Sue, however.

THE FRUIT OF EVIL (April 22).—The wife takes with her their small daughter, leaving the son to the care of the father. The forlorn woman wanders into a fishing village, and is taken into a kindly fisherman's family. To more surely separate herself from the world that knows her, she assumes her maiden name. Many years afterward the father and the son, now grown, pass through the village. The son becomes acquainted with his own sister, knowing nothing of the relationship, and falls in love with her. He persuades his father to spend his season at a summer resort nearby. Later, the son and the daughter are secretly married. The girl leaves a note for her mother, telling her of the act. The mother follows to the parsonage, and then the summer resort, where she overtakes the couple. The mother recognizes the father, and the young couple are told the horrifying news. Distracted, the girl runs away. After upbraiding his parent, the boy seeks out his father. Together they solve the tragic question which confronts them. Hand in hand they walk into the illimitable ocean until they are covered by the water.

THEIR HONEYMOON (April 24).—Eddie and Victoria, just married, are setting out to visit an uncle who lives in a nearby town, and whom neither have seen. However, they are expected. At the railroad station, a young doctor arrives with a demented man and woman, who labor under he delusion that they are newly married. He places the two in the train and then goes out on the platform to talk to a pretty girl. The natural thing happens. He misses the train, the same train upon which Eddie and Victoria are traveling. The doctor wires the superintendent of the asylum for two guards to meet the demented couple at the station. When the train pulls in, a blue-uniformed man steps up to Eddie and Victoria.

"You are just married, are you not?" he asks.

Once behind the bars of the insane asylum, no argument at their command will convince the asylum officials that they are not insane and both are locked up with the other maniacs. In the meantime, Eddie's uncle meets the two demented newlyweds and believing them to be his relatives takes them home as his guests. After they turn his quiet home in a madhouse, he realizes there must be some mistake and sends for the police. Eddie and Victoria escape from the asylum. The two cases of identity are straightened out, however, when the young doctor arrives on the scene.

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THANHOUSER.

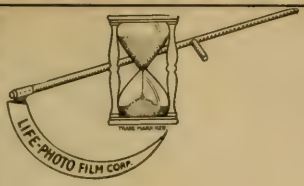
ONE HOUR OF YOUTH (April 12).—When he tottered through the streets of his little home town people pointed him out as the "oldest inhabitant." At times this childishly pleased him, but on other occasions the old man regretted that his days of usefulness and activity were passed, and longed to be young again.

By great fortune he managed to attract the attention of a wonderful magician, who knew what he wanted, and found a way of giving it to him. Through a magical drink, which Myriah, master of mysteries, provided, the old man became young again for the short space of one hour. Within that time he went out and played in the snow, and even went in swimming in icey cold water surrounded with ice. What he did was real, but his little time of youthfulness was over all too soon, and at the end of the hour he was back as he had been before—a feeble, helpless old man, noted among his fellow townsmen only because of his great age.

THE MUSICIANS DAUGHTER (2 parts—April 14).—The rich violinist falls in love with a frivolous society girl and marriees her. A daughter is born seven years later. At four the violinist delights in giving the daughter lessons. The violinist, in order to fulfil his engagements, has to leave his wife when she refuses to accompany him on his tour. In his absence she runs away with X, a banker, taking her daughter with her. The husband is brokenhearted and sails for America to look for his child and his wife. He fails to find them, loses interest in his playing, and goes down. As the years pass he starts a small music store. The wife finds out her mistake in going with X. She dies brokenhearted, begging X to take care of her child, whom X sends to boarding school. X loses in the stock game and decides to marry a rich widow in order to recoup his fortune, but he loses more heavily and becomes ill. His friend, Z, refuses to help him, and much to the disgust of O, he has to send for the daughter, or have O see a photo of the daughter, Mary. He decides she is beautiful, and the only hope is to find Mary a rich husband to save them.

Mary, at school, still has violin lessons, and at a musicale given at school she plays, and is accompanied on the piano by Jack, her school chum's brother. Mary is called to her stepfather's house and meets his wife for the first time. All is strange to her. Mary is introduced at a ball given for her debut. Young men flock around her. Z is attracted. The next day Jack goes to the music store and purchases some music which he takes when he calls to see Mary. The stepfather, thinking over more financial loss, has an attack of heart trouble and dies. Scene of wife in lawyer's office. Jack calls again and again, but is refused admittance. Mary is told by her stepmother she must marry for money. Z, the roue, calls to see Mary, who repulses him. He calls in the stepmother and says the day your daughter marries me, I'll settle $20,000 upon you.

Jack sends a box of flowers to Mary. She is caressing them when her stepmother enters and tells her she must marry the roue. Next day Mary decides to sell her violins and leave. She goes to the music store, taking with her the two violins, one that her father gave her when a little girl. He is puzzled at May's resemblance to his



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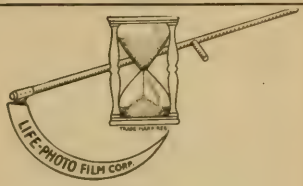

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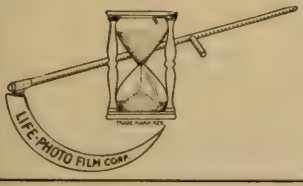

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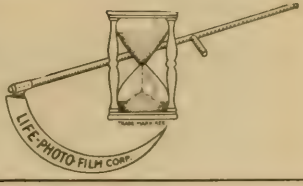

wife, sees violins, questions Mary and realizes she is his own daughter. He buys the violins at a good price. As she starts to go he can't stand it no longer and brings out photos. Jack enters and is surprised to see her. She tells him of her father. He asks her to marry him. She consents. The father has taken it all in and laughs at the conclusion.

MAJESTIC.

THE HUNCHBACK (April 12).—"The Hunchback" earns a scanty living as a tinker, traveling from house to house, but on account of his deformity, there is no one who cares for him. Although a great lover of children, they flee at his approach. Taking pity on a little girl whose doll has been broken, he spends all his earnings to replace her plaything, and in consequence, the people with whom he boards, order him out. Tired and despairing, he gets, unobserved, into a freight car, and is carried to a western mining town.

There the wanderer finds friends in a miner and his little girl. An accident renders the little girl fatherless, and the hunchback brings the child to womanhood.

As the years pass the cripple grows to care for his ward, but when he tells her of his love, he finds that it is not returned. The girl falls in love with a young prospector, and the jealous hunchback seeks to take his life, and then weakens in his resolve. Later the prospector is in deadly danger and the hunchback decides to let him die. But when he recalls a promise he made to the girl's dying father and of his own desire for happiness, he makes the sacrifice and saves the life that means so much to her.

HIS PUNISHMENT (April 14).—Day after day O'Hara watched the roses wither on the cheeks of his daughter, Cathleen. And his longing to free her from the drudgery and danger of her work in no wise decreased when with the suddenness of fate an accident at her machine almost took her from him entirely. The foreman, observed, understood, and filed the knowledge in his memory for future use in the pitiless game for gain.

When the employer's persistent refusal to instal safety devices had threatened to precipitate a strike which he could ill afford; when to save his contracts he had been forced to submit to their demands of arbitration, and O'Hara had been chosen as the representative of his fellow workers, then the foreman realized that the opportunity for use of the knowledge he had gained was at hand.

Though other demands might be acceeded to, the very marrow of the bone of contention, the installation of safety devices must be passed through in the employer's favor, and for the purpose of bribing the delegate, a stated sum had been allowed the foreman, "enough to send Cathleen to school," was the bait the tempter offered. The foreman used his weapons well. When O'Hara left for the conference next day he carried with him, along with the good wishes of the workers he was to betray, a burden of conscience. And fifteen minutes later a messenger, bearing the news of Cathleen's injury, was hurrying after. Realizing how the news would affect O'Hara's decision, the foreman decided to stop the messenger. An exciting race ensued. Money's might was again brought into play. The messenger was delayed and arrived too late. O'Hara had signed away the rights of his fellow workers.

At the bedside of his daughter, Cathleen, O'Hara realizes his mistake, when the foreman tendered him the price of betrayal, of love and of his conscience.

AMERICAN.

THE WIDOW'S INVESTMENT (2 parts—April 20).—James Waldo, finding himself financially embarrassed, decides to form a fake oil company and sell stock. He forms a partnership with Henry Morgan, who is as unprincipled as himself. They go to Santa Maria, Cal., to carry on operations. James Waldo takes his daughter, Kate, an adventuress, that she may hold Morgan to his agreement. Morgan takes his wife, Rose, with him. She is a woman gifted with a beautiful character, but who has become estranged from her husband on account of his attention to other women.

Widow Green, of Santa Maria, invests her late husband's insurance in this fake oil stock. Soon after, Eben, her son, is forced to leave their farm and get employment. He is put to work on the oil drills of James Waldo. Eben falls in love with Marjorie, the daughter of the head driller, Stubbs. Stubbs, under the money influence of Waldo, becomes unprincipled and agrees to let Waldo know when they strike oil. They do strike oil and Waldo, with the assistance of Stubbs, hides the fact from the rest of the shareholders.

The shareholders, ignorant that oil has been struck, decide to let their stock go for the amount of the assessment, which Waldo insists must be made. He plans to buy this stock cheap. Eben discovers his plans, and, by a clever ruse, buys the assessment and gets control of the company. The oil stock increases in value. Eben marries Marjorie. Waldo finds out that "Honesty is the best policy," and Henry Morgan finds out that his wife's love is of more value than the smile of any other woman.

DAVID GRAY'S ESTATE (April 22).—
Over his forge bent David Gray
And thought of the rich man 'cross the way.

"Hammer and anvil for me," he said,
"And weary toil for my children's bread."

"For Him, soft carpets and pictured walls,
A life of ease in his spacious halls."

The clang of bells on his dreaming broke,
A flicker of flame, a whirl of smoke.

Horses unshod, forge grown white-hot,
Coat and hat were alike forgot.

As up the highway the blacksmith ran,
In face and mien a crazy man.

"School-house afire!" Men's hearts stood still
And the women prayed, as women will.

While 'bove the tumult the wailing cry
Of frightened children rose shrill and high.

Night in its shadows hid sun and earth;
The rich man sat by his costly hearth.

Lord of wide acres and untold gold,
But wifeless, childless, forlorn and old.

He thought of the family 'cross the way.
"I would," he sighed, "I were David Gray."

The blacksmith stood by his children's bed,
To look once more at each smiling head.

"My darlings all safe! Oh, God!" he cried,
My sin in Thy boundless mercy hide!"

"Only today have I learned how great
Hath been Thy bounty and my estate."

KAY-BEE.

LOVE AND DUTY (2 parts—April 17).—Dan Kelly, who is a leader of a gang of wagon thieves, keeps his daughter, Mary, in a convent and in ignorance of his real life. He is taken ill and unable to make his regular visit to Mary, writing a letter to the Mother Superior, telling her that although he is very ill she must under no circumstances allow Mary to come and see him, as she has never been in a city and may get lost. Mary is so anxious about her father that she runs away from the convent to go in search of her father. She is rescued from a gang of toughs by Detective Callahan, who takes her to the address given her by her father and is much surprised to find that he is a saloon keeper and living in the rear of his saloon. Although Kelly is angry at his daughter for finding him, he makes the best of it and decides to keep her at home. He rents a better house and establishes Mary in her new home with a housekeeper. The wagon thieves have become more bold, and Callahan is close on their track. He calls on Mary and finds a bolt of silk that has been recently stolen. Mary tells him a friend of her father's has sold it to them. The police, headed by Callahan, make a raid on the thieves' rendezvous. Callahan corners a man in the cellar and is surprised to find that his man is Kelly. Kelly does not kill Callahan because he knows his daughter loves him, so he handcuffs him, throws him on the floor and makes his escape. Callahan is taken to the hospital while Kelly makes his escape, leaving a note for Mary telling her he has been called away on business.

DOMINO.

THIEVES (2 parts—April 16).—Richard Barr, who lives in the suburbs of New York, and John Colville, honest directors in a dishonestly managed corporation, are fighting to save their own investments, and those of small individual stockholders from ruin. They are holding a very important meeting which runs far into the night. Barr is called to the telephone by his wife, who has only time to tell him that burglars have entered the house, when the wires are cut. Barr is frantic at the thought of his wife's peril, but is loath to leave the meeting, knowing that the dishonest directors will put through their election if left alone. He explains the situation to them and leaves, making a quick dash in his car to his home to find his wife and boy bound and gagged. The burglars are captured as they are making a getaway. The wife explains that she saw the burglars enter the back door and quickly telephoned to him, but that the wires must have been cut and that Billy had held the burglars at bay for a short while with a revolver he had taken from her bureau, and when she realized where the child had gone the thought of her child's danger gave her courage and she attempted to save the child. Colville held the directors from voting at the point of a revolver, which proved later to be empty. His bluff went through and Barr reached the office in time to put the election through as he wanted it.

MUTUAL WEEKLY.

MUTUAL WEEKLY, NO. 67 (April 4).—A Hospital for Sailors.—"S. S. Sainte Jehanne" a floating relief station for French navy is launched.

Floods Sweep New York State.—All northern valleys feel effects of spring freshets.

A President Dies in Paris.—Carlos Morales, former head of the Dominican Republic, is buried in France.

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Target Practice on the Pacific.—Revenue cutters in annual contest off Washington coast.

Saving an English Steamer.—Salvage crew at Cardiff floats a sunken craft.

A New Motor.—L. Hamm, a French engineer, produces engine using solidified oil products.

Where the Kaiser Shoots.—Wild boar park maintained by royalty in Hanover.

London Labor Leaders Protest.—Enormous crowd voices dissatisfaction at banishment of South African colleagues.

Verdi Monument Unveiled.—San Francisco Italian colony presents statue to city.

Boy Scouts Complete World Tour.—Globe-circling youths land in San Francisco after 25,000 mile journey.

Campanile Cornerstone Is Laid.—Work starts on splendid structure at Berkeley for University of California building.

Caillaux.—French Secretary of Finance (in front seat), whose wife recently killed "Figaro" editor, Calmette.

BRONCHO.

THE SILENT WITNESS (2 parts—April 22).—Because Tom Perry, who is working for his father in a broker's office, takes the part of Edith Marsh, stenographer, when she resents the attentions of Bill Claire, he is discharged by the general manager, John Fownes. Tom says that he will marry the girl and his father threatens to disown him. Edith, in order not to jeopardize Tom's chances, moves away to another part of the city and takes a position in a dictaphone factory, scraping records. John Fownes stays at the office late one evening to finish up some work and is dictating into the dictaphone, when Bill Claire, whom Fownes has also discharged and who to drown his troubles has taken to drink, climbs into the window over the fire-escape surprising Fownes at his work. The conversation that takes place between them is recorded on the dictaphone, which Fownes has not had a chance to shut off before Claire kills him. Tom, whose father has asked him to meet him at his office that evening to see if they cannot come to some understanding, hears the shot and rushes into Fownes' office. Claire by this time has escaped and Tom is arrested for the murder. A box of old records is sent to be scraped to the factory where Edith is employed. She finds the record which was on the dictaphone at the time of the murder and rushes to the police headquarters with the evidence which clears Tom.

FEATURE
FILM STORIES

CHARIOT FILM CO.

THE GOD OF VENGEANCE (Four Parts).—While in India, Colonel Burns, a well known curio collector, appropriates priceless jewels from an Idol in one of the Sacred Temples. In a secret vault in the mantel of his home he keeps the jewels. The East Indian sect relentlessly pursue the Colonel and threatens his life. He engages a detective to protect his daughter, Alice. The Hight Priest in India has demanded summary action against the Colonel, and Mr. Yosara takes an oath to return the jewels or forfeit his life. Ozada, a brother member, accompanies him, posing as a valet. Dr. Yosara becomes a guest at Colonel Burns' home by means of a letter of introduction from a friend of Colonel Burns. The letter states that Yosara is interested in curios and relics and wants to study Burns' collection.

Mutual love between Alice and Yosara makes his mission unpleasant. While at tea in the arbor an arrow alights on the table and a note attached reads—"We will wait no longer. The next time you will be the target." Colonel Burns calls a detective to his assistance. Ozada secures a drawing of the secret vault, by watching Burns through the keyhole and that night, while he and Yosara are attempting to locate the vault, Alice enters the room. Failing to allay Alice's suspicion, Yosara practices the art of hypnotism. The Colonel unexpectedly returns, accuses Yosara of being a traitor, and upon finding the drawing of the vault flays Yosara with a riding crop. Ozada springs into the fray, and as he is about to thrust a knife into the Colonel's back when Detective Smith pounces on him, and the arriving police arrest Yosara.

Ozada has escaped. Yozara is taken to prison, and his friends come to his rescue. The prison overlooks a river and when Yosara sights his friends in a row boat, he unravels his sock, ties a spoon to the end of the yarn and lowers the line. His friends attach a hack saw to the line. Yosara stuffs the keyhole of his cell door with a collar button and, after sawing the bars of the prison window, escapes down the rope. He is taken away in the row boat, but his escape has been discovered and the police boat gives chase.

Yosara's friends elude the police boat by running into shallow water and Yosara and Ozada, after leaving the row boat, make for Colonel Burns' home. The Colonel has been in a hospital since the fray with Yosara. Alice receives a note from her father telling her to return the sacred relic as it only brings misfortune. While she is looking at the jewels, Yosara dashes into the room and she gives him the relic. Ozada comes running into the room crying, "The police are here." Yosara carries Alice into an adjoining room. To escape the police, he sets fire to the room by dashing a kerosene lamp into a waste paper basket. The fire gets beyond control and, after a terrific struggle, he rescues Alice and carries her to a bench in the garden. Yosara is tempted to throw away the troublesome jewels but Ozada prevents the action. Detective Smith jumps over the garden wall and sees Yosara. Yosara runs away as Smith fires, hitting him in the back. Yosara makes his way to the sect room where the members are kneeling in prayer before the Image of God. He enters saying "I have kept my word, here are the jewels," and drops dead.

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WORLD FILM CORPORATION.

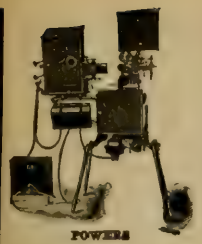
THE MASTER CRIMINAL (Four Parts)—Jacques Collin, a convict at the penitentiary of La Rochelle, known to his associates as the King, succeeds, despite a strict watch, to escape. A boat, manned by his accomplices and hidden amongst the rocks, carried him to safety. Changing his costume and assuming the name of Vautrin, he puts up at a boarding house, inveigles himself into the good graces of the inmates and seeks among them creatures who are likely to help him. In one of his visits to a strange cafe he is recognized by a noted detective, one Corentin, who, going up to him, grasps his shoulder and bluntly shouts: "Good day, Jacques Collin." The latter, on his guard, does not move a muscle. Corentin leaves furious, but not convinced. He keeps on his trail and, through an indiscretion, Collin is thrown into his hands and as he is arrested, shouts: "In six months I shall be free—then beware." He is as good as his word, and escaping, assumes the name of Councillor Don Carlos Heriera and is once more in the whirl. One day he follows the handsome Lucien De Rubenpre, who, tired of life, contemplates suicide. Collin, arriving on the spot, fascinates him, makes a tool of him, and fills his head with a dream of the conquest of Paris. He and Esther, another tool in the hands of Collin, are thrown into one another's society constantly, and Esther falls in love with Lucien. Collin gets angry, Esther is not rich—she must have money. The banker, Baron De Nucingin, can give that to her. Collin arranges to have her seen in the box of a theater and the banker immediately falls into the trap. Corentin has not abandoned his quarry, but is still hot on his trail. Esther is now in the swim. Mucingin has presented her with a regal mansion, which she has accepted through sheer fear of the Master Criminal, who holds her in his power just as he holds Lucien. Maddened by grief, she seeks solace in death. Collin has been advised by his aunt, who is Esther's housekeeper, to come to her at once. On the way she is accosted by Corentin brandishing a warrant. As he approaches to serve it, Collin upsets him by a blow in the stomach and again makes his escape. Rushing into the house, he seeks refuge on the roof, the detectives in close pursuit. A struggle takes place, and Collin, who is as strong as an ox, takes hold of the detective and hurls him into the street below. Lucien in the meantime is arrested and as justice always triumphs, so Collin eventually is incarcerated. Lucien, fearing the penalty of his crime, ends his life, and when Collin is informed of the fact, he is thunder-struck and falls to the ground limp and powerless. The Master Criminal is brought before the magistrate, having in his possession valuable and incriminating letters against three of the first families of France and offers a a compromise that he go free and be appointed Chief of Police, in exchange for the letters which he holds. The compromise is effected and Collin, turning over a new leaf, becomes Master Criminal Hunter instead of Master Criminal.

AMBROSIO.

THE ANGEL OF THE MINE (Three Reels).—Robert Demont, a mine owner, wealthy and aristocratic, has among other employees a young girl, Sophie, who, by her uniform kindness and cheerfulness, has endeared herself to the entire community, so much so that they have given her the affectionate sobriquet of "The Angel of the Mine." William, the foreman, is in love with Sophie and wishes to marry her, but she is heart-whole and refuses him.

One Sunday on her way to visit a sick miner Sophie accidentally slips on a snowy path on the mountain and falls into a ravine. While seeking a way out she discovers a new vein of ore, which she reports to Robert, and upon investigation it turns out to be a rich deposit.

Black Dan, a dissolute miner, who thinks himself in love with Sophie, accosts her shortly after this on a lonely road, and when she refuses to listen to him, attacks her in a brutal fury. Her cries are heard by Robert, who is out horseback riding. He comes to her rescue, knocks Dan down and thrashes him with his riding whip. Black Dan vows revenge and awaits his opportunity. Robert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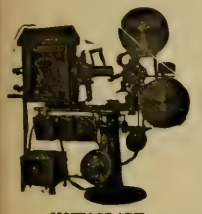
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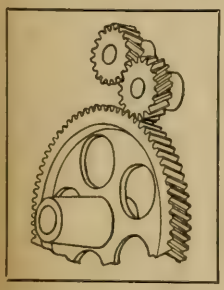

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escorts Sophie to her humble home, but fails to read the secret of her love in her tearful tell-tale eyes. Black Dan somehow learns of the new vein. His opportunity has come. Descending by means of a rope into the ravine, he waits until a group of miners, led by Robert and Sophie, are preparing to blast the rocks, and then throws a lighted torch into the dynamite, killing a few miners and burying Robert and Sophie.

While they are imprisoned Sophie finds a little water and bathes Robert's wound, but as he is very weak from loss of blood, the heroic girl opens a vein in her wrist and gives him new life by transfusing her own fresh young blood into his. Afterwards, while half delirious from hunger and exhaustion, she confesses her love for him and he, mistaking a feeling of gratitude for that of love, asks her to marry him if they are rescued. After many hours of imprisonment they are found by the searchers and restored to strength. Robert takes Sophie to his mother's house and introduces her as his fiancee, but Mrs. Demont, an aristocrat to her fingertips, cannot endure Sophie's ignorance of the ways of refined households and shows her feelings so plainly that Sophie is very unhappy. To add to her distress, while at a reception, she discovers Robert and Lydia Seymour, a girl of his own station in life, together in the conservatory. Overhearing their conversation, she realizes that he considers himself bound by his vows to her while really loving Lydia. Though only a peasant girl, her great heart shows the true nobility of her character. She writes Robert a note that she has been mistaken in her feeling for him and can never love him sufficiently to become his wife, thus freeing him of his obligation, while she sorrowfully wends her way back to her old friends to resume her place among them as "The Angel of the Mine."

FILMS LLOYD

THE DUNGEON OF STEEL (Three Parts).—Werner, a criminal, kidnaps Oscar, son of the Duke of Tyndal. Twenty years later Werner is dead, after having educated Oscar in his evil ways. Oscar, who is unaware of his noble parentage, loves Lysbeth, the dead thief's daughter. There is a $1,000 police reward on Oscar's head, and Lysbeth, who knows the secret of his birth, determines to earn it by telling his father, the Duke of Tyndal, of the disgrace which impends. The Duke of Tyndal determines to keep Oscar a lifelong prisoner in a dungeon in his castle. Oscar is drugged and awakened to find himself a prisoner in the dungeon. A trusted servant carries food to him every day.

Years pass and the Duke is dead. He has not revealed his secret to his other son, Norman, a scientist, who is the twin of Oscar. The Duchess of Tyndal's curiosity is aroused by the mysterious conduct of the old servant in carrying food to the prisoner, and determines to solve the mystery. She liberates the prisoner, thinking him to be her husband. Oscar nearly strangles her, and after struggling with the old servant, overpowers him and hurls him over the rail of a bridge into the water below.

Oscar, revengeful, goes to Lysbeth's home and throws her out of a window. In seeking him the police enter upon a stern chase. Oscar runs into the servant of his brother Normand. The servant tells the police that it was the Duke who had knocked him down. Oscar, overcome by remorse, jumps in front of a train, and is killed. Seeking to find Lysbeth's murderer the police go to arrest Normand. All is quickly explained by the servant who is brought in half dead after his fall.

MUTUAL FILM CORPORATION

THE FLOOR ABOVE (Four Parts).—Grace Burton and Stephen Pryde have been engaged in clearing up some of the crime mysteries that have baffled the keenest detectives of Scotland Yards. Pryde sees with sorrow that his partner, Grace, is sacrificing herself so that she can supply her frivolous sister, Stella, with every luxury. He remonstrates—but Grace explains that Stella is a show girl—that her expenses for costumes, etc., are heavy—the temptations of the life are great and that she doesn't want her to accept favors from any man—during her husband's absence abroad. She feels that she must supply Stella's needs. Pryde, knowing how frivolous Stella is, offers her all the money she needs—on the condition that she will take no more from Grace—and will repay back what she has already gotten. Pryde is well able to do this for he has just come into a title and fortune, but hesitates to tell the girl news to Grace, fearing it may make a difference in their relations. Stella accepts his proposition and returns money that Grace gave her. But Grace finds out that it is Pryde's money that her sister has returned, and also that Pryde is now a wealthy man. She feels hurt that Pryde had not seen fit to tell her everything. Stella, being wild and frivolous, soon gets into trouble. One night as she returns from the theater with a friend, she discovers that a man had been murdered in her flat. She appeals to Grace to help her—she declares to them that she only knew the dead man slightly and did not invite him to her flat. She also shows them a telegram, stating that her husband would arrive home at any moment. Pryde believes her and investigates—finds that the tragedy really belongs upstairs.

They remove the body to the flat above and wait for the arrival of the occupant who on arriving and by her screams convinces them that they were right. Stella's husband arrives and now that he is there to care for her in future, Grace and Pryde are very much relieved and are drawn closer together by the tragedy that nearly entered their lives.

THE GREAT LEAP (Four parts).—Mary Gibbs is the daughter of a Kentucky mountaineer who falls in love with Bobby Dawson, the son of the leader of a clan with whom Gibbs is in dispute regarding the boundary of his land. During the several encounters between the two warring factions, a member of one of the clans is killed, which starts a battle royal between the two families.

Mary Gibbs and her father are attacked by their enemies and are driven into their home, which they barricade and continue to fight. Mary, realizing that her lover is among those in the attacking party, and fearing that he may be killed, manages to escape from her house, and after gaining the shelter of the woods, attracts his attention, and together they flee mounted upon his horse. The other members of his band, seeing what has happened, follow in hot pursuit. Mary urges their horse to full speed to take a road which leads directly to a precipitous cliff which drops sheer into the river. Before realizing the danger ahead they are upon it, and the horse in the mad race for life is unable to stop in time, dashes madly from the cliff into space. Horse and riders fall into the waters below and providentially are uninjured and able to swim to safety on the opposite shore, for their pursuers realizing that they have gone over the cliff have given them up for lost.

Old man Gibbs has seen the daring feat, and admiring such great courage and fortitude, prevents his son, the girl's brother, from sending a death messenger from his rifle to the heart of young Bob. Later the boy and girl wandering through the woods, meet the old man and his son, and the last of the Dawsons becomes the accepted husband of Mary.

THE GANGSTERS (Four parts).—The Dugan family lives in a crowded tenement on the lower East Side of New York. Biff is the leader of a notorious gang, and Porkey, his young brother, is a faithful follower. Even Jimmie, his kid brother, has a gang of his own. Jessie, the sister, works hard in a sweatshop, refuses to touch any of the stolen money which her brothers offer her, and strives to keep the home together on her earnings.

Cora Drew, a girl from the country, is working in a factory and living in a room next to the Dugan family. She meets Porkey, who protects her from the advances of the district political leader, but refuses to accept his attentions because of his bad habits and associates. The politician, Hennessy, engages Biff's gang to stuff the ballot boxes. Cora, thinking the only way to get Porkey to have him arrested, informs about the arrest of both Porkey and Biff, but they come out of prison more hardened than ever. In a fight which follows, Hennessy is killed by his own gun, and Biff, who is not guilty, is "framed up" and sent to the electric chair. Porkey, who has only a short prison sentence, returns to old scenes to renew the combat, but his gang is disorganized and he is wounded. At last, however, the man who swore his brother's life away it at his mercy. He starts to slay the perjurer, but the influence of Cora, whom he truly loves, restrains him and he sets the wretch free. Porkey and Cora then go to the country, where love and outdoor life make this former gangster a real man.

THE BATTLE OF THE SEXES (Five parts).—Frank Andrews, a successful business man—a man who has always found pride and joy in the company of his wife, but her frail nature—suddenly finds himself enthralled by the advances of a gay young woman—a siren, who lives in the same apartment house. So marked an influence does she have over him as time progresses that at last he quite forgets his home ties, neglects his family and goes the way of many other men who have forgotten the meaning of paternity and blood ties. The story is advanced through many scenes enacted with the accompanying notes of New York's night life, and the denouement comes when the faithful wife discovers her husband's infidelity. At this time the mother's mind nearly loses balance, while Jane, the beautiful daughter, crazed by the grief of her mother, determines to take part in the tragedy. With revolver in hand she steals up to the apartment of the woman, but her frail nature is overcome by the temperamental anger of the woman and her mission fails. However, the errand is not fraught with failure, for the father, coming in at this moment, finds his daughter being made love to by the sweetheart of the young woman, and realizes the road upon which he has traveled. When he confronts his daughter and says, "You, my daughter—what are you doing here?"—the daughter answers, "My father, what are you doing here?" The realization is brought home to the father's mind that the law of moral ethics that governs a woman's life necessarily governs that of man as well. Reformation comes in his character. He takes his daughter away with him and together they go back to their home of happiness and content.

HEPWORTH AMERICAN.

THE MURDOCK TRIAL (Four parts).—When John Storey died suddenly in India, his daughter, Helen, an only child, became heiress to his estate, worth some £20,000. Although Helen was nearly of age, she knew practically nothing of the world and less about her father's affairs. News of Storey's demise reached his agent in England. Mr. Henry Murdoch, at a time when that gentleman was in deep financial distress. Holding full power of attorney over Storey's investments, he was tempted by a suggestion from his worthless and rascally nephew to take advantage of Helen's ignorance, and for the time being to make use of the Storey money to pull himself out of the mire. To avoid danger of detection the nephew further suggested destroying a letter from Storey, which would have served not only as a will, but would be the only document which could incriminate Murdoch in the event of his carrying out his intentions.

Watching his chance, the nephew secretly pocketed the letter and burned a blank sheet of paper in its stead. The ashes completely deceived Murdoch, who fell easily into the trap, thereby putting himself entirely into the hands of his unscrupulous nephew. Helen came to live in the Murdoch household, but after months of grieving, her health was becoming undermined, and Murdoch, acting on his nephew's advice, sent Helen into the country, accompanied by the housekeeper. This change was very acceptable to Helen, principally because the nephew insisted in paying her most unpleasant lover-like attentions. The country air did wonders for Helen, but the thing which hastened her recovery more than anything else was her happiness in winning the love of Lionel Mann. All went smoothly until the housekeeper wrote to Murdoch of Helen's love affair. Again the nephew influenced Murdoch by pointing out the possibility of prison in case Helen married some clever young man who might investigate her affairs for her.

The only safe course that Murdoch could see to follow was to marry Helen himself, and to that end he ordered her home at once. One day Lionel called to see Helen, but Murdoch, driven by fear and jealousy, grossly insulted him and ordered him off the premises. By the time Lionel reached the station he was impelled by fear for Helen, at the mercy of an apparent madman, to return. Meanwhile Murdoch brought matters to a crisis by trying to force Helen to submit to his loathsome love-making, but the nephew's arrival on the scene saved her from his persecution. Murdoch, thoroughly enraged, was in no mood to listen to a demand for money, and when the nephew threatened to make use of the letter written by Storey to compel him to give in, Murdoch endeavored to force him to give up the letter by attacking him with a dagger-like bill file. Their fighting attracted the butler, who arrived at the door in time to see the nephew give his uncle a fatal thrust. The sudden shock completely unhinged the butler's mind and he fell unconscious to the floor. Helen also heard the noise and came into the room at the moment Lionel stepped through the French window left open by the escaping nephew. Under the circumstances each thought the other guilty of the tragic deed and, before they had time to explain, the housekeeper entered the room. Lionel, seeking to protect Helen, ordered her not to say a word to anyone, which appeared on the face of things to be an admission of guilt on his part.

At the trial, Lionel, still endeavoring to defend Helen, made no defence and was consequently convicted and sentenced to death. As he stood to receive his sentence, Helen realized his innocence, and to the consternation of everyone in court, she obeyed a sudden impulse and convinced them all that she had committed the crime herself. The night before her execution, the butler, now sufficiently recovered to be allowed the freedom of the sanitorium to which he had been sent, read an account of Helen's sensational confession at the trial. Horrified, he tries to explain the awful mistake, but, of course, was not believed. At a late hour that evening he escaped from the sanitorium and reached the house of the defending counsel, where he found Lionel. Realizing the only chance of obtaining a reprieve lay in surprising the nephew into an admission of guilt, they went to the Murdoch home and by a clever ruse succeeded in accomplishing their errand. A desperate fight ensued and the nephew was taken prisoner. Then, armed with a reprieve signed by the Home Secretary, they arrived at the goal just in time to prevent a most serious miscarriage of justice.

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THE GREAT GOLD ROBBERY (Three Parts).—Four crooks are planning a raid on a huge consignment of gold from South Africa, which is to be loaded at a Thames wharf. Two dress themselves as policemen and wait in ambush. When the treasure van comes along with a policeman on guard, a clever trick is pulled by which the driver and the policeman guard are gotten out of the way and the treasure van driven off by the disguised crooks, who hide the gold in the river. Walter Hyde, a Thames River guard, attending the police boat at the water's edge, overhears the plotters and tracks them. Detected, after a hard battle, he is captured and tied up. The crooks put him in the basket of an enormous crane and swing him high aloft.

Dot, Hyde's sweetheart, and her father wait vainly for Walter to keep his appointment with her at the wharf. An hour passes and Walter is still missing. Dot sees a handkerchief waving at the edge of the huge crane basket. It is Walter, weak from his rough handling, signalling for help. Scenting a mystery, Dot dispatches her father for the police and herself crosses the river and daringly climbs the crane's framwork. A slip would mean death, but up and up she goes till she is in the

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basket. Meanwhile Dot's father has summoned the police who operate the machinery which brings the basket down.

The great gold robbery is the talk of London. No trace of the thieves is found. Hyde, patrolling the Thames with his comrades, recognizes the crooks as they drift down stream on a bulky craft. The police board the boat and then begins a desperate fight in the shadow of Westminster Bridge. One of the police is thrown overboard and not being a swimmer, is perishing when a man on the bridge dives daringly from the dizzy height and rescues him. The crooks are finally subdued and Walter returns to enjoy the reward of money and Dot's affections.

I. S. P. CO.

WHERE IS COLETTI? (Four Parts).—This production tells the story of the famous detective, Coletti, of Berlin. Coletti has taken charge of a bank robbery case, and the editor of the Continental Daily Mail publishes an article in which he chides the detective for mismanagement of the case. As it was known the criminal remained in Berlin for forty-eight hours after the robbery; the article claimed that had Coletti published and distributed broadcast a description of the criminal some one of the millions of inhabitants of Berlin would have captured him. In an open letter to the editor of the paper, Coletti states it is almost impossible to unearth a man hidden away in as large a city as Berlin, and, to back up his statement, offers a reward of $25,000 to any person who can capture him within forty-eight hours after a full description of himself, and his photograph, have been printed in every newspaper, and posted all around the city. The challenge is accepted.

All the inhabitants of Berlin, except Anton, the barber, and Lolette, Coletti's fiancee, are seeking the detective. Anton disguises as the detective, and Coletti assumes the disguise of a street sweeper. Freely mingling with the crowd, Coletti keeps his eyes open for Anton, whom he presently sees boarding a bus. Then a wild mob pursues Anton, but the athletic barber makes his escape by jumping from the fast going vehicle. After running a short distance he sees a Zeppelin airship about to sail away. In a mad jump he succeeds in boarding the airship, which has a great many passengers on board. Taking a seat, Anton calls for a drink, and is very much astonished to find that the waiter who serves him is Coletti himself. Finally a stout lady passenger observes Anton, and feeling confident she has captured Coletti, keeps a firm hold on the collar of Anton's coat. When the airship descends she marches poor Anton off to the editor's office to claim the $25,000. While the mob that has followed the fair stout lady are cheering her to the top of their lungs, Anton calmly removes his disguise, and distributes his business cards—and then they realize they have been tricked.

In the meantime, Coletti has constantly mingled with the masses in various disguises. Then a celebrated police dog is put on the trail of Coletti. While Coletti and his sweetheart are enjoying themselves at a nearby cafe the crowd follows the police dog. The dog is on the scent, tugging at the leash with all his might he makes for the cafe. As they enter the cafe Lolette begins to dance; while Coletti goes into an adjoining room and changes back to his own clothing. Time has been flying fast; the mob has been watching in admiration the dancing of Lolette; then the inner door opens and a wild dash is made at the man who enters—Coletti himself, who calmly raising his hand, says, "Yes, you have caught me, but—you are five minutes too late."

GLOBE FEATURE FILM CORP.

THE DEATH BALLOON (Three parts).—Two little orphaned sisters named Katherine and Margaret, lived with their grandfather, Neilsen, the old bellringer, their only protector and guardian. Uneventful and monotonous was their lives. Helping grandfather ring the church bells calling the villagers to prayer was their one greatest pleasure. Looking from the church tower one evening, they saw a most unusual procession approaching them. There appeared a beautiful pageant of men, women, horses, wagons and a brass band. It was the circus coming to town. Katherine and Margaret excitedly beg their grandfather's consent and ask for money to attend the performance.

Of all the wonderful attractions they saw at the circus that evening, they were most interested in the marvelous acrobatic feats performed by a slender handsome youth called Fred, while suspended from the top of a balloon high in the air. Unusual enthusiasm of Katherine and Margaret is noticed by Fred. The three become very good friends. On the night that the circus was to leave town, Fred calls on the little sisters to say good-bye. Before leaving he tells Katherine if she ever needs a friend to look for him. At his departure he leaves a note in Katherine's hand, which reads, "Look for the Circus Casperi when you want me."

Two weeks after Fred's departure, after a short illness the grandfather dies, leaving Katherine and Margaret penniless, friendless and without a home. Katherine remembers Fred's note. She decides to find him. Scanty belongings are hastily packed. A last visit is made to grandfather's grave to place flowers thereon and say farewell. Katherine and Margaret wander from town to town inquiring, "Can you tell us where the Circus Casperi is playing?" Footsore and weary they find the circus. Fred sees them approach, and warmly welcomes them. They tell him of their trouble. Fred invites them to join him in his act with the circus, which they agree to do after overcoming the objections of the circus manager and his wife. Years roll by. As performers they have become famous. They now appear only in the largest and most popular arenas, before the most critical audiences. Their act is in great demand.

Katherine and Margaret have grown to beautiful womanhood, and resemble each other so much that one is often mistaken for the other. (This wonderful resemblance is the direct cause of the ensuing tragedy). Fred has learned to love Katherine, who gladly returns his affections. Fame, contentment and wealth is now theirs. The only cloud on their happiness is the uncontrollable jealousy and unwarranted suspicion of Fred, so intense is his love for Katherine. Fred's jealous nature reveals itself one day as they are enjoying evening meal. Count Ehrenstern, a popular and well-known nobleman, enters the restaurant with several friends. The Count is attracted by Margaret's beauty. Indulges in a flirtation with her. Is encouraged by Margaret, who leaves the room to meet the Count. A companion of the Count tries, but fails to interest Katherine. Fred, much excited, blames both girls. Wants to fight with the Count's friends, but is prevented from doing so.

Fred, now thoroughly aroused, goes to room. Tries, but is unable to sleep. He arises, dresses himself, and decides to walk in the park. After several hours, he returns to hotel exhausted. It is now early morning. As he opens his room door he hears footsteps softly approaching. He looks down hotel corridor and sees the figure of a woman entering her room. He mistakes this woman for his sweetheart, Katherine. "So!" cries Fred, "my suspicions were well grounded." At breakfast Fred accuses Katherine and demands an explanation of her conduct of the previous night. Katherine, to protect her sister, Margaret (who was really guilty of indiscretion with the Count), refuses to satisfy Fred. Fred leaves them in rage.

Sisters, now thoroughly frightened, decide that full confession by Margaret will only save the situation. She (Margaret) goes to dressing-room to see Fred, but it is too late. The time has already arrived to begin the balloon act.

As Fred enters the balloon-basket, the immense audience rose as one person. He shouts instructions to girls to get on balloon rope ladder. Then the ropes are cut, and the immense balloon rises hundreds of feet in the air.

Fred starts to help Katherine into the balloon-basket, when the scenes of the previous night come before him. A desperate and horrible idea enters his mind. Suicide! A moment he hesitates, then deliberately dashes himself headlong into space. The audience gasps, sickens, as they see the body fall to earth, a lifeless, inert, crushed mass. Thus unwarranted jealousy and suspicion caused Fred to sacrifice his life for one who had never betrayed him.

The balloon, with its human cargo now left without pilot to guide its course, sailed away into space, and was never heard of since. What was the fate of Katherine and Margaret?

GLORIA AMERICAN CO.

THE OTHER MAN'S WIFE (Six parts).—Julien Barbour is employed as a bookkeeper and secretary by the firm of Forrest and Patton. The consideration these employers have for their employee reaches to the extent of their proposing a marriage to him with the niece of Dr. Spangler, a particular friend of theirs. The niece is tall and lean, while Barbour is of the other type—fat. Mr. and Mrs. Forrest are very much attached to each other and at every opportunity express their love in a most pronounced manner, much to the disgust of Mr. and Mrs. Patton. Mrs. Patton, however, is a very frivolous woman and conducts a secret correspondence with a certain Armand.

During the course of business at the office of Messrs. Forrest & Patton, a telegram is received, which necessitates their leaving for Sardinia. Mrs. Forrest is thereupon placed by her husband in charge of Julien Barbour, who is instructed in strong terms to guard his (Mr. Forrest's) dear wife and household while away. The wily Mrs. Patton is determined to take advantage of her husband's absence and for company induces Henriette to join her to the shore, stopping at the Hotel Sea View, for she is to meet Armand there.

Now poor Julien Barbour is no match for the clever Mrs. Forrest, who succeeds in entrapping him through a letter that is induced to write expressing his love for her. Using this as a threat, she succeeds in joining Mrs. Patton on the trip to the Hotel Sea View. When Barbour finds his mistress gone, and being deeply concerned about his charge, he determines to follow her, and although he misses the train, he continues his pursuit by inducing an engineer to follow the fleeting pair.

Forrest and Patton, upon arriving at the dock to leave for Sardinia, find the boat going out. What can these two poor husbands do under such trying circumstances? The summer season being at its height and its oppressive heat adding discomfort to disappointment, they naturally decide to spend the day at the shore since, at any rate, they cannot return in time to their place of business—and so we find them at the very hotel selected by their wives, who are supposed to be at home.

The hilarious part of the comedy now begins with the two husbands let loose, one of whom though is deprived of his joyous plans on account of taking a dose of medicine for seasickness, since he felt certain of catching the boat for Sardinia. One of the plans of Mr. Forrest in order to hide his identity is to use the visiting cards of his secretary, who is also at the shore, being busily engaged guarding his attractive mistress. The effect of the double burden of responsibility now heaped upon the shoulders of poor Barbour may be imagined, but what follows should be seen on the screen.

MASKO FILM CO.

A VENETIAN NIGHT (Four parts).—Venice! What emotions it awakens in the Young Stranger as he reads about it in his book. He decides to pay this beautiful city a visit. Upon his arrival, he walks from the railroad station to the landing-place on the Grand Canal. There the crowd watches him with amusement as he blunderingly makes his way.

Pitrello, a hotel tout, sees in the awkward Young Stranger a likely mark. He seizes his baggage, hurries him into a gondola and conducts him through a network of canals and bridges to the hotel. In the meantime, the Bridegroom, a rich wine merchant, is escorting his young Bride to the church where they are to be married. She is unutterably sad because her heart is elsewhere. Suddenly her face lights up! Nearby stands the Officer, her true love! And now the gondola of the Young Stranger nears the scene. He lands and, as he is looking about curiously, the bridal party passes and he is smitten with the beauty of the pale Bride.

After the services the bridal party proceeds toward the hotel, the same one for which the Young Stranger is headed. The Young Bride cannot forget her Officer. She throws a rose to him as he stands below looking at her pleadingly. The Young Stranger, mistaking her intention, thinks the rose is meant for him. A merry wedding feast is held in the courtyard of the hotel. The Officer waits for stolen sweets and the Bride smiles at him. Her smiles the Young Stranger intercepts and takes for himself Love's message meant for another. While the dancing continues, the Bride pleads sudden indisposition and retires to her room. The Young Stranger in an adjoining room goes to sleep with the rose of his romance at his lips. The events of the day had made a deep impression upon him, and now his brain, active in sleep, conjures up before him a wonderful dream.

At first all the people he met during the events of the day pass before him in a shadowy dance. Then he sees the room of the Bride. Lo! Within it stands the Officer, pleading with her. There is a knock at the door. What shall she do? She hides him behind the curtains and the Bridegroom enters. He has been drinking very freely.

But now Pitrello drops from the upper transom. Unseen by the Bridegroom, he stealthily creeps behind the curtain and engages in mortal combat with the Officer. He kills the Officer, but so swiftly and silently is this accomplished that only the Bride, her face turned toward the combatants, is aware of the tragedy. She renews her pleading with her husband that he leave her room for the night. He yields to her request. The criminal Pitrello had, in the meantime, escaped. Terror-stricken, the Bride hides the dead body in her own bed. From the Young Stranger's room the Bride hears a song of love. An idea occurs to her. She will ask him to dispose of the body for her. He sees her, dresses rapidly and follows. The Young Stranger pleads his love. Suddenly the Bride horrifies him by showing him the corpse. She entreats him to help her. At first he is reluctant, but finally he consents.

The Young Stranger drags the body to the balcony. Pitrello, however, dogs his every step and frustrates his intentions. Here is an opportunity. The deep well! Into its depth the dead body will go. But no! Pitrello squats upon the lid and the Young Stranger drags the corpse to a boat. He boards the boat with his dreadful charge; so does Pitrello. For the far-off shores of the Island of the Dead he steers and there he throws the body into the silent waters of the lagoon. At last he is free to rejoin the Bride. But Pitrello leaps into the waters and drags the body back to shore. Then he conjures up three more bodies. He sets them up, one after another, like so many nine-pins and the Young Stranger recoils from the ghastly sight. Outlined in shadow, the little craft re-crosses the waters of the lagoon.

When the Young Stranger lands, however, he is again confronted with peril. The Officer, come to life, rushes at him, sword in hand. They fence and the Young Stranger is victorious. Another Officer, however, leaps toward him! Another scuffle! Thus he struggles with the four and kills them. But he has reckoned without Pitrello. His Evil Genius breathes back the spark of life into them. They arise and pursue the fleeing Young Stranger. A vast mob brandishing weapons follows after. But the Young Stranger manages to reach the Bride's room. There he relates his fearful misadventures. She listens to him sadly and at last rewards him with a kiss!

The drinking and dancing had continued in the lobby of the hotel all through the night. The Bridegroom, drunk, is conducted by the servants, under the leadership of Pitrello, into the Young

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Stranger's room. They deposit the Bridegroom on the Young Stranger's bed. But the Young Stranger soon begins to feel the weight of his little bed partner. At first he imagines that the hand he holds belongs to the Bride, but he is soon disillusioned. In disgust, he wriggles his way out of bed, dresses and gets ready for departure. The Bridde has come out smiling and inquires after her husband. There is much commotion among the servants working eagerly for the much coveted tips. Pitrello, ever quick, has stirred into action even the lazy fellow, who, tired from the revelry of last night, is sleeping on the stairs. All is bustle and hurry-scurry as the bridal party leaves in a gondola. Poor Yound Stranger! His dream of love cannot stand the daylight of reality. Sadly he notes how the Bride has made room in the gondola for the Officer.

The fat Bridegroom is too stupid to know her real feelings, but the Young Stranger understands! He presses to his lips the cherished rose of sweet romance, and as the bridal party glides under the bridge on which he is standing, he showers its petals upon her.

JESSE L. LASKY

BREWSTER'S MILLIONS (Five Parts).—Robert Brewster, a scion of a well-to-do family, elopes with Louise Sedgewick. Peter Brewster disinherits Robert and refuses to be reconciled to the marriage, and later drives the young couple from their home. A little son, "Monty," blesses the union. When Monty is a full grown man, Peter Brewster dies and bequeaths a million dollars to him.

The newly acquired wealth staggers young Monty Brewster, and he is about to launch into the new life as one of the predatory rich, when he receives a communication from an attorney in the West, advising him that his uncle, George Brewster, has left him seven million dollars, contingent upon his getting rid of the million dollars left him by Peter Brewster.

"Peter Brewster mistreated your mother and father and I do not want you to touch a dollar of his money. If you spend the million left to you by him and can, at the end of a year, show by receipts that you have judiciously spent, not squandered this million dollars, my attorneys will turn over to you my worldly possessions, aggregating seven millions. You must own nothing of value at the end of the year," said George Brewster, and Monty, learning for the first time that Peter Brewster had mistreated his parents, begins to spend the million.

He invests the money in a sure losing proposition in Wall Street in an effort to dispose of some of his unwelcome money, and the proposition turns out a winner. He backs a flabby fat pugilist, hoping to lose, and wins.

There is a clause in the will of George Brewster which says that Monty must not tell anyone of his desire to spend the million and his friends think he has suddenly lost his mind. Everything Monty touches with the hope of losing some of his money, turns out just the reverse, and he wins. He has a most terrible time disposing of the undesired millions.

Finally, in a desperate attempt at magnificent spending, Monty hires a palatial yacht, invites several dozen friends to accompany him and goes on a long cruise. The friends mutiny in mid-ocean, thinking him suddenly insane the way he is squandering his wealth, and threaten to lock Monty up, but Monty, to frustrate them, runs up a signal of distress. It costs him two hundred thousand dollars to be salvaged by a passing steamer, and the end of the year rolls around with Monty flat broke.

He has squandered the entire million dollars, possesses a room full of receipts to show for every dollar spent, and his sweetheart, Peggy, believing him to be a pauper, consents to marry him. His friends, believing him broke, endeavor to press money and jewelry upon him, all of which he must not have in his possession or he loses the seven million. He dodges his friends, is met by the attorney and presented with seven million dollars, and everything turns out happily.

MASTER PRODUCERS FILM CO.

THE HINDU NEMESIS (Four parts).—Mr. Deleron, a retired banker, gave up active business in order that he could devote all of his attention to his wife and two young children, Helen and Edward. When he was at the height of his banking career, many years ago, he was instrumental in having Hassen Amru, an East Indian, imprisoned for debt.

One day when returning home from a drive, Mr. Deleron did not notice a stranger in the street opposite his house. Hassen Amru, after being in prison for many years, had escaped. The unobserved stranger was there for revenge. Several days later, the East Indian meets an old clockmaker who had been employed to repair a grandfather's clock in the Deleron home. Hassen arranges to get his help in a revengeful plot. The clockmaker agrees and enters the banker's house. Just as he starts to work he hears the voices of Mr. and Mrs. Deleron nearing him, and not wishing to be seen, hides in the clock until the banker and his wife leave. Before leaving, they place the children in the care of their nurse.

No sooner have the Delerons departed than the nurse leaves the children to care for themselves and goes for a tete-a-tete with the butler. The old man steps from out of the clock, and hides behind the portieres where the children are playing. The children are playing with the furniture and ornaments, and in one of their pranks Edward takes Helen's locket and is about to reach for a vase when suddenly the portieres open and the old man grabs him and disappears.

Shortly afterward the parents return home. The butler has discovered that little Edward is gone. Mr. and Mrs. Deleron enter the room and find Helen in the arms of her nurse. Mr. Deleron immediately notifies the police, but no clue can be found.

Fifteen years now elapse, and Mr. and Mrs. Deleron and Helen are living in a magnificent villa in East Park. Helen is engaged to be married to Herbert Garwood, a lawyer. A very important business matter, which means Herbert's future, is coming up in another city, and it is necessary for him to leave and remain away for several weeks. Before going, he purchases a seat for her at the Apollo Theater, where an East Indian Theatrical company is appearing in "The Mephisto Dance."

After the performance, Helen is assaulted by an intoxicated man. Being unescorted, she calls for help. Her cries are heard by Olaf Buward, a member of the East Indian troupe. Olaf frees her from the drunkard. Helen faints in the arms of her rescuer. At that moment her carriage arrives, and she is helped in by Olaf. Helen thanks her protector for his act of chivalry, and before driving off, hands him her card, with an invitation to call at her home. Hassen has now taken the name of Guy Buward, manager of the East Indian Theatrical Troupe. Olaf goes home and tells Guy of his odd adventure. He shows him Helen's card and Buward is stunned at the sight of the name Deleron. Guy insists that Olaf visit the girl he rescued. Ruth, who is madly in love with Olaf, hears of the adventure also, but does not place much faith in it.

One afternoon, several days later, Olaf visits the Delerons. He is graciously received and thanked by Helen's parents for protecting her. Time quickly flies, and Olaf must leave and dress for the night's performance. After the performance that night Olaf tells Guy of his love for Helen. Guy learns with diabolical satisfaction that brother and sister are falling in love with each other.

Mr. Deleron and his wife are sitting in their apartments. Deleron falls asleep and his wife leaves. The window suddenly opens and a masked head appears. Entering the room, the figure cautiously places a note near the banker. In leaving, the window is closed abruptly, and the noise awakens Deleron, who finds the following missive, "Keep your eyes open. Your son is near you. If you doubt this statement, you will find the missing locket and the photograph of your child." Mr. Deleron is startled. Mr. Deleron is very much interested in the East Indian Theatrical Company and invites them to his home the next day. Guy Buward does not accept the invitation, but Ruth and Olaf agree to come. After tea, Helen and Olaf are alone in the music room. Olaf tells her of his love and asks her to marry him. Helen loves Olaf, but tells him of her betrothal to the young lawyer. She shows him her engagement ring and also a letter from Herbert, stating he will soon return to claim her as his own. Olaf pleads with her to return his love, which she does, and their engagement is sealed with a kiss. Ruth enters just in time to witness this and in a rage of jealousy brings Mr. Deleron. Helen and Olaf are found in each other's arms. The banker scolds his daughter, but Olaf tells of their love and asks for his consent to their marriage. The father refuses and the young East Indian departs. Before leaving, he meets the butler and with his assistance the following note, "Await me at dawn" is delivered to Helen.

The next morning, Olaf leaves a note on Hassen's table telling him of his elopement with Helen and that they are on their way to London. Hassen arrives a few minutes later, and after reading the note decides to follow. Olaf goes to the window of Helen's room, and urges her to hurry and dress. Hassen jumps on their auto from behind, and rides there until they come to the road. He leaves their car and engages another to follow them. Helen and Olaf discover someone is following, and instruct their chauffeur to drive at full speed. At a curve, the car is thrown over with terrific force. The door opens from the sudden jar and the occupants are thrown down a steep embankment.

In the meantime Herbert has returned from his business trip and is at the Deleron home. He is elated over his success and wants to name the date of his marriage to Helen. The door suddenly opens and Ruth, preceded by the butler, rushes in. She tells the banker that his daughter has eloped with Olaf. The telephone rings and no sooner has Mr. Deleron taken up the receiver than his expression changes to untold horror. He is informed of the terrible accident that has happened and his daughter is one of the victims. Mr. Deleron, Herbert, and the butler hurry to the scene of the accident. They arrive too late—the spirit of Helen is passing to the Great Beyond. In this moment of distress, Deleron hears a voice from behind. He turns and beholds Hassen. "This," said Hassen, pointing to the body of Olaf which has been ignored, "is the son I robbed you of, and I now return him—a corpse." Pulling Ruth after him, Hassen and the girl jump into the auto and leave.

Herbert understands everything, and is determined that this demon shall not go unpunished. Herbert and the butler go in pursuit. Hassen, seeing the pursuers are gaining on them, jumps from his automobile and hides behind a tree until the other car passes. Hassen's car is caught up with and in the exciting chase, Herbert jumps from his car onto the other and forces the chauffeur to stop. He only finds Ruth in the car, who refuses to tell anything of Hassen. Her captors take her to Hassen's apartments, and while Herbert and the butler are questioning her, Hassen sneaks up and covering the two men with a revolver, ties them. The East Indian and Ruth escape by the rear of the building over housetops and roofs. Presently, Mr. Deleron arrives and finding Herbert and the butler tied, releases them. The three start on the hunt for Hassen.

Hassen and Ruth, escaping, quarrel and in going up a flight of stairs, tussle. The force of the tussle breaks the banisters and they fall down the stairs to their fate.

COSMO FEATURE FILM CORP.

THE THREE MUSKETEERS (Six Parts).—Cardinal Richelieu, for political reasons an enemy of the Queen, desires her downfall. He decoys Buckingham, of whom the King is jealous, to Paris by means of a forged letter. D'Artagnan leaves for Paris to enter the King's service. His father gives him a letter to De Treville and bids him "Honor the King, obey Capt. De Treville and never refuse to fight." Poorly dressed, and riding on an old spavined white horse, D'Artagnan arrives at the Black Raven Inn, near Calais. He is insulted and jeered at, resenting which, he is beaten insensible and robbed of his letter by De Rochefort. Regaining consciousness he learns of his loss and starts in pursuit of the thief.

The Cardinal issues an edict prohibiting duelling and gambling in public places. Bonifacе finds six Musketeers gambling in his tavern. He notifies the Guards, who surprise the Musketeers, kill three, wound Athos, and arrest Aramis and Porthos. Reaching the street, Porthos overpowers his captors and rescues Aramis. The Queen learning that Buckingham is in Paris, consents to see him secretly for the last time. Constance delivers the message. Bonifacе, her husband, observes this and reports the matter to Richelieu, who sets Lady De Winter to watch the Queen.

D'Artagnan's first day in Paris is eventful. He manages to offend Athos, Aramis and Porthos and has three duels on his hands. The Three Musketeers are surprised to find they are all to fight the same man. D'Artagnan and Athos start to fight, but are interrupted by Capt. Jussac and four other Cardinal's Guards, who demand that all surrender their swords. The Three Musketeers cry: "Come and take them!" D'Artagnan sides with the Musketeers, quickly disposes of his adversary and saves Athos from being run through by Jussac, whom he disarms. Astounded by D'Artagnan's courage and swordsmanship, the victorious Musketeers welcome him as a comrade and with swords crossed pledge themselves: "One for all land all for one."

The King has quarreled with the Queen. Desiring a reconciliation, he presents her with twelve diamond studs. Buckingham is admitted to the Queen's presence by means of a secret passage. Lady DeWinter, unobserved, witnesses the clandestine meeting. She informs the Cardinal and he in triumph tells the King that Buckingham is with the Queen. The King proceeds to the Queen's apartment, but Constance warns her of his approach. Buckingham begs for a token and is given the first object at hand, the diamond studs. The King arrives to find the bird has flown. Search is made without result and the King after threatening the Queen with the block, orders Richelieu to search the Queen's apartment and even her person if necessary. The search results in the Cardinal taking from the Queen's person an unaddressed letter. Richelieu hastens to the King and hands him the letter, but the King's rage is turned to laughter when he finds it is the Queen's brother, the Emperor of Germany, demanding Richelieu's dismissal. Defeated but not beaten, the Cardinal plots again, and dispatches Lady De Winter to London to steal two of the studs. The King, at Richelieu's suggestion, decides to give a state ball, and requests the Queen to wear the studs. The Queen, in despair, seeks Constance's aid, and she promises that her husband, Bonifacе, will take a message to Buckingham in London and bring back the jewels.

Bonifacе not only refuses to be the Queen's messenger, but tells Constance that he is in the Cardinal's pay and suggests she give him the Queen's letter, so that he may obtain further reward. His request denied, he attempts force, but is frustrated by D'Artagnan. Bonifacе foiled, informs the Cardinal, who sends two of his guards to arrest Constance. D'Artagnan, not knowing Constance is Bonifacе's wife, is smitten by her charms, but Athos discourages him and tells him of his experience with women. Years before he had married Lady De Winter, then under another name, and by chance discovered she was a branded felon and hung her for deceiving him. Unknown to him, she had been rescued. The Cardinal's Guards attempt to arrest Constance, but D'Artagnan and Athos rescue her. Bonifacе being killed in the fight. D'Artagnan and Constance seek De Treville's advice, and he dispatches D'Artagnan to England with the Queen's message, ordering the Three Musketeers to accompany him and see to his safety. At parting Constance gives D'Artagnan a cross she has worn since an infant. Richelieu, learning of the plans, sends De Rochefort to Calais with orders to prevent D'Artagnan leaving England. On the road to the

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coast, D'Artagnan and the Three Musketeers are waylaid by a large force of armed men, who overcome the Musketeers, but D'Artagnan makes his escape.

De Rochefort reaches Calais shortly after Buckingham has gone on board his ship, and the Port Warden, obeying the Cardinal's orders, has the portcullis lowered. Lady De Winter, provided with the Cardinal's passport, is aided to board Buckingham's ship. The Duke recognizes her as his divorced wife. D'Artagnan arrives, and is refused passage by the Port Warden, but binds and gags him and makes his escape in an open boat. He is fired upon and wounded by the Guards, led by the Port Warden, who has been released by De Rochefort. D'Artagnan reaches Buckingham's ship, and while the Duke is on deck interviewing D'Artagnan, Lady De Winter steals two of the studs. Returning to the cabin with D'Artagnan, Buckingham becomes suspicious and accuses him of being Milady's accomplice, and orders her put ashore. D'Artagnan produces the Queen's letter and swears by the cross Constance had given him that he is a friend. Buckingham recognizing the cross exclaims: "The woman who gave you that cross is my daughter!" Giving D'Artagnan the diamonds, the Duke discovers that two of the studs are missing, and decides Lady De Winter has taken them. To avoid capture, D'Artagnan decides to swim ashore. He dives through the porthole and eventually lands on a wild part of the coast. Seeking shelter at a tavern, D'Artagnan's gold arouses the cupidity of the landlord, who shoots and robs him and flings his body into the cellar.

Lady De Winter returns to Paris sooner than expected and delivers the studs to the Cardinal. Believing D'Artagnan safe in England, the Cardinal influences the King to hold the ball two days earlier. The day of the ball arrives, with no news of D'Artagnan and the Queen are in despair. Endless crowds of courtiers and ladies are seen descending the grand staircase and a gavotte is in progress when the heralds announce the approach of the King and Queen. The stately procession enters and the King is about to lead the Queen to the dance, when the Cardinal calls attention to the fact that the Queen is not wearing the studs. The King insists that she wear them; the Queen returns to her apartment, where Constance offers to sacrifice herself by saying she had stolen the diamonds. D'Artagnan's opportune return with the studs saves the day. The Queen returns to the ballroom, while D'Artagnan tells Constance that the Duke of Buckingham is her father and receives his greatest reward—herself. The King shows pleasure at the sight of the studs, but the wily Cardinal suggests he count them, and finding there are only ten, asks where the other two are. Lady De Winter produces them and tells the King how she obtained them. At this climax Athos recognizes Lady De Winter, and proclaiming her a thief, forces her to her knees, tears away her dress, exposing to the horror of all the brand of the felon. Her arrest is ordered despite her vain appeals to the Cardinal. The King realizing the conspiracy, banishes the Cardinal, and after asking her pardon, leads the Queen to the dance.

GENERAL FILM CO.

THE NIGHT RIDERS OF PETERSHAM (Three Parts—Vitagraph).—Richard arrives at Petersham to claim his inheritance papers from his guardian and uncle, J. B. Coke, Petersham's leading citizen. He meets Emily Burnay and learns that her father, the editor of the local paper, has many enemies on account of declaring that some of Petersham's prominent residents run an illicit still in the hills. Coke has confiscated Richard's securities and plans to conceal the fact. Richard and Burnay become friends and when the editor is warned to beware of the "Night Riders," Richard decides to stand by his friend. One night Coke steals a box supposed to contain Richard's securities. Richard stabs at him, misses him and cuts off a piece of Coke's sleeve. Coke escapes and Richard goes downstairs, awakens his uncle, who is feigning asleep, and tells him of the occurrence.

Burnay is again warned by the "Night Riders." Emily and Richard, now lovers, gain the everlasting gratitude of Job Trainor, the village blacksmith, by caring for his little daughter when she is injured. The "Night Riders" capture Elmer, the editor's son and he recognizes among them a well-known citizen. They bind him and set him adrift on a raft. Richard discovers the boy's plight and rescues him. Bringing him to Burnays office, Richard finds the "Riders" have left a note, threatening to burn the place if another edition of the paper is published. Burnay declares his intention of getting out the next one in spite of their threats.

The edition is printed and Richard distributes it. Emily asks Job's assistance and he gets together several friends, all fully armed, bringing them to Burnay's house at night. "The Night Riders," masked in long hoods, and led by Coke, ride up and demand that Burnay give up his press. On being refused, they start to fire the building. Burnay and his men then rush out and after a terrific fight, drive the "Riders" into full retreat. Coke and Richard grapple. The former's mask is torn off and he is about to shoot the astonished Richard when Job grasps his wrists. Later, Richard finds his uncle packing up the dagger-ripped coat. Coke then confesses and telling Richard the estate is now his, departs forever. Richard, tired out, sinks in a chair and dreams of what we all naturally anticipate: his happy marriage to Emily.

LOST IN MID-OCEAN (Three Parts—Vitagraph).—At the Embassy Ball, Leona, daughter of Mr. Bryce, meets Tagisha, a wealthy Japanese. He becomes infatuated with her, but she refuses his advances. Mr. Bryce dies from grief and worry over financial troubles and Tagisha employs a spy to follow Leona, who, left destitute, becomes a model for Richard Manley, an artist. Later, she marries the artist and they go on their honeymoon to Japan, visiting Richard's friend, Harold Marsden, Consul to Tokio. Tagisha, after an unsuccessful attempt to stab Richard, follows them to Japan. As they are about to return to America on the steamer "Americus," Tagisha, by a clever ruse, succeeds in kidnapping Leona. Her husband does not miss Leona, supposing her to be in their stateroom.

Leona, although carefully guarded by Tagisha's spy, finally attracts the attention of a Japanese boy, throws him a Japanese coat given her by Harold, with a note appealing to whoever finds it, to direct the boy to the steamer "Americus." The boy arrives after the steamer has sailed. Harold sees him with the coat, reads the note, and after a terrific struggle with Tagisha, who is killed, he succeeds in rescuing Leona. Leona sails on the following day aboard "The Mikado"; Harold sending Richard—on the "Americus"—a wireless to that effect. "The Mikado" strikes an iceberg and is wrecked with a loss of many lives. "The Americus" receives a wireless call for help from the sinking steamer and goes to the rescue. Richard knowing Leona is on that steamer, is nearly frantic. "The Americus" arrives in time to rescue some of the "Mikado's passengers. Leona is missing and her husband is grief-stricken. Holding to a piece of wreckage, she is picked up by a Japanese fisherman and brought back to Japan, where she notifies Harold of her safety. He sends word to Richard, but he has left his old haunts, believing Leona dead. Leona returns to America, but cannot locate her husband. He has become a recluse. After six years he comes back and sees in the paper an account of a strange woman risking her life to save a picture painted by him. He decides to visit the hospital where she has been taken and there Leona and he meet, face to face. After the first shock and their recognition, they are soon clasped in each other's embrace.

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Picture Theatres Projected.

Los Angeles, Cal.—Blanchard, Greene & Tifal, 1036 Van Nuys building, are preparing plans and specifications for a two-story theater and store building, 50 by 108 feet, with seating capacity of 350.

Chicago, Ill.—James H. McElroy is having plans prepared for a one-story moving picture theater, 50 by 125 feet.

Chicago, Ill.—Aroner & Somers, 139 North Clark street, are preparing plans for a one-story moving picture theater with seating capacity of 300.

Sparta, Ill.—Walter Themming, Marissa, Ill., is having plans prepared for a two-story theater and hall building, 37 by 110 feet.

Harbard, Ill.—Eugene Saunders has awarded the contract to W. H. Ward & Son for the rebuilding of his opera house, which was recently destroyed by fire.

Gary, Ind.—Cosmopolitan Amusement Company are having plans prepared for the remodeling of a store front and other necessary alterations for the exhibit of moving pictures. The alterations will cost $8,000.

South Bend, Ind.—Indianapolis Lumber Company, 742 South Michigan street, has obtained the contract for the remodeling of a local theater. About $5,000 will be expended for the improvements.

Terre Haute, Ind.—J. G. Vrydaugh, 616 Terre Haute Trust building, is preparing plans for a one-story brick moving picture theater, 40 by 140 feet, to cost $20,000.

Huntington, Ind.—T. G. Perfect, care Huntington Grocery Company, has postponed, pending the selection of an architect, the remodeling of a store property into a modern moving picture theater.

Indiana Harbor, Ind.—W. L. Surik will build a one-story moving picture theater, 25 by 91 feet, to cost $10,000.

Columbus Junction, Ia.—The Majestic Theater are planning to have an addition built to their present structure.

Clinton, Ia.—Donlon Brothers, 647 Fourth avenue, are to erect a two-story theater and store building, 100 by 116 feet, with capacity of 500, to cost about $60,000.

Sioux City, Ia.—Sealed proposals have been invited by John Biegger, care Colonial Theater, for the erection of the New Empress Theater and office building. Joseph Schwarz is the architect.

Pittsburgh, Kan.—Ira Clemens is going to erect a one-story moving picture theater, 28 by 120 feet.

New Orleans, La.—Stafford & Zebault, 3314 Magazine street, are planning additions and alterations to the United States Theater. The improvements will include the erection of a modern stage and doubling the seating capacity.

Boston, Mass.—John B. Schoeffel, Somerset Hotel, is having plans prepared for extensive alterations to his present theater building.

St. Paul, Minn.—Gaiety Theater, care Otto Rath, manager, are planning to erect a $75,000 theater building with seating capacity for 1,200 persons.

Minneapolis, Minn.—John C. Karlesey, 2909 Irving avenue, has awarded the contract to the Fleisher Rose Construction Company, Plymouth building, for the erection of a one-story moving picture theater, 42 by 120 feet, with seating capacity of 600, to cost $16,000. The theater will be located at 2541 Nicollet avenue.

Montevideo, Minn.—Monarch Theater Construction and Supply Company, 230 Shubert building, are preparing plans and specifications for a large theater building to be erected here in the near future.

Cloquet, Minn.—F. Redfield is having plans and specifications prepared for a one-story moving picture theater, 100 by 50 feet, with seating capacity of 500, to cost $12,000.

Springfield, Mo.—Company represented by J. H. Cooper, care Sansom Hotel, are having plans prepared for a six-story theatre building, 42 by 115 feet, to cost $100,000. Elks' Lodge will probably lease the upper floors for lodge and other purposes.

St. Louis, Mo.—Ebling-Hannibal Realty Co., Grand and Hebert street, are planning the erection of a two-story theater building, 65 by 115 feet.

Omaha, Neb.—L. F. Morgan & Co. are having plans prepared for a $5,000 moving picture theater.

Germantown, Neb.—Louis Meyers is to build a one-story hall and moving picture theater, 14 feet high, 30 by 80 feet, to cost $6,000.

Concord, N. H.—Mr. Conn, care Conn's Theater, 11 School street, is having plans and specifications prepared for a two-story theater building, 52 by 125 feet.

Bellevue, O.—Charles M. Baltz, of Sandusky, O., is having plans and specifications prepared for a moving picture theater to be erected here at a cost of $50,000.

Columbus, O.—Leonard Mulby, Linden Heights, is going to erect a two-story theater, store and loft building, 80 by 187 feet, to cost $80,000. Theater seating capacity for 250 persons.

Columbus, O.—W. H. Litchferd, 90 North Fourth street, is having plans prepared for a three-story theater and hotel building, 32 by 192 feet, to cost $20,000. Theater will have seating capacity of 400.

Columbus, O.—Horace L. Chapman, Wyandotte building, is to erect a three-story theater, store and loft building, 80 by 187 feet, to cost $80,000. Theater will have seating capacity for about 1,200 or 1,300 persons.

Coldwater, O.—C. R. Jenkins is having working drawings prepared for a two-story moving picture and hotel building, 27 by 90 feet. Seating capacity of theater will be about 300.

Cleveland, O.—Henry D. Scharfield is having plans prepared for a one-story moving picture theater, with seating capacity of 450.

Cleveland, O.—J. B. Perkins, 39 Blackstone building, is having plans prepared for the remodeling of the first floor of a commercial building for the purpose of exhibiting moving pictures. Seating capacity will be about 500.

Findlay, O.—George McArthur contemplates the erection of a moving picture theater in Detroit, Mich. Plans not yet completed.

Findlay, O.—Altmeyer Realty Company are having plans prepared for a two-story moving picture theater and store building, 50 by 150 feet, to cost $15,000. There will be two stores on the ground floor.

E. Youngstown, O.—J. Lisko, 34 Robertson road, is having plans prepared for the remodeling of the first floor of a store property into a moving picture theater. There will be seating capacity for about 300.

Youngstown, O.—George W. Vaughn, Diamond building, is preparing preliminary plans for an addition to a local moving picture theater here.

East Palestine, O.—S. D. Overlander will soon commence work on the construction of a one and two-story opera house, 65 by 120 feet, with seating capacity of about 1,000, to cost $50,000.

Mansfield, O.—Rowland & Ford are to erect a two-story theater building, 30 by 110 feet, to cost $20,000. Seating capacity will be about 800.

Newark, O.—Newark Amusement Company are having plans prepared for a one and two-story vaudeville theater and office building. There will be a balcony and capacity for about 1,200.

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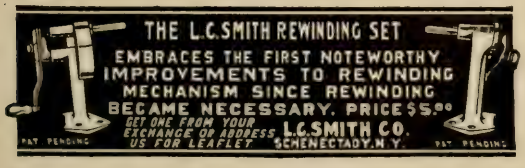
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Steubenville, O.—Athenian Amusement Co., care John Papulius, are planning the erection of a two-story moving picture theater, store and office building, 38 by 112 feet, to cost $20,000. There will be two stores on the ground floor.

Philadelphia, Pa.—J. Rose & Son, 5121 Brown street, have obtained the contract for a one-story moving picture theater to be erected at Fifty-first and Aspen streets, for W. P. Dasez, 3236 Sansom street.

Philadelphia, Pa.—Title to the newly built moving picture theater at 1905 to 1909 Columbia ave., lot 52 by 99 feet, has passed from William Cohen to Francis E. Hennessy for a nominal consideration, subject to a first mortgage of $14,500, and from Francis E. Henessy to the Ideal Amusement Company, subject to the same consideration and mortgage of $24,542.56, taken by the Columbia Avenue Building and Loan Association. The assessed valuation of the building is $18,000.

Philadelphia, Pa.—Lester M. Shestack has filed plans with the Bureau of Building Inspection for a one-story moving picture theater, 30 by 120 feet, to be erected at 1032-34 North Fourth street for George Katz, 322 Dickinson street, to cost $10,000.

Philadelphia, Pa.—Charles Finkelstein, 515 Jackson street, has been granted a permit to make alterations and additions to the moving picture theater at 1515 South Fifty-fifth street for Sam Stein, 851 North Fifth street. Cost, $3,600.

Pottstown, Pa.—A $30,000 fireproof hippodrome will be erected here by Cook & Bennethum on property owned by former State Senator Henry D. Saylor.

New Castle, Pa.—J. M. Beale, of Monessen, Pa., is preparing preliminary plans for a modern theater building to be erected here.

North East, Pa.—Phillips & McQuitty are having plans prepared for a moving picture theater, store and flat building, 27 by 52 feet, to cost $15,000.

Brackenridge, Pa.—Amos Whiteley is planning to build a two-story theater and apartment building, 42 by 80 feet, to cost $18,000.

Memphis, Tenn.—W. B. Gates, 10 North Front street, has awarded the contract to J. D. Nathan, 982 McLemore avenue, for the erection of a one-story airdome, to cost $1,000.

Ballinger, Tex.—Roy Reeder is planning to build a one-story moving picture theater in the spring.

Ft. Worth, Tex.—J. J. Parker and M. R. Carb are planning to build a $20,000 moving picture theater here.

Bartlett, Tex.—W. Wutke, of Austin, Texas, will erect a moving picture theater here, to be known as the Crescent Theater.

McKinney, Tex.—Mrs. J. L. Beard has had plans prepared for the remodeling of a commercial building suitable for the exhibition of moving pictures. It is reported that Mrs. Beard will take active management of the house when completed.

Hampton, Va.—Hampton Institute are having sketches prepared for a new auditorium, to cost $150,000, and have seating capacity for 2,000 persons.

Spokane, Wash.—J. W. Withrop is planning to erect a commodious moving picture theater here in the spring, to cost about $30,000.

Waukesha, Wis.—George and Gustav Frielson have let the contract to the Monarch Theater Construction & Supply Co., 230 Shubert building, St. Paul, Minn., for the erection of a $150,000 theater building.

Hartland, Wis.—Mrs. Jessie L. Davis will build a one-story moving picture theater, 24 by 62 feet, here in the spring.

Toronto, Ont., Can.—F. A. Powell and Fred J. Burgess are having plans and specifications prepared for a modern moving picture theater.

Las Vegas, Cal.—Thomas Rose is planning to erect a moving picture theater here in the late Spring.

Webster City, Col.—W. S. Weston, N. P. Wyatt and others have formed a company for the purpose of building a theater in this city.

FT. Meade, Fla.—C. C. Rhodes and F. R. Paterson are having plans prepared to convert a commercial building into a moving picture theater.

Atlanta, Ga.—Frank T. Montgomery is having plans prepared for a moving picture theater to be erected in this city.

Chicago, Ill.—Thomas J. Uhrig, 6560 Yale avenue, is preparing plans for a four-story theater, store and flat building, 125 by 180 feet. There will be five stores on the ground floor and twenty-five flats on the floors above.

Chicago, Ill.—Charles Spare has leased a piece of ground from Henry H. Walker and at an early date will have plans prepared for the erection of a moving picture theater upon the site.

Chicago, Ill.—A. J. Buerger, 4026 North Twelfth street, is preparing plans for a one-story theater building.

Chicago, Ill.—Elger Brothers are having plans prepared for a two-story moving picture theater to cost about $50,000.

Chicago, Ill.—William A. Bennett, 35 South Dearborn street, is preparing plans for alterations and additions to Dr. Karremann's one-story moving picture theater.

Cicero, Ill.—Joseph Zidek, 4021 West North avenue, Chicago, Ill., is preparing plans for a theater and store building, 60 by 109 feet, to be erected in this city.

Macomb, Ill.—Wilbur Wetzell is having plans and specifications prepared for a modern moving picture theater to be erected in this city during the coming Summer.

Macomb, Ill.—Clarence Forester and Charles Nund are planning for a commodious moving picture theater to be erected here.

Moline, Ill.—The East Moline Theater Company are having plans and specifications prepared for a moving picture theater to cost several thousand dollars.

Peoria, Ill.—Frank Newton is having plans prepared for a moving picture theater which he intends building here in the near future.

Quincy, Ill.—G. A. Urban is having plans prepared for a moving picture theater to be erected here during the early Summer.

Rockford, Ill.—Thomas Noonen contemplates the erection of a modern moving picture theater here at an early date.

Indianapolis, Ind.—Furman Stout is planning the erection of an $8,000 moving picture theater here.

Terre Haute, Ind.—Samuel Young, Second street and Wabash avenue, is having plans prepared for alterations to his one-story airdome, to include new front and two storerooms, to cost $8,000.

Cedar Falls, Ia.—J. C. Packard is having plans prepared to convert his property into a moving picture theater.

Cedar Falls, Ia.—J. L. McClinton has let the contract to G. L. Smith, 628 Washington street, Waterloo, Ia., to remodel the ground floor of his theater so as to increase the seating capacity.

Emmetsburg, Ia.—Peter Daley has purchased a commercial building and will have same remodeled suitable for the exhibit of moving pictures.

Waterloo, Ia.—F. Bargoite is having plans and specifications prepared for a modern moving picture theater to be erected here in the near future.

Hagerstown, Md.—Fred C. Wright, 30 East Antietam street, is having plans prepared for a one-story theater building, 41 by 240 feet, with seating capacity of 1,500, to cost about $25,000.

Milford, Mass.—Martin Dempsey contemplates the erection of a moving picture theater here during the coming summer.

Allston, Mass.—W. R. Rollins, Union square, has awarded the contract to H. E. Barcley, Russell street, Atlantic, Mass., for alterations to his moving picture theater.

Detroit, Mich.—Hartwell, Smith & Hartwell, 302 Free Press building, are preparing plans for a two-story theater and store building.

Duluth, Minn.—The Duluth Amusement Company are having plans prepared for a moving picture theater to be erected in this city.

Minneapolis, Minn.—Harry Coplinsky has completed his new moving picture theater here.

Windom, Minn.—Redding & Stroud are having plans prepared for moving picture theater, 40 by 115 feet, with seating capacity for 650 persons.

St. Louis, Mo.—The Eddling Hannibal Realty Company are planning to erect a moving picture theater during the coming Summer.

St. Louis, Mo.—Kennerly & Steigemeyer, Benoist building, are preparing plans and specifications for a three-story theater building, 60 by 140 feet.

Santa Fe, New Mexico.—N. Salmon is having plans prepared for a small moving picture theater.

Arverne, L. I., N. Y.—Edward Margolies, 19 East 3rd street, New York, has had plans prepared for a one-story moving picture theater, 88 by 195 feet.

Brooklyn, N. Y.—John H. Rowland, 478 De Kalb avenue, will build an addition to his moving picture theater, to cost $4,000.

Brooklyn, N. Y.—Jacob Sommers, Third street and Neptune avenue, is having plans prepared for a one-story moving picture theater, 37 by 100 feet, to cost $10,000.

Buffalo, N. Y.—Frederic Ullman, Mutual Life building, is having plans and specifications prepared for a moving picture theater to be erected in the near future.

Buffalo, N. Y.—Katherine Fanner is planning to build a moving picture theater here sometime during the summer.

Dunkirk, N. Y.—Herbert P. Lally is having plans prepared for a $20,000 moving picture theater.

New York, N. Y.—Edward J. Ellonheart and C. Furthran, 1476 Broadway, are having plans prepared for the conversion of a garage into a modern moving picture theater, to cost $15,000.

Tuckahoe, N. Y.—C. Paschki will build a one-story moving picture theater, 40 by 90 feet.

Monroe, N. C.—Southern Circuit Corporation, Wilmington, N. C., are having plans prepared for a two-story theater building, 40 by 180 feet, to cost $25,000.

Beach, N. Dak.—The Beach Amusement Company are having plans prepared for a moving picture theater. The structure will probably be erected during the early summer.

Ellendale, N. Dak.—J. B. Hurnad will shortly build a modern moving picture theater here.

Bellefontaine, O.—August Stieg is having plans prepared for a moving picture theater to cost about $35,000. The building will be constructed along the most modern line and include the installation of a handsome pipe organ.

Cleveland, O.—M. E. Moran, 416 East 156th street, is having plans prepared for a one and two-story moving picture theater and commercial building, 126 by 46 feet. There will be two stores on the ground floor and several offices above. The theater will have seating capacity for 500 persons.

Cleveland, O.—Italian Publishing Company, O. G. Melaragno president and manager, 821 Central avenue, are having plans and specifications prepared for a four-story moving picture theater and commercial building, 75 by 50 feet, to cost $60,000. The structure will include an Italian banking room, assembly room and a newspaper plant. The theater will have seating capacity for 500 persons.

Cleveland, O.—John Ferko will erect a moving picture theater to cost about $6,500.

Columbus, O.—M. P. Rodgers has commenced work on a one-story moving picture theater to cost $8,500.

Dayton, O.—Kling Brothers Realty Company, Edgewater and Grimes streets, are having plans prepared for a theater, store and apartment building to cost $20,000. The building will contain four stores and several apartments. Seating capacity of theater will be 300.

Dayton, O.—Samuel H. Thal, 326 Lexington avenue, is planning to build a one-story moving picture theater, 42 by 10 feet, with seating capacity of 400, to cost about $15,000.

Dayton, O.—Elite Amusement Company, 215 South Main street, are planning to erect in the early Summer a one-story moving picture theater, 35 by 100 feet, with seating capacity of 300, to cost $10,000.

Fostoria, O.—Fostoria Theater Association, Carl Smith, secretary, contemplate erecting a $30,000 theater building in the Spring.

Marietta, O.—George M. Krupa, of Lancaster, Pa., is having plans and specifications prepared for a moving picture theater, which he intends to erect in this city in the near future.

Ravenna, O.—William Riddle will erect a moving picture theater here, with seating capacity of 800, and to be known as the Riddle Theater.

Philadelphia, Pa.—G. J. Reich, 1112 Souden street, has been awarded the contract to build a moving picture theater at Hope street and Susquehanna avenue for Margolin & Block, to cost $30,000.

Philadelphia, Pa.—F. N. Greisler, 2560 Frankford avenue, will build a moving picture theater, one-story brick and terra cotta, 42 by 104 feet, with seating capacity for 500 persons.

Philadelphia, Pa.—Samuel Wheeler, 417 Bulletin building, will erect a one-story brick moving picture theater in the rear of 45 West Chelten avenue, 73 by 98 feet, to cost $18,000.

Marietta, Pa.—City Amusement Company, Howard Doan, manager, are having plans prepared for a one-story moving picture theater, 50 by 130 feet, to cost $15,000.

Sutersville, Pa.—Morris Friedman will erect a one-story moving picture theater and store building, 38 by 100 feet, to cost $9,000.

Portage, Pa.—C. O. Baird will remodel and build an addition to his moving picture theater to cost $5,000.

Laurens, S. C.—A. S. Perry, of Charlotte, is having plans and specifications prepared for a moving picture theater, which he will erect here.

Bloomington, Texas.—W. Brown is building and airdome here.

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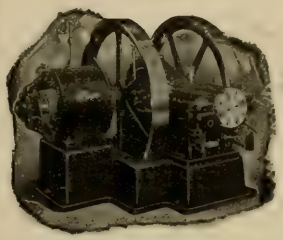

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INDEPENDENT RELEASE DATES

AMERICAN.

April 8—A Happy Coercion (Comedy).....1000
April 10—The Second Clue (Drama).....1000
April 13—The Last Supper (2 parts—Drama)..2000
April 15—The Independence of Susan (Drama)..1000
April 20—The Widow's Investment (2 parts—(Drama) 2000
April 22—David Grey's Estate (Drama).....
April 27—Her Fighting Chance (2 parts—Drama)
April 29—The Smouldering Spark (Drama)...

APOLLO.

Mar. 8—Rafferty's Raffle (Comedy).....
Mar. 15—Dad's Terrible Match (Comedy).....
Mar. 22—A Parcel Post Auto (Comedy).....
Mar. 29—The Battle of Chili and Bean (Com.)..
April 5—Apollo Fred Sees the Point (Comedy)
April 12—Some Bull's Daughter (Comedy).....

BEAUTY.

Mar. 24—The Peacock Feather Fan (Drama)...1000
Mar. 31—Sweet Land of Liberty (Drama)....1000
April 7—Retribution (Drama).....
April 14—Mlle. La Mode (Comedy).....1000
April 21—The Man Who Came Back (Drama)..1000

101 BISON.

Mar. 28—Two Little Waifs (2 parts—Drama).
April 4—The Lamb, the Woman, the Wolf (3 parts—Drama) .....
April 11—Dangers of the Veldt (3 parts—Dr.).3000
April 18—Dolores d'Arada (Lady of Sorrow) (2 parts—Drama) .....
April 25—Old California (2 parts—Drama).....

BRONCHO.

April 1—Wolves of the Underworld (2 parts—Drama) .....
April 8—Shorty's Sacrifice (2 parts—Drama)..
April 15—Captain Junior (2 parts—Drama).....2000
April 22—The Silent Witness (2 parts—Drama)

CRYSTAL.

April 7—Get Out and Get Under (Comedy)....
April 7—An Undesirable Suitor (Comedy).....
April 12—Lost, Strayed, or Stolen (Comedy)...
April 14—An Up-to-Date Cook (Comedy).....
April 14—Her Cousin Bill (Comedy).....
April 19—How to Keep a Husband (Comedy)..
April 21—Charlie's Rival (Comedy).....
April 21—Si Puts One Over (Comedy).....
April 26—Almost a Bridegroom (Comedy).....

DOMINO.

Mar. 26—The Silent Messenger (2 parts—Dr.)..
April 2—Freckles (2 parts—Drama).....2000
April 9—The Colonel's Orderly (2 parts—Dr.).2000
April 16—Thieves (2 parts—Drama).....

ECLAIR.

April 5—In An Old Trunk (Drama).....
April 8—The Drug Traffic (2 parts—Drama)...
April 12—Grandfather's Romance (Comedy)....
April 15—The Heart's Highway (2 parts—Dr.).
April 19—The Price (Drama).....
April 22—In the Shadow of the Mosque (2 parts Drama) .....
April 26—Willie and the Muse (Comedy).....

FRONTIER.

April 2—Why Kentucky Went Dry (Comedy)..
April 4—Strange Evidence (Drama).....
April 9—Pretzel's Baby (Comedy) .....
April 11—Poison (Drama) .....
April 16—That Cuckooville Horse Race (Com.).
April 18—Man's Best Friend (Drama).....
April 23—A Neighborly Quarrel (Comedy).....
April 25—Nugget Nell's Ward (Drama).....

GAUMONT.

Feb. 19—The Magic Salesman (Comedy).....
Feb. 19—Bee Farming (Industry).....
Feb. 26—A Tiff—and After (Comedy).....
Feb. 21—Judgment of the Jungle (Drama).....
Feb. 24—The Missing Pearl (Drama).....
Feb. 26—A Tiff—and After.....
Feb. 26—Manana-Land .....
Feb. 28—The Better Man .....

GOLD SEAL.

Mar. 17—Discord and Harmony (Drama).....
Mar. 24—The Mysterious Leopard Lady (2 parts—Drama) .....
Mar. 31—The Embezzler (2 parts—Drama)....
April 7—The Mystery of the White Car (2 parts—Drama) .....
April 14—Lucille Love—The Girl of Mystery—Chapter 1 (2 parts—Drama).....
April 21—Lucille Love—The Girl of Mystery—Series No. 2 (2 parts—Drama).....

IMP.

Mar. 26—For Life and Liberty (Comedy).....
Mar. 30—Forgetting (Drama) .....
April 2—The Blood Test (2 parts—Drama)....
April 6—Out of the Far East (2 parts—Dr.)..
April 9—Where There's a Will There's a Way (Comedy) .....
April 13—Notoriety (Drama) .....
April 16—The Sea of Bohemia (2 parts—Dr.)..
April 20—Miss Nobody From Nowhere (2 parts Drama) .....
April 23—The Stranger at Hickory Nut Gap (Drama) .....

JOKER.

April 4—(No Release This Date).....
April 8—Schultz the Paper Hanger (Comedy).
April 11—Mike and Jake In the Clutch of Circumstances (Comedy) .....
April 15—How Green Saved His Moth-in-Law (Comedy) .....
April 18—A Narrow Squeak (Comedy).....
April 22—The Sharps Want a Flat (Comedy)..
April 25—(Title not reported.)

KAY-BEE.

Mar. 6—The Path of Genius (2 parts—Dr.)..
Mar. 13—Desert Gold (2 parts—Drama).....
Mar. 20—The Trap (2 parts—Drama).....
Mar. 27—The Gringo (2 parts—Drama).....2000
April 3—The Squire's Son (2 parts—Drama)..2000
April 10—The Geisha (2 parts—Drama).....2000
April 17—Loves vs. Duty (2 parts—Drama)....

KEYSTONE.

Mar. 23—Across the Hall (Comedy).....
Mar. 26—Cruel, Cruel Love (Comedy).....
Mar. 30—A Back Yard Theater (Comedy).....
April 2—Chicken Chaser (Comedy).....
April 4—The Star Boarder (Comedy).....
April 6—Mack At It Again (Comedy).....

KOMIC.

Mar. 14—The Moonshiner's Daughter (Comedy).
Mar. 18—He Who Laughs Last (Comedy).....
Mar. 18—Snowball Pete (Comedy).....
Mar. 25—After Her Dough (Comedy).....
April 1—Victims of Speed (Comedy).....
April 1—Vanderbilt Cup Race (Sports).....
April 8—The Fatal Dress Suit (Comedy).....

LUX.

March 6—Bill's Day Out (Comedy)..... 575
March 6—A Stone Quarry in Belgium (Ind.).. 420
Mar. 13—Arabella Goes Skating (Comedy)..... 565
Mar. 13—How Algy Paid His Creditors (Com.). 390
Mar. 20—Mabel Seeks a Sweetheart (Comedy). 615
Mar. 20—Pat's Banquet (Comedy)..... 377
Mar. 27—Grandma's Darling (Drama)..... 565
Mar. 27—Bill's Picnic (Comedy)..... 375
April 3—Mabel Lovestruck (Comedy)..... 498
April 3—Gems of Brittany (Scenic)..... 390
April 10—A Child's Prayer (Drama)..... 950
April 17—The Adventurer Trapped (Drama).... 975
April 24—He Went for a Rest (Comedy)..... 445
April 24—Weary Tom's Dream (Comedy)..... 478

MAJESTIC.

Mar. 29—The Surgeon's Experiment (2 parts—Drama) .....
Mar. 31—In the Spider's Web (Drama).....
April 3—The Warning Cry (Drama).....
April 5—Texas Bill's Last Ride (2 parts—Dr.).2000
April 7—An Intercepted Getaway (Drama)....
April 12—The Hunchback (2 parts—Drama)....2000
April 14—His Punishment (Drama).....

NESTOR.

April 8—A Gypsy Romance (Drama).....
April 10—Her Moonshine Lover (Comedy).....
April 15—The Test (Drama).....
April 17—When the Girls Joined the Force (2 parts—Drama) .....
April 22—The Fruit of Evil (Drama).....
April 24—Their Honeymoon (Drama).....

POWERS.

April 6—The Seat of the Trouble (Comedy)..
April 6—A Glimpse of the Oil Regions of Texas (Educational).....
April 10—The Baseball Fan (Comedy).....
April 10—Protecting New York's Millions From Fire (Educational) .....
April 13—Lured from Squash Center (Comedy).
April 17—Pitfalls (Drama).....
April 20—(Title not yet decided.)
April 24—The Taint of an Alien (Drama).....

PRINCESS.

Feb. 20—All's Well That Ends Well (Comedy).
Feb. 27—The Hold-Up (Drama) .....
March 6—Her Way (Comedy-Drama).....
Mar. 13—Billy's Ruse (Comedy) .....
Mar. 20—The Grand Passion (Comedy).....

RELIANCE.

Mar. 21—The Coming of the Real Prince (3 parts—Drama) .....
Mar. 23—Our Mutual Girl (No. 10—Drama)....
Mar. 28—The Smugglers of Sligo (2 parts—Drama) .....
Mar. 30—Our Mutual Girl (No. 11—Drama)....
April 4—The Mysterious Shot (2 parts—Drama)
April 6—Our Mutual Girl (No. 12—Drama)....

REX.

April 9—The Ruby Circle (2 parts—Drama)...
April 12—The End of the Feud (Drama).....
April 16—The Boob Incognito (Comedy).....
April 19—On Suspicion (Comedy-Drama).....
April 23—Risen From the Ashes (Drama).....
April 26—Mountain Law (Drama).....

ROYAL.

Mar. 28—A Mistaken Watch (Comedy).....
Mar. 28—The Bell Boys (Comedy).....
April 4—Sadder But Wiser (Comedy).....
April 11—Hubbie's Surprise (Comedy).....
April 11—It Came By Freight (Comedy).....

STERLING.

April 23—Love and Vengeance (2 parts—Comedy) .....

THANHOUSER.

April 7—A Debut In the Secret Service (2 parts—Drama) 2000
April 10—(No Release this date).
April 12—An Hour of Youth (Drama).....
April 14—The Musician's Daughter (2 parts—Drama) .....

UNIVERSAL IKE.

Mar. 31—Why Universal Ike Left Home (Com.)
April 7—Universal Ike Has His Ups and Downs (Comedy) .....
April 14—Universal Ike Makes a Monkey of Himself (Comedy) .....
April 21—When Universal Ike Set (Comedy)...

VICTOR.

April 3—Granddaddy's Granddaughter (Comedy-Drama) .....
April 6—Scooped By Cupid (Com.-Dr.).....
April 10—The Little Mail Carrier (2 parts—Dr.)
April 13—The Bolted Door (Three Parts—Dr.).
April 17—U. S. Government Inspection of Beef (Educational) .....
April 20—The Lion (Drama).....
April 24—The Daughter of a Crook (3 parts—Drama) .....

FEATURES.

A. BLINKHORN.

Feb. 23—Blind Fate (Hepworth's—2 parts—Dr.)
Mar. 2—Justice (Hepworth's—4 parts—Drama)
Mar. 9—The Cloister and the Hearth (Hepworth's—5 parts—Drama) .....
Mar. 23—Rose of Surrey (Turner Films—2 parts—Drama) .....
April 6—The Old Curiosity Shop (Hepworth—5 parts—Drama) .....

UNIVERSAL SPECIAL FEATURES.

Jan.—Absinthe (4 parts—Drama).....
Feb. —Merchant of Venice (4 parts—Drama)....
March —Won in the Clouds—(3 parts—Drama).
March —Washington at Valley Forge (4 parts—Drama) .....
April —The Spy (4 parts—Drama).....
April—Samson (6 parts—Drama).....

CRITERION FEATURES.

Feb. 11—The Trap (3 parts—Drama).....
Feb. 28—The Desert's Sting (3 parts—Drama).

KENNEDY FEATURES, INC.

Jan. 21—The Bride of Lammermoor (3 parts—Drama) .....
Feb. 4—Mary Magdalene (3 parts—Drama)...
Feb. 18—Jess (4 parts—Drama).....
March 4—Elsie Venner (3 parts—Drama).....
March 18—Charlotte Corday (4 parts—Drama).

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CHICAGO

LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.

Tuesday—Edison, Essanay, Pathe, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Pathe, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Vitagraph.

BIOGRAPH.

Mar. 26—Never Shrink (Comedy).....
Mar. 26—Wifey's Visit Home (Comedy).....
Mar. 28—Battle at Elderbush Gulch (2 parts—Drama) .....
Mar. 30—The Doctor's Trust (Drama).....
April 2—The Burglar's Sacrifice (Drama).....
April 4—Bill Tell, Pawn Broker (Comedy).....
April 4—Skelley's Birthday (Comedy).....
April 6—The Master of the Strong (Drama)..
April 9—When a Woman Guides (Drama).....
April 11—Rings and Robbers (Comedy).....
April 11—Hicksville's Finest (Comedy).....
April 13—The Bondage of Fear (Drama).....
April 16—Melody and Art (Drama).....
April 18—Ambitious Pa (Comedy).....
April 18—Mixed Mails (Comedy).....

EDISON.

April 4—His Comrade's Wife (Drama).....1000
April 6—Clarence and Percy's Sailing Party (Comedy) 1000
April 7—The Black Mask (First of "The Man Who Disappeared" Series) (Drama).1000
April 8—Andy and the Hypnotist (Fifth of the Andy Series) (Comedy).....1000
April 10—The Impersonator (Special—3 parts—Drama) 3000
April 11—The Chinese Fan (Fifth of the "Dolly of the Dailies" Series) (Drama)....1000
April 13—Quarantined (Comedy).....1000
April 14—The Resurrection of Caleb Worth (Drama) 1000
April 15—Lo! The Poor Indian (Comedy).....1000
April 17—A Question of Hats and Gowns (Special—2 parts—Drama) 2000
April 18—A Princess of The Desert (Drama..1000
April 20—The Adventure of the Stolen Papers (Fourth of the Octavius Amateur Detective Series) (Comedy).....1000
April 21—A Hunted Animal (Second Story of the "Man who Disappeared") (Dr.).1000
April 22—When East Met West In Boston (Comedy) 1000
April 24—The Unopened Letter (Special—2 parts—Drama) 2000
April 25—On the Heights (Sixth of the Series of "Life of Dolly of the Dailies) (Drama) 1000

ESSANAY.

Mar. 31—Canning Industry in California (Ind.).1000
April 1—A Queer Quarantine (Comedy).....1000
April 2—Dan Cupid, Assayer (Drama).....1000
April 3—The Wedding of Prudence (Special—2 parts—Drama) 2000
April 4—The Coming of Sophie's "Mamma" (Comedy) 1000
April 7—The Price of His Honor (Drama).....1000
April 8—The Bargain Hunters (Comedy).....1000
April 9—Snakeville's New Sheriff (Comedy)..1000
April 10—In the Moon's Ray (Special—2 parts—Drama) 2000
April 11—The Treachery of Broncho Billy's Pal (Drama) 1000
April 14—Pierre of the North (Drama).....1000
April 15—And He Came Back (Comedy).....1000
April 16—High Life Hits Slippery Slim (Com.).1000
April 17—The Winner (Special—2 parts—Com.).2000
April 18—Broncho Billy and the Rattler (Dr.).1000
April 21—The Spirit of The Madonna (Drama) 1000
April 22—Wrong All Around (Drama).....1000
April 23—Slippery Slim and the Stork (Comedy) 1000
April 24—A Man For a' That (Special—2 parts—Drama) 2000
April 25—Bronco Billy—Gun-Man (Drama)....1000

KALEM.

Mar. 28—A Leap for Life (Drama) 1000
Mar. 30—A Passover Miracle (Special—2 parts—Drama) 2000
April 1—The Raid of the Red Marauders (Special—2 parts—Drama) 1500
April 1—Professor Oldboy's Rejuvenator (Com.) 500
April 3—The Confiscated Count (Comedy)....
April 3—Historic Tarrytown (Scenic).....
April 4—Fast Freight 3205 (Drama) 1000
April 6—The Cabaret Dancer (Special—2 parts—Drama) 2000
April 8—Captured by Mexicans (Special—2 parts—Drama) 2000
April 10—Gertie Gets the Cash (Comedy).....
April 10—Hubby's Night Off (Comedy).....
April 11—Under Desperation's Spur (Drama)...1000
April 13—The Wiles of a Siren (Special—2 parts—Drama) 2000
April 15—The Navajo Blanket (Special—2 parts—Drama) 2000
April 17—A Race With the Limited (Drama) .1000
April 18—The Fight on Deadwood Trail (Drama) 1000
April 20—The Secret Formula (Special—2 parts Drama) 2000
April 22—Gen. Eagle's Last Stand (Special—2 parts Drama) 2000
April 24—A Salt Mackerel Mine (Drama).....1000
April 25—The Nurse and the Counterfeiter (Drama) 1000

GEORGE KLEINE.

Mar. 10—The Greatest Gift (Cines—Special—2 parts—Drama).....
March 17—Gypsy Love (Cines special—2 parts—Drama) 2000
Mar. 24—The Barber of Seville (Ambrosio—Special—3 parts—Comedy).....
Mar. 31—The Prize of Silence (Cello—Spec.—2 parts—Drama) 2000
April 7—A Son of the Sea (Cines—Special—2 parts—Drama) 2000
April 14—The Secret Vault (Cines Special—2 parts—Drama) 2000
April 21—Her False Friend (Cines Special—2 parts—Drama) 2000
April 28—The Wedding Present (Cines—Special—2 parts—Drama) 2000

LUBIN.

April 3—A Man's Faith (Drama).....1000
April 4—She Was a Peach (Comedy)..... 400
April 4—The Eyes Have It (Comedy)..... 600
April 7—All in the Air (Comedy)..... 400
April 7—The Bully's Doom (Comedy)..... 600
April 8—Lord Algy (Special—2 parts—Com.)..2000
April 9—The Root of Evil (Special—2 parts—Drama) 2000
April 10—On the Brink (Drama).....1000
April 11—At His Expense (Comedy).....1000
April 14—Business and Love (Comedy)..... 400
April 14—The Peacemaker's Pay (Comedy).... 600
April 15—A Father's Heart (Special—2 parts—Drama) 2000
April 16—Strength of Family Ties (Special—2 parts—Drama) 2000
April 17—A Chance in Life (Drama).....1000
April 18—Guaranteed Pain-Proof (Comedy).... 400
April 18—A Strenuous Ride (Comedy)..... 600
April 21—Outwitting Dad (Comedy)..... 400
April 21—The Rube's Duck (Comedy)..... 600
April 22—The Klondike Bubble (Special—2 parts—Drama) 2000
April 23—The Death Warrant (Special—2 parts—Drama) 2000
April 24—Will Blood Tell (Drama).....1000
April 25—Little Breeches (Comedy)..... 400
April 25—A Dream of the Circus (Comedy).... 600

MELIES.

Mar. 19—Winky Willy's Private Show (Comedy) 300
Mar. 19—Cupid's Window (Comedy)..... 700
Mar. 26—Handsome Harry's Wooing (Comedy)
Mar. 26—Batty Bill's House "Rough House" (Comedy) .....
April 2—Rival Collectors (Comedy).....
April 2—Batty Bill's Love Affair (Comedy)...
April 6—Bobby "Some" Spiritualist (Comedy)
April 6—Cabby's Nightmare (Comedy).....
April 9—Fine Fethers Make Fine Birds (Comedy) .....
April 9—Batty Bill Wins a Baby (Comedy)..
April 13—The Three Geese (Comedy).....
April 16—A Quack and the Would-Be Suicide (Comedy) .....
April 16—Batty Bill's Pertinacity (Comedy)....

PATHE.

Mar. 25—Old Streets of Cairo, Egypt (Scenic)
Mar. 26—The Constancy of Jeanne (Special—2 parts—Drama) 2000
Mar. 26—Pathe's Weekly No. 25 (News).....
Mar. 28—A Leech of Industry (Special—3 parts—Drama) 3000
Mar. 30—Pathe's Weekly No. 26 (News).....
Mar. 31—Tivoli and Its Cascade (Scenic).....
Mar. 31—A Visit to the Volcano Kilauea, Hawaii (Travel).....
April 1—Whiffles Picks a Partner (Comedy)..
April 2—His Sweetheart's Child (Special—2 parts—Drama) .....
April 2—Pathe's Weekly No. 27 (News).....
April 4—In Tangled Webs (Special—2 parts—Drama 2000
April 6—Pathe's Weekly No. 28 (News).....
April 7—Whiffles' Night Out (Comedy).....
April 7—Ancient Ruins at Thebes, Egypt (Scenic) .....
April 8—The Grafters (Picture cartoon).....
April 8—The Termite, The Insect Architect (Zoology) .....
April 9—Pathe's Weekly No. 29 (News).....
April 9—The Greater Love (Special—2 parts—Drama) .....
April 11—Detective Kelly (Special—2 parts—Drama) .....
April 13—Pathe's Weekly, No. 30 (News).....1000
April 14—The Ruins of Angkor (India) (Scenic)
April 14—The Picturesque Coast of Catalonia (Scenic) .....
April 15—Whiffles' Affinity (Comedy).....
April 15—Flowers That Bloom In the Spring (Horticulture) .....
April 16—Pathe's Weekly, No. 31 (News).....1000
April 16—A Mad Love (Special—2 parts—Drama) 2000
April 18—The Ghost (Special—3 parts Drama)..3000
April 20—Pathe's Weekly, No. 32, 1914 (News) 1000
April 21—Whiffles Hunts the Swag (Comedy)..
April 21—Straw Hat Industry in Fiesole (Industry) .....
April 22—Col. Heeza Liar In Mexico (Picture Cartoon) .....
April 22—Siamese Customs (Indo-China—Manners and Customs).....
April 23—Pathe's Weekly, No. 33, 1914 (News) 1000
April 23—The Tango Craze (Special—2 parts—Comedy) 2000
April 25—Breaking Even (Special—2 parts—Comedy) .....

SELIG.

April 4—The Hearst-Selig News Pictorial (News) 1000
April 6—The Adventures of Kathlyn, No. 8—The Cruel Crown (Special—2 parts—Drama) 2000
April 7—A Mix-Up on the Plains (Drama)....2000
April 8—The Rube (Drama).....1000
April 9—The Fire Jugglers (Drama).....1000
April 10—Red Head Introduces Herself (Com.)
April 10—All Mixed Up (Comedy-Drama).....
April 11—Hearst-Selig News Pictorial No. 15 (News) 1000
April 13—The Cherry Pickers (Special—2 parts—Drama) 1000
April 14—A Romance of the Forest (Reverse (Drama) 1000
April 15—A Page From Yesterday (Drama).....1000
April 16—A Flirt's Repentance (Drama).....1000
April 17—Red Head and Ma's Suitors (Comedy)
April 17—Doc Yak, Over the Fence and Out (Picture Cartoon) .....
April 18—Hearst-Selig News Pictorial, No. 16 (News) 1000
April 20—The Adventures of Kathlyn—No. 9—The Spellbound Multitude (Special—2 parts—Drama) 2000
April 21—The Second Wife (Drama).....1000
April 22—The Last Man's Club (Drama).....1000
April 23—In Spite of the Evidence (Drama)....1000
April 24—Mike the Avenger (Comedy).....
April 24—Doc Yak, Artillery Man (Picture Cartoon) .....
April 25—Hearst-Selig News Pictorial (News).1000

VITAGRAPH.

April 1—Stage Struck (Comedy).....1000
April 2—Tommy's Tramp (Comedy-Drama)....1000
April 3—Bunny's Scheme (Comedy).....1000
April 4—The Crucible of Fate (Special—2 parts—Drama) 2000
April 6—Cherry (Comedy) .....
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April 8—'Fraid Cat (Comedy-Drama).....1000
April 9—The Little Sheriff (Drama).....1000
April 10—An Easter Lily (Comedy).....1000
April 11—The Girl and Prosperity (Special—2 parts—Comedy) 2000
April 13—The Battle of the Weak (Drama)..1000
April 14—He Never Knew (Special—2 parts—Drama) 2000
April 15—The Chicken Inspector (Comedy).....1000
April 16—The Kiss (Drama).....1000
April 17—Innocent Bert Awkward (Comedy)...1000
April 18—The Vanity Case (Special—2 parts—Drama) 2000
April 20—Sonny Jim at the North Pole (Drama).1000
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April 22—Fanny's Melodrama (Comedy-Drama) 1000
April 23—A Little Madonna (Drama).....1000
April 24—Tangled Tangoists (Comedy).....1000
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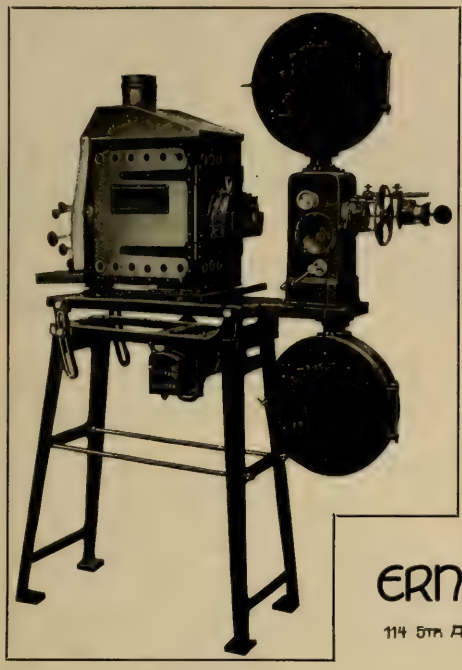

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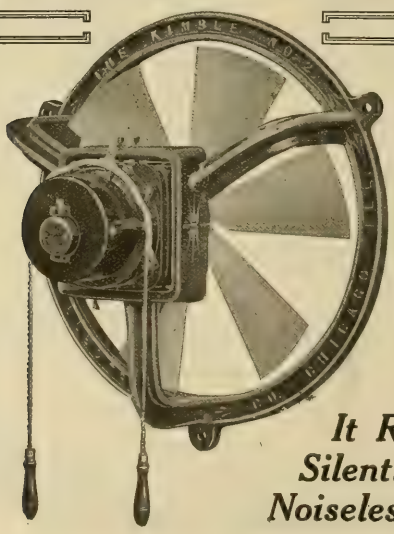

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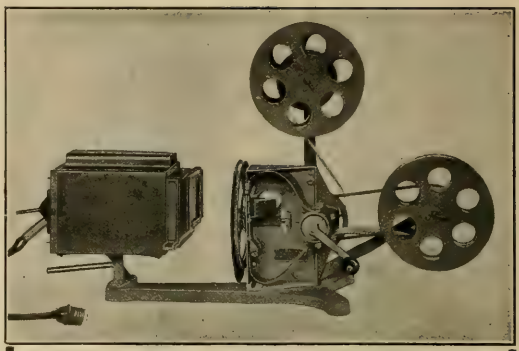

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Yours Respectfully,
C. B. DUNKLE.

The J. H. Genter Co., March 18, 1914.
Newburgh, N. Y.
Gentlemen:
While perusing the columns of the MOVING PICTURE WORLD this week, I noticed what Mr. George Morgan, of the Morgan Theatre, Auburn, N. Y., had to say in regard to his MIRRORROIDE curtain. I can heartily endorse Mr. Morgan's sentiments.
About a year ago I purchased a large MIRRORROIDE curtain of the Auburn Film Co. of Auburn, N. Y., who recommended it very highly, and I can truthfully state that the results are wonderful.
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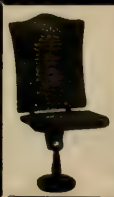
Epes W. Sargent



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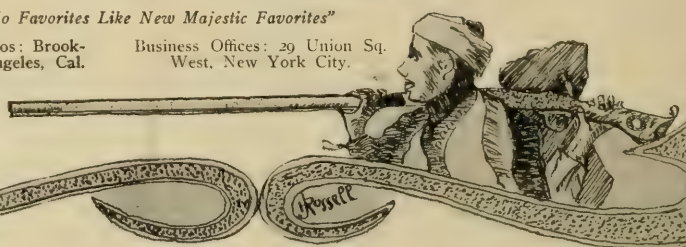
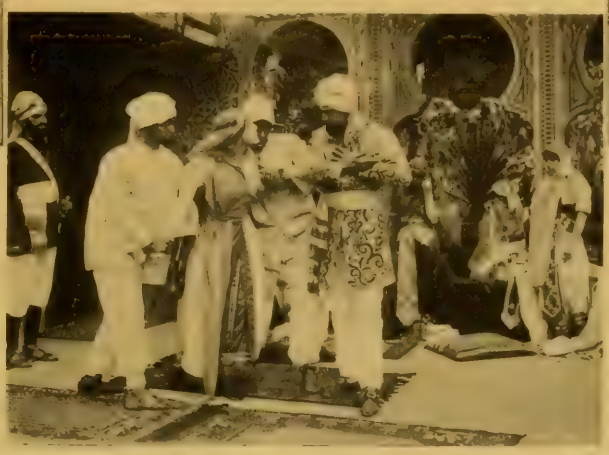


The Hearst-Selig News Pictorial Released Every Monday



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April 21st—"THE SECOND WIFE"
The widower's young wife is saved from suspicions by the little stepchild.

April 22nd—"THE LAST MAN'S CLUB"
A touching memory of the great Civil War, inspired by the patriotism of veterans.

April 23d—"IN SPITE of the EVIDENCE"
A Governor who proposes to veto a bill prohibiting child labor, is made to feel the disapproval of the people, in silent but significant fashion.

April 24th—"MIKE, THE AVENGER"
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IT may be interesting to note that out of ninety-five motion picture projecting machines counted in these theatres, eighty of them are of Power's manufacture.

NICHOLAS POWER COMPANY

Ninety Gold Street, New York City

Vol. 20. No. 4 April 25. 1914 Price 10 Cents

MOVING PICTURE WORLD

THE FILM INDEX

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Scene from "The Last Supper" (American).

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New Rochelle, N. Y.

C. J. HITE, President

To the Exhibitors of America:

Our recent announcement of the coming of the stupendous production, "The Million Dollar Mystery," has so overwhelmed us with inquiries from exhibitors that I take this means of notifying theatre managers everywhere that arrangements have been perfected for releasing even a greater number of reels than originally planned—I hope sufficient to take care of the tremendous demand.

The producing of "The Million Dollar Mystery" is, by far, the greatest task ever undertaken by any film manufacturer. You have, no doubt, heard that the Chicago Tribune and 200 other leading newspapers will print this remarkable story by Harold MacGrath (scenario by Lloyd Lonergan) simultaneously with its appearance in the theatres and that a capital prize of $10,000.00 in cash will be paid for the best solution of this mystery. "The Million Dollar Mystery" will succeed the Kathlyn Series. It will appear in the newspapers in *weekly* installments starting June 28th. First release, June 29th.

This announcement is made to assure exhibitors that we are using all our tremendous resources to supply every theatre manager who has applied for these films and to make "The Million Dollar Mystery" the most successful motion-picture production that ever has been brought out.

Truly yours,

C. J. HITE, President

Thanhouser Film Corporation

New Rochelle, N. Y.

Head European Offices: THANHOUSER FILMS, Ltd., London, W. C., England

THE MILLION DOLLAR MYSTERY will be released through the Syndicate Film Corporation, 1421-71 W. 22nd St., New York. Exhibitors should write above for information. Thanhouser releases will continue to be regular features of the Mutual Program. The Million Dollar Mystery may be obtained regardless of what program you may be using.

Thanhouser Three-A-Week

Tuesday, April 21st—"The Strike," 2 reels, featuring Muriel Ostriche and Morris Foster.

Friday, April 24th—"When Algy Froze Up," played by these stars: Cyril Chadwick, Mignon Anderson, Sidney Bracy and Miss Hastings.

Sunday, April 26th—"The Strategy of Conductor 786." Remarkably portrayed by Riley Chamberlin and Miss Rey—a "Big" Production.

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Released Tuesday, April 28th.

"YARN ATANGLE"

A splendid drama.

Released Wednesday, April 29th.

"CURING A HUSBAND"

A corking good comedy.

Released Thursday, April 30th.

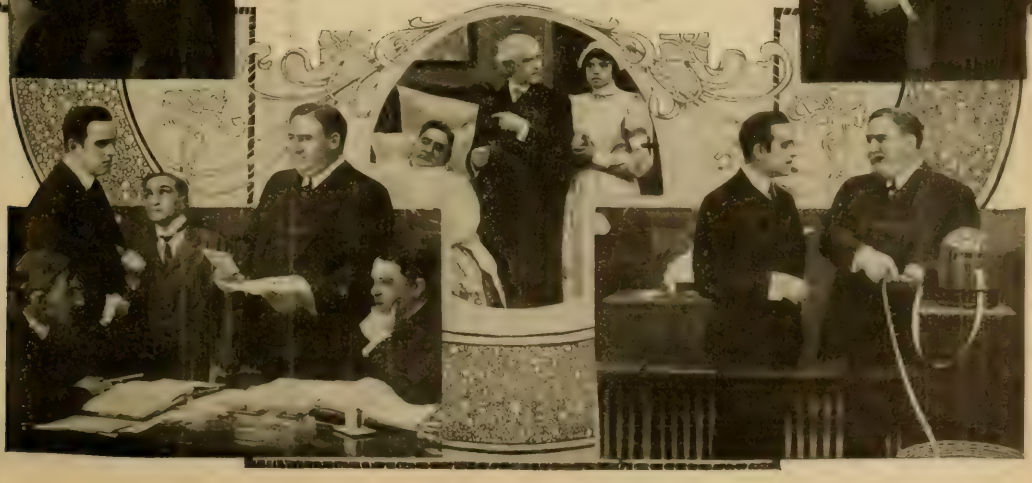
"PIE FOR SOPHIE"

An excruciatingly funny Western Comedy.

Released Saturday, May 2nd.

"BRONCHO BILLY'S CLOSE CALL"

A splendid Western drama with G. M. ANDERSON.



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**"THE ADVENTURE OF THE STOLEN SLIPPER"

RELEASED MONDAY, APRIL 20th

COMING SINGLE REELS:

****The Hunted Animal**
Second "The Man Who Disappeared" story.
Drama. Tuesday, April 21st.

***When East Met West In Boston**
Comedy. Wednesday, April 22nd.

****On The Heights**
Sixth "Dolly of the Dailies" story.
Drama. Saturday, April 25th.

***In High Life**
Fifth "Wood B. Wedd" story.
Comedy. Monday, April 27th.

TWO REEL FEATURES:

*****A Question of Hats and Gowns**
Drama. Friday, April 17th.

***** The Unopened Letter**
Drama. Friday, April 24th.

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"THE BROKEN CHAIN"

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For Release Tuesday, May 5, 1914

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Bobby discovers his father's wayward intentions and plays a joke which prevents the dad from going out on a spree.

ON SAME REEL

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Harry is put in charge of a jeweler's, and a supposedly wealthy customer pretends to buy expensive articles and takes Harry on a great fool's errand.

THURSDAY COMEDY

1000 Feet
Released April 23rd

WINKY WILLY AND THE CHERRIES

Winky has a very exciting chase when he is caught with a hat full of cherries.

ON SAME REEL

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Batty receives news of a legacy which he cannot cash for twenty years. He schemes to make time fly, and it certainly does. This is a great scream.

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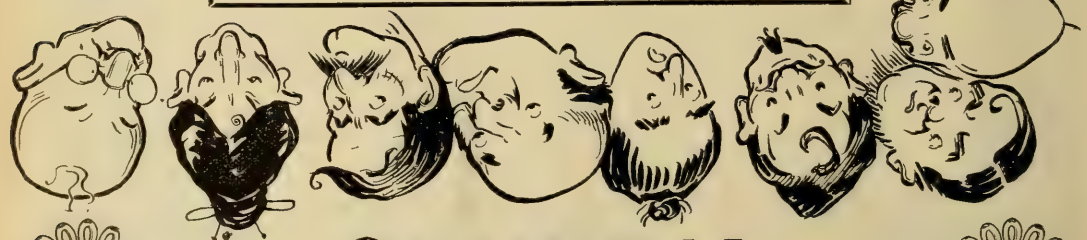

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In Three Reels

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A Two-Reel Feature Every Wednesday and Thursday

Monday May 4th — 5 Reels — By CHARLES KLEIN

"THE GAMBLERS"

TWO FEATURES EACH WEEK

"THE KLONDIKE BUBBLE"—Two Reels, April 22nd.

"THE DEATH WARRANT"—Two Reels, April 23rd.

Five Releases Each Week

"OUTWITTING DAD"—Comedy "THE RUBE'S DUCK"—Comedy	Split Reel, Tuesday, April 21st
"THE KLONDIKE BUBBLE"—2 Reel Drama	Wednesday, April 22nd
"THE DEATH WARRANT"—2 Reel Drama	Thursday, April 23rd
"WILL BLOOD TELL?"—Drama	Friday, April 24th
"LITTLE BREECHES"—Comedy "A DREAM OF THE CIRCUS"—Animated Comedy	Saturday, April 25th

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ARK	Texas Feature Film Co., Dallas, Tex.	NEB	Monarch Feature Film Co., Kansas City, Mo.
CONN	Famous Players Film Co., Boston, Mass.	N. H	Famous Players Film Co., Boston, Mass.
DEL	Electric Theater Sup. Co., Philadelphia, Pa.	N. J. (Northern)	Emby F. F. Co., New York City, N. Y.
D. C	Electric Theatre Sup. Co., Philadelphia, Pa.	N. J. (Southern)	Electric Theatre Sup. Co., Philadelphia, Pa.
FLA	Apex Film Co., Atlanta, Ga.	N. Y	Emby Feature Film Co., New York City, N. Y.
GA	Apex Film Co., Atlanta, Ga.	N. C	Apex Film Co., Atlanta, Ga.
N. ILL	Union Film Co., Chicago, Ill.	OHIO	Independent Features, Inc., Cleveland, Ohio
IND	Blache Features, Inc., Indianapolis, Ind.	OKLA	Texas Feature Film Co., Atlanta, Ga.
IA	Monarch Feature Film Co., Kansas City, Mo.	PA (Eastern)	Electric Theatre Sup. Co., Philadelphia, Pa.
KAN	Monarch Feature Film Co., Kansas City, Mo.	PA. (Western)	Weiland Film Co., Pittsburgh, Pa.
KY	Blache Features, Inc., Indianapolis, Ind.	R. I	Famous Players Film Co., Boston, Mass.
LA	Texas Feature Film Co., Dallas, Texas	S. C	Apex Film Co., Atlanta, Ga.
ME	Famous Players Film Co., Boston, Mass.	TENN	Apex Film Co., Atlanta, Ga.
MD	Electric Theater Sup. Co., Philadelphia, Pa.	TEXAS	Texas Feature Film Co., Dallas, Texas
MASS	Famous Players Film Co., Boston, Mass.	VT	Famous Players Film Co., Boston, Mass.
MICH	Casino Film Exchange, Detroit, Mich.	VA	Electric Theatre Supply Co., Philadelphia, Pa.
MISS	Apex Film Co., Atlanta, Ga.	W. VA	Weiland Film Co., Pittsburgh, Pa.
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COMING!! PETROFF THE VASSAL

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THE VASSAL IS UNNOTICED—THE PRINCESS UNLOVED—THEY MEET—THEY LOVE—THE PRINCE IS KILLED IN A DUEL—THE PRINCESS PUTS THE WORLD BETWEEN HERSELF AND HER LOVER—SHE DIES—THEIR CHILD LIVES—TWENTY YEARS LATER

SHE MEETS THE VASSAL—A THING MOCKED IN THE PUBLIC SQUARE. THE DEVELOPEMENTS ARE HEART RENDING—BUT BRING A SMILE THROUGH YOUR TEARS.

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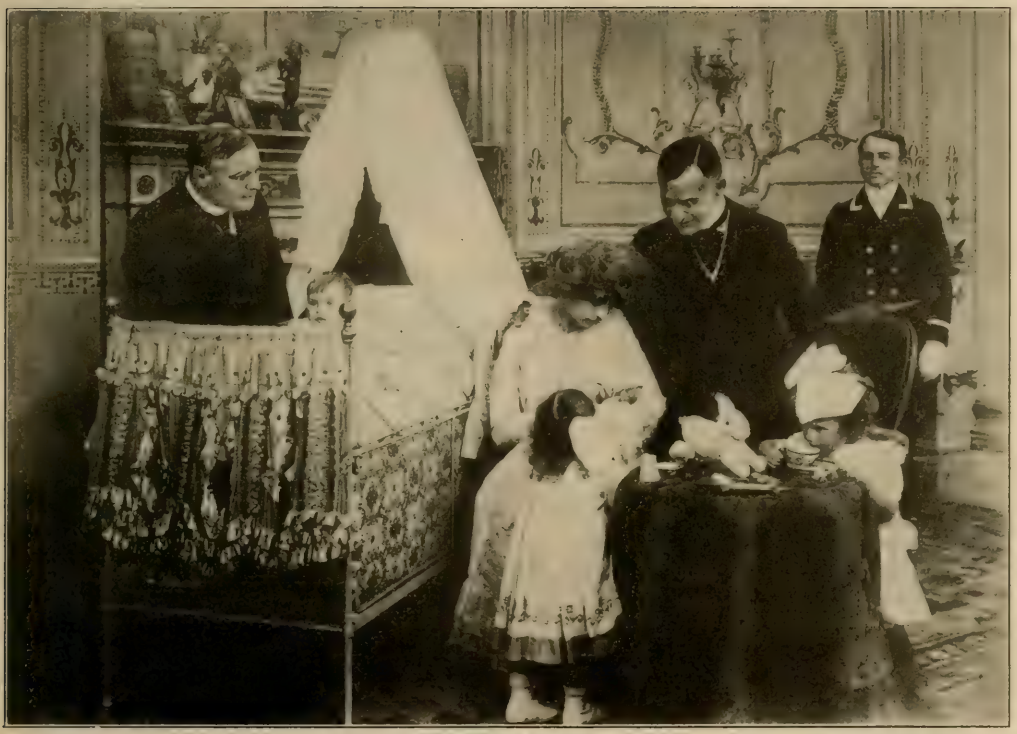

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"The Tattoo Mark," Released Tuesday, April 28.

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The sculptor's wife poses for the statue. He believes he has embodied her spirit in the clay. After her death, he will not be separated from the statue and falls headlong with it to his death. Naomi Childers and Darwin Karr are the leads.

"FANNY'S MELODRAMA"

Comedy. Wednesday, April 22nd

She is bound to be an actress. Her husband objects. Some deluded friends nearly break up the show. Her husband stops them and declares his wife a star of the first magnitude. Lillian Walker, Wallie Van and James Lackaye are the principals.

"A LITTLE MADONNA"

Drama. Thursday, April 23rd

The availing faith of a little child protects her from harm in a wonderful way. Fear seizes her persecutor and he believes he is in the presence of the Madonna. Margaret Gibson in the lead.

"TANGLED TANGOISTS"

Comedy. Friday, April 24th

John Bunny and Flora Finch are wall-flowers no longer. They have learned how, and this picture shows how, as tangoists, they can out-tango all others.

"HER GREAT SCOOP"

Drama. Two-Part Special

Saturday, April 25th

She resents a slight and loses her position as a reporter. Fortunately, she overhears a plot to rob and kill. She prevents murder and obtains a story that makes her a star reporter, boosts the circulation of her paper above all competitors and makes her the life partner with the Managing Editor. Maurice Costello and Mary Charleson are the leads.

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"TONY, THE GREASER"
Drama.....THURSDAY, APRIL 30th

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Flesh-and-blood ties are nothing to this wretch who seeks to victimize his blind brother's benefactors. The awful explosion which brings death to the Master Rogue, the pistol battle between police and criminals, are two of the tense scenes.

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Anna, an invalid, causes Hurley, gentleman crook, to turn from a life of crime. At the moment of his redemption, Hurley is arrested by Burke. *Then comes the discovery that the crook's sweetheart is Burke's sister.*

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McBRIDE'S BRIDE

Featuring Ruth Roland, "The Kalem Girl"

Neither mother nor jail can part "him and his'n" who live in an equal-suffrage town. How they fool Mamma, who is a police judge, will bring giggles and roars.

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THE NEW MEDICINE MAN

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Released Saturday, May 9th. Special 1 and 3-Sheets

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MOVING PICTURE WORLD
THE FILM INDEX
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J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr.....President
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(*The index for this issue will be found on page* 594.)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, April 25, 1914.

Facts and Comments

THE head of a great firm of film producers, speaking recently about the general tendency to make motion pictures the objects of special legislation, and referring in particular to the censorship question, remarked that the prosperity of the producers and exhibitors was at the bottom of all this hostile agitation. He expressed the belief that it was very largely the old process of taking political toll of a new and rich industry. This is no doubt the sentiment all through filmdom, and no reasonable man will deny that it is founded on fact. The men looking for graft follow the lines of least resistance, and the lack of concord between the different branches of our industry has greatly diminished our power of resistance.

*

There is room in the industry to-day for a great representative body composed of what is best and strongest in every branch. Such a body would have some weight behind it and would have to be reckoned with by the lawgivers everywhere. We have no such body in this country at the present time. In the early days of the industry when the distributor had the preponderance of power, we had an organization of distributors, later we had strong organizations of producers and still more recently we have had organizations of exhibitors. Each of these organizations has proceeded on the theory that it owed allegiance simply to its own group, and if there was any feeling of solidarity and community of interest between them it has never manifested itself in any practical manner. With the enemies of the motion picture always firmly united it is time that the various branches of the industry co-operate on all matters touching the common interest. No one branch of the industry can be prosperous for any length of time at the expense of another branch, and the interest of one is truly the concern of all. The dangers which best the industry beset every single branch of it. This fact has long ago been recognized in a most practical way in England and in France. Both of these countries have such motion picture parliaments in which every interest within the industry has its voice. Both in England and in France these organizations are well known and highly respected. In France their annual social affairs are attended by representatives of the highest governmental circles and by men and women well known in the world of education, in the field of literature and in the domain of the drama. The motion picture in this country has reached a high plane, the men associated with it are the equals, to say the least, of any of the cognate arts or industries, and there is no reason in the world why we should lag behind the older countries in creating a powerful and representative organization of the motion picture interests in the United States.

* * *

A VALUED correspondent writes to us from a city in Ohio: "Why exchanges encourage vaudeville houses to put on long programs on Sunday, thereby killing the small picture houses, is a matter that is hard to fathom. It is one of the big problems the exchange and the manufacturer have to solve. We know of a house seating 1800 that is showing an eight-reel program daily for five and ten cents. The theater goes into burlesque next season. How many little fellows will be put out of business in the meantime?" Unfortunately, the situation described by our correspondent is by no means confined to Ohio, but is almost typical of many exchanges. As our friend puts out in apt phrase, "this is killing the goose that lays the golden eggs."

* * *

THERE is a form of competition not amenable to the law, but wholly objectionable in the forum of fair dealing. We are referring to men who seek to take advantage of the other man's advertising. A play of great merit upon which much care and talent and money has been spent is widely advertised, partly through the columns of the press and partly through its own intrinsic excellence. Along comes some man who is unable to originate anything himself and appropriates the name of the successful play or advertises a woefully inferior production under a name very similar to that of the meritorious films. One cannot help looking upon such men and all their kind as parasites who, utterly incapable themselves, feed upon the brains and the enterprise of others.

* * *

THE proprietor of a motion picture theater in this city fitted out an imitation of the electric chair in Sing Sing, and placing a man in it he had a "barker" call attention to the spectacle and urging people to come inside. A crowd collected and the proprietor or manager of the place was arrested for disorderly conduct. Such practices by exhibitors of motion pictures cannot be condemned too severely. We doubt whether half a dozen men in the business could be found willing to stoop so low; but, of course, even one is enough to harm the whole industry. We hope he will be dealt with to the utmost limit of the law.

National Traits in Films

By W. Stephen Bush

BY THIS time we know our brothers across the big pond as well as our next-door neighbors. We know "English Traits" better than we could learn them from Emerson, we have become intimate with the countrymen of Hans Breitmann, we are most familiar with our friends in France and nothing is hidden from us in the character and the habits of our contemporaries in sunny Italy. It is all due to the motion picture. A boy or girl of fifteen, a regular patron of the motion picture theater, can to-day sit down and write a fair sort of essay on Europe and her nations.

We have all laughed at the follies and foibles of the transatlantic world so strikingly revealed on the screen.

I watched an Italian picture recently that was just one gorgeous dream of revenge. There is nothing more persistent than an Italian lady or gentleman in search of good dramatic revenge. In Naples and Sicily especially, children cry for it. It is offered as a wedding present to the bride and as a consolation to old age. There are intricacies of Italian revenge which we ruder children of the North are wholly unable to follow. I made an attempt to follow the course of revenge, or rather revenges, in the film I saw the other day. In the first reel a brother revenged his sister, in the second reel there were two or three working revenges, while in the third everybody was revenging himself on general principles. The worst of it is there never seems to be any final revenge. Along toward the end of the second reel we heartily wish there might be some sort of a friendly settlement, but there never is. At the end the survivors are as thirsty for revenge as ever. It is a splendid thing for the Italian scenario writers. It simplifies their labors. Theirs is merely the task of finding the best and strongest kind of revenge, and the best and strongest revenge is always the oldest. Italians lay little store by a new, fresh revenge. A revenge which is not at least fifty years old might as well be left on the shelf or delivered over to beginners to practice with. Next to its age, the greatest merit of the revenge is its complicatedness. If you want to write for the Italian market you might as well understand that a plain, simple or garden variety of revenge is an object of contempt among experienced writers. If you cannot involve everybody, from the babies in arms up, you might as well not try.

Next to revenge, and, indeed, its faithful concomitant in the Italian film, is the trap-door. A friend of mine with a statistical turn of mind, after carefully watching a large number of Italian films, figures that there is a well-sustained average of two trap-doors to a reel. In a weird film of probably Neapolitan origin, no less than eighteen trap-doors were counted in two reels, and in one phase of the development of the plot the heroine dropped through four trap-doors, consistently pursued by the villain.

In happy contrast to this feverish and insatiable desire for high-class and refined revenge is the German film, of which recently we see a good deal. The dominating desire of the German director is not to alarm his audience unduly. He may be the most daring and reckless fellow in the world, but he must stay within the speed limit. Heroes and heroines and villains are supposed to temper their rashness with care. They may step up to the edge of the precipice and (in the titles) threaten to jump down, but they must be careful at the same time. In accidents a desire for intense realism is always modified by a due regard for the personal comfort and safety of the performers. I have seen auto accidents in German films where everything went to smash and the hero and the heroine lay lifeless on the ground, but were unable to suppress a little smile of gratification at the perfect arrangements that had been made for their safety. I have seen another auto disaster in which it was thought sufficient to show a minor defect in the tire. The chauffeur repaired the defect smiling genially at the camera man, probably to reassure the director that he had not been hurt in the least. Even in the most horrible explosions and the most frightful collisions the principal performers make it clear to the audience that, however badly they may seem to have been injured for the sake of lending realism to the picture, they are in sober truth in the best of health and full of good humor and appetite.

The directors and actors in German films are not only required to refrain from alarming their audience, but they must be equally careful not to deceive their audiences too long. It is one of the cast-iron rules of the German film melodrama that the disguised detective must remove his disguise in full view of the audience as soon as he has done his trick. His failure to do so would leave a portion at least of the audience in doubt and confusion. The Germans love nothing better for a suitable background and atmosphere than a nice cemetery, the rural cemetery always preferred. They like to show well-kept graves and good, respectable tombstones. Next to these in degree of popularity are death scenes and nice, orderly funeral processions. These scenes are wholesome checks on any excess of swiftness in the action and a distinct rebuke to ultra-sensationalism in films. Action in some of these German-made films does not really begin until the start of the third reel, and by that time the audience which still holds out is generally asleep.

Have you ever known of a good, loyal, faithful, home-loving husband or wife in the French films? Yes, there may be exceptions, but as a rule the damage to conjugal fidelity in the films of our Gallic brethren is out of all proportion. No doubt they have honeymoons there, but it is not long before the tie that binds begins to chafe and a perfect carnival of wickedness follows. They make light of these matrimonial *faux pas* in the French films, and show a lack of irresponsibility which we Anglo-Saxons find it difficult to understand even in children. Except in rare cases the matter never gets serious enough for the invocation of the divorce courts; the weeping wife or husband either returns in repentance or both sides to the bargain laugh the incident out of their lives. They are, in the films at least, such light-hearted, unsophisticated creatures that it is hard to quarrel with them. They are not popular with censor boards. Another marked peculiarity of the French film is the detail of the meals at home. The family starting in on their soup is a familiar sight, and may be the prelude to anything—either a comedy or a tragedy or a fine hand-colored biblical story. Old-timers must remember the dear old French policemen in the early Pathe films, always traveling in pairs, always waxing their moustachios, always pompous and grave and always missing the man they were hunting for.

No doubt we appear quite peculiar from the European point of view, and I think we would thank some friendly critic for helping to see ourselves as others see us.

We suspect right now that they look upon us as a lot of money-kings with seared hearts and no ability to see any thing but the different kinds of currency. Our tipping let us hope has made some impression upon its multitudinous beneficiaries for in Europe they trail Americans by their ability to assuage the itch of the palm.

Production Without Method

By Louis Reeves Harrison

MEN who started to make moving pictures many years ago encountered a remarkable condition, one that may still exist to a degree, a demand far in excess of supply and constantly outgrowing it. Among those engaged in releasing filmed stories were some of natural qualifications for the business, and they are generally credited with whatever progress has been made in quality of production, but there were others who profited for no other perceptible reason than the existence of popular requirements more active than discriminating. Business has been constantly increasing in volume and has been so profitable in many instances that method and organization have been largely factorial and political. System has been applied to purely mechanical departments, to selling and to publicity schemes, and there has been economy shown in the purchase of supplies, but there has been, and still is, plenty of room for improvement in the actual visualization of stories and plays.

I do not mean to say that salaries have been too high —they have been too low in many cases, but there has been a painful lack of judgment shown in the selection of subjects for treatment, though that is the basis on which all production must eventually stand, and that one failing causes a tremendous waste of time and labor in the studios. It is becoming gradually known that superior plays cost no more than poor ones to produce, that they bring double profits, and that, if they are planned with system and intelligence, their actual cost is far below patched-up revivals of what has already done time. It is more astonishing to find that old methods of taking in excess of requirements, trimming down and editing to suit the remaining scenes still prevail in some studios.

Not pretending to be an efficiency expert, I would not call direct attention to weaknesses observed in this or that studio. It might be resented on the spot. But I may be justified in remarking false methods which have repeatedly been shown, and those who read may profit or not according to their own free will. My sole idea is to present the cases coming constantly to notice, with such offhand suggestions for betterment as may arise.

"Taking over" a scene, photographing it a second time, may not be regarded as a material addition to the general cost of a production in which the gross profit is large, particularly if the scene is "taken over" at once to eliminate mistakes not discovered the first time. There *is* a material addition to cost in time, labor, lights and film, but we will leave such instances unconsidered. They represent only a small loss from lack of system, or they may even occur because no human being is infallible. How about "taking over" after the negative film has been developed and projected on the screen in private exhibition?

A flood of answers may follow such a question, but the fact is that many productions of two or more reels are so systematized at the beginning that only those scenes are taken a second time which closely follow a first one in which an accident has occurred. Further than that, all scenes have been so accurately timed in advance that economic precision is observed in the amount of film used. This statement will not be a remarkable one to some producers—to others it will be unbelievable. I have watched scenes being taken a half-dozen times in succession, "to get them right," only to be photographed again at a later period, and then to be trimmed down more than half in the editing.

Instancing another waste, I recently saw a five-reel feature which the producer informed me had come here from California in 9,000 feet of negative, had been printed in 9,000 feet of positive and had been edited to less than 5,000 feet, yet I do not expect that statement to be received with incredulity. Such is the rule rather than the exception. There was certainly a large cost, aside from that of film, in taking the rejected 4,000 feet. Why was it taken? The answer is obvious, when I cite another instance. In another case, the scenes were timed in advance, so that the end of each "act," or reel, contained an element of suspense, due consideration being given to the fact that all exhibitors are not provided with two projectors. There must be tension of interest to hold an audience during the enforced wait.

Each act of a thousand feet was so well timed that little more than that amount of film was used, perhaps an excess of a few hundred feet, in all. This will be incredible to those accustomed to the old system, but, further than that, a systematic arrangement of minor details in advance resulted in so expediting the work of director and actors that time operations were reduced to a minimum and the actual cost of production heavily reduced over any previous and similar work. Furthermore, the feature proved to be an unqualified success.

The cost of publicity where there is merely an old play to sell instead of a really fine play to sell is doubled and even trebled. A feature of unqualified merit, of such powerful appeal as to immediately interest prospective buyers, becomes its own salesman. Instead of wasting money on production without method and with consequent extravagant publicity, it is better policy to get a story with which the whole audience, or a large part of it, is not familiar, to pay for interpreters of ability and personality, to give consideration to beauty of scene, and to produce something worth while.

Large buyers are guided by quality more than ever before, and they are becoming more and more discriminating in making their purchases. They are giving preference to stories of inherent merit rather than those attempting to reflect or imitate what has appeared in some other form. They have sound and intelligent reasons for selecting what responds to the tastes and feelings of present-day people, and, whether or not they know exactly what the people want, they are being guided by high standards occasionally set by the finest producers at home and abroad. Shrewd buyers are noting *what succeeds*, and that is certainly one way of approaching a solution of the popular demand.

The one way *not* to succeed in making this new method of thought transference superior to literature and the drama is to copy the faults of the older arts. As a business institution, the production of moving pictures involves, as does the novel and the stage play, supplying what the public wants. Because of its direct methods of communication, appealing straight to the heart and to the mind without verbal intervention, because of its broader outlook and its distributive facilities, the new art is bound to grow, but its natural growth will be entirely its own, and the fruits of its tremendous success will go to those who produce with method what trained judgment deems worth producing.

The best examples of modern photodrama will deal with vital phases of the struggle now going on in politics and society, symbolizing the growing world-spirit all about us.

Two Striking Apexes.

"Should a Woman Tell?" a Problem Play, and "The Queen of the Forty Thieves," Both in Four Parts.

Reviewed by W. Stephen Bush.

THE public will look upon this feature as a successful effort to film an ever interesting problem play. The producers do not attempt to give an answer to their own question, "Should a Woman Tell?" but they will make every audience interest itself in the question. The dominant note in this feature is purely tragic, awakening the sense of pity and terror and showing how human creatures are often hurried to destruction by unfathomable destiny.

The leading part is taken by an accomplished actress of the Imperial Theater at St. Petersburg. She portrays the young noblewoman, who tires of the emptiness of social life and social gaiety and seeks to make herself useful by helping the

Scene from "Should a Woman Tell?" (Apex).

poor. On one of her errands of mercy she meets a young carpenter who has been hurt while at work. He is a depraved and worthless fellow and playing upon the human sympathy of the countess, he lures her in a most ingenious manner to his wretched lodging. The countess enters and at once addresses herself to the ministrations of charity, when the object of her mercy throws off the mask of humility and gives full vent to his evil passions. Unable to reach help, the countess must succumb to her ravisher. The situation is extremely delicate, but it is portrayed in a way which bares it of all suggestiveness and makes the spectator understand and appreciate at once that it is shown not for the sake of elaborating a terrible situation, but as a logical and unavoidable part of the drama.

The countess stung into a frenzy of shame and mortification by the outrage, avenges herself on her assailant and escapes. The recollection of her terrible misfortune haunts her and she is in danger of becoming morbid and falls into a serious illness. Recovering from her illness, she seems at last to have exercised the evil memory and accepts the proposal of a young nobleman to make her his wife. On the eve of her wedding she sends a letter containing an account of the unfortunate day in her life, but it does not reach him and the marriage is consummated without any revelations on the part of the wife. Soon after the marriage her dreadful secret begins to oppress her once more and she seeks relief by telling her husband of the awful misfortune which had befallen her. The husband flies into a fury and though she is guiltless, he refuses to absolve her from guilt, while she with offended pride, leaves his roof. In vain does the husband seek relief from the bitter memories of his marriage by indulging in pleasure. The vision of his wife comes back to him constantly. Through an accident he finds that she has become an actress of some reputation. He rushes to her dressing room offering his heart to her and pleading forgiveness for his cruel course, but she tells him whatever love she may have felt for him has been killed by his unreasoning attitude. The husband dies in despair.

Even this brief description of the plot will make it plain that much of the success of this tragedy must depend on the personality and histrionic powers of the artistic who takes the part of the unfortunate wife. The Russian actress acquits herself in a most capable manner and no fault can be found with her rendition of this most hazardous and difficult part. The acting of the other members is uniformly good and the settings, distinctly and really Russian throughout, possess the great charm of novelty.

Here and there the writer of the scenario departs from the simple and direct line of dramatic action and adds scenes and episodes which are not essential to the progress of the action. To me, however, it seemed as if these departures were entirely justified because they give us interesting glimpses into Russian life and conditions. It is one of the privileges of a photodrama that it may, to a limited extent, digress for the sake of depicting conditions and episodes though they may not be absolutely essential to the understanding of the drama.

The last scene showing the death of the count by his own hand is objectionable and can easily be eliminated without the slightest injury to the completeness of the drama.

"Queen of the Forty Thieves"—In Four Parts.

This excellent feature deserves a better name and I am at a loss to understand the appropriateness of the title, which does not arise out of any prominent part of the film.

The production is sensational, but sensational in the best sense of the word, it provides a shower of thrills; it has a good strong climax, which in the film jargon of the present day is described as a "punch." It is plain that there has been a lavish expenditure of money in staging the production and both the daring and the spectacular have been emphasized all the way through.

The story tells of an attempt of a lawless band to abduct a millionaire's daughter and hold her for ransom. The lawless band mysteriously garbed, and all provided with excellent horses, waylay the millionaire and his daughter, seize her and carry her off to their den. A stalwart, handsome young man of striking appearance is the hero of the play and he rivals one of the major villains as an expert roof climber and high jumper. Around this somewhat threadbare plot, the producers have woven a series of most exciting and generally original scenes, including a most realistic fire and an equally realistic rescue.

The tinting and photography of this feature are superb. The settings have been selected with particular care and taste and the acting leaves little to be desired.

Scene from "Should a Woman Tell?" (Apex).

Scene from "Queen of the Forty Thieves" (Apex).

"Seeds of Chaos" (Essanay)

Reviewed by James S. McQuade.

UNSTINTED praise is due Essanay's "Seeds of Chaos," a two-part subject, booked for release on May 1st. This statement is made after a careful weighing of the merits of the scenario and of the production generally.

It will be difficult to recall a single spot where the story lags in interest, or one where the meaning is obscure. Director Harry McRae Webster has looked well after the latter point, and he has given a production throughout that can be referred to as a model in many respects. Especially is he painstaking in matters of detail—even the most minute. We have had many courtroom scenes in photodramatic work, but I cannot bring to mind one that embodies the realism of that in "Seeds of Chaos." The dignified judge, the rapid thrust and parry of opposing counsel, the pallid prisoner at the bar, the jury with tense faces as they observe the swiftly-changing aspects of the case, the bailiff as he enforces strict order, the kaleidoscopic sea of faces in the room outside the bench, the wife of the prisoner with their child in her arms standing in a prominent place where a sight of them nerves and comforts him, the voluntary confession of the real criminal before the court, and his desertion by counsel, who shows by his manner that he was willing to sacrifice an innocent man in order that he might win his case—all contribute to an intensely moving scene that holds the spectator with the grip of a vice. And the same care has been bestowed on the other scenes.

The leading character part, Morgan, is in the able charge of Rapley Holmes. This is the first time I have seen Mr. Holmes in moving pictures, although it is not his first essay in photodramatic work. He and Mrs. Holmes are recent acquisitions by the Essanay management. Mr. Holmes is widely known in dramatic circles, having succeeded Macklyn Arbuckle as leading man in "The Round-Up," appearing in the role of Slim Hoover. Mrs. Holmes—down in the cast of "Seeds of Chaos" as Mrs. Booth—was leading lady in "The Round-Up."

As Morgan, of Morgan & Co., Mr. Holmes gives a forceful characterization. He has the art of expressing emotions most convincingly by mobile facial changes, and the camera reveals him at all times in natural poses. In the courtroom scene, with delicate art, he brings out the better traits of Morgan's character in a way that wins one's sympathy, while it lulls the scorn that is ready to surge from the heart.

Richard C. Travers appears to me stronger in the part of Booth, the accused bookkeeper, than in any other character in which I have seen him. The tender home scenes are in strong contrast to his defiant attitude before the man who has planned his ruin. And this is eminently human, for "his strength is as the strength of ten, because his heart is pure." That attitude becomes still more manly when he grasps the hand of the fallen Morgan and cheers the contrite sinner by the words, "You tried to get me, Morgan; but you're a man, sir, in spite of that."

Mrs. Booth, Mrs. Gerda Holmes actually preaches a sermon for the woman disconsolate. There is no whining when the blow comes. The shock is great and it numbs the heart; but it does not bereave the little woman of courage nor faith in her husband. Their love has been too sacred for the entrance of a shadow of doubt in her mind. There is no time for tears, at least not before him. She looks straight in his eyes and strengthens him by brave words of hope and counsel. Then, practical woman that she is, she bows her back for the burden, and goes out to seek work that will keep the wolf from the door, for her child and herself. That picture which shows her standing at the railing that separates the sacred precincts of the bench from non-participants in the proceedings, with her child held high so that papa can see both of them in his great time of stress, will make the tears well from eyes long unused to such weakness.

E. T. Lowe, Jr., one of Essanay's staff of writers, is the author of the scenario. While commending him heartily, the wish is expressed that he will favor us often with stories of equal merit.

In photography and technique the films are of a high standard. John Booth, head bookkeeper for Morgan & Co., works hard

Court Room Scene From Essanay's Two-Reel Dramatic Production "Seeds of Chaos."

and honestly for the firm. His long hours are lightened by the home hours with his wife and little girl.

Richard Morgan, head of the firm, has the very impress of business responsibility and respectability. But he dabbles in stocks and loses heavily. As the result, he draws on the firm's funds and becomes hopelessly involved.

To extricate himself, he forms a plan to implicate Booth and make him the scapegoat. Certain leaves abstracted from the ledger, together with valuable securities, are placed by Morgan in Booth's private desk the night before the yearly auditing begins. The auditor discovers the loss, and Booth is discovered the victim. Officers are summoned and the innocent bookkeeper is sent to prison.

Scene from "Seeds of Chaos" (Essanay).

Morgan still continues to gamble in stocks, and loses heavily. One day, appalled by the losses revealed by the tape, he is seized by brain fever. His physician sees that the only hope of his recovery lies in careful nursing.

John Booth's wife, who has resumed her former vocation of professional nurse, is recommended to attend the stricken man. She is ignorant of his identity, as he is of her's. When convalescent, Morgan is told by his physician that he owes his life to the care of his nurse.

A few days later Morgan learns that his nurse is the wife of the man he has ruined. After a night of mental torture, he decides to confess his guilt before the court where Booth is being tried.

As the filmed story fades out, we see him behind prison bars, smiling and contented over his righting of a horrible wrong.

"THE SECRET SIDE."

A Dissertation on the Inadvisability of Too Much Publicity. Written From the Selig Point of View.

FROM negative results that have accrued in time past, following the write-ups, exposing the secrets of the stage, describing effects in a way that cheapen them, would seem to impress those who should conserve such things with the desirability of keeping busy-bodies out of places where they do not belong. Times without number the big melodramatic sensation of the stage, the clever devices, and the puzzling effects have been started on their way to the scrap-heap by illustrated write-ups, pointing out how simple they were, inferring that people were silly to be deluded by such shallow artifices. The really great coiners of stage-effect, from Boucicault and Daly, to Brady and Belasco, have ever been chary about allowing sensational pens the freedom of their stages on the ground that exploitation of their effects from behind the scenes always inclined to nullify their values.

It would appear the part of wisdom for motion picture producers to take advantage of this precedent, and discourage the constant intrusions of sensationists, who are inclined to have fun with the ways and means of making motion pictures, and describe the interiors of great producing studios and their habitants in a way that would make one believe they were a mild form of mad-house. Although the new art form of motion picture making is still young, volumes of meritricious matter have been written seemingly to establish it upon a flimsy, floating basis of haphazard method, and diaphonous device all calculated to fool, instead of impress the public. From the amount of capital invested, the artistic standing of the people engaged, the effort to engage the best pens to provide material for motion picture plays and the high standardizing of all departments, such cheap and senseless exposes would make it appear a most dangerous thing for a dignified art that desires permanency.

There is a big spice of variety in the life of moving pictures; many things of an amusing side that have a wholesome comedy call for write-up. At the same time there is a big, broad, dignified purpose that should be conserved, and the effects that make moving pictures impressive should be carefully kept secluded if the respect of the public is to be continued. Nearly all the large picture establishments of this country have begun to recognize this fact and are no longer open for the free-lance to rove through, and then spread out a funny expose as the result of his observation. Now that the public press has taken a sincere interest in the making and forwarding of moving pictures, it is to be hoped they will see the serious side of the matter rather than follow up the cheap episodes of faking that glib-tongued sensationists describe with ruinous relish.

UNIQUE THEATER.

By F. H. Richardson.

Glidden, Iowa, a village of a few hundred population, has a theater which perhaps lives up to its name better than any other house in the country. In the daytime it is operated as an ordinary grocery store. The first view was taken just inside the door and shows the theater in use as a store. C. E. Haens, the man in his shirt sleeves conducts the store in the daytime and operates the Power's six at night. His partner, Mr. Linn, stands just ahead of him, and, by the way, Brother Linn ought to be the twin brother of Charley Schneider, of Springfield, Mass. Those two can save money by either one of them having two dozen photos taken and sending the other one-half of them.

A Grocery Store in the Daytime.

A Theater at Night.

Cut No. 2 was taken from the stage. There is approximately 250 people seated and standing. It will be observed that the counters fold back up against the shelves, and the grocery end of it is covered with a canvas screen. In the background is the galvanized iron operating room. According to the picture the front row in this theater cannot be styled "bald-headed row." It strikes the writer that this would not be at all a bad scheme in a small town such as Glidden. By such a plan Brothers Havens and Linn ought to be able to give the Gliddenites a pretty good show, and at the same time make money.

"The Double Cross."

Third Edison Story of "The Man Who Disappeared." Leading Role Played by Marc MacDermott.

Reviewed by Louis Reeves Harrison.

CAST.

John Perriton, alias "John Pottle," Marc MacDermott
Jennie ..... Marjorie Ellison
Her Mother ..... Cora Williams
Lipman, a lawyer ..... Harry Etynge
"Niceps" ..... Charles Ogle
Dive Keeper ..... T. Tamamoto

BESIDES a live story of good motive, "The Double Cross," third of a series appearing under the general title of "The Man Who Disappeared," offers opportunity for some interesting character revelations and is remarkable for accuracy of type and strength of presentation. MacDermott and the ladies of the cast fully utilize their dramatic opportunities; Ogle so effaced his striking personality

Scene from "The Double Cross" (Edison).

that he is scarcely to be recognized in his admirable work; Tamamoto is a revelation and Etynge lives up to all the requirements of his role. The entire group of interpreters succeed in intensifying a naturally interesting story.

The man who has disappeared for a reason more common in photodrama than in real life, that of assuming responsibility for a crime committed by his sweetheart's brother, is still hiding from the police in an opium den and is asked to

Scene from "The Double Cross" (Edison).

pay for the protection he is receiving by participation in a swindling scheme devised by Lipman, the lawyer. The latter has been advertising in "personal" columns of newspapers that a beautiful young heiress desires to meet a wealthy young farmer of aspirations matrimonial and has netted a victim. The victim offers to show his farm and certification that he has fifteen thousand in cash on deposit in a local bank. John Perriton, "The Man Who Disappeared" and the central figure in the series of adventures, is called upon to act as one of the brothers of Jennie, the supposed heiress, and these two become more or less unwilling parties to the lawyer's criminal scheme. Both are compelled by the pressure of circumstances to visit the young farmer at his home and to draw him on. He is very much taken with the young heiress on the occasion of her visit, in company with her alleged brothers, and a new factor, one not reckoned on in the lawyer's machinations, arises in her unexpected liking for the man who is to be defrauded.

She and John Perriton play their parts at the farm, however, and the farmer is induced to visit her in a city apartment especially equipped for the occasion. The ordeal is a trying one for the girl, now that her better nature is asserting itself under love's influence, and Perriton is only sustained by the fact that the police are after him for murder, but these two come into a gradual sympathy of understanding, and the girl breaks down under a conflict of emotion. She confesses to the young farmer that he is being victimized and that she is a party to the swindle.

The habitual criminals, those of the gang, are waiting outside for her to rob her intended and Perriton is sent with a note, "Cop that coin by 11 o'clock, or we will come after it ourselves." Perriton notes that the girl has yielded to the best promptings of her heart and that the farmer is inclined to forgive her, so he joins forces with them against the gang and effects a daring escape. The end of the story is satisfying and holds interest in the adventures yet to come.

Gail Kane.

GAIL KANE, the co-star of George M. Cohan's present sensational Astor Theater hit, "Seven Keys to Baldpate," who has been rightfully termed the most beautiful woman on Broadway, has been induced to return to the motion picture fold once more, and under the direction of Augustus Thomas and the All Star Feature Corporation, with which concern she made her initial appearance before the motion picture camera in the character of "Bonita" in the recent All Star production of "Arizona." She is now engaged in the visualization of Upton sinclair's powerful story and play, "The Jungle," which is also being produced by the All Star corporation.

Gail Kane.

This announcement comes as a pleasant surprise to supporters and followers of the All Star product, many of whom have expressed not infrequent desires that Miss Kane might be seen in other films to be produced after "Arizona."

Advices from the offices of Cohan and Harris, quite recently, that this popular leading lady has been cast for the stellar role in "The Miracle Man," which that theatrical concern will shortly produce, for the moment dispelled the thought of a possibility of future picture work by Miss Kane, but through the courtesy of her managers, Augustus Thomas has succeeded in securing the services of Miss Kane for the role of "Marija" in "The Jungle," a part exceptionally well suited for her and in which her many admirers will find her cast admirably and prominently.

George Nash, remembered for his splendid performances in Charles Klein's "The Gamblers" and "Officer 666," and who is now co-starring with Olga Petrova at the Booth Theater in the season's hit, "Panthea," will be seen in the character of "Jurgis," the central figure in Mr. Sinclair's great book and play.

Principal interest, however, will center in the appearance of Upton Sinclair, who will personally appear in the prologue of the motion picture production of "The Jungle." Mr. Sinclair is at the present time resting in Bermuda, where he is completing a new book. He will arrive in New York in time to play his part for the camera and then return to Bermuda.

"A Militant Suffragette."

Reviewed by W. Stephen Bush.

THIS is an attractive picture in which the sweet harmonies of the home are vividly contrasted with the strife and turmoil in the life of a militant suffragette. Asta Nielsen portrays the fighter for women's votes and this in itself makes the picture worth while. Asta is nothing if not versatile, she possesses the "verve" and daring which shine to special advantage on the screen, and she displays a more than ordinary lot of it in this production. She holds the center of the stage fifty minutes out of the sixty. Motion picture patrons are used nowadays to seeing splendid photography and the best and most artistic of out-door as well as in-door settings, and there is plenty of all that in these films.

Scene from "The Militant Suffragette" (Pathe).

The first part of the production is devoted to showing the simple, but deep-rooted happiness which pervades the ideal household; the smiling and eager faces of children, the eternal delight of the mother in her offspring and all the thousand strong and tender bonds that make the family the pattern of every perfect society. Nellie (Asta Nielsen), is a fresh, charming damsel, full of fun and life and far removed from the vagaries of political feminism. She falls in love with an unknown man in the most romantic of ways, but instead of being allowed to go on the primrose path of Cupid with her Prince Charming, the exuberant young thing is urged by her father to marry a man whom she does not love. Here are the makings of a suffragette. The girl hears the wild oratory of her older and homelier sisters and presently she joins the window-smashing brigade. She is arrested and put in prison. As she looks particularly pathetic in her prison garb everybody sympathizes with her when she is subjected to forcible feeding. Of course, she becomes a martyr on her release from prison and addresses enthusiastic "Votes-for-Women" gatherings. The battle with the men in Parliament rages hotly and all the batteries of the frenzied feminists concentrate their attack on the leader of the Anti-Suffragette forces in the Cabinet. By a chance some compromising love letters written by the leader of the Antis fall into the hands of the suffragettes and Nellie is sent on a blackmailing mission to the hostile leader. If he does not abandon his resistance to the projects of the militant suffragettes the letters will be published and his ruin brought about. As Nellie is ushered into the presence of the archenemy of the suffragettes she discovers that her lover and the enemy of her cause are one and the same person. The leader rejects the compromise and Nellie is now mean enough to plant a real bomb in his house. The bomb is to go off at midnight and occurs on scheduled time, but Nellie is lucky enough to get her lover away from the point of danger. The lover does not mind a little thing like the wrecking of his rooms and his furniture. Just as the girl is about to be taken into custody he astonishes everybody by proclaiming her as his fiancee. The last scene shows home as the true sphere of woman.

There are faults in this picture. The adventuress and her letters might have been left out. Aside from Asta Nielsen the acting was decidedly un-English for a play supposed to be taken from English life. Asta, herself, is not English, but she might easily be mistaken for an English militant. The development of the plot seemed a bit slow at times though it was quite simple and conventional. Even feigned brutality is offensive in films. It was possible to show poverty and intemperance without any display of brutality.

KALEM PICTURE MAKES HIT.

"From the Manger to the Cross" Plays at Newark Theater For Entire Week With Great Success.

Despite the fact that Holy Week is usually regarded as a bad period for theaters, "From the Manger to the Cross," Kalem's five-part masterpiece based on the life of Jesus, drew capacity business to the Newark Theater, where it was presented twice daily during the week of April 6th.

By the courtesy of the proprietors of the new Strand Theater, New York's newest and largest motion picture theater, S. L. Rothapfel, manager of that theater, had charge of the rehearsals, which were held prior to the initial presentation. A mixed quartette from one of New York's most prominent churches, a nine-piece orchestra and an organ, worked under Mr. Rothapfel's direction.

A special presentation was given on Monday afternoon to the ministers and Sunday-school superintendents of the churches located in Newark and its suburbs. That "From the Manger to the Cross" made a profound impression upon the divines was evident from the comments they made at the conclusion. One of them declared, "This picture should have a greater effect than any sermon ever preached."

The comment of the press was highly favorable. The News declared, "The gulf of time is so bridged as to bring Him and His environment and the people among whom He walked close to us. So vivid is the depiction that the absorbed spectator fancies for the moment that he is an observer of the events as they transpired."

The Evening Star, after a long article in which the production was described, wound up by saying, "To see this production is to pray!" The Morning Star was equally strong in its praise.

Exhibitors in and about Newark attended the presentation during the week and were so impressed with the drawing power of the Kalem production that they have made arrangements to present it at their houses. Many of them, taking a leaf out of the book of the Newark Theater presentation, have announced their intention of surrounding their presentations with effects used at the Newark Theater.

While In Jail They Attempt To Forcibly Feed Her.

Scene from "The Militant Suffragette" (Pathe).

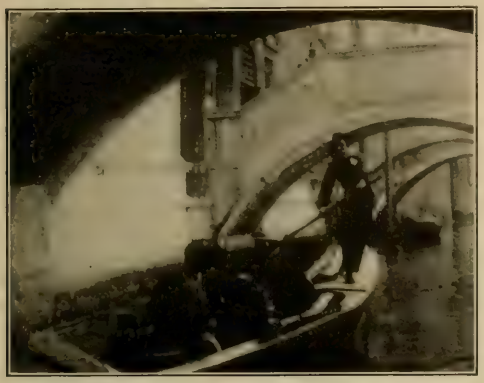
"A Venetian Night."

A Four-Part Production of Quality by Max Reinhardt. Released by the Masko Film Company.

Reviewed by W. Stephen Bush.

MAKE room on the index of quality for this Masko feature. The mark of quality is imprinted by the hand of a master. The master in this case is none other than Max Reinhardt, who co-operated in the production of this film with Carl Vollmoeller. The feature has had quite a successful run in London and there is no reason why it should not duplicate its creditable achievements on this side of the water.

The public will like this feature because it gives a most artistic demonstration of the power of the motion picture to visualize a dream. The dream begins in the conventional way of the vision, due to double exposure, and then it carries the spectator along into the vagaries of the dream in such a strangely realistic way that he himself shares in the dream. In other words, the audience experiences the weird sensation of dreaming with the dreamer and of awakening into consciousness just as the dreamer himself shakes off his illusion. Add to this that the stage is set in Venice, aptly called the "City of Beautiful Shadows" and you have a film creation which rises very far indeed above the ordinary.



Scene from "A Venetian Night" (Masko).

There is a delightful blend of humor in this feature. At times it is a humor which lies close to pathos and sadness, at other times it is grotesque and again it approaches the farcical. It is not easy to tell the story because dreams are always hard to describe, but in brief outline it deals with an entertaining series of events as they appeared in a dream to an impressionable young stranger and visitor in Venice. Later it shows the real and daylight development of these same events.

An impressionable young stranger arrives in the "City of Lagoons" and is made a witness to the marriage of a young woman to a man who was not her choice. This latter person, a fat, heavy, rollicking wine merchant, does not seem to know and certainly does not care about the feelings of his bride. He is most interested in the festivities incidental to the wedding and lives in utter ignorance of the fact that by marrying his wife, he is robbing a handsome young officer of his sweetheart. It so happens that the impressionable young stranger catches a pretty rose thrown by the bride at her unfortunate lover. Thinking that the symbolic flower was intended for him, he treasures it as a precious possession and on retiring that night he places the rose between the leaves of his book and then goes off into the land of dreams. In the dream, which is told between the reels portraying the reality, the illusion of the young man seeing things in his sleep is maintained by hundreds of subtle touches. The action, while unreal and never quite coherent, does not at any time become absurdly impossible and therefore hold one's interest. The illusion of the dream is further heightened by the measured spectral movements of the actors and the shadowy settings which have been chosen. Suffice it to say that the dream, which is at first merely odd and confused, gradually grows into an obsession from which the dreamer shakes himself loose with some effort. While in the dream there were at times ghastly and tragic touches, in the reality there is nothing but fun and the prosaic humdrum life. The contrast makes us smile at first and as the producer skilfully emphasizes it, it makes us give way to louder mirth.

The settings have been chosen by the eye of an artist, they always fit to the dot above the i, and the frame always makes the picture seem more perfect. The acting was fine throughout, well considered and characterized by an ability to find the right chords at the right time. "A Venetian Night" will, beyond all doubt, take its rank as a masterpiece.

Francis Carlyle.

FRANCIS CARLYLE, the well-known leading man of the regular dramatic stage, is a recent addition to the stock company of Pathe Freres, where he is playing the part of "Hicks" in "The Perils of Pauline." Mr. Carlyle began his career under the management of Daniel Frohman at the Old Lyceum Theater, appearing in "The Wife," "Sweet Lavender," "The Charity Ball," and many other successes of that noted place.

He has been under the direction of Charles Frohman, however, most of his time on the stage, playing Kerchival West in "Shenandoah," during its first season, and continuing in that part for three years. He was the original "Major Mostyn" in "The Sporting Duchess," also of the leading part in "The White Heather," in "Hearts are Trumps," "Because She Loved Him So," "Colorado," "The Flag Lieutenant" and played "Bertie Cecil" in "Under Two Flags," and "Blance Bates" when it was first produced by Belasco at the Garden Theater. He was leading man at Palmer's Theater and at Daly's, playing there everything, from Shakespeare to modern farce. Also with Willliam Gillette in London, as well as in New York with Nat Goodwin, Otis Skinner, Grace George and Mary Mannering. He played "Captain Absolute" in "The Rivals," and "John Perrybingle" in "The Cricket on the Hearth" with the late Joseph Jefferson.

Francis Carlyle.

His experience has run the gamut, his metier, however, is emotional parts, and his ability to convey by subtle gesture and facial expression, the intense, deeper and stronger feelings which sway all humanity at times, makes for him an especial place in moving picture art. Among the pictures he has appeared in since his association with Pathe Freres are "Her Hour," "A Clever Story," "The Blight," "The Shadow or Shame," "Her story," "The Son of the House," "For the Sake of His Son," "Kenton's Heir" and "The Refugee."

COLES BACK FROM THE COAST.

Mr. H. B. Coles, general manager of the Precision Machine Company of New York, makers of the world famous Simplex projector, has just returned from a trip to the Pacific coast. He reports splendid conditions now existing in California, Oregon and Washington, with prospects for a healthy increase in the entire trade for the next few months.

The general class of theaters which have recently been built in that territory are strictly high grade, being of large seating capacity and of very artistic architecture.

"It is pleasing to note the greater attention paid to the projecion apparatus in the modern theaters," said Mr. Coles. "Formerly an exhibitor would build a theater at considerable expense and at the eleventh hour decide upon the location of the booth and the apparatus to be installed in it, so that the projection would have to adapt itself as best it could to the other conditions; whereas the exhibitor of to-day in building his theater lays out the projection first in order to ensure the very best screen results."

The Precision Machine Company have just established a Projection Engineering Department, which is being taken advantage of by some of the most important exhibitors in the East; and on Mr. Coles' Western trip he impressed upon all exhibitors with whom he came in contact the importance of consulting with authorities in the art of projection when building or remodelling their theaters.

"Love, Luck and Gasoline"

A Three-Reel Vitagraph Comedy Now Being Shown at the Vitagraph Theater, New York.

Reviewed by Louis Reeves Harrison.

CAST.

Miss Tomboy.....Lillian Walker
Her Father.....John Bunny
Cutey.....Wally Van
Van Alstyne.....Charles Wellesley
The Commodore.....A famous motor-boat enthusiast and a genuine commodore.

ITS natural classification a "marine comedy," "Love, Luck and Gasoline" covers a very much more extended area than is indicated by the sprightly acting of Airy-Fairy-Lillian and Wally Van in opposition to the ponderous movements of eloquent John Bunny. It is also supposed to cover the identity of a gentleman so well established in motion

Scene from "Love, Luck and Gasoline" (Vitagraph).

picture and yachting circles that not to know him or of him is to argue one's self unknown. He plays his role fairly well in the small part assigned him, but—the desolating truth might as well be known—he is not a very much better actor than I am.

However, in compensation for this bitter statement, he has a marvelous picture sense that manifested itself delicately in the Italian pastels he made, that turns lovingly to marines, that might seem to be the endowment of an idealist or a mystic, that is in reality very practical and very broad, embracing both minute and magnificent things, as evidenced in

Scene from "Love, Luck and Gasoline" (Vitagraph).

those screen visualizations which bear the stamp of his individuality. As revealed in these, he is the fortunate possessor of acute powers of observation, a master of photodramatic technics, a man of practical ability that serves a poetic imagination in enabling him to record upon the screen his ideas of the invisible quite as well as the visible.

Such is the Commodore who will not have his name published in the cast of "Love, Luck and Gasoline."

Comprehended within of this marine comedy, occupying a large part of the screen portrayal, are some of the most beautiful views of sailing yachts in action ever shown in the pictured story. The vessels are for the most part of the racing type, fish-hulled, sparred to the skies, carrying vast stretches of white canvas aloft, creatures of swan-like grace when wind and sea are mild, laying over in a stiff breeze until it spills from their sails, righting when it looks as though they would be laid flat, leaping foam crests like a trout ascending a waterfall, the most fascinating of all creations devised by the ingenuity of man.

These beautiful pictures will not only delight those who are not "coastwise," but they will impress men who have felt what is stated in the first verse of the Bible, "and the spirit of God moved upon the face of the waters." In the rhythmic flow of yacht movement, of sea and sky, of water reflections, of cloud-shine, a selective artistic taste is almost constantly revealed, and there is little or nothing to offend fine sensibilities in this romantic realism. The Commodore is gradually achieving a harmony of matter and manner.

The thread of story involved pictures Lillian in the very natural character of a Tomboy, strongly attached to a manly and athletic fellow she is inclined to "doll," genial Wally Van. John Bunny objects in the role of stern father. She elopes with her "Cutey" and the chase that ensues involves the use of sailing yachts, steam yachts, motor boats that fly through the water, aeroplanes that fly through the air and that strange hybrid that flies in water, on water and in the air, all genuine and among the swiftest engines devised to annihilate time and space, forerunners of what succeeding generations will use in exploring the universe.

I had the good fortune to see "Love, Luck and Gasoline" during its first presentation before an ordinary audience, and it seemed to afford both amusement and artistic pleasure to the great mass of people in front.

Sallie Crute.

ONE of the newer faces in Edison films which has already attracted a great deal of favorable attention is that of Sallie Crute. Although only an Edison player for a few months, she has had several opportunities to display her ability and has taken full advantage of them. Miss Crute is a native of Chattanooga, Tenn., but it was in Huntsville, Ala., where her family moved when she was about nine years old, that she first showed a taste for things theatrical. When the colored minstrels had finished their performances on the improvised stage at the old plantation, there would be a call for "Miss Sallie" and the little girl would mount the stage and go through her "stunts." The "stunts" gradually became more and more elaborate until finally "Miss Sallie" awoke to a realization that she was wasting valuable time.

Sallie Crute.

She set earnestly to work and soon became a member of the well-known Elitch Long Stock Company of Denver. Then she played juvenile leading parts and Western heroines for various motion picture concerns. Miss Crute prefers drama to comedy and she has given powerful interpretations of the roles which she has presented on the screen thus far—for instance, the foreign spy in the Cleek picture, "The Mystery of the Talking Wire"; the actress in "The Last Scene of All"; the daughter of the Concura Manufacturer in the anti-tuberculosis film, "The Price of Human Lives"; Ellen Ryan in "A Treacherous Rival," and the lighthouse keeper's daughter in "The Powers of the Air."

Miss Crute is an ambitious girl of serious purpose who puts her whole heart into everything she does. As the burlesque Indian maiden in "A Sense of Humor" and the policeman's newly acquired wife in "A Pious Undertaking," Miss Crute establishes herself as a delightful comedienne. Versatile, clever in her presentation of comic character and dramatic roles and very good to look upon, Sallie Crute is a valuable addition to the Edison stock company.

Under Water Photography.

Expedition of the Submarine Film Company to Watling's Island, Bahamas, to Picture the Photodrama of the Sea.

By John William Kellette.

CARL LOUIS GREGORY, chief cameraman of the Thanhouser Film Corporation, Mutual Film Service, arrived at Nassau, New Providence, B. I., April 7, on the Ward Line Steamship Vigilanta from New York, to be the first man in the world to take motion pictures under water, in the interest of the Submarine Film Company, J. Ernest Williamson, Norfolk, Va., president, son of the inventor of a steel operating chamber and flexible steel tube, welcoming him to that city.

J. E. Williamson.

It is the plan of the company to take under-sea life for educational purposes, releasing their output through the Thanhouser Film Corporation at New Rochelle, and the result will soon be thrown upon the screens in theaters throughout the world taking the Mutual service.

Watling Island, where, it is believed, Columbus first set foot on the new world in 1492, is the final destination of the pioneers in under-sea photography, but the Bahamas will come in for a general survey before filmatization is complete. These islands were picked because of shoal water and the wonderful coral formation. The Bahamas are a group of islands lying north and east of Cuba in about the latitude of Southern Florida. Columbus discovered them in 1492, but they have been in British possession since 1629. Only 25 islands out of 3,060 islands and islets are inhabited, the total population being about 50,000, of which Nassau has 12,000.

Upon one of these islands, Watling's, a small island east-southeast of Cat Island, Columbus first set foot upon the Western Hemisphere. For centuries after their discovery, no direct evidence was available to show which of the 700

Carl Louis Gregory.

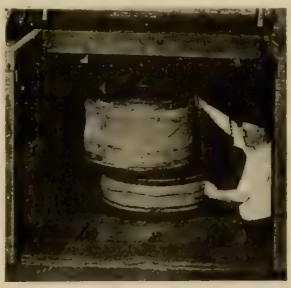
islands were entitled to the honor, but in 1874, three hundred years after the death of Bartolomeo de las Casas, Columbus' pilot on his second voyage, the matter was believed to be definitely settled, and in 1891 Walter Wellman led an expedition tracing Columbus' course back from Cuba and fixed upon Watling's Island as the spot where Columbus made the first landing and erected a tablet there with the inscription: "On this spot Christopher Columbus first set foot upon the soil of the New World. Erected June 15, 1891."

For the past few weeks a large steel operating chamber and a long flexible steel tube, capable of withstanding a water pressure of 140 pounds to the square inch, has been built under the supervision of Mr. Williamson, who has had a corps of machinists at work putting it in shape for connection with a boat the corporation has chartered, and the actual work of beginning to find out something about the ocean bottom, two-thirds of which covers the earth's surface, will be under way.

Section of Steel Tube Showing Manner of Joining.

Mr. Gregory's selection as the first man to be thus honored, and whose name undoubtedly will go down in history as the one who blazed the path that is to lead to the lost Atlantis, is because of his thorough knowledge of camera possibilities. Without doubt Mr. Gregory stands alone in his class. As far back as 1906 he was an acknowledged expert in the employ of the United States Government, and in 1908 he was with Burr McIntosh, who engaged him to stage his lectures, and in connection with this duty, Gregory also made lantern slides and took pictures of "Our Navy," "Our Country," "Our Island Possessions," which McIntosh used in his lectures.

In 1909 Mr. Gregory looked upon the moving picture field as fertile, and entered the employ of Thomas A. Edison, Inc., as cameraman, and Horace G. Plimpton thought so much of his ability that he sent him to Cuba to weave educational subjects and romances together for the screen. When the Thanhouser Company started up it secured Gregory, who has been with the concern since the second picture in 1910. In 1913 he was made a producing director and placed in charge of the Princess brand, and shares with Edwin S. Porter, of the Famous Players, the distinction of being one of two directors that do their own camera work. Gregory has always been a pioneer. When C. J. Hite was president of the Mutual Film Corporation last year, now being head of the Thanhouser Corporation, wanted to start a new studio in California, Mr. Gregory was sent to the coast, and located a new site at Brooklyn Heights, Los Angeles, for the New Majestic, returning to go to Cape May with a company to do "water-stuff."

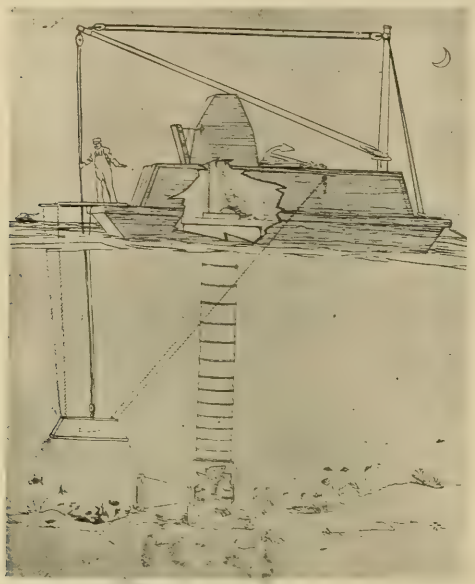


Placing Sections of Tube In Place.

And so, in this case, Mr. Gregory is picked as the pioneer. Anything untried and believed possible, is put up to Gregory

Operation Chamber Showing Cameraman at Work Under Water.

to give it a try out. Results are always achieved. Perhaps it will be on account of Gregory's intrepid nature and knowledge that the way to the treasures of Yucatan, Cocos Islands, Trinidad, Zuyder Zee, where the Lutine went down in 1799, off the island of Terschelling with $6,000,000; Cozumel, a pirates' stronghold off the eastern coast of Yucatan, to say



First Experimental Apparatus.

Showing method of operation in submarine tube and chamber with Cooper-Hewitt quartz tube lights for working at great depth or at night.

nothing of the Kidd, England, Morgan treasures, will be opened up to the world.

And then, Atlantis, 40,000 years ago, sunk with its 64,000,000 of inhabitants, now supposed to be resting under 12,000 feet of water, won't seem to be so far away after all.

VIOLET HITE SAVES THE NIGHT.

At the North Avenue Theater, New Rochelle, Wednesday night, April 8, Manager John Wentworth, the new head of the theater-de-luxe in this city, was up against it good and hard. It was stormy and the electric power went on the blink, and it was "Thanhouser Night" and widely advertised. And when the audience began to fret and grow uneasy, Miss Violet Hite, sister of C. J. Hite, president of the Thanhouser Company, one of those present, tipped Manager Wentworth that perhaps some of the Thanhouser people present could come to his aid, and offered to recite. He jumped at the opportunity, and Miss Hite did herself proud amid the "spot" of two wax candles. Other wax candles were brought and an overture added to the interest, and just as spirits began to flag again, Miss Lila Hayward Chester, the New York Times' prettiest girl, sang, followed later by "Vi" Hite. By this time the audience were praying that the lights would never go on. But, as variety is the spice of life, other "stars" had to be secured, and "Kell" passed the tip to get next to Harry Benham and Jim Cruze, two Thanhouser leads, who, by this time were "slippered and sleepy," but, as soon as they learned that their services were needed they offered to go out into the raw weather to add their bit of entertainment. Before they reached the theater, however, the light situation was straightened out and their services were unnecessary.

LEASES THEATER.

High class motion pictures, with "country store inducements," forms the program at the Novelty Theater, New Rochelle, N. Y. This house was recently leased by Messrs. Lasky and Shay, of that city. The owners opened their new photoplay house on April 11 to capacity houses.

"ONCE OVER"

By Hugh Hoffman.

BLAMING it all on the motion picture still continues as the most popular alibi that ever came to the rescue of wayward girls and juvenile delinquents. But as the motion picture is a silent show we wonder where so many of them learned to lie.

* * *

Wallace Rice, the author, has quit the Chicago Censor Board, giving eye-strain as his reason for resigning.

Somebody is going to lose an eye one of these days looking for bad things in motion pictures.

* * *

To paraphrase Elbert Hubbard's definition of an optimist: An optimist is an exhibitor who doesn't care what happens to any other theater, so long as it doesn't happen to his.

* * *

Consider the old-time legit. He toils not, neither does he spin, unless he gets work with the film boys.—Detroit (Mich.) News.

You said a bookful there, Detroit News.

* * *

Ex-King Manuel of Portugal, and his bride are living in their own home at Twickenham. Callers on the royal couple, however, are apt not to find them "at home" for they have become devotees of the "movies."—(News Item.)

If Manuel had developed the picture habit earlier in life he might still be a king.

* * *

For the American boy the moving picture show has one great drawback in comparison with the circus. There is no chance to crawl under the tent.

* * *

Consider the ways of the press agent. He calleth up and asketh what is the last moment it is possible to get a screed into the paper. Upon being told, he promptly putteth off writing it until the last possible moment.

* * *

Then he wonders why his ad looks rotten.

* * *

Bless you, you ignorant "Movies," had the armies of Jackson and Lee had the mechanical conveniences of the "old-fashioned Springfield rifle," they would have blown the government of the United States, as then constituted, so far out to sea it never would have found itself!—Columbia (S. C.) State.

The Columbia (S. C.) State is now objecting to Confederate soldiers carrying Springfield rifles in Civil War pictures. Editorially it continues as follows:

Southern soldiers had no Springfields, except a few that they captured when Stonewall Jackson rounded up an army or so. Southern soldiers had to bite off the end of the cartridge, and see that it was dry, and then ram it down with a rod, and then adjust the cap, and then shoot their "Yank."

Anyone finding a wandering, bleating goat will please communicate with him who is trying to fill the vacant chair of Gonzales.

* * *

Government White Slave Agent J. Clarence Funk (almost Funkhouser), declares that two-thirds of the pictures he saw in Harrisburg are objectionable.

The idea being, perhaps, that anyone with a "Funk" in his name is gifted with a sort of moral second sight.

* * *

Woman in a Philadelphia picture house started a panic by screaming "Murder!" when she couldn't have the seat she wanted.

Her escort disappeared in the shuffle and we shall never know whether by accident or design.

* * *

Warden Robert J. McKenty of a Pennsylvania prison in an address asserts that motion pictures are the worst breeders of crime. Meanwhile the State Reformatory in Bedford, N. Y., installs a projection outfit "for the double purpose of giving pleasure and teaching strong moral lessons." We allow one guess from each contestant on this problem.

* * *

Reno, Nevada, wants a film producing company there. What next?

* * *

This idea of walking on Irish soil while entering a picture theater is no doubt a good one, but we would like to have an opposition house across the street and have our choice of some other kind of soil.

* * *

Some day some spendthrift director is going to spoil a real wig in a hair-cutting scene in some gigantic biblcal production.

A Chat With Authors.

By Percy N. Verkoff.

HAVE you read the story of the modern studio Yorick, his six plots and thirty-six situations, told by Mr. Louis Reeves Harrison in a recent article in the Moving Picture World? If you haven't, do not fail to look it up. You will find it on page 1653 of the March 28th issue.

Mr. Harrison inculcates so much food for thought in and between the lines of this article that no member of the photoplay writing fraternity should afford to leave unread. "Old traditions hang on tenaciously," he says, "and men who write about drama would have us accept conventions we have long known to be false and hollow. Disgust for stage artificiality drove millions to the picture shows, but the Yoricks came swarming after with their six plots and thirty-six situations, with their inherited stock of views and ideas, wth the stage hero, the stage villain, the stage servant, the stage methods and general inability to venture from the beaten paths."

Rather hard words these, aren't they, spoken at a time when the very air seems full with the sounds of blatant tootings about the gigantic progress of the motion picture art. Yes, we have progressed and have had features, too. Real, honest to goodness features—five or eight of them. But how about the many other features, the owners of which have either just barely managed to get booked or would very much like to get a chance to book? With the exception of the above mentioned small number of really splendid productions, such as "Judith of Bethulia," "Quo Vadis?", and "Les Miserables," what is the average so-called feature? Is it an improvement over the story of two or three years ago or just the same old story, liberally padded and strung out to four, five or more reels? Then, again, what about the kind of feature which is produced for the ostensible purpose of uplifting, but in reality to catch the quarters of the morbid and curious? Its success, the optimists will say, has invariably been precarious, while its ephemeral existence has only proved rather than stigmatized the mission of the real photoplay. Granted. But, just the same, what about it? Does it not show that the art of photoplay writing is beginning to decay, rather then flourish; that the old material and the old standards have become stale and inadequate; that the authors are reaching the limit of their resourcefulness, since they are forced to seek novelty in the sensational and even obscene? Indeed, it was about time someone had the courage to elbow his way through the crowd of Yoricks and give writers—and all concerned in the photoplay art—a "poke." And thanks are due Mr. Harrison not only for the "poke," but for pointing out some of the lines along which the photoplay of the future must be constructed to insure success. "We have an entirely new structure to build," he says, "in this new art of visualization, one which will require the work of vigorous thinkers, and this structure must not be trameled by the stale traditions of an older art sadly in need of revitalization. We must use modern systems to suit the progressive age in which we live, respond to the highest ideals of our people, depict the forces that are now making history, dispel the superstitions that fretted the childhood of our race, prevent the spread of vicious tendencies, and open a broad highway to interest in better methods of living."

That the themes Mr. Harrison suggests have heretofore been sadly overlooked, even a superficial examination of the average feature or other production will prove to be correct. Having juggled almost exclusively with the elemental passions, emotions and affections, the author of the Yorick species has naturally been confined to the limited number of combinations of which his scanty material is capable. Not unlike the musician who persisted in composing melodies only, he feels sad because he cannot create infinite variety with only seven notes! It never occurred to him to try composing harmonies, where, with a little more effort and calculation, he could make those same seven notes of his yield infinitely more varied results.

Love, hatred, envy, jealousy, revenge are as indispensable material in the making of human-interest stories as the blood, the air and the food to the subsistence of the body. But, even as blood, air and food alone are not enough to make the body, so cannot the exploitation of elemental passions per se make the ideal photoplay of the future. It must have depth as well as length and width. The author must select his themes from the life of the present, not the literature of the past. He must cultivate powers which will enable him to dissect and analyze conditions as they exist, not as he imagines them to be. In inviting others to see what he points out as cause and effect, he must make sure that his own vision is not blurred by false impressions, political hysteria or religious dogma. Artistic and original he must needs always be, yet at all times convincing and instructive.

In the face of the big financial returns which have been lately waxing the bank accounts of successful authors, some of them will undoubtedly point to the features now on profitable exhibition and say that our suggestions are rather "cheeky." Very well, gentlemen, perhaps they are. But permit me to ask: how long do you think such features will last? Attracted by alluring advertising, the public may now go to see them. But how long will it be before that same public, satiated and disgusted, will demand the better class offering we advocate? To ignore this question by not anticipating it, is to deliberately antagonize the goose that lays the golden eggs. Remember, you may hypnotize the public into biting a lemon and imagining it is an orange for some time, for not all the time. After all, the suggestions here made are not such a radical deviation from the natural course of events in the development of any art as to be impossible. All they imply is merely a matter of growth. We have increased the mechanical length of our productions, let us now broaden their scope. A matter of rising a little higher so as to enlarge our horizon, that's all. Whereas we wrote stories about love and only love, let us henceforth try to write stories about things we have not sufficiently exploited before, using the element of love, etc., as the condiment or spice of our literary puddings. Let us try to lift the thin crust that covers our social, political and economic life and show the public the inside clock-works of these things. They will be amused as well as be edified. For instance, let us tackle power as a theme. "Power," by the way, would make a bully title. Let us show what makes some people excessively powerful, while others, excessively weak. Let us paint, with unmistakable colors, that type of octopus who has gained power merely through knowing how to take advantage of the weak. Let us help those whom the octopus grinds and squeezes, by pointing out how much was lost through apathy toward things concerning public welfare. Let us help educate the young to understand their individual and collective responsibilities when voting day comes around. Let us study these and many other things, and write about them so they can be visualized accurately, yet artistically and convincingly. When the photoplay writing brotherhood shall have done these things, then, and only then, may we conscientiously pride ourselves that we have helped the photoplay come unto its own; namely, to being the potent amusement and educational factor it should be.

Rosemary Theby.

IT is a simple matter to reduce the secret of Rosemary Theby's success as player in the mute drama to two words: Infinite pains. Her beauty, intelligence and womanliness have only partly contributed to her position; it is her positive gifts as an actress to which Miss Theby owes her prominence, and her conscientiousness, her painstaking care of the smallest details, have kept her there.

Rosemary Theby.

Hardly two years in photoplay, Miss Theby's steady course upward is as interesting as it is exceptional. Before making her small beginning in studio work she had the benefit of thorough instruction in acting. She needed only to adapt her knowledge to the demands of the screen. That, in itself, gave her a great advantage over the usual novice, and when her chances came, one after another, they found her prepared and able to do herself justice. She is now leading woman for the Lubin actor-director, Harry Myers, and is today as watchful of the trifles that go to make perfection as she was when she played her first small bit.

She realizes the importance of every medium which contributes to the fullest expression of emotion and has found it worth while to take special courses in fencing, dancing and pantomime in connection with her studio engagements.

"Pie for Sophie." (Essanay)

Reviewed by James S. McQuade.

"Pie for Sophie" is a screaming Western farce, of the slapstick brand, by Essanay, that will find favor with all who require such stimulants to excite hilarity. Few who view the mirthful incidents, which mark the experiences of two unlucky German musicians, will be able to resist the guffaws that demand an outlet from compressed lungs.

Scene from "Pie For Sophie" (Essanay).

Sophie Clutts (Miss Margaret Joslyn) is present with both feet in the fun-making, and her checkmating of the ear-splitting musicians, Snicklefritz and Jobberwat, is as mirthful as the best of her former efforts. Victor Potel and Harry Todd, farce comedians of the acrobatic type, are exceedingly amusing in their neck-breaking escapades, and Pat Rooney, as the "Bad Man," performs his stunts in a thoroughly typical make-up. The incidents are laid in the mythical town of Snakeville, and the atmosphere is reminiscent of the old West of many years ago.

The release date is set for Thursday, April 30.

DARK CLOUD.

DARK CLOUD, of the Reliance Western studios, is one of the finest horsemen working in moving pictures. There are some who claim for him that he is the best bareback rider employed by any amusement organization. He is a Sioux and the son of a chieftain who fought Custer in the Black Hills on that memorable day in 1876 when not a single white man survived the fury of the Indian assault.

Dark Cloud.

Trained from infancy to the saddle and the life of the plains, Dark Cloud needed little coaching to become one of the most valuable actors now in the employ of the Reliance Western company. Absolutely fearless, a hard rider, capable of catapulting himself from the saddle in scenes where he is required to "play dead," Dark Cloud sets an example to his white brothers which requires them to work their hardest to emulate him.

Since he joined the ranks of the Reliance players, Dark Cloud has gathered from all sources a wardrobe which is the envy of every Indian living north or south of the Rio Grande. Although he is a graduate of the Carlisle Indian School, Dark Cloud takes much pride in "making up" in his war paint, and at several fancy dress balls held recently by the colony of photoplayers in Los Angeles he easily romped away with the prize offered for the most original costume.

A polished gentleman in every-day life, Dark Cloud has become a favorite with his fellow players. Recently an informal testimonial dinner was given in his honor, and Dark Cloud, who won several prizes in intercollegiate debate while a student at the Carlisle Indian School, brought tears to the eyes of his hosts by the pathetic eloquence of his extemporaneous speech on "The Decline of My People."

Vitagraph Theater Changes Bill.

"Mr. Barnes of New York" Heads a Program of Finely Varied Entertainment—Warm Greeting for Flora Finch.

By George Blaisdell.

THE first material change in the bill at the Vitagraph Theater since its opening on February 7 occurred on the evening of Monday, April 13. It was a full house and a most appreciative one that greeted the new faces on the screen and on the stage. The occasion also marked the passing into the theaters of the country through the General Film Company of "A Million Bid," that rare five-reel melodrama, and "Goodness Gracious," the three-reel laugh-maker. Present with their respective guests were the members of the Vitagraph triumvirate, Messrs. Rock, Blackton and Smith. Mr. Blackton, who played the role of The Commodore in "Love, Luck and Gasoline," was described in the printed cast as "a motorboat enthusiast." It was impossible, however, for him to hide himself behind that anonymity in that house, especially on that night, and his appearance on the screen was greeted with applause. All of the players were applauded on their "entrances," be the same physical or shadowy. Miss Flora Finch, the popular eccentric comedian of the company, got a greeting she will remember. So, also, did Lillian Walker, Wally Van, Hughie Mack and Etienne Girardot.

The program was notable for its rich variety—from a screen viewpoint it was ideal. The first subject was a single reel devoted to "California Alligator Industry" and "Beautiful California." The former is an interesting educational with a comedy element. We see the way alligators are raised—see them in the shell and emerging from it, see them in three to five year old droves, and then the big fellows from five to fifty years old. There were hundreds of them. "Beautiful California" constitutes a series of pictures taken in the vicinity of the Vitagraph's Santa Monica studio. It is a fine scenic. The views of great cliffs rising sheer from the ocean, others of a storm-whipped surf breaking over piers and bulkheads and the sudden transition to a sunrise out of unruffled waters and seen through a natural tree framework from the heights of Santa Catalina brought out hearty manifestations of approval. Then followed "Mr. Barnes of New York," a six-reel drama "picturized" from Archibald C. Gunter by Eugene Mullin. It had the Vitagraph stamp in acting, direction and photography. It will be reviewed in the World next week.

Then the screen ascended, revealing the stage set for the silent portrayal of "The New Stenographer." Miss Finch has the role of Lucille Montgomery, the new stenographer of Brown & Robinson. Wally Van as the clerk and Etienne Girardot and Hughie Mack as the real estate dealers individually yield nothing to the two others in efforts to keep out of her immediate vicinity. Great changes take place in their attitude, however, when in walks Miss Lillian announcing that Aunty is taking a needed rest and that she has been sent to fill her place. "Cutey" is in strong right from the first, with Brown and Robinson fighting for position. Albert Roccardi is the grotesquely attired and much mustached husband who calls at the end of the day to escort Lillian home, to the abounding dismay of the whole establishment. The return of Lucille restores the status quo ante-bellum, and negative unanimity again prevails where there had been discord. As the gushing Miss Lucille sweeps in with her young trunkload of cosmetics and medicines and spatters and scatters them about her machine she is conscious only of her own irresistible charms. Her costume is a genuine Finch creation. Not to put too fine a point on it and to refer to just one phase of it that on the opening night seemed to proclaim its presence a little more loudly than any other one single factor there is an inverted V slash in the front of her pink gown which reveals green silk pantalettes with plaid edging —or something like that, anyway. The skit is even funnier than was the old-time Vitagraph picture from which it was taken—and old-time picturegoers will remember that.

"Love, Luck and Gasoline," which is reviewed in another column, was the final number on a program bound to add to the prestige of this unique house.

"Forgiven; or, the Jack o' Diamonds"

The Stellar Photoplay's Initial Production a Fine Melodrama In Which Edwin Forsberg Heads a Strong Cast.

Reviewed by George Blaisdell.

THE Stellar Photoplay Company selected as the medium through which to make its bow to picturegoers the old-time melodrama of "Forgiven; or, The Jack o' Diamonds," in which for a long time Frederick Bryton starred. The screened result proves it a wise decision. As it comes from the revising pen of Bennett Musson and the directing hand of William Robert Daly it makes fine entertainment. There is a good story, and it is played by old-time, skilled actors. Furthermore, the outdoor photography is of excellent quality. Frank Carroll, the president of the company, who journeyed with the players to St. Augustine, where the picture was filmed, remarked at the initial showing at the New York Theater that it had been the object of the producers to avoid the sensational, the blood and thunder, and to depend upon straight, legitimate

Scene from "Forgiven" (Stellar Photoplay Company).

dramatic effort in the making of his play. It is true that there are a couple of well-directed shots in the sixth and last reel, but they will be received in the same spirit as was the comment of a fellow-townsman on the death of a certain notorious character. In response to an inquiry as to the complaint he is alleged to have replied: "No complaint; everybody satisfied."

Edwin Forsberg plays John Diamond, the gambler, who marries and goes to work, but who is too hasty in condemning his wife when she is guilty only in so far as she has failed as her husband also has failed in detecting the real character of Graham, the libertine, to whom their house had been at all times open. Graham is one of those males incapacitated congenitally or otherwise from making an original selection of a female. That he meets his death at the hand of a man whose life he had ruined as he tried to ruin Diamond's, and failed only because of the latter's strength of character, seems but a carrying out of the demands of exact even if it is unlawful justice. Mr. Forsberg makes good and more in his screen debut. He has magnetism—the indefinable quality so essential to success before the camera. He will remind some of Sid Olcott—and that is no left-handed compliment, either—aside from the fact that he is more robust. The eyes are almost identical. Mr. Forsberg wins the interest and the sympathy in the first scenes when he appears as the steamboat gambler. He holds both through his adventurous career. Frederick Burton plays Graham, and plays it well.

Caroline French, as Annie Dennison, and later the wife of Diamond, gives a splendid performance. She will be remembered as the woman who played opposite Tully Marshall in All Star's "Paid in Full." She knows how to portray the wife—a real helpmate in days of happiness in spite of a slim exchequer and a real woman in days of adversity following her impetuous and mistaken husband's departure from her home—but always the wife and as well the mother of her daughter.

Hector Dion is Popham, the man who goes into the gutter after Graham has induced Mrs. Popham to leave her husband. It is Popham who at the denouement shoots the Mexican, strongly played by Daniel Bertona, when he sees from his hiding place that it is not a duel Graham intends to fight with Diamond, but that he is about to encompass his opponent's death by murder. Mr. Dion has had much experience before the camera—he is one of the old-timers if he is a young man—and here he brings all of it into play. His characterization of the sot is vivid, but it will never alienate the pitying sympathy of the adult.

Luke J. Loring is Denver Dan, the gambling partner of Diamond, as he is later the business partner. Mr. Loring transfers to the screen the interpretation of the character he has many times played before the footlights. He is the real thing, there is never any doubt of that. Big, hearty, true blue, strong in his friendship, it is Dan who furnishes the bit of comedy in his efforts to win old maid Aunt Cordelia, played by Ricca Allen. The detestation of Aunty for Dan the gambler is almost as pronounced as is the alacrity she displays years later in falling into the arms of the reformed, transformed Daniel Peabody, rancher. It is Dan who shoots Graham at the last. Fritzi Brunette has the role of the daughter of Diamond. Little Lois Alexander completes a strong cast, individually, collectively.

The backgrounds are of the St. John's River, in charming old St. Augustine, and the country in that vicinity. The opening scenes are on a river steamer, running close in to the vegetation-lined shore. There is a dramatic scene in the first reel when Jack o' Diamonds sees the crooked gamblers cheating Graham and takes his place at the table, winning back the money by cleverly intercepting the card passed under the table to one of his opponents. There is a bit of bloodless gunplay, but it is thrilling. In the second

Scene from "Forgiven" (Stellar Photoplay Company).

reel Popham, down and out, a drunkard, comes to St. Augustine in search of Graham. His assault on the libertine fails. Graham overpowers him and, telling him his wife is in Santa Clara, offers him money to go to her. There's a predicament to give a man pause! This is one of Mr. Dion's big situations. He finally takes the money, only to learn on arrival at his destination his wife has been dead for several years.

There are good views of a horse race. So, also, are there many interesting bits of the oldest city in the United States. There are a number of "convenient coincidences" in the working out of the story as there are very apt to be in the old-style melodrama—and in the present-day style, too, for that matter. Nevertheless, Director Daly gives us a good picture, one that holds the first four reels and moves in the final two—especially so at the denouement. "Forgiven" has a conclusion as satisfying as it is dramatic.

BLACHÉ EXCHANGE FOR DES MOINES.

With offices in the Observatory Building, a new exchange has been established by Herbert Blaché in Des Moines, Iowa. Burton Garrett, traveling representative for Blaché and Solax features, who is now in Des Moines giving the exchange his personal attention, reports excellent business conditions in the feature market of Iowa, and gives as proofs a list of bookings that is remarkable for the few days that the exchange has been open for business.

Mr. Blaché has secured the services of K. T. Loper, formerly connected with the Page Amusement Company and prominently identified with theatrical activities in Iowa, who will devote his energy to building up the business of the new Blaché exchange.

Opening of the Strand.

The New House Crowded Long Before the Hour Set for Opening—A Look at the Audience, the Program and the Performance.

By W. Stephen Bush.

LIKE the hospitable giant in the fable, the great Strand Theater stretched out its arms in welcome to New York and New York responded with enthusiastic eagerness. The opening of the biggest motion picture theater in the world took place last Saturday, April 11. The doors had been opened in the afternoon and thousands of friends of the motion picture had examined and admired and rejoiced. The light of a typical spring day was slowly fading away when the huge sign of electric letters blazed forth and announced that "The Strand" had taken its place and rank in the glories and attractions of Broadway. A cleverly imitated flash of lightening alternated with the letters composing the words "The Strand" and attracted constant attention.

A little after seven o'clock the management had to put huge signs on the sidewalk before the theater announcing that every seat in the vast theater had been sold and that even "standing room only" was but a hope. A long procession of handsome autos passed slowly but steadily in front of the attractive entrance and each car discharged its passengers, most of them in evening dress. The whole aspect of things was far more suggestive of a night at the opera than a motion picture entertainment. By eight o'clock the big theater was filled to its utmost capacity. Groups of prosperous-looking theatergoers gathered about the entrance and the lobbies, voicing well-bred disappointment at being unable to share in the glories of the first night. On entering the theater the spectator unconsciously yielded to that singular atmosphere of art and comfort which Manager Rothapfel is able to provide with so little apparent effort. Particularly tasteful were the uniforms of the little army of ushers and doorkeepers. Equally acceptable was the courteous behavior of these ushers, who had evidently been trained in a school of Chesterfieldian principles. The suffused light was part of the atmosphere, likewise the low, sweet, discursive music of the orchestra hidden in a pall of black.

The Audience.

The quality of audiences at motion picture entertainments has been improving, as everybody knows, for the last three or four years, but the demonstration of the fact was never made more complete than Saturday night. Consciously and unconsciously the world of amusement and of art in amusement had been looking forward to the palatial home of the quality picture and consequently the lobby of the theater and other portions as well looked at times like an animated edition of "Who's Who in Society." William N. Selig, the producer of "The Spoilers," came on from Chicago especially to witness the first presentation of his big picture, which was the piece de resistance of the program. Others in sight were Daniel Frohman, Justice Erlanger, A. L. Erlanger, Fire Commissioner Adamson, the famous tenor, Andreas Dippel; Edward Abeles, Paul Armstrong, Adolf Zukor, William Elliott, Wallace Munroe, Digby Bell, George M. Cohan, Samuel H. Harris; William Farnum, who takes the leading part in the photoplay, "The Spoilers," saw himself as others see him, sitting in a box not far from the screen. Of course the motion picture interests were strongly represented.

While a large sprinkling of the first-nighters knew but little of what can be done with motion pictures and had only imperfect notions gained, perhaps, in cheap theaters, the majority of the vast audience consisted of enthusiasts to whom the motion picture is the only and favorite amusement. There were many indications of this fact. Running comment as of the pictures, a rule quite discriminating, is a sure sign of the presence of enthusiasts. They will criticize the work of producer and actor while it is running on the screen. They were doing it quite freely until "The Spoilers" came on later in the night, and then the running comment was hushed—the fascination of the play was all-powerful. Another evidence of the numerous "fans" was the faint ripple of applause that greeted the appearance of Miss Kathlyn Williams on the screen. That was the Chautauquan salute of the brotherhood of enthusiasts. It always greets the appearance of a real favorite.

The Performance.

The whispered impatience that began to gather strength in the continued semi-darkness grew somewhat more pronounced when a sound as of two or three shots of heavy artillery created an instant of profound silence through every part of the house and before the audience could recover from its surprise the orchestra began to play "The Star-Spangled Banner." A second afterward we saw in lightening rapidity the scenes which inspired the deathless hymn of glory. In the roar and sweat of battle the starry flag still breezed in eloquent triumph over the brave hearts of the country's defenders. With the swiftness of thought the audience recognized the happy inspiration of sending the new theater on its career to the strains of patriotic music with this rare glimpse of American glory visualized and, as we all stood up in loving homage, no one failed to congratulate the management on its inspiration. At the same time Rothapfel unmasked his batteries, the darkness in and about the screen was converted into a flood of light and the splendid decorations, the flowers, the hedges of green, the graceful fountains of changing color, and the pretty effects in the wings stood revealed as if by magic. The orchestra helped the audience express its admiration with a lively air and there was another well deserved tribute in a strong wave of applause.

The first number on the program was the Pathe Weekly, which is always interesting and generally has some thrill strong enough for a ripple of applause. A short, but splendidly rendered solo by a well trained soprano, rested the eye while it charmed the ear. A most charming "scenic" followed, and though it was sent on its way without titles and did not find a place on the official program, it was thoroughly appreciated, the audience repeatedly becoming demonstrative. The photography of this picture, evidently of Italian make and portraying some of the beauties of Italy, was of the highest order and made the picturesque stand out with wonderful effect.

Just as we had begun to scoop ocular delights from this pretty picture a rarely pure and rich tenor voice flowed out from the screen and voice and picture and music blended into a most novel and charming whole. The pleasingly unexpected always happens where Rothapfel presents the picture and this dainty bit of innovation was relished by the audience in profound appreciative silence.

A Keystone comedy followed and threw the audience into perfect fits of laughter. In rapid succession we saw the Mutual Girl paying a visit to The Strand and being entertained by Rothapfel; the audience, thinking this part of the program quite apropos, entered into the fun of the thing and enjoyed it all hugely. Then came the quartet from "Rigoletto," which could not have been rendered more perfectly in the great temple of music further down the street.

And now came the great event of the night—the presentation of "The Spoilers." The right musical environment was there from the start as might have been expected and that it added much to the force of this virile and thoroughly American play need not be mentioned. It was a happy idea of the management to put the picture on without any break whatever. "The Spoilers" as a novel is one of those books that we like to read to the end if possible, and where we cannot indulge our impulse we always lay the volume down with regret. Breaks and pauses in a running visualization of the novel would be even less welcome than interruptions in the reading. That the audience was well pleased with this new wrinkle was plain. It absorbed the story without an effort and its interest never lagged—at 11:30 we were more interested in the fate of Glenister and all the rest than at 9:15, though we had been looking intently at the screen for more than two hours.

It would be impossible to praise the projection. Whatever the cause the pictures were not perfectly projected. Every new machine creaks before it gets smoothly under way and one cannot expect perfection at the very start, especially where the preparations went on under such tremendous pressure. It must be pointed out, however, that projection is the cornerstone of every motion picture entertainment and all build in vain who build without this one idea uppermost in their minds.

The screen used was the Radium Gold Fibre Screen made by the Atsco, Inc., located at 218 West 42nd Street. It was the unanimous verdict of the experts that he screen gave enire satisfaction.

The tickets were sold by means of the Automatic Ticket Selling and Cash Register Company, which accounted in good measure for the easy handling of the enormous crowds.

CORRY, PA., GETS NEW HOUSE.

Probably one of the finest picture houses in Northwestern Pennsylvania, the new Lyric, at Corry, Pa., was opened April 8, and has been playing to capacity business ever since. The house has 526 seats, and is absolutely fireproof in every detail. C. N. Waters, the pioneer picture man, who was the first to open a picture house in Corry some seven years ago, is the sole owner and manager.

Foreign Trade Notes

BRITISH NOTES.

(Special Correspondence to the World.)

THE British trade is in mourning for the death of its most distinguished producer. Sir Hubert Von Herkomer, the eminent painter who recently took to film-producing upon artistic lines, died two days ago at the age of sixty-four. With his career in the realm of art, Americans will be quite familiar for it was at the St. Louis Exhibition that he attained the zenith of his fame, but from a kinematographic point of view his name may not be so widely known, inasmuch as he only commenced operations late last season and I see from a recent issue of the World that his first two releases have only recently been placed upon the American market. His son, it is understood, will now direct the Herkomer Film Company at their studios at Bushbey near London.

* * *

The second feature picture of the London Film Company Goldsmith's comedy, "She Stoops to Conquer," was exhibited privately last week and manifested itself as a revelation among British comedies. There is an enormous number of scenes, some of the reviewers say there are too many, but the elaborate staging effects will form an adequate excuse for their number.

* * *

A leading authority on photography says that British film producers have at last awakened to the fact that it is quite as necessary to pay as much attention to the problem of lighting and technique as it is to movement and plot. The fault in the past has lain more with the producer than the cameramen; the work of the latter is to take the scene arranged by the producer, an individual who more often than not knows nothing of photography and is in the habit of paying far more attention to action than lighting, hence the flatness so common in British-made film pictures. The work done by the cameraman is rarely considered, so long as he keeps the handle of the camera going at the proper speed, the actors in the field of view, his stop and focus right, his work is rarely criticised by those over him. He is, in fact, very often the only man in the crowd who understands photography and yet he has the least to do in the matter of producing. The man to improve things and in whose hands lies the future of the British film trade is the producer, an individual who is in most cases a showman first and a master of light and shade last.

* * *

At last Tuesday's meeting of the London County Council the question of whether private trade exhibition theaters should be licensed under the same conditions as public picture theaters was again discussed and it was decided to make a test case in the High Court. The Vitagraph Company, of Charing Cross Road, London, have been selected as the first victim and the case will be contested by the Manufacturers' Association and is marked down for hearing at an early date.

* * *

What Larry Trimble describes as the best Turner film produced in this country is announced for release on May 4th. It is entitled "The Murdoch Trial," and is a melodramatic production that allows Miss Turner full play of her exquisite emotional potentialities.

* * *

Cecil Raleigh, the Drury Lane playwright, has at last been tempted to permit some of his most notable creations to be produced before the camera, but not by a British firm. The Lubin Company had to pay a stiff figure for the exclusive rights of the plays, "The Red Ruby," "White Heather" and three others. "Sealed Orders," the play over which the action in the High Court has scarcely yet cooled, is not included in the contract.

* * *

The moving picture adaptation of Ouida's "Mother" has been banned from Good Friday exhibition at Sheffield.

J. B. SUTCLIFFE.

TRADE BANQUET IN PARIS.

Many Representative Men High in the Trade Foregather in the French Capital and Become Friendly.

THE annual moving picture trade banquet was held on Thursday, March 26, in the great salons of the Hotel Continental, rue Castiglione, Paris. More than five hundred persons were present and the feast cost something approaching $1,500. At the sixteen tables were seated representatives of every branch of the industry. Paul Deschanel, the distinguished statesman and president of the Chamber of Deputies, graced the company with his presence and occupied the chair. A host of cinematograph people from other countries were among the guests. At the Anglo-American table there was a merry party of English-speaking people, including Editor E. T. Heron, of the Kinematograph Weekly, London; Editor Cabourn, of "The Bioscope"; London representative, Jim Downie, of the Trans-Atlantic; Sutto, of Milano's and the General Film Agency; Lehmann, Edison Company's Paris representative; R. A. Reader, of the Vitagraph Company; Helfer, joyful at the success of Selig pictures; West, head of the famous Australian moving picture enterprise and many other well-known personalities.

At this table there was never a dull moment throughout the long evening (while Charles Pathe delivered his speech the clock chimed eleven and there was still a lot to follow.) Abe Keffenburgh, not content with the liquid portion of the menu, ordered magnum, and in between the speeches entertained his friends with the latest stories from Broadway. Altogether it was just like old days in New York City.

In the course of his brilliant discourse, Monsieur Deschanel spoke of his visit to Thomas A. Edison's laboratory and lauded the Kinetoscope. He outlined the progress of cinematography, mentioning non-flam film and color pictures. He said moving picture men had greater fields to explore than those in the theatrical business for what theatrical scenery could equal that of nature and what actors could compare with the players of real life. He said adaptations from books and the stage made picture theatergoers want to visit the theaters and read books. He cited instances as "Le Cid," "Pherde" and "Les Miserables," all of which films were released by Pathe Freres. M. Deschanel spoke at length on the wonders of actuality pictures and pointed out what wonderful pictures we might be able to see today if the cinematograph had existed earlier; pictures showing such scenes as Napoleon at the Italian Campaign, Moliere before Louis XIV, Mahomet, Coesar, etc. The president of the Chamber of Deputies was loudly applauded.

Monsieur Robert de Flers spoke on behalf of the Authors' Society, and said that the society had no intention to be aggressive to the film business by imposing unreasonable taxes. M. de Flers' speech was one of the cleverest made and it gained for him vociferous applause and a multitude of friends for the Society of Authors. Leon Gaumont, decrying the use of script, gave a snappy little oration and repeated his forecasts regarding cheap film. Leopold Bellan, president of the Society of Modern Education, in eloquent terms urged manufacturers of films and appartus to hustle and do more for the work of educating the people with the people's educator—the cinematograph. Following the dinner was given an entertainment which included many numbers by artists of the Paris opera and leading theaters.

Altogether the banquet was an historic event and it should not only do much to cement the friendship of all members of the French trade, who hitherto have not been on the best of terms. It should help to bring France into still closer touch with other nations, notably England and America.

JOHN CHER.

EBERHARD SCHNEIDER IN GERMANY.

In a short communication received a few days since, Mr. Schneider advises that business is pretty fair in the Fatherland and states his belief that there is less annoyance to the industry on that side of the water than there is in free America from the censorship question. He is making the most of a short visit and find the German national beverage as fine as ever.

Moving Picture Educator

SAMSON.

PLEASED with the appearance of a new Biblical subject as an addition to the list of educational pictures, of which we cannot have too many, it became the privilege of the writer to review this film, with the object of recording his impressions in the "Educator." From the fact that biblical and religious subjects require such delicate handling, the first thought which presents itself is as to what motive inspires the adoption of any particular biblical subject. In Samson we have two strangely divided characters: the man of great physical strength, and the man of great moral weakness; so that in undertaking to present him on the screen the producer must undertake to present him in his full biblical truthfulness; or, lacking this, he must be so presented that the object for which he was ordained of Jehovah must be carefully preserved, otherwise there is a danger of falling into the snare of emphasizing his unfortunately weaker parts. In this particular presentation it is noticeable that many of the most interesting events of Samson's higher life are omitted, while there is scarcely an omission of any of the scenes of his lower life, If Samson, the strong man, is to be depicted—for such is his title to fame—would not the threefold great trials of strength which were developed under the deceitful influences of Delilah, have given splendid opportunities for both a good presentation, as well as affording occasion for unusually good acting on the part of those engaged? Instead of this, however, this important series of events is dismissed with a weak display of the breaking of a common rope, which leaves no impression upon the audience. On the other hand, scenes of lewdness are produced in greater detail; the visit to the harlot of Gaza is not calculated to produce an impression commendable to the whole picture, if it does not ultimately condemn it.

That there are some good parts in this film must be readily acknowledged, the killing of the lion, the carrying away the gates of Gaza, the slaying of a thousand Philistines with the jawbone of an ass, the grinding at the mill and the last great feat of destroying the temple of Dagon, have each their merit. There is no doubt that Mr. J. Warren Kerrigan makes a great Samson, and does much justice to the part so far as he was permitted to play it, yet even here we are puzzled to know why, after his capture by the Philistines, Samson is always so nearly naked; surely there was no need to have him less clothed than others of his fellow prisoners.

The fact that Mr. Kerrigan is such a splendid specimen of physical manhood, emphasizes this and it is unfortunate to have to carry away in one's memory the picture of a near-naked man in the midst of the most important scenes. The science and the art of picture making is no part of this review, neither is the ability of the actors dwelt upon here; the writer's viewpoint is purely educational, coupled with careful observations as to how biblical pictures are treated and produced. From a biblical standpoint full justice is not accorded the person and mission of Samson, indeed his mission is not perceived to any one not familiar with his life and its purposes; therefore it loses its value educationally to a great extent. If it should be contended that the picture is neither a biblical portrayal, or an educationally inclined one, but rather as "a drama of life," it would certainly seem that had it been cast along Samson's higher level, rather than along the lower level, it would be better received, and more highly commended.

W. H. JACKSON.

MOVING PICTURES OF ELMENDORF DAIRY.

The Chicago Feature Film Company has been taking moving pictures for the past two weeks of the great Elmendorf estate, near Lexington, Ky. The estate covers over nine thousand acres and is worth two and a quarter million dollars. The magnificent mansion is surrounded by beautiful gardens and extensive hot houses, filled with rare plants and tropical fruits.

The Elmendorf estate is known to have the largest and most modern dairy in the world. Nearly one thousand cows, every one a thoroughbred, supply milk for the dairy. A modern bakery, laundry and ice plant are also maintained. Five thousand feet of films will be used in depicting this great institution.

PROGRESSIVE WISDOM IN SUNDAY SCHOOL WORK.

It is with great pleasure we can record the fact that in a wise and official manner the moving picture has been taken up by the Sunday School. During the last few weeks notice has been taken of the fact that in conventions of day schools in this country, and in Europe, the teachers have evaded the question of education by kinematography. In some places they have been accused of ulterior motives, while in others it has been very plain that ignorance, pure and simple, has been the cause. It has now fallen to the lot of a Sunday School Convention to blaze the way in this cause of progress. This is not new; it has been previously noticed that the manufacturers have received inquiries from three times as many ministers as they have from school masters; also that the churches have taken the lead over the schools in profitable uses of the moving picture.

The first honors, however, must be given to the State of Texas; here, for the first time, moving pictures have been given a place on the program, also official activity is noticed from the fact that a "Committee on Moving Pictures" was appointed; this means that certain and definite work is intended. It is a pleasure to re-print on this page a copy of the action of this convention exactly as it was received from the secretary of the above-mentioned committee, with the hope that it may stimulate other conventions of educators, sacred and secular, to follow this praiseworthy example:

Resolution Adopted by the Texas State Sunday School Association, Ft. Worth, Texas, March 27, 1914.

Whereas, in aducational work the Sunday Schools and Missionary Societies of our churches are resorting more and more to the motion picture for instruction and entertainment, and

Whereas, our churches are having great difficulty in securing the right kind of educational pictures, as well as Bible and mission pictures, and

Whereas, we believe if the motion picture companies would enter more largely into the production of this type of motion pictures, there would be a tremendous demand for such pictures,

Be it resolved, that we in convention assembled, urge the film producers to prepare for supplying such pictures to our churches, and

Be it resolved, second, that a committee be appointed by the chair to convey this expression to the leading film producers.

PROJECTION MACHINES IN NEW FIELDS.

Among recent installations of Power's Cameragraph No. 6A projecting machines was one in the New Rochelle High School at New Rochelle, N. Y. This machine was sold through the Picture Theater Equipment Company of New York City.

An order for a Power's Cameragraph No. 6A projecting machine has been received from James W. Jones, director of exhibits of the executive commission of Boise, Idaho. This machine will later be used at the San Francisco International Exposition in 1915 to show the wonderful possibilities of the State of Idaho.

The State Homeopathic Hospital at Middletown, N. Y., has installed a Power's Cameragraph No. 6A motion picture projecting machine.

A Power's Cameragraph No. 6A motion picture projecting machine was installed at the Grand Central Palace, and was used from April 4th to 11th by the National Efficiency Exposition and Conference to demonstrate methods of efficiency.

Music for the Picture

Conducted by CLARENCE E. SINN

Incidental Versus Concert Music.

D. Edward Porter, New York City, writes:

As the popularity of the picture show grows, so does the importance of the musical setting or accompaniment. The tendency of the times is to adopt extreme measures in the matter of music, either to do without it entirely; to hand out a sop with a piano and drum, or to engage an orchestra of reasonable proportions and endeavor to reap the benefit of the extra expenditure by requiring the musicians to play continuously regardless of the action of the pictured figures on the screen.

One would think that theatrical experience gained in years of producing spoken drama would have developed a knowledge of play-craft that would recognize the effectiveness of absolute silence on occasion as a distinct dramatic value in the representation of a play, as it is recognized in the presentation of the spoken drama. The real worth of music as an adjunct to the play is lost or cheapened by pouring it into the ears of the audience by the continuous method.

I know of several theaters where the policy of the manager in this surfeit of music, regardless of his audience, has resulted in the musicians relinquishing the engagement through exhaustion. Even in the new photoplays for which special music has been written, so much has been written that the effect has been lost in a monotonous round of continuous sound.

If one of these house managers would take a night off some time and see a show like Faversham's "The Faun," or one of Mr. William Shakespeare's dramas or tragedies, and listen intelligently to the incidental music, he might see a glimmer of light in the musical setting of his own picture plays—to his profit, to the pleasure and relief of a surprised clientele, the delight of the playwright and to the real benefit of the amusement field with which he is identified.

The abandonment of the hideous carousell effect of the mechanical organ with the substitution of a real orchestra playing incidental music which is distributed intelligently throughout the play and not poured like a thick gravy over its entire surface, cannot fail to improve the picture business.

And, I take it, that's what you're after.

The saying "music for the pictures is still in its infancy" has become trite. However oft repeated, it is still true. Music for the picture is not yet developed to its full value, and this through no paucity of opinions, ideas, systems and methods on the part of the thinking picture musicians. The wide divergence of opinion as to what picture music really should be, seemingly holds good with the picture-seeing public as with picture-playing musicians. Personally the editor of this department agrees with Mr. Porter, but with certain limitations. In my opinion it depends on the calibre of both the picture and the audience. I have seen pictures—particularly some of the better class of dramatic pictures—which pleased me better without musical accompaniment. But others think differently.

There is one photoplay house I frequently visit at the supper hour when the musicians are off duty. I see the pictures in absolute quiet and enjoy the relaxation. But that is not an argument; it is only something which comes from my own personal feelings at the time. Possibly many of the criticisms we read are of like origin.

A few years ago I advocated this rule: "The music should be continuous or nearly so." The "nearly so" left room for possible dramatic pauses which might occur. I see no reason to change my opinion regarding pictures of the same class as were most common three or four years ago. But the character of pictures is changing. Not all of them, it is true; but recent years have brought a rapidly increasing number of photo-dramas superior in many ways (including length), to the old order of things, and these often demand a special treatment in their exhibition. A six, eight, or twelve reel photoplay is a different proposition from a one-hour show consisting of two full reels, a split and a comic song. The latter still exists to a considerable extent, though the song is giving place to another reel in some houses.

Mr. Porter's reference to "The Faun" and Shakespeare would lead us to infer he is thinking of the really good feature photo-dramas in recommending incidental music to be played in the same manner for pictures as for plays of the class named. I believe that in many instances—particularly for the better class of dramatic pictures—the music could be introduced with great effect in certain scenes and situations only, remaining silent at other times the same as in the spoken drama. I believe some pictures could be given with great effect without any musical accompaniment at all. I also believe many pictures—especially the common run—will give more satisfaction to the average observer and listener if accompanied by music "continuous or nearly so." It all depends. I saw a short biblical picture put on by Rothapfel accompanied throughout by Gounod's "Ave Marie." First it was played as a violin solo; then the 'cello picked it up. At a certain point his soprano singer appeared at one side and sang the number through and at the finish the 'cello again picked it up as a solo and played it to the end of the picture. Here was a picture accompanied throughout by solos, vocal and instrumental, and yet it did not seem to conflict. Even when the singer appeared it did not detract; rather it all seemed a part of the picture. Now this wouldn't work in every case. As I said before, it all depends—first on your picture, next on your audience. Of course, the exhibitor and musician have a prominent share, but without the proper picture and audience their efforts are nil.

While on the subject, those managers and exhibitors who show the long feature films—such as will make a two or two and a half hour entertainment—might do worse than pattern after the legitimate theater in regard to their music. The intermissions should, of course, be filled with music. Here is where your overtures and other concert numbers belong. Then during the play have your music play to the most essential points only in the photo-drama. And keep the music down pianissimo; swell only where it is required for effect. This is what Mr. Porter means, of course. Under present conditions, only to the higher class of photo-dramas, exhibited to people of understanding, and accompanied by conscientious musicians; could this be applied. To advise its general acceptance is unwise, as too many pictures seem to call for nothing in particular. One might as well choose something of the same general character (or lack of character), and keep it going. In fact, there are times when it seems to "fall down" when the music stops. But again, this "all depends." What I was going to say was that too many musicians would sieze on Mr. Porter's proposition as an excuse for stalling—regardless of the dramatic character of their pauses.

When Mr. Porter says some managers "engage an orchestra—and endeavor to reap the benefit of extra expense by requiring the musicians to play continuously," I think it is a point well taken. I know a large part of the public like to hear good music, also there's no use in engaging an orchestra unless you use it. But there are limitations—or should be. How often we go expecting to see pictures accompanied by appropriate music, and are given an illustrated concert instead.

Lost, Strayed or Something Else.

What has become of some of the old-time contributors to our department? I haven't heard from H. R. Seeman, of New Orleans, for so long I'm afraid something has happened to him. Will H. Bryant went from Indianapolis to Terre Haute and then vanished. E. A. Dunn, Veola Thompson, P. C. H. Hummel and others must have gone into some other business or are too busy to write. I am going to call the roll pretty soon, and if you're not really absent, please stand up and say "present." Or say something, anyhow.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

DEVELOPMENTS of the past week showed that the trouble maker is still active in the motion picture ranks, handicapping the conservative manufacturers and the law-abiding exhibitors, as well as embarrassing those who are endeavoring to disprove the allegations of the chronic kickers who keep the business in a turmoil through their exaggerated presentments on the questions of decency and morality. Unfortunately, some of the mischief makers are kept alive by support accorded them by people who have a mistaken idea of what constitutes enterprise. In over-reaching themselves to outdo others in providing sensationalism they seem to become reckless to the point of desperation, and in addition to getting themselves into trouble with the authorities they bring unpleasant reflection upon the entire business.

* * *

One of the mischief makers gained unpleasant notoriety on a ferryboat by clashing with a deckhand who attempted to thwart him in what was supposed to be a foolhardy act. Of course, it was only a moving picture "stunt," similar to those performed every day by other companies, and possibly its performance in no way violated a law, or any rule of the company operating the ferry; but if the proper arrangements had been made the "stunt" would not have led to a clash between the performer and the boat crew. Such incidents may not result in serious consequences to those immediately concerned after explanations are made, but they are becoming so frequent there is reason to believe that certain privileges may be withheld from even companies who exercise common sense in staging thrillers.

* * *

This case brings to view the fact that most of the "dare-devils" who have made their way into the producing end of motion pictures have brought with them certain characteristics that need at least some curtailment. Many of them are braggadocios of a type that torments the officers of the law and tends to aggravate resentment against anything in motion picture form. They seem to feel that because they are willing to take their lives in their hands in order to enact a part for a motion picture production they are superior to any other being that exists and what they contract to do will be the greatest thing that ever happened in the making of motion pictures. And most of them, as well as the producers behind them, have the mistaken idea that the more police notoriety they get through the performance of their "stunt" the greater will be the success of the picture.

* * *

Immediately following the ferry incident comes a bridge-jumping "stunt" that brought out a police squad in boats to rescue the performer and place him under arrest. The jumper told the court he did not intend to make the leap—that it was his intention to "fake" it. The court evidently did not believe the story and found him guilty of disorderly conduct, but allowed him to go under suspended sentence. Now, wherein do any of these proceedings tend to uplift the motion picture business, which is aimed at and has been the aim of the those who wish to preserve a future for the business? Fakes and unlawful acts form the ammunition for the chronic assailants of motion pictures.

* * *

A well-known exhibitor, in commenting on the cases, said: "The fact that such 'stunts' are pulled off in the city of New York, where the chances for police interference are so much greater than they would be in some place of more privacy convinces me that they are planned for the purpose of getting advertising through arrests and police court trials. Many very good stories can be irredeemably marred by such tactics. It is a mistaken policy. My house would not stand for such productions. Half or more of my patrons are women and children and the shock caused by such scenes rebound on my interests. If the 'stunts' are 'fakes' the situation, while having a different color, is the same in effect. The motion picture patrons are so wise these days that it is very difficult to pass a 'fake' on them, and if they find it has been accomplished they come back to the exhibitor with the emphatic demand that 'fake' pictures be stopped under penalty of loss of patronage. The lines of reality must be closely adhered to in these days; but that does not mean the public sanctions the jeopardy of life to do so. It is true that in many very excellent picture plays of to-day there are scenes enacted in which the lives of players are apparently at stake and the situations are thrilling; but in the successful productions of this character the direction of keen minds and skillful hands has so well primed the action and situation of repulsive features that, intense as the interest may be, the audience still feels that it is only witnessing a play after all. I have been informed that some producers have sent out their 'dare-devil' performers with instructions to the effect—'We want to make this picture a hummer. Go out and do your stunt, and do it right.' If this is true, a halt should be called. Such performers figure their revenues on the amount of notoriety they can get and should not be given unlimited sway in picture work. Their field is the circus or the aeroplane fields, where people go to see those who challenge death."

* * *

Another unfavorable incident of the week in the metropolis was the arrest and conviction of a doorkeeper of a picture house for admitting a thirteen-year-old boy. The conviction was made in Special Sessions, where three justices preside. They gave the accused a sentence of twenty days and when his attorney pleaded that he be released on payment of a fine the court replied that the sentence should have been heavier. It was the first jail sentence imposed in this city on such a charge. May its effect be widespread. It should tend to make exhibitors careful in the selection of their employees. The offender not only violated the law personally, but placed his employer in an embarrassing position before the eyes of the license bureau. It is gratifying to know, however that the unjust policy of former years was not followed in this case. Instead of trying to close the theater on a complaint that children under the lawful age were admitted, the actual offender was penalized. But exhibitors must not relinquish their vigilance and depend upon the result of this case. Had the boy been found in the theater and the blame not been fixed on the doorkeeper, there would have been another story to tell.

* * *

The worst case on the list of the week's events is that of an exhibitor placed under bail charged with collecting a crowd. The police charge that at the entrance to his theater the exhibitor had a chair resembling the one used in the death-house of Sing Sing Prison. A dwarf, dressed as a convict, occupied the chair, and periodically fell back into it, simulating the writhing of a person paying the death penalty. The police also allege he would occasionally cry out: "This is how the gunmen are to be electrocuted." Meanwhile the exhibitor distributed handbills advertising the show in the theater. The dwarf is also under arrest. A manager who resorts to such a repulsive advertising scheme as this is deserving of the severest penalty the charge against him will carry and should be wiped out from the field of exhibitors. Such a violation of public decency places him in the ranks of those whom the respectable exhibitors have repeatedly condemned when under a blanket charge made by those who have not taken the pains to seek the real offenders. The case is another in support of the suggestion made in these columns that in the granting of licenses for motion picture houses the applicants should be carefully investigated in justice to the public and the reputable people who suffer in comparison with the class of people this heartless exhibitor represents.

* * *

Speaking of the recent decision in the Ohio censorship case a well-known lawyer of this city said: "There is no occasion for jubilation on either side to the controversy. The situation now is the same as it was before the decision was rendered. The decree merely forms a stepping-stone for entrance to the Supreme Court of the United States and until that court decides all concerned must wait. The censors created by the Ohio law cannot act because the court continued the temporary injunction pending the taking of an appeal, and as the appeal has been taken the injunction will no doubt be continued by the higher court pending the final result, I look for a reversal. While the opinion handed down with the decision was an exhaustive one, I do not think the court went sufficiently deep into the constiutional questions. As a rule, minor courts do not do this when it is evident either side will carry the case to the higher court. I think the Ohio Act will be declared discriminating because it does not cover all productions of a theatrical character."

* * *

One of the chief requisites for the successful operation of motion picture houses is perfect ventilation. A hint in this direction may appear to many as unnecessary, in view of the strict supervision given the theaters by the municipal authorities. Nevertheless there are some managers that have overlooked this feature. One large house frequently visited by the writer has a special plant for ventilating purposes and had it in operation during some of the coldest nights of the past winter, but one night last week not a whirl of a fan was heard, and that particular night the audience complained of the unusual warmth. An usher explained that the plant was out of order. Accidents of this character frequently happen at the most critical time, but audiences are often inconsiderate and too much care cannot be exercised to obviate complaints of such a character. It is very difficult to hold amusement patronage during the summer season and the manager who allows his patrons to get warm before that season arrives will have trouble to convince them when the mercury starts to climb, that "this auditorium is 20 degrees cooler than the atmosphere outside."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Getting Up Copy.

GETTING up copy for a program is one of the things that holds a lot of managers back from getting out their own sheet. About the easiest way of getting up copy is to hire some newspaper man to come in and do it for you, but sometimes an available man cannot be found, and sometimes expense is an obstacle. Most managers are busy men and they let the work wait until the last moment and then slave and sweat over the work where a little systematic work would help a lot. Why not systematize your work?

Perhaps the hardest part of the job is the synopses. Do this in your spare moments. If you take a certain service, put each synopsis in the form you use it on a sheet of cheap copy paper. Either cut and paste the printed synopsis you find in the paper or, better still, write your own version that leaves the end untold. Copy off the lines from the advertising that you think will help you, and mark down the company and the date. When you get advertising from the manufacturers add the details of the cast or at least the leading players. Use the upper half of the sheet for the synopsis as it should appear in your program. Use the lower half for the other notes and repeat the title, company and date on this lower half of the sheet. File these alphabetically, using either the arch file board or the box letter files.

When you get the various house organs clip what you want to use. Paste the stuff you must use at once on certain sheets and the stuff you can use almost any old time, each on a separate sheet. File these latter in a box or on the arch. Do it as soon as you have the time after the matter comes in.

Now when you get your program from the exchange turn to your synopsis file and take out the titles you will need. Here you have copy all ready for the printer.

Cut off the upper halves, arrange them by days. At the top of the first sheet for the first day write whatever matter leads off your program and then mark this "Program, page 1." On the second sheet, the sheet giving the second synopsis for the first day, write "Program—2" and so on, until you have handled all of the synopses for the week. The printer will understand this is for the program proper. Send this down to him, to let him get started on something.

Now take the lower halves of these pages. If you have entered up in sufficient detail you have all the material you need to suggest the catch lines for your display advertising, interlines, etc. Now write your squibs about the coming attractions, take the matter that should be run at once, and which you have already pasted up, add as much other matter as you think you'll need, and send it all down. You have already told the printer about how you want the stuff to run each week; the standard form. He'll put the type into pages, send you the proof and you'll have it back quickly. Instead of spending several hours when you may be busy, you have taken perhaps an hour all told. The rest of the time you have taken from your more leisurely moments, and you'll do the rush work all the better because you are not harassed by the detail stuff that takes up valuable time. Much of the matter the stuff you are going to use, gossip of the players and that sort of thing, can be put into type several days in advance of the rush matter and be entirely out of the way, and this will help the printer to get the job out more quickly.

Put a little system into your program work and you'll be surprised to see how easy it is. Even where you do not care to go to the trouble of getting up special sheets you may not use, you'll find that it helps a lot to get as much matter as possible into type before the rush comes. If you, as so many do, get your material from this paper, and it gets to your town on Tuesday, don't wait until Friday to send in the matter to be used in your Saturday program. Send it in Tuesday or Wednesday, and the matter can be set when the printers would otherwise be idle. Talk it over with the foreman of the printing office, and let him help you to help him to help you.

Making a Choice.

The Princess Theater, Southern Pines, N. C., offers something new in a vote week. Three reels each of Mutual and Universal pictures are to be run at most of the performances for a week and the audience will be asked to evince a preference for one or the other service by means of ballots supplied with the tickets. The program is evenly divided as to the number of reels and merit of the subject and this seems to be a novel way of solving a vexed problem.

The house uses an odd idea in a card cover and a four-page white insert. We do not altogether like it. The cover stock is too stiff. Something that can be rolled or folded and carried home without hurt is much better, and this card is too stiff to handle nicely. Outside of this the program is good for its size and not only carries a descriptive program for a full week, but all the coming features for the season. They even have the space for three advertisements, as well.

Bleich In Line.

George A. Bleich sends in his first program and writes that he is not asking praise but criticism. He adds that he is going to get a plate for the cover and is going to try and "get away from the hackneyed synopsis stuff."

The issue is eight pages of handy size with a greeting on the first page and the rest given over to the announcement of the programs, a page a day. The type page is four and a half inches wide, twice too wide to be easily read. It is all right for the titles and the casts, which are given when handy, but we think that it would be better to run the programs two to the page and these on the right hand, or odd numbered pages, the even numbered pages being given to straight reading matter about the house and the coming attractions. The "hackneyed synopsis stuff" is not apt to be hackneyed to the reading public of a small town, and they may enjoy it, but a synopsis is bad in that it robs the story of suspense by telling what the finish is before it is shown. A descriptive line or two is much better than the full story. Mr. Bleich gives the hint and piques curiously and then stops.

The program is well worded and displayed, but it lacks the intimate touch of personality that Mr. Bleich gives to his newspaper advertising. Take this line, for instance, advertising "A Lady of Quality" and "Comedy and Tragedy": "And beware! It is not promised that this show will please every one! But every lover of the artistic—the beautiful, the charming will be highly delighted and count it a rare treat."

These are exceptional offerings and the caution is well worded. The program as yet lacks this touch. We think that it will be added when Mr. Bleich gets used to being a regular editor. It's a splendid chance to talk up his house in the way he has; a way we have often exampled in this department.

The main point is that he has swung into line with the program.

Changing Over.

Always something doing down in Selma, where the Academian has gone over from a sixteen-pager to a four. It uses just as much paper and just as much type, but it saves a lot of folding and the wire stitching and still further gains the advantage of looking more like a "regular newspaper." It also announces a vote on Mutual versus Licensed service. It would seem that some Mutual exchange down in the Southeast is getting busy after business.

Neat and Startling.

It doesn't exactly belong, but we've got to take notice of an advertisement sent in by the Consolidated Film and Supply Co., Memphis. It seems that the Princess Theater, of that city, sent the exchange an extra check for $100, because the service was so extra good. Then the exchange spent the hundred in an advertisement. In a gray cover are bound in six sheets of paper, each of a different color and each a little larger than the one on top of it, so that all of the sheets show as the cover is opened, the margins being about three-sixteenths of an inch. At once the eye is caught and held by this color display. The top sheet carries a reproduction of the check, the second some text, the third a reproduction of the letter, more text, the picture of the house and again letter press. It is a unique advertisement of a most unusual happening.

Another "Poor Conditions."

Here is another letter from a man who is trying to keep out of the way of the elephant and who seems to have been pretty successful up to now. He writes:

> Your advice, entitled "Poor Conditions," page 1673, March 28th issue of the MOVING PICTURE WORLD, to some poor exhibitor that is in need of help nearly as bad as I am, caused me to think that perhaps you could help me.
>
> This picture show was started one year ago next month, and was the first successful one. We have a new big opera house which has only been built about two years, and is owned by a number of business men and farmers, all of whom are Catholic Knights. When the picture show was started it was put in a store building because rent was too high in the opera house. Business was always good for this picture show, but was thought to be making much more than it really did, as people overestimated the crowds in a small house.
>
> Last November a man, green in the picture show business, from some other town, rented the opera house for pictures. However, the opera house people gave the owner of the picture house the tip and he paid them $300 to keep the other out until he could dispose of the picture show. I bought (in November) this store show, knowing the conditions, thinking it would only be a short time until he would quit. He lasted two months. Left his machine to help pay the rent. But, here's the trouble: the opera people took hold of it. They have found out since that they haven't nearly the swing they thought they had because they were Catholic Knights. However, I think the real reason is because the business is not as big as they thought and people don't like a big house when there are only a few in it.
>
> Our house has kept up remarkably well, everything considered, but a person needs all the business to make anything.
>
> They use the opera house for dances and road shows. It has a flat floor. We have an inclined floor and use our place for pictures only. At first both houses ran three reels, then we raised to four; they put on four then we put on five; they raised us one and put on six. They charge adults 10c; children 5c. We charge 10c straight and get lots of kids at that. We run six for two or three days, saw our mistake and dropped down to four. They still run six. We still get the best of the business by a long ways and they are losing money fast. The question is, how long will they be willing to lose? I can sell this show to people of this town for

more than invoice value, but I would be loser at that; nevertheless, this shows they can't run the little show out. This town is only 1,500, and out of the question for two shows. Both shows run seven nights a week with Saturday matinee. Change a program every night and use piano and drums for music. Projection about the same. Our music and choice of films are the best. We both use Licensed films, and both eight-month stuff. They run vaudeville with four reels of pictures. We use a six-piece orchestra on those nights, but, of course, I don't get out of it without losing. However, I haven't taken a wallop at the vaudeville as yet, but will the next time they use it.

Both shows get out dodgers every day except Sundays. Enclosed you will find two of them. They are the first slams I have taken at the opera house. I am told by some of the friends of both houses that I should cut that kind of talk, as I will make some of the Catholic friends of my house sore on me. Although I am a Protestant, I have many Catholic friends who want to see my show stay.

They don't have to pay rent (since they own it), but their expense is greater than mine at that, and they are losing heavily. They hire an operator who tends to most all of the work.

If you ever find time to read this I would be very pleased to receive your excellent advice on how to make them close *quick*.

Don't Get Personal.

We are afraid that our correspondent has been getting too personal. One of the advertisements reads:

Judging from the number of people that patronize the —— —— is not yet controlled by a few who seek to close this show. Evidently the public doesn't like the boycotting business. If they got a dose of their own medicine they might not think it is so pleasant, and remember those liberal in their dealings with others will be found liberal in their dealings with you.

Now, it does not appear that the larger house is trying to boycott the smaller, and they have a perfect right to run pictures in the opera house if they want to. The conditions objected to in the earlier article had reference to a groceryman who made his clerks work in the picture show in the evening and who wrapped up a free ticket with every dollar's worth of goods.

Here is merely a question of two houses in one town and the survival of the fittest. It does not appear that the opera house people are urging patrons to boycott the other house, and talk of boycott and oppression will not make sympathy for the claimant, but rather for the other side.

The situation here is one of open and apparently straightforward competition with the monetary advantage on one side and the business on the other. The moneyed people can last longer in a fight to the death.

Doing It Right.

The fight should be made on the fact that one is a picture show run by a picture man and the other is not. Don't say the other fellows are trying to run you out of business. Say:

Don't Be Lonesome.

Follow the crowd and you'll land in a comfortable seat in the PRINCESS

That's where the knowing ones go because they know that the house is run by a regular photoplay manager and not an experimenter. We don't know how to run a bank, but running a photoplay theater right is something we DO know.

Get the most for your money.

Work along those lines. Explain that running a photoplay theater is your special and particular business; that your house was specially built for the showing of photoplays under the most advantageous conditions. Don't say flat-footed that the other man is a fool, but by inference, make them feel that you are the only real photoplay manager in town.

And then prove it.

This correspondent admits that he started in to boost the number of reels, so he has no grounds for a kick there. Better reels, rather than more of them, would have been the better plan.

For the Program Brigade.

Eugene O'Keefe, of the Luna Theater, Billings, Montana, is going to come into the ranks of program publishers. Will you other fellows be nice again and shoot yours into Mr. O'Keefe, who seems to be a live wire in a lively town. If he gets out a program that is as neat as his letterhead it is going to be a good one.

Easy.

A correspondent writes that he is running the only fireproof theater in his town, the others being firetraps heated by coal stoves. He wants to know why the Fire Inspector is so strict with some and not with others.

We didn't suppose that there was a man who had never heard of a political pull, and this looks like a matter of pull.

And kicking is not going to help any. The only thing to do is to stand for it and educate the public to the appreciation of the fact that your house is fireproof. Don't talk of the others. Next election get some influential friend to get after the editor of the newspaper of the opposite political affiliation and urge him to ask why the ——— party's Fire Inspector is so lax and what's the matter with the Mayor that he permits such things. That's about the only way.

Uses Slides.

Clay and Cropper, of the Comique Theater, Jamesport, Mo., are making business with slides of local people and happenings. The other day bloodhounds were brought to town to track down some robbers and the slides the same evening were the talk of the town. An electric fan and some wood alcohol will do a lot toward getting slides out quickly. Ever try it?

To pay back for this item they are advised that the poem they speak of would have small chance of reaching the film, even if done into proper photoplay form. Stories of the Vikings cost more to film than they generally are worth. Head off that patron.

Worked Up.

John H. Heinz, of the Gem theater, Baltimore, sends in a bunch of programs that grew from a rather inconspicuous circular. Mr. Heinz writes that he is handicapped by the fact that he uses second run and the copy must go to the printer so early that he cannot always get the synopses. We do not like the idea of using the full synopsis.

The first program was a four pager, three columns to the page inside and one day's program to the column. Later this built up to eight pages with the programs on the third and seventh pages. Lately they have taken to running a "continued" story, giving three columns a week and running for several weeks on the same short story.

does not interest. It may save typesetting, if they buy it in the plate,

This is an absolute waste of space. It may fill up the program but it would be better to pay composition cost and get something of real interest. In this day of ten and fifteen cent magazines no one is going to spend four or five weeks reading one short story, and with the press matter supplied and this columns of the paper to draw from there is plenty of photoplay material to be had.

The programs should be run on the third and fifth pages, where they will show. That, it is to be presumed, is what the program is gotten out for.

They made a good start, but the editor got the hookworm or the spring fever.

Using Kalem Dirt.

This picture of the Dome theater, Youngstown, Ohio, is the first to come in showing the use of Kalem Irish soil. The house made the most of it's chance, by all appearances, but as the picture came without further details, that is all we know.

Naughty, Naughty?

Some overheated Philadelphia correspondent, who does not sign his name, writes to call us a liar because we said that a certain house on Market street advertised one double reel and showed another. If the feverish one will ask the proprietor of the Family Theater, on Market, just below the City Hall, if he didn't shoot back "The Drama in Hayville" and still advertise that for about half an hour while he was getting the paper for "Sealed Orders," he'll probably be told that he did. Another house lately advertised "Traffic in Souls" in advance, advertised "Hearts Adrift" the day of showing and ran "Tess" on the screen.

Logis.

The Star Theater, Two Harbors, Minn., sends in a folder based on one sent him by Thomas Furniss, of the Rex, Duluth. This originally appeared in the Academian, Selma, but between them Mr. Furniss and Mr. Murphy have simplified the phrasing. This will better suit some houses, so it is given again.

A short time ago one of our patrons said, "Why do you always advance the prices when you get an exceptionally good picture? Isn't a picture a picture, no matter what it is? I can't see any difference."

That is poor logic. You pay 75c for a phonograph record, but you don't expect to get one sung by Caruso or Melba for that price. Your dealer will charge you from $4 to $6 for such a record. You might say, a record is a record, but nobody says it. There is absolutely no difference between the two cases. A picture is no more a *picture* than a record is a *record* when *quality* is considered.

Mr. Murphy also sends an excellent dodger from the Rex which included Mr. Furniss' form, which is more elaborate than his own.

Small, But——

Ernest J. Kimball, of the Granite Square theater, Manchester, N. H., sends a small program, explaining that the printer made is even smaller than he intended. Until he gets out a "regular" program the little folder will be better than a larger one. It is clean cut and simple. The only change suggested is a bold type for titles.

Mr. Kimball is thinking of getting out a large program and will appreciate some samples from the kind hearted.

The Limit.

In Vancouver they have a theater that runs five reels of pictures and advertises two for five cents. As Vancouver has no pennies in circulation, they take your nickel and give you a check good for the next day, and the firm has five houses run on this plan! It is murderous suicide.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

At the Ed-Au.

POP HOADLEY, long may he live—is now the president of the Ed-Au club, with Arthur Leeds and James Cogan as vice-presidents, Monte Katterjohn as secretary and A. Van Buren Powell holding on to the $3.50 that represents the club treasury.

All this happened at Keene's Chop House Saturday evening, April 4, when Phil Lang laid down the gavel in compliance with the by-laws and heaved a sigh of relief.

Arthur D. Hotaling, just up from Florida to hire a third company, was present as a guest and quit a member. He spoke of conditions in Jacksonville and advanced the argument that each director should have two script writers, one to be with the director watching the production of the script he had written, while the second author remained in the office to write the next script when he would assist the director with the production while the first wrote a third; the idea being that the presence of the author at the taking of each scene would give the most perfect production. In proof of his theory he pointed to a release of that day wherein a single bit of business destroyed the logical value of the climax.

Another interesting point was raised by Monte Katterjohn, who said that he had noted that the regular magazine writer was more apt to be satisfied with standard prices than the newcomer. A former magazine man present explained that the $50 a reel price was better pay, considering the time and care required than $100 for a 5,000 word story, and that few received more than two cents a word. His own experience had been that it did not now pay him to write magazine stories.

President Lang spoke of the better tone of the market for the big original idea.

James Cogan spoke of the falling market for adaptations, and Lu Senarens, of Motion Picture Stories, spoke of the relation of the author to the fiction version of his story.

These new members were taken in: Mrs. Louella O. Parsons, editor for Essanay, and Mrs. Emily Brown Heininger, of that staff, Miss Marguerite Bertsch, the Vitagraph editor, Mrs. Catherine Carr, the editor of the North American, Lloyd Lonergan, the Thanhouser editor, Raymond Schrock, the editor for the Gene Gauntier Company, Mrs. Mary Louise Farley, Cornelius O'Shea, James F. Poland, Eugene Mullins, of the Vitagraph. William Alfred Corey and Mrs. Isobel M. Reynolds.

Applications for membership and all other matters pertaining to the club should be addressed to the new secretary, Monte Katterjohn, in care of the Universal Film Manufacturing Company, Mecca Building, New York City.

Copyright.

William Lord Wright has supplied us with a copy of the bill that Congressman Willis, at his instance, has introduced into the House. Mr. Willis is versed in the ways of Congress. Instead of amending the two clauses in the present bill that create specific classifications for motion pictures of photoplays and other than photoplays; the classifications being lettered "j" and "m," he goes up to "d" with his joker. The present law reads:

(d) Dramatic or dramatico-musical compositions.

The amendment reads:

(d) Dramatic or dramatico-musical compositions, including the brief synopsis, sketch, or scenario, or the descriptions of the characters and actions to be depicted by motion-picture photoplays.

If this gets past the committee you can copyright almost anything from a three-line synopsis up.

Mail Matters.

Theory is one thing and fact is quite another. Here is a story on mailing scripts written by a postal clerk who is also a photoplay writer. He has been on the road so long he can almost tell by the smell of a letter addressed to Uniontown, Pennsylvania, which of the two Uniontowns in that state it should go to. We are not altogether in accord with his theories about No. 9 envelopes; not that he does not represent the postoffice conditions, but because we think that, as a rule, the use of a No. 9 envelope is not to be advised for other reasons. The script must be exactly folded to fit into a No. 9, and this exact folding is seldom done, with the result that the script rises too high and a part of the gummed flap attaches itself to the script. But it's all good advice and stuff you can't learn unless you know the ropes as well as a man who has passed his "examinations" for half the states in the union, which is some little job and argues a high grade of intelligence.

Although the article is printed without signature, the writer is well known to us and to editors, as well.

The common impression that the ignorant and uneducated are responsible for most of the errors in the mailing of letters is a huge mistake. The ignorant fellow *knows* that he is ignorant and usually asks for information. Moreover, his very ignorance makes him careful, and carelessness is responsible for most of our "nixies." I daily stick into the "nixie" box from 10 to 250 pieces and at least 75% of them bear evidence of having come from educated and intelligent people who think they know and don't. It is for this 75% that I am writing this article in order to give them a little peep into the inner circle of Uncle Sam's great system which shall uncover some of the whys and wherefores of things.

Are you aware that very little mail goes into New York City, or, for that matter, into any large city, without having first received city distribution on the train? When a big R. P. O. (Railway Post Office) rolls into New York the letter mail and most of the paper mail, also, is carefully separated to stations and much of it separated to carriers and box sections in these stations. The R. P. O. clerks who do city distribution for a city like New York know the city just like you know your back yard. If you mail a letter for a big firm and omit street and number the chances are at least 1,000 to 1 that it will go home safely and quickly.

But let us suppose that when the train pulls out of Philadelphia, they find the mail unusually heavy. Only two short hours' run to New York and they face the possibility of going "stuck." Working desperately to clean up, a clerk comes to your letter addressed, Thomas A. Edison (Inc.), New York, N. Y.—no street address. He thinks he knows that firm and sticks the letter—to the wrong station. The chances are that the station will shoot the letter safely home, but—why take the chance? Why not put the street address on and not make a gamble of it? It is an easy matter to secure a list of studio addresses and no one has any excuse for taking the chance. Put on the street address, just beneath the firm name, and if you have any office directions such as "Attention, Mr. Boles" or "Manuscript Dept.," put it over at the lower left hand corner of your envelope—don't mix it with the regular address, which is for postal clerks only.

Type your address when possible. Aside from any influence which the business-like address may have on an editor, the typed address cannot easily be mistaken. A day in the dispatching case would teach you very clearly that Me. can be written to look like Mo., la. very much like La., not to mention Miss and Minn and Cal and Col and a dozen other similarities. The typed address pays.

I do not believe that anyone at all accustomed to use of the mails would send a letter out without the return address in the upper left hand corner. Surely this is tempting Providence, for this address is of value in so many ways that I have not room to explain half of them. It insures immediate return for correction of any errors of address or failure to affix postage; it acts as a safeguard in *any* case of failure to deliver; it is a sign to an editor that the writer is careful and methodical; and in a hundred and one other ways it safeguards the writer against the possibility of loss. There is no excuse except laziness for the failure to put on the return address and laziness wins no prizes in the writing game.

Postage.

Let me explain to you how much trouble "Postage due" is. A clerk in the dispatching case is working along at a nice little clip and he comes to a letter that "hefts" heavy. He stops his work, lays the letter on the scales, weighs it, lays it on the ledge, takes a rubber stamp and stamps the amount due on it and then he sticks the letter. This is only the beginning of things. It arrives at its destination and is stuck, not directly to the carrier, but to a clerk who affixes postage due stamps and collects the amount from the carrier. The carrier must then collect it before he delivers the letter, and if he does not find you at home or if you haven't the money for him he cannot afford to keep accounts—you get your letter when you pay. What a lovely job it is for a carrier to lug that letter around for a week while you are out of town.

Swear off! Never again be guilty of a "postage due." Most companies will refuse a short paid manuscript. It hurts a man more to pay two cents postage due than it does to lose five dollars on a poker game. He feels that he has been skinned by the other fellow and with loaded dice. Anyone can easily see that this is not the attitude of mind which you wish an editor to have toward you. Put on the full postage. It pays. And while the subject is up let me advise that you put the full postage on your return envelope. What if it does come back with the check and you find you have wasted two or four cents. I have yet to feel any vain regrets over such wasted postage. The advantage of prompt service is all with the full-paid letter and you cannot afford to lose this advantage.

But a special delivery stamp on your envelope is ten cents wasted. I do not think it hurries an editor one minute in its consideration and I believe that he resents the implied little prod for haste. I would. The special delivery only secures delivery by a special messenger on arrival at destination; the letter does not travel any faster nor receive any quicker dispatch than any other letter. The special delivery does not protect you in case of loss, in fact, it gives you no valuable service whatever in submitting a script for studio consideration.

Envelopes.

The first and last words in envelopes is to *use standard sizes.*

Do you know how mail is fixed up for dispatch? The mailing clerk sticks up his standard size letters in a case. Some boxes are for states, some for cities and some for R. P. O.'s. When it comes time for dispatch to a train, the clerk takes strong jute twine and ties these letters in packages, with a label on each. Now, suppose that at St. Louis, you mail a letter in a No. 10 envelope for New York. It goes into a package of New York longs. There are probably fifty other letters in this package. What chance has your letter to receive damage protected and supported by these other letters? But suppose you use a wide envelope of odd size. The clerk has no others of that size to go with it and it must go it alone. Into the pouch it goes and the 50 or 60 bales of letters in there begin to get busy crunching it. By the time it reaches its destination it has been bent and twisted and crushed till it looks like it had flirted with the tail end of a Kansas zephyr. When the editor returns it to you, you wonder what tribe of Indians fought over it and—rewrite it.

But a No. 9, 10, or 11 envelope is standard size and when of the weight of government stamped envelopes is perfectly safe from damage in the mails. Folded in thirds (to fold in thirds fold script one-third of way from top to bottom, then again two-thirds of way from top to bottom), a script of as high as 12 sheets of standard size letter typing paper fits snugly in a No. 9. The folding must be done carefully, but I recently dispatched a 17-page script (16 pound bond) in a No. 9 and it fit perfectly. This No. 9 is for a return envelope. The address envelope is a No. 10 and the No. 9 with its enclosure fits snugly into the No. 10. This matter of snugness of fit is of value because of cancelling machines.

Of course, you have noticed the postmark and little parallel lines which cancel the stamp and have wondered how they were put on. It is done with a machine, driven by power, usually electric, and it cancels and postmarks very rapidly. All letters are "faced up" with the stamps all one way and are fed into the machine. Clerks keep close watch for letters with plugs or bumps in them in order that they may not go into this machine, for when they do there is usually a short argument, a rip and a tear and the result is a vast dissolution of continuity—for the letter. An or-

dinary script fits loosely in a No. 10 envelope so as to make a sort of a bump in the envelope, and this gives the machine a chance to act up. But a No. 9 holds your script snugly and feeds into the machine as smoothly as apple sauce into a farmhand. When the script is too large for a No. 9 the number 10 is all right, for then the package will be so big that there will be no effort to cancel it in the machine—it will be done by hand.

By the way, if you want a No. 9 and a No. 10 government stamped envelope, you must ask for a No. 7 and a No. 8, for the No. 7 government stamped envelope is a commercial No. 9, and the No. 8 is a commercial No. 10.

Flimsy envelopes! Who invented them? And why didn't he die before he gave this legacy of trouble to the public? Flimsy envelopes are light—yes. And they are so weak and frail that they ought to excite pity—but they don't. They are a nuisance to the sender, to Uncle Sam, to the addressee. Cancelling machines love 'em, they hunger and thirst after 'em, they chew 'em! Clerks watch for them so closely that very few ever get into the machine, but when they do, it is a sure sign that the sender is going to get a letter from the D. L. O. If it is a script enclosed in the pitiful thing it is also a sign that someone is going to rewrite a script. Envelopes of the weight of the government stamped article are the very lightest that should ever be used and if any odd size is used, a much heavier grade of strong manilla or linen should be selected. The business man knows this, and when he *has* to use an odd size he gets them heavy and strong, for he knows that they must go it alone and need strength.

Don't be afraid to ask for information. The system is so big that it is no disgrace for anyone not to know it all. In any P. O. in the land you will find clerks who will be glad to run down information for you if they do not know it off-hand. Bless you, that's the way they make their bread and butter. It is worse than foolish for anyone to take a chance rather than display a little ignorance of a system as big as Uncle Sam's postal business. Ask, and you shall find out.

Synopses Only.

Russell E. Smith, of the Mutual Film Corporation, takes up the matter of his chief and synopses. It will be remembered that we opined that Phil Mindil and not "Spec" wrote the article on scripts that was credited to Frank E. Woods. Mr. Smith, speaking by the book, writes:

> The article which you say you believe to be the work of a press agent was actually written by "Spec" and is veracious in every particular. Of course the synopsis idea is only for the benefit of the tyro whose work is seldom available beyond the *idea*, so that is why we prefer the synopsis. In case of authors who know how to write a script we do not ask for the synopsis only. We have been paying as high as $50 for synopses only. Also note your comment that no "regular" author would submit synopses only. Roy McCardell does just that, as do one or two others.

And yet we hold, with Lawrence McCloskey, that the novice is just the one who should be encouraged to write the full script, that he may learn. The script, in most cases, is useless, but the training to the author is invaluable.

We were under the impression that Mr. McCardell made full working scripts, but in spite of that we still maintain that the "honest-to-goodness-regular-author" does not try to sell by sample save when he is testing out his ideas on a story ordered, and desires to see if he has caught the right idea.

The main point of all this is that Mutual is paying some pretty fancy prices for real ideas, but it must be an idea that measures up to the high standard Reliance now sets.

Because.

A writer wants to know why it was that this department had nothing about the recent Edison fire. It's painfully simple. The matter was fully covered in the regular news way and there was no use saying the same thing twice. Read all the paper.

Ask Questions.

The Inquiry Column of this department is for anyone who wants to ask questions that deal with technical points. Please feel free to use it as frequently as you wish. You are not troubling the editor when you ask sane questions. That's one of the things he is here for.

Envelopes.

A correspondent wants to know why it is that all instructors advise the use of ten and eleven envelopes where the post office list gives the size of the nine as 3 9/16 by 4⅝ inches, and the tens as 4¼ by 5½.

It is supposed that the person who has sufficient intelligence to write scripts has also sufficient intelligence to understand that other than the post office authorities handle envelopes; indeed most authorities add a word of warning against white envelopes, which is all the post office sells.

When No. 10 and No. 11 envelopes are mentioned the standard commercial envelope, to be had of all stationers, is meant. These sizes are of the proper measurement to take the script in the No. 10 with plenty of room and this in turn will go into the No. 11 without folding. At a pinch No. 9 and No. 10 can be made to do, but this is better.

Don't get white envelopes, and do not get envelopes ready stamped. Get a good manila or kraft envelope and if you can afford it get them by the thousand or half thousand. In large lots a first-class envelope can be had for $2 and $2.50 per thousand for the two sizes. The envelope that costs twenty cents a hundred in 500 lots may cost the same sum a pack of twenty-five when purchased retail.

Same Old Stuff.

We have been keeping count and since the first of the year we have received 129 inquiries looking to the placing of adaptations. Just once more we are going to remark that this is foolish.

Every studio has at least one person who has the ability to write good technical stuff. Some companies have from three to a dozen technical men. These men can make a better technical arrangement of a standard or copyrighted work than any outside writer possibly could, because the studio man knows precisely what that particular studio wants. He cannot only make the adaptation in good technique, but he can swing the story to the exact needs of the studio. Why, in the name of common sense, should a studio hire Jim Hicks, of Hicksville, Alaska, to make an adaptation of the story of Moses in the Bullrushes from the Bible, when they have a man under salary who can do the work better and more quickly.

The 129th inquiry sought a market for "Thelma," which has been done by Selig and Reliance, and "The Magic Skin," which was last done by Victor January 5th last, and which has been filmed four other times that we recall.

The only reason why companies accept stuff from outsiders is that the outsider can think up original combinations, and it is the original thought *only* that there is a demand for.

If you can't think your own ideas, you are not an author. Please go away from here.

One Reason.

Lately we had an argument with a man who reasoned that it was not possible that only an average of two per cent. of scripts were available. Then William Wright, of the Kalem Company, shared this letter with us:

> Owing to the great demand I see for photo Plays, I do hereby ask of you to send me particulars regarding same. I have never wrote any before, don't no you want them, But I have some in my mind that I think would make exciting films from beginning to end. State which kind you want best, "Comedies," "Drama," "Robbery or Murder Stories."

These are they who keep the average down to two per cent. They know, from a perusal of the lying school advertisements, that there is a great demand for plays and that "anyone" can write them. Most of them send in the plays without first asking for particulars. The other day we got the synopsis of a seven-reel historical drama in about 600 words. There is plenty of room at the top, but too many are digging down to get to the top.

Better Prices.

Better prices come with better work. It is absurd to argue that a combination of authors can raise prices. Look at the White Rats. That was a vaudeville body organized to keep prices up and prevent evils. They had a strike, failed and came to life again, and most of the Rats are playing four shows a day instead of two and for less money and yet they have the whole Federation of Labor back of them. It is good work and not organized demand that will bring the better pay to the brain worker.

Inquiries

NOTE—No inquiries can be replied to by mail. Look for your answer here. No question can be replied to that necessitates the handling of the manuscript. Always give your name and address. It will not be published. A list of addresses, to which photoplays should be sent, will be supplied on receipt of a STAMPED AND SELF ADDRESSED ENVELOPE. The request should be made to the paper direct and not to this department, nor to the Answers Man.

W. B. C.—Motion Picture Operators are affiliated with the I. A. T. S. E. Almost any operator or stage hand can tell you how to get in touch with the local in your town.

E. M. S.—It is the contention of this department that photoplay writing cannot be taught by mail, therefore, we recommend no such system. For your second inquiry see last week's issue.

H. W. S.—Death, the sight of the corpse, the suggestion of the corpse or the showing or suggestion of the funeral is not comedy material. A cut in leader referring to a death in order to lead up to a dispute over a will is not close enough to the actual suggestion of death to hurt, for here the squabble over the will is the comedy idea and not death itself. You see a lot of rules violated in screened productions, even as you suggest, but this should not lead you to follow a bad example.

H. S.—You have not caught the idea exactly. The synopsis of a story is read. If it does not interest, the story is returned. If it indicates promising material, the action is carefully studied, and no editor would accept a story without looking at the action. The synopsis is like the newspaper headlines. You do not read the entire paper, but such items as interest you. What these items are you judge from the headlines. In the same way the editor reads the synopsis to see what the story is about. If it is about something that interests him, he reads the action to get the full details. It is not necessary to make a special request that he read the action. He will do so as a matter of course if the synopsis even hints as comedy possibilities.

PRINCE.—Can't give the players in foreign-made films.

E. B.—Address Miss Huff, in care of the Lubin Company.

C. C. B.—Nothing has "become" of Miss Normand. Still with Keystone. Mr. Sterling is already with the Universal.

W. B. V.—Miss Pickford's address is in care of the Famous Players. We believe that she is in Los Angeles, at present, but a letter to the New York address will reach her.

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Manufacturers Notice.

IT IS an established rule of the Moving Picture World and of this department that no apparatus or other goods will be endorsed or recommended editorially until such articles have been demonstrated to a member of our staff. In case of apparatus pertaining to projection this means the editor of this department.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending 4 cents, stamps, will receive carbon copy of the department reply, by mail, without delay.

The first seventy-four questions are now ready and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you can't answer without a lot of study.

Question No. 29 (A Most Important One.)

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permission to use the contributor's name must accompany each answer, otherwise only the name of the city will be used. Theater managers looking for high class men will do well to watch the Roll of Honor.

Suppose your employer purchased a motor-generator set, for which the seller claimed 80 per cent. efficiency. Tell us what is meant by "80 per cent. efficiency," and how you would proceed to test the set, and discover whether or not the maker's claim holds good. Show how you obtain your answer by assuming the voltage and amperage, and figuring it out for us.

Roll of Honor on Question No. 23.

The Roll of Honor on Question 23 is comprised of W. S. James, Camden, N. J.; L. B. Minges, Lestershire, N. Y.; Chicago, Ill. (2); Harry T. Dobson, Toronto, Canada; Boston, Mass.; Jos. M. Smith, Fort Worth, Texas; and Seattle, Wash., all of whom sent in fairly good replies—some of them very good indeed. The reply of L. S. Usher, Winnipeg, Canada, has been selected for publication.

Reply to Question No. 23.

By L. S. Usher, Winnipeg, Canada.

The question:

Suppose one of your armature coils burned in two, or became disconnected right in the middle of a show. Tell us what you would do; also, give probable cause of the trouble. Explain, in detail, the things which might cause a compound-wound generator to refuse to pick up its load, even though running mechanically perfect.

The answer:

When an armature coil becomes either disconnected or broken, violent sparking and flaming at the brushes will follow. This will actually occur only when the bar that is connected to the broken coil passes under the brushes, but it may look like a ring of flame clear around the commutator. In case of such trouble occurring during the show a temporary remedy may be effected. Stop the machine and examine the commutator. The bar fed by the broken coil can generally be located by the black, sooty-looking spots on opposite sides of the commutator. See that the coil connection to the commutator proper is not loose or disconnected.

FIG 2

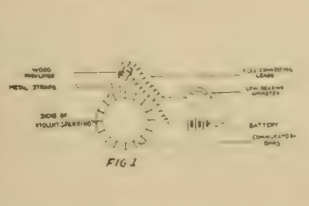


FIG 1

Temporary remedy: Select the next two commutator bars either side of the "dead bar". Find the risers or wires connected to them, and clean or bare them about half an inch, just above the commutator. Now take 3 or 4 inches of bare copper wire, about No. 12 gauge, that being easily bent and able to carry a fairly heavy load temporarily. Connect the two risers from the bars, together with the wire, and see that by revolving the armature the temporary connection will not strike anywhere. This remedy will short-circuit the dead coil, and reduce the sparking, though it will not stop it entirely. The voltage will be erratic, but not bad, and the damage to the commutator by the arcing will be greatly lessened. The armature should be taken out at the first opportunity and the break fixed. The temporary short-circuit thus established will cause the coils to heat. When the armature is taken out of the machine for permanent repair, remove temporary short and test as follows: Fix up tester as per sketch fig. 1 and run the two straps slowly around the commutator while watching the ammeter. When the ammeter shows a very much lower reading, the coil connected between those two bars is the broken one. The probable cause of the trouble: (*a*) Defective wire in an armature coil. (*b*) A nick or straightened out kink which has finally broken down. (*c*) Momentary heavy overload, destroying the conductivity of the wire, or causing rupture in the insulation. (*d*) Poorly constructed armature. (*e*) Insulation break-down and grounding, leading to possible internal arcing and burning. (*f*) Dampness; leaking and grounding; overheating. (*g*) Mechanical injury during installation or handling of machine, causing injury to become apparent after use. It is always well to have an outside source of current all ready to cut in by throwing a switch, as per fig. 43 of the handbook.

The refusal of a compound-wound generator to pick up the load, although running mechanically perfect, may be caused by any of the following: Fuse contacts or wire contacts in loose or in bad condition. Wrong connections to load (See diagram 2). Broken connections in either field or armature. Test separately with a magneto. Brushes not making good electrical contact with commutator. Residual magnetism either destroyed or too weak, caused either by current being sent through the field coils in the wrong direction, a shock, bad vibration of the machine, generator located too close to another generator or motor. May be re-magnetized by sending a current through the coils in proper direction. Trouble may also be due to reversed poles or wrong connections of field windings. Poles should be in rotation, north and south when read around the frame. Test with a compass. Wrong direction of armature rotation—reverse direction. Too much resistance in field circuit, cut out as much as possible, taking care not to cause short-circuit. Heavy overload on short-circuit. With voltmeter showing full voltage if, when the line switch is closed, the fuses blow or circuit breakers kick-out there is either a heavy overload or short circuit on the line side. Figure out roughly the amount of current being used on the load and see if it coincides with the ammeter reading when the breaker kicked out, or see if fuses are to capacity of machine. If they are blown and no short is found on system, then the load must be decreased somewhere. Locate short and remove same. If the generator still refuses to pick up the load there may be an internal short or ground. Armature coils either grounded, shorted or broken, refuse to maintain the voltage. Field coils grounded, shorted, burnt out, or broken; either no current in the coils or else very little owing to ground. Test with a magneto. Single ground is will not affect, but grounds on both sides of the system will set up trouble, the machine becoming loaded with an absolute waste power leakage. Brushes not set in right position. Position of brushes on a commutator vary according to conditions, armature winding, etc. The brushes can be so placed that they will not pick up any current of value whatever. If set too far forward that will lower the voltage. They should be set slightly back against direction of rotation. Generally manufacturers cut a mark on the frame for approximately the best position, but shifting slightly will sometimes be advisable under varying load conditions.

Best Ever.

Texas orders a set of the questions and writes:

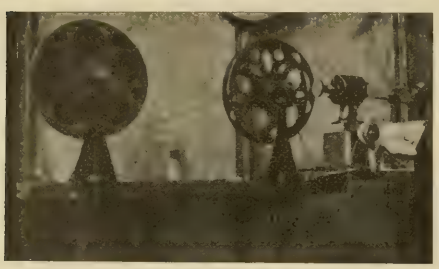
> Have been in the business twelve long years. About eight years ago I considered myself a first class man, but I find that the longer I work the less I know. Especially is this the fact since you started that bunch of questions. I have your Handbook and, believe me, it's the biggest bunch of knowledge tied up in a small package that ever came under my observation. It certainly is great.

Glad to know you appreciate the book, Texas. I see you are a member of the I. A. I wish the organization had more men of your type. It is a wise man who finds out how little he really knows, compared to what he might know, and it is a still wiser man who is willing to admit the fact that he can still learn. I had the name of your town and your own name all nicely attached to this when I saw at the tail end of the letter: "Please don't publish my name." Huh! Why so bashful? The I. A. saw (save the mark!) does not cover communications of this kind, but only those calculated to teach something, or to oppose the I. A. However, most of the locals are wise enough to know that they could not possibly hope to enforce any such foolish legislation, therefore, being wise in their generation, they have kept their fingers out of the fire, and looked the other way when their members refuse to be hobbled by such idiotic legislation.

Motor Drive for Rewind.

Friederich Brothers, proprietors of the Capitol Theater, Pekin, Illinois, contribute the following:

> Enclosed please find small picture illustrating our idea of an inexpensive and at the same time an efficient motor rewind drive. We find it to be very rapid and a great saver of time.



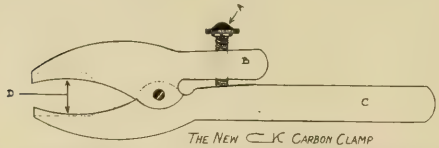
> The smallest kind of a motor will do the work. Simply place the motor on a platform so as to have the shaft level with the center of the reel and have a tension spring hold the rubber wheel against the reel. Secure platform with one screw at the base; turn on the juice, and away she goes. We don't know whether or not it is original, but if it is we hope it will help those who wish to try it.

The photograph is not as clear as it might be. However, as near as I can make it out the contrivance consists of a small motor with a rubber wheel on the end of its shaft. The motor must be on a swinging base, and this rubber wheel held against the side of the outer edge of the side of the reel by a spring, not shown in the photograph. The plan might work well, but how about crooked reels?

Carbon Clamp.

C. J. Kaho, Trinidad, Colorado, says:

> I am having trouble burning my carbons short enough—that is to say, I have been throwing away stubs two or three inches long, because I could not burn them shorter without damage to the clamps, therefore I got busy and invented a contrivance with which I can burn them down to half an inch.



THE NEW KAHO CARBON CLAMP

> The device is 8 inches long. From D to B is 3½ inches. It is made of tool steel. Shaft C is ⅝ of an inch in diameter. The device is placed in the lower carbon jaw of the lamp the same as a carbon, and the carbon stub sets upright in jaw D.

Well, brother Kaho, the device seems to be practical all right, and it will no doubt appeal to many operators and managers. Personally, however, as long as carbons are as cheap as they are, I don't very much believe in bothering with two, or even three-inch stubs. This, however, is not a criticism. I must compliment you on your drawing; it is excellent.

Past the Basket.

Noah Weigant, Carmi, Illinois, orders a set of the questions and says:

> Why not print the department on one side of the page, only, using the other for comments on films or for advertising? It would be much handier to keep on file when cut out. Am using small brads, driven into the hubs of the house reels, instead of clips. They save time and trouble; have used them for the past three years. Have been using a Chambless motor drive attachment in connection with a Kimble variable speed motor during the past two and a half years with perfect results. Last October I made a feed sprocket for my Edison model. It is made of steel and required six hours' time. No film has jumped off it as yet. Will describe it later if you wish. I have also made outside shutters for my Edison Exhibition Model. What would most operators say if they got pins, paper clips and stickers in the reels? I have received films patched with the above merchandise. If any operator wants a good, cheap cement just try banana oil; if for non-inflammable films use acetone. Will come again if this gets past the basket.

All right, brother Weigant, you are past the basket. Come again. As to brads on reel hubs you will have to explain that a little more definitely. I have other good reports of the Chambless motor drive. Concerning the making of sprockets I do not think that I would advise it; feed sprockets are cheap enough, and there are very few who could make as good a sprocket as the ones you buy. I think most operators who run old films find the merchandise you speak of, and most of them find a good deal of it too, much to their disgust. With regard to the printing of the department, other than it is, there are a number of good reasons why it would not be feasible, but which would consume too much space to explain in a satisfactory way.

Where Can He Get It?

Stephen S. Karkula, Jr., Erie, Pennsylvania, is troubled in his mind as follows:

> Received the questions, and now I want information. Please tell me how, and by what method I can gain this knowledge. Can I secure books which will teach these subjects, and if so, where? I am anxious to learn and willing to study hard in order to do so. I have been operating a little more than eleven years, and have both operated and repaired every make of machine except the Pathe. Repairing a projector is just like taking candy away from an infant, but when it comes to generators, transformers, rectifiers, etc., I must admit my knowledge is weak, and I wish to be capable of handling generators and other electerical appliances, and to handle them properly.

Well, brother Karkula, you send me $4.00 and I will have two books mailed to you which, I think, will supply the necessary information. Both of them are thoroughly understandable. It is easy to get books, but hard to get those which can be understood. One of them is a work of a little more than 500 pages, and the other, "The Electric Motor," by Burns, contains about 200 pages. Please understand I am not making one penny on this, and you must enclose 4 cents postage with which to forward the two orders to the publishers. I presume, of course, that you have my own Handbook. If you have not I would advise the purchase of that also. The price is $2.50 from the MOVING PICTURE WORLD. It is a book of 420 pages.

Constable, Help!

M. M. Moon, Gainsville, Texas, says:

> I have had a valuable article stolen, the same being my new Handbook, purchased last summer. The reason I say "valuable," is because it is really needed where moving picture machines are used. I have been an operator several years, but don't think I know enough to do without my Handbook, therefore find enclosed $2.75 for a new book and a copy of the questions. I find things in the department from week to week which help me considerably. In February 28th issue the Minneapolis chap who had a short circuit in his condenser, well—let it pass. He got his. Projection in Gainsville is good, but there is always room for improvement.

Well, friend Moon, I don't see much of anything in your letter that requires comment. My compliments to you as one of those who have not acquired a swelled head, the swelling, as is too often the case, being caused by wind.

Important Notice. Standard Aperture.

Due to the efforts of the Gundlach-Manhattan Optical Company, the Edison Company, the Nicholas Power Company, and the Precision Machine Company have adopted a standard aperture with which all machines are in the future to be equipped. The opening will be 29/32 of an inch in width by three-fourths that height. This is an exceedingly important matter, since it will make the selection of lenses to project a given size picture on a given throw a much easier matter; it will also enable operators to match their picture machine objectives, so that each machine will cover exactly the same amount of space on the screen. The Motiograph aperture is 27/32 x 11/16, which is correct as to width, but a little off as to height.

Easy Mark.

Brooklyn, New York, writes:

> I intend to take a course in moving picture operating in one of those schools which guarantees to procure a position when the course is finished. After working as an operator for four months I intend to purchase a moving picture theater. I am not an electrician. In fact, I do not know anything about electricity. Now would you kindly inform me if it is possible to learn operating in a school; that is to say, learn it so as to be a successful operator without having any electrical qualifications?

My dear sir, everything in this world is possible, except dodging the Grim Reaper, but there are many things which are highly improbable, in fact so highly improbable that they impinge upon the impossible class, and your proposition is one of them. It is really amusing how easy it is to befool people and make monkeys of them. So these schools "guarantee" a job, do they, when the course is completed? Sure! That is easy. I would not go to the length of saying this is the way it is done, but I am perfectly free to say that here is how that particular thing *could* be worked: The manager of the school makes an arrangement with the manager of some theater, possibly a fairly good house at that, or perhaps a cheap "dump." He may make an arrangement with several managers, and when the "student" finishes his course he is provided with a job in one of these houses, and thus the school manager has legally made good his promise to provide a "position." The "graduate student" works maybe an hour, maybe a day, usually, however, not more than two or three hours, and, being incompetent, is discharged. And what is he going to do about it? The school manager has fulfilled his agreement and the victim would have a hard job proving collusion between the school manager and the theater manager. Yet, without saying it is done every day, I will tip you off to the fact that it *could* be done every day, and you can make a swift guess as to the rest. No, Brooklyn, there is just one way to learn to be an operator—that is a real operator, namely: to serve an apprenticeship. You take the same amount of money you are going to pay that school, and pay it to some really good operator, and you will get much better results. What you do learn will at least be practical, and the real thing as far as it goes. How much you will learn will depend upon the amount of time and energy you devote to it.

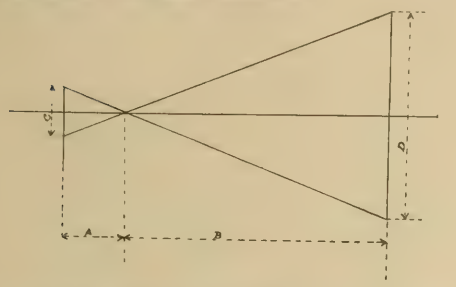
A Correction.

In quoting prices on its cement recently, the Edison Mfg. Company made an error. The gallon price should have been $7.00 instead of $9.00. However, the bottle price remains the same, and the gallon price won't be of much interest to the operator.

From Ansonia.

John Griffiths, Ansonia, Connecticut, writes:

I desire to congratulate brother Armstrong on his deductions, as set forth in March 14th issue of the department, and his excellent drawing and description of same. It is certainly to brother Armstrong's credit that he sought and found the why and wherefore, and arrived at so sound a conclusion. The fundamental basis for the rule in question is that the length of a line drawn parallel to the base of an isosceles triangle varies directly as the distance of the line from the apex of the triangle. Thus, a line 1½ inches in length 2 inches from the apex would become 3 inches long if drawn at a distance of 4 inches from the apex. As the width of the aperture is represented by a line drawn at a distance equal to the equivalent focus of a lens from the apex of the triangle, it is obvious that a line drawn at twice that distance would be twice as long as the width of the aperture. (Votes for women! Oh my, such a headache!—Ed.). Thus we see that friend Armstrong's reasoning is proven correct, inasmuch as by lengthening the throw by a distance equal to the e. f. of the lens the width of the angle has increased by the width of the aperture. (All of which is respectfully referred to Mr. Miller, Chicago.—Ed.).



By method of simple proportion we get. A is to B as C is to D. A=equivalent focus. B=length of throw. C=width of aperture. D=width of picture.

A:B::C:D

Example to find width of P. 5:70::15/16:X 70×15/16=65.625. 65.625=5X : X=5÷65.625=13.125=width of picture.

Example to find length of throw. 5:X::15/16:13.125. 13.125×5=65.625. 65.625÷15/16=70=length of throw.

Example to find equivalent focus. X:70::15/16:13.125. 70×15/16=65.625. 65.625÷13.125=5=equivalent focus.

Example to find width of aperture. 13.125::X:5:70. 13.125×5=65.625. 65.625÷70=.9375=15/16.

My reason for submitting the sketch is that I believe operators will get a better understanding of the rule by seeing it illustrated. Some are puzzled by the rule, because some of the factors are in inches and some in feet. It will be seen from the sketch that we are dealing with two triangles and the inch factors belong to the small triangle, whereas the feet belong to the large one. It is just a matter of convenience, and so long as we do not alter the proportion between the length of the base and the length of the altitude of either triangle the results will be correct. I think it is the best plan to measure the width of the aperture with a vernier calliper rule in hundredths of an inch; though, of course, the e. f. would also have to be in hundredths. Thus the proportions with a 5/16 aperture and a 4 inch e. f. lens would be 9345:40000. Everything is O. K. using the 1/16 unit if the aperture is just 15/16, but if it happens to be a little under or a little over there will be an error in the calculations. Once the rule given in the Handbook is thoroughly understood it becomes only a simple problem in proportion in which three factors are known from which to find the fourth.

All of which, I think, requires no comment. I have other excellent articles on the action of light rays from brother Griffiths, but have withheld all matter of this kind from publication because I have tried to shorten things up all I could to get space for the long article on light rays by brother James, which appeared in last week's issue.

Martin Rotary Converter.

George Thompkins, St. Louis, Missouri, writes:

Can you give me any definite information concerning the Martin Rotary Converter, manufactured by the North Western Electric Company, Chicago, Ill.? What is its efficiency, and is it well constructed?

No, I cannot give you any information concerning this device. I have received descriptive advertising literature from the North Western Electric Company, from which I see that these converters are designed to operate on 110, 220 and 440 volt a. c. supply; 25, 30 and 60 cycle, delivering d. c. at from 60 to 80 volts. The aforesaid literature does not give any data as to the efficiency of the device, nor has the North Western Electric Company, up to date, taken any steps to convince this department that its converter is a well made and an electrically efficient piece of machinery, and until they do this I cannot recommend the device to operators or managers. In fact, I am firmly convinced that it would have a very salutary effect if theater managers would refrain from purchasing apparatus of this kind until its efficiency has been demonstrated to this department. That is one of the things that the Projection Department is for, and it goes without saying that if manufacturers were obliged to demonstrate the efficiency of their apparatus before it could be sold, they would spare no pains to make their machinery as efficient as it could possibly be made. As it is, manufacturers can make any claim they see fit, and the average exhibitor is in no position to dispute it. But manufacturers cannot make that kind of claim to this department and get away with it, unless they back it up with practical demonstrations and tests. Please understand me clearly. I am only making this recommendation to managers for their own protection. It is nothing to this department, one way or the other, if managers buy apparatus which is not efficient, and which causes them continual loss by reason of the fact that it is not as electrically efficient as it could and should be.

More Good Work.

The editor recently dropped in at — ——— ——— ——— to look things over. He was most agreeably surprised. The front is neat and very pretty, but the inside of the theater presented as pleasing an appearance, everything considered, as anything he has ever seen. The ceiling is paneled with heavy metal covered beams, and the walls are decorated in panel effect, the color scheme being in three shades of gray, but, due to the lighting, the appearance is of a very soft dove color. The indirect lighting system consists of fixtures having a ruby-red translucent bottom. The side lights are not lights at all in the accepted sense of the term, but merely incandescent globes behind oval-shaped coverings of ruby-red cut glass. The operating room is of ample proportions, and well ventilated. The equipment consists of two Standard projectors. Harry Kreisman is in charge of projection, and the results on the screen were very good indeed, considering the fact that he was using alternating current through a transformer. Brother Kreisman not only gets a fairly brilliant screen illumination on a somewhat large picture, but maintains a clear field without shadows. His speed was well judged throughout, and he is to be congratulated on his work. Maurice L. Fleischman, who is manager of this house, is a most pleasant gentleman, and, judging by the results, an able manager.

From New Orleans.

New Orleans, Louisiana, orders one of Mr. Swoope's works, and says:

It appears to me that operators in this city are not, taken as a whole, of the progressive kind. They seem to be content to let things drift along, instead of trying to improve matters. For instance: I doubt if there are ten operators in this city who have copies of your Handbook. And yet while they adopt the "I should worry" attitude they wonder why they are paid such small salaries. Also, for the benefit of them and the craft and everything in general, all competent operators should belong to the I. A. T. S. E., but it seems as if a considerable number of the New Orleans men regard the organization as a joke. This type of man is sleeping, but I hope some day he will awaken to a full realization of the fact that the man who is content to drift with the tide will never cut any considerable figure as a moving picture operator or as anything else.

All of which is absolutely and entirely true. If any considerable number of New Orleans operators are content to drift along, without any effort to improve their work or their condition, then New Orleans is indeed in a bad state, and the moving picture industry of that city will not come into its own until either these operators wake up or are displaced by more energetic and enterprising men.

A Tension Device.

Carl Green, Logansport, Indiana, is the patentee of a film tension device designed to take the place of tension shoes or springs bearing directly on the film at the aperture plate. The patent number is 1,057,234. He asks me to comment on the same.

As nearly as I can understand the thing the top sprocket and the intermittent sprocket are both driven intermittently by a train of gears, the top sprocket being held in such manner that it will create tension on the film by means of a clock spring arrangement. The film passes from the top sprocket down across the aperture over two rollers and thence to the intermittent. The plan is, if I understand it right, impractical, by reason of the momentum of the three large gears and the added momentum of the top sprocket and two rollers. If I misunderstand the matter, friend Green has his patent drawings to blame.

Has Moved.

The Eclair Film Company, which is making a home projector, "Kineclair," which was reviewed recently by the editor of this department, has removed to 126 West 46th Street, New York City, where the machine is now on exhibition. It has, I understand, been considerably improved.

From Alaska.

M. E. Palmer, Wrangell, Alaska, orders a Handbook and says:

Can't seem to keep the lower loop of my Power's Six. The machine will be running along all right, when all at once the loop will slip right off just as though the sprocket were speeded up ahead of the machine. The films we get up here are pretty badly worn sometimes. Would that cause the trouble?

I think, brother Palmer, your trouble is most likely due to the fact that you have your take-up tension set too tight. Turn to page 226 of the Handbook, where you will find the Power's take-up illustrated. Loosen thumb screw 14 and slack off on spring 12 slightly by letting the washer slip out on the shaft a little. Adjust this spring so that take-up will just barely revolve the reel at the end of the run. Also see to it that your lower sprocket idler is properly adjusted. See instruction No. 12, page 217. Also read general instruction No. 13 carefully.

The Book Is Fine.

J. Griem, Appleton, Wis., asks for the address of the book on motors, and says that the Swoope work is fine, and that every operator ought to have one. All of which is perfectly correct.

Another Rudyard Kipling.

Edward J. Wise, Auburn, New York, relieves his system of the following load:

People come and people go
To see a moving picture show;
And while they sit, and gaze and dream,
They never think of him who throws
The picture on the screen.

He sits all day and grinds and grinds.
Until his eyes are almost blind.
And when at night he falls asleep,
He's framing pictures on the sheet.

You have made a tremendous mistake, brother Wise, in the last two lines of the first stanza. A great many among the audience think, and think deeply, of the man who hurls the picture at the screen, and in many theaters if there were a pile of bricks handy he would probably have evidence of that fact. In the second line of the second stanza you have explained what has always been to me a mystery. I have often been at a loss to account for the results I have seen on some screens, but now it is all as plain as day—the poor gink was blind. Let us hope, however, that the last two lines of the second stanza are correct, and that when he tries to sleep he is not only "framing pictures on the sheet," but he is studying how to frame them right, because there are quite a number of him who needs to study in his sleep, since he won't study when he is awake.

Another From the Rio Grande.

Leo Willis, Eagle Pass, Texas, writes:

The condenser focus measurer of mine has been beaten by that of John Griffiths, Ansonia, Connecticut. You certainly gave Minneapolis hot shot about the cheap sneer he tried to spring. It was good. In February 28th issue, C. W. McClure, of Phoenix, Arizona, says, with regard to different scenes being out of focus: "If the camera lens was racked back too far, or ahead too far, the motion picture lens would give the best results in the same relative position." I take it he means by this that you should readjust the motion picture lens. With this I disagree, because if the camera was out of focus you could not help matters a bit by readjusting the projection lens. You can only make things sharp on the screen that are sharp in the film. I trust brother McClure will not take offense at this criticism. On page 1234, March 7th issue, G. H. Stephens makes a statement and shows by diagram, Figure 2, that the rays project in parallel lines from the back combination of the objective. Will you please ask the brother why, if this be the case, do the rays continue thus to the screen if the front combination of the objective be removed? Page 1381, March 14th issue, "A Fine Piece of Work," is very clear, and I am sure not many of us ever thought of drawing it out like that, although some of us understand the why and wherefore of the rules. However, the thing is explained very clearly and the brother deserves all the credit you have extended him. I believe, however, his rules, though very correct and good, could be made somewhat plainer. Here is my own solution, though possibly I should have said easier to remember instead of plainer. Let D equal the distance; S the size of screen image; A size of aperture; E equivalent focus. We then have D-A. Expre-sed this way you just put your thumb on

$$\frac{S}{E}$$

the factor you want to know and what remains will give you the answer. I can truthfully say that this stunt is original with myself, or at least I do not know anyone else who ever worked it out that way. The only advantage I claim is that it is easier to remember. This is the rule of thumb. To apply it suppose you wish to find the distance. Cover up D, and S-E multiplied by A gives it.

With regard to your rule of thumb, brother, it is all right, only it won't work. It is correct to find the equivalent focus, but in the example you have given when you cover up D you would have A divided by (S, multiplied by E). In fractions the number on the upper side of the line is always divided by the number under the line. If this formula could be arranged so that it would work in all cases it would indeed be a very convenient thing. I have not time now to dope that proposition out, and I would suggest that friend Armstrong might see if he cannot fix this up for us. As to brother Stephens' statement, he is theoretically correct. The rear condenser is supposed to deliver the rays in parallel lines, and under proper conditions it does so, as near as such an imperfect lens is able to do. As a matter of fact, however, I think by reason of wrong lens combinations the rear condenser seldom actually does deliver the rays in parallel lines. I believe we will all be helped out in this matter, to a large extent, by brother James' article last week.

Picture Dazzles.

Frank W. MacDonald, Detroit, Michigan, writes:

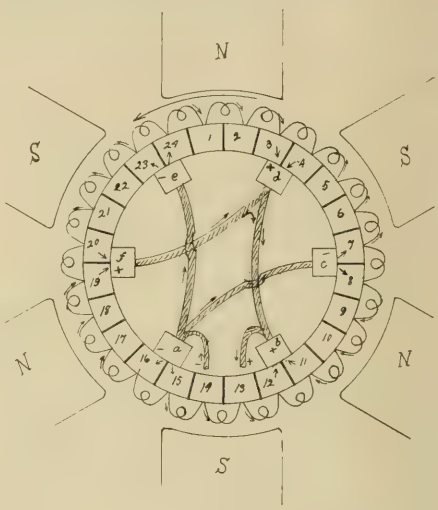
Have been experiencing some difficulty with my picture. The house manager says there is a dazzle to it ,and that the black upon the picture, particularly upon printed matter, does not show up as black as it should, or as black in some places as in others. He admits there is nothing wrong with the brilliancy or steadiness of the picture, only that it has an annoying haze, yet he lays the trouble to the machine. We have at present a so-called sunlight curtain. About a month ago we had a flat paint screen, the formula for which I got from your Handbook, and he pronounced it very good. My objective lens is also in quite bad condition, there being a number of scratches and flaws in it. The machine is a 1912 Motiograph; 4½ lens, and we use 40 amperes at the arc.

The trouble lies, I think, in the fact that you have a semi-reflective screen, the surface of which is too smooth; also it probably has to a considerable extent a polished surface. Such a screen, while it gives a very bright picture for a given amperage, always, or practically always, presents the annoying haze of which you complain. The remedy is a screen with an unpolished, slightly roughened or matte surface.

Dynamo Action.

G. Gunnarson, Brooklyn, New York, writes:

With regard to Stillwater's letter, March 14th issue, you say that the thing looks reasonable. Now I don't know whether I understand the drawing right or not, but I think brother Stillwater has in mind a parallel or multicircuit winding dynamo. Attached drawing illustrates such a generator, only the commutator being shown, with the coils indicated by the loops, and the brushes shown bearing on the inside of the segments. Not because they actually do so, but in order to avoid confusing the diagram. Each segment is connected to the end of one coil and the beginning of the next. Now there are but two ends to each coil, therefore we have one end of each of two coils connected to each segment so that it naturally follows that there are as many segments as coils. This is true of all closed coil windings of whatever kind. Suppose that, in the diagram, brush B receives 100 amperes; 50 amperes will enter from segment 11, and 50 from segment 12.



As the armature revolves, coils 11-12 will move to the right and the current will flow in the direction 11-12. An instant before the position in the figure was reached, the coil was to the left and the current in it was flowing in the direction 12-11. In the winding also the current enters by the brushes A, C, and E, dividing each brush, as shown by the arrows, and traveling by six paths from negative to positive brushes. If any one brush were omitted two of the paths would have no current, and those remaining would have more than their share, which would cause undesirable unbalancing. Multicircuit windings are therefore always provided with as many brushes as there are poles. This type of winding has many paths and is used for small, low-potential machines, which have a comparatively large amperage output, as well as for large dynamos of a great current output. I am operating a Power's Six and find that most any trouble can be overcome with the help of the Projection Department and your Handbook.

This is going a little farther into technical discussion than I had intended. I publish brother Gunnarson's letter because he went to the trouble of making a most excellent drawing, and one which required a lot of time. I want the operator to get, through the department or elsewhere, a good general knowledge of the action of generators, but I am inclined to doubt the advisability of going into matters this far in the department, though the operator can, through the medium of books on electricity, go as far as he likes. Perhaps, however, my own error was in allowing friend Stillwater to go into the matter as deeply as he did. Now, brother Gunnarson, don't take this as a call down; it is not by any manner of means, but simply an explanation. As I understand you, all brushes of the same polarity in multi-polar machines are connected directly together, which is, of course, necessarily correct, since otherwise the current from all the brushes could not reach the line. I think a careful study of your sketch will help operators considerably in understanding generator connections. With this like other things it is quite simple once you grasp the fundamental idea, but until you do this it is anything else but simple.

A Humidor Can.

The National Waterproof Film Company, of Chicago, Ill., is putting out what it calls a humidor film can. I have not seen one of these cans, but from the illustration in the literature I should say that it was an ordinary metal film box or can, round in shape, in the bottom of which is affixed some thin absorbent material under a wire gauze. They claim that the can will soften old, brittle film or keep new film in good condition, and that the chemical preparation with which the absorbent is moistened will last three or four months, whereupon it can be renewed by pouring in one or two ounces of fresh chemical. The chemical costs $1.00 per quart, or $2.50 per gallon. The cans cost $1.00 each. I would not like to comment one way or the other on the practicability of this device without an extended test.

Collodion Cement.

J. H. Hanson, Lubec, Maine, writes:

Received the questions all right, for which I thank you. Let us know when the rest are ready. If an operator should run short of cement, collodion, which can be had at any drug store, is excellent for both kinds of film, while new-skin can be used on inflammable stock, though I don't know about the N. I. New-skin, however, is very expensive for this purpose. Why does the Biograph make a patch at practically every scene? Drawing 43, page 102, of the Handbook, is wrong regarding transformer, as you undoubtedly are aware. I suppose it slipped by through some error.

I don't catch your idea with regard to Figure 43. If the installation consists of a rheostat at 1 and an economizer at 2, with a switch at X and 3, then when switch 3 is open and switch X is closed, the rheostat is in use and the transformer is not, although its secondary is charged. When switch X is opened and switch 3 is closed, the opposite prevails. It is not an ideal installation by any manner of means, but it would work all right. As to the questions: I don't know whether I will send out the second half or not. Absurd as it may seem to you, it is a matter of fact that I lost a considerable amount of money on the first bunch. It costs almost $60.00 to have those booklets printed, to say nothing of the bother and time of getting them ready. I lose all that time, and probably $25.00 besides, since only the really enterprising men cared to secure the questions in advance, and their number is limited. I'll consider it, but I don't think I can see my way clear to lose both the time and the money. As to the Biograph patches: you can search me as to why they follow such antiquated methods.

He Likes the Books.

Virginia writes:

I must admit that I was in the punk class until I purchased a copy of your Handbook. This book made many things clear to me, and, although I don't know it all yet, still my work now ranks with the best we have here, and on the whole projection in our city is fairly good. I am going to order a copy of the Handbook for a friend soon, and also "The Technique of the Photoplay" for myself. Some of our boys are going to be in New York this summer and intend to call upon you. And now for some questions. Should the intermittent oil casing of the Power's Six A have a small hole near the center, out of which the oil continually oozes? Could you give me Mr. Edison's personal address—an address where a letter will reach him?

You are not the only one, brother, who has improved his work very materially through a study of the Handbook. That book contains almost 420 pages of matter, every word of which is of value to the operator of manager. As to the hole in the oil casing: No; if there is a hole near its center, plug it up. A letter marked personal and addressed to Mr. Thomas A. Edison, Orange, N. J., will reach him, or rather will reach his secretary, who will present it to Mr. Edison if it seems to be of sufficient importance to justify the consumption of Mr. Edison's valuable time in considering it.

From Cleveland.

Cleveland, Ohio, contributes the following:

I would like to say a few words to the boys in connection with their work and affiliation with the I. A. Moving picture operators' affiliation with the I. A. places them on a concrete foundation in the amusement business, and being in a business directly dependent upon public favor, they feel secure in the organization's protection. Many of the brothers maintain a high standard in their work, and are therefore respected by their employers, but I am sorry to say the majority have acquired a false feeling of security, and not a few opportunities are overlooked through the blinding effect of the haze of their protection. We are living in a broad and intelligent age, where the man with high ideals is forging ahead, and the man with views antagonistic to progress deteriorates. The latter is the condition of mind of many operators with relation to their employers. I have heard several operators say: "Requisitions for supplies and pay night furnishes speaking acquaintance with the boss; outside of that we are content to let him go his way and we ours." If that is the predominant feeling among operators I very much fear for the future, both as applied to projection and to the business as a whole. I know from experience that the majority of operators do not reach out for responsibilities; in fact, they evade responsibility, and then dismally announce that there is "no future for them in the picture game." These fellows patch film by saying, "Let the next guy do it." They leave misframes for the film inspector to remove; they tear off leaders without replacing them; they speed up the rewind and thus injure more films in a day than their projector does in a month. They neglect their machines and operating rooms; they waste carbons, and are shiftless in their habits in and around the show. They also have other objectionable habits which tend to make a grouchy boss, and loosen the foundation which their organization rests upon. This class of operators will never have a future in the picture game, or for that matter in any other game. They cannot see beyond the confines of their own little, narrow, contracted, piffling horizon, and some will never realize, or recognize, the opportune value of the confines of their own operating rooms. The operators—and there are many of them—who are thorough in their work, who make a close study of methods, and of their profession, who grit their teeth when a new manager falls asleep on the buzzer and attend strictly to business, remembering the fact that that new manager will probably either improve or else get out, finally attain such heights as electrical engineers, machine experts, and advertising managers of large amusement companies. Such operators will acquire a place in the world. With a feeling they are working in a business dependent on the favor of the public, they will take advantage of the opportunities the I. A. secures for them, instead of throwing themselves bodily on the organization as a dead weight. They will not remain in a semi-comatose state depending entirely upon the organization to bolster up an untenable position. The I. A. tries to do everything possible to further the interests of the operator, but, you, in turn, as a member of the I. A. must remember that you should work for the interest of your employer, keeping within your time limit, of course, and demanding I. A. working conditions. But the operator who is narrow in relation to his employer, who stands pat in every case, who refuses to compromise, regardless of whether he is wholly right or entirely wrong, and takes advantage of every opportunity to neglect details, is living in a house of glass builded upon a foundation of sand. He is not a credit to the I. A. and ought not to be upheld by the organization. And now let me close with the following hints to the operator who is just barely earning his pay: If the boss is a grouch and a tightwad, be careful to do everything in your power to make his picture the best possible under the conditions. Confine your opinions and suggestions to matters pertaining to projection, and leave the other things alone. If your efforts produce no results on pay night the knowledge gained will make you a better operator, and the really good man cannot be kept down.

To comment at length on this letter would merely be to reiterate opinions already ofttimes expressed. The Cleveland brother talks good, hard, sound sense, and he is absolutely correct in every way. I would commend his letter to the careful perusal not only of his Cleveland brothers, but to members of the I. A. all over the country. The officials of Chicago Local No. 2 might read it with large profit, as could also possibly a large number of their membership.

A Change of Base.

The New York City Board of Moving Picture Operators' Examiners, of which Mr. George R. Brown is chief examiner, has moved into the new Municipal Building, where it is now located on the 21st floor and ready for business.

The new quarters consist of a spacious waiting room, an office of ample proportion, and the examination room, or, as one New York operator remarked, two rooms and the chamber of horrors. The new quarters are very nice indeed, and a big improvement over the old rented offices in the Park Row Building.

The editor has, during the past four years, received hundreds of complaints from operators in which charges of unfair examination have been made. I want to say again that I do not think there is anything in these charges. In the first place there is no reason why the board should be unfair, and in the second place I do not believe Mr. Brown would stand for anything of that kind. The only criticism I have to offer is that there ought to be one practical operator connected therewith. The editor of this department has been accorded the courtesy of attending and listening to the examinations at any time he may desire, and, as soon as time will permit, he intends to take advantage of that permission. I think that the charges of unfairness arise through the fact that operators, particularly if they are not sure of their own ability, become excited and nervous, and misunderstand or misinterpret questions asked. Ofttimes the examiner bases his conclusion as much or more on the manner of the applicant and the way he tackles things as on the actual answer made. The man who shows self-confidence and goes about things in a business like way is not nearly as likely to be turned down as the man who shows by his manner that he is in doubt as to his own ability.

Condenser Mount.

John D. Elbert, San Francisco, California, whose advertisement appeared on page 448 last week, has sent the department samples of a condenser mount which it seems to me are very excellent indeed. The mount is made to fit any casing. That for the Power's Six consists of a piece of brass ½ inch thick, in two sections, between which the edge of the lens is clamped. The idea is that this thick brass will retain the heat and prevent the edge of the condenser cooling down faster than its thick center.

Mr. Elbert says that a condenser in this mount can be taken out and laid down on a cold marble slab without breaking, and I have no doubt but that he states the truth. The thing looks good to me, and I believe its adoption will to all intents and purposes stop condenser breakage. I saw the same device in brother Woods' operating room when I was in San Francisco last summer, and I stated the same thing about it at that time, but now it is on the market. It has my most hearty recommendation.

Patenting a Device.

H. M. Jolly, Columbia, South Carolina, sends photograph of a motor drive attachment he has invented for the Edison machine and wants to know if I think it would be worth patenting. No, brother Jolly, I don't. It is a very clever arrangement all right, but there are already at least a half dozen excellent motor drive devices on the market, so I am quit sure you would be simply wasting money to procure a patent. Sorry, old man, to have to give you that kind of advice, but facts are facts. None of the patentees of motor drives have made fortunes, so far as I know.

Operators Are you perfectly satisfied with the results you get on the screen?

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Comments on the Films

Licensed

ALL IN THE AIR (Lubin), April 7.—This is one of those rapid-fire, nonsensical pictures that appears to be the vogue—or "back to the old farce days"—just after the war. It is fathered by E. W. Sargent (don't say that I said so) and causes general laughter throughout the entire unreeling. The old circus days will be recalled to baldheads and gray tops while reviewing this picture. It is finely pushed over by Raymond McKee, Levine Herman and Harry Rice. Exhibitors can book this offering with the confidence that it will please. Almost forgot to say Arthur Hotaling deserves mention for direction.

THE BULLY'S DOOM (Lubin), April 7.—On the same reel with "All in the Air" is another offering directed by Arthur Hotaling and written by Frank E. Griffin, introducing some tough residents in a tough neighborhood. There is little that can be construed into comedy in this picture. The characters are well portrayed by Francis Ne Moyer, Frank Griffin and Jerold Hevener; that is about all that redeems it.

THE PRICE OF HIS HONOR (Essanay), April 7.—This photoplay is along the lines of numerous others which have preceded it; a weak man and a true and self-sacrificing woman. There is nothing convincing in it nor is there a moral taught. Anguish seems to be the main theme, and in this respect it fulfills its mission. The leading part is portrayed by Richard C. Travers in an able manner. Ruth Stonehouse is his sweetheart, who sacrifices her own happiness and lives in a state of anguish for his sake. Lillian Drew is the typist, and Helen Dunbar is the mother; both do good work. This number will please.

THE BLACK MASK (Edison), April 7.—This is the first story of the series to be captioned "The Man Who Disappeared." It is well produced and has a gripping interest in the plot. Marc MacDermott plays the leading part in an artistic and dignified manner. It is a singular sort of a character, combining weakness with strength. He is addicted to the drink habit, but his inate pride sustains him to a great extent. He sacrifices his own interests for his sweetheart's brother, who involves himself in debt, and shoulders a worse crime to save the girl from sorrow. Miriam Nesbitt is the sister and Barry O'Moore the weak brother. It is a good offering.

WHIFFLE'S NIGHT OUT (Pathe), April 7.—Did he get his night out? Through duplicity he manages to get away from home for the purpose of enjoying himself with boon companions, by pretending to go to the bedside of a seriously ill aunt. His wife finds the telegram from the "bunch," which he accidently leaves behind, and it enlightens her and she slips a little note into a magazine she gives him to while the hours away. He finds it and how he whiles those hours away is very entertaining. This is a worthy comedy, and finely produced.

ANCIENT RUINS AT THEBES, EGYPT (Pathe), April 7.—A historical picture of travel that is of value, as it affords a peek into a remote corner of the old world that ninety-nine per cent. of the occupants of mother earth would not see otherwise. This is on the same reel with "Whiffle's Night Out." It is very educational.

A MIX-UP ON THE PLAINS (Selig), April 7.—A Western pictureplay with a strong comedy element. It involves, in its development, a series of incidents in separate paths that blend together in a surprising and laughable way in the finale. The director deserves credit for good work in this offering, and the acting and camera work are up to the standard.

THE TERMITE, THE INSECT ARCHITECT (Pathe), April 8.—On the same reel with "The Grafters." The Termites in form and habit closely resemble the ant, but their architectural feats are far superior to those of the ant, for the Termite builds a hill fifteen to twenty feet high. Every phase of their life and every incident connected with these curious insects is accurately portrayed in the film.

THE GRAFTERS (Pathe), April 8.—This is a laughable animated cartoon by J. R. Bray. It is on the same reel with "The Termite, the Insect Architect," and is very laughable and interesting, especially to the little folk.

ANDY AND THE HYPNOTIST (Edison), April 8.—This is fifth of the Andy series and is about on a par with the others. Andy becomes a hypnotic subject. He is transformed into an Indian, and not being "snapped" out of the influence, proceeds to demonstrate the Indian proclivities. He scalps a wooden Indian cigar sign that belongs to a different tribe, as he imagines, and goes on the warpath, capturing paleface squaws galore. His mother eventually convinces him, in a vigorous manner, that he is out of his element.

THE RUBE (Selig), April 8.—This photoplay was written by Harry R. O'Brien and produced by Marshall Farnum. It is crammed full of characters and exploits. Bunny Summers (Clifford Bruce), a country boy, who prior to going to college has grown into manhood, practically, and never has ridden on a railroad train—before or behind—think of it. The picture is well done photographically, but the development of the plot is too absurd for further mention. The picture will probably please those who are fond of football.

THE BARGAIN HUNTERS (Essanay), April 8.—A very enjoyable and serious comedy, depicting the housekeeping experiences of a young married couple that bring back memories that haunt. The young wife determines to economize and attends bargain sales, where she purchases all sorts of household necessities at half price. The future results are very funny.

'FRAID CAT (Vitagraph), April 8.—An exceptional and pleasing offering, featuring a superior and natural little actor that many would be pleased to grab out of the picture and hug-up. His name is Bobby Connelly, and to say he is cute, does not do the little gentleman justice; he is finished. Tefft Johnson as daddy Jim, Doroth Kelly as mother dear and Albert Roccardi ably helped Sonny Jim along. This is an enjoyable picture.

THE LITTLE SHERIFF (Vitagraph), April 9.—This shows Buddy Harris as the sheriff's son. He takes down the forbidden gun and rounds up a bad man, with the aid of his dog. The story brings much laughter and applause, although it is poorly constructed in places. Buddy himself is very pleasing in this number. An unusually good child story.

FINE FEATHERS MAKE FINE BIRDS (Melies), April 9.—A comedy, done in an entertaining manner. The wife, in order to disillusionize her husband, hides the wig and other apparel of the songstress and raises an alarm, exposing her to ridicule. Not entirely new, but quite amusing.

BATTY BILL WINS A BABY (Melies), April 9.—This, on same reel with above, shows the efforts made by Batty Bill to get rid of an unwelcome baby. Trick photography and plenty of action help out the offering, which proves very enjoyable.

WHEN A WOMAN GUIDES (Biograph), April 9.—A typical political story, in which the mayor is induced by a girl political worker to inspect the tenements. He finally agrees to this and as a result forces passage of the cleanup bill. This is well acted and nicely pictured. The tenement scenes could have been more representative of conditions existing. The film has an excellent purpose behind it and is quite forcefully presented.

SNAKEVILLE'S NEW SHERIFF (Essanay), April 9.—Another of this amusing series of Western comedies. Slippery Slim, being at outs with his wife, is made sheriff against his will. He succeeds in capturing Reno Bill after a series of entertaining incidents. The photography is good and the film generally pleasing.

THE FIRE JUGGLERS (Selig), April 9.—This picture has an unusual plot and one that is not without a good motive. It illustrates the troubles sometimes encountered by women who allow themselves to become enamored of celebrities. Mrs. Leavitt's experiences with the artist proved a needed lesson and she was glad to return to her husband. This is well photographed and handled in a pleasing manner.

AN EASTER LILY (Vitagraph), April 10.—This is an amusing picture in black and white. Little Bobby Connelly (Sonny Jim), whose natural and artistic acting is wonderful, rigs up Lily, the colored washlady's little daughter, with an Easter outfit and escorts her to church and into the family pew with a dignity worthy of his General-uncle, as Sonny denominates him. This picture is a real comedy, and Elaine Sterne, the author, is to be complimented for evolving the story. Tefft Johnson, in the direction, has done full justice to the details. Ada Utley as Lily is the acme of naturalness. The cast, without exception, is eminently satisfactory. This picture will please any audience.

RED HEAD INTRODUCES HERSELF (Selig), April 10.—This is heralded as a comedy and supposedly the first of a series to be introduced. If the display of nether limbs on the part of the "Red Head" can be construed into comedy then the picture is funny. The idea conceived by Mr. W. E. Wing, the author, is fair to middling, but Norval McGregor has made the mistake of placing the title role. Not that Harriet Notter is not clever in the part, but she is too elongated and mature, and it is an injustice not only to her, but to the picture. Many absurd scenes are introduced also. On the same reel with "All Mixed Up"; rather coincidental.

ON THE BRINK (Lubin), April 10.—The moral flavor of this story is questionable. It exploits the vacillating and weak nature of a woman that carries to the spectator, as the picture develops on the screen, a feeling of disgust. There is in the finale a rather redeeming episode, chanced by the husband, to bring his wife to a realization of her folly. A well made and reasonably acted picture.

HUBBY'S NIGHT OFF (Kalem), April 10.—This photoplay is on the same reel with "Gertie Gets the Cash" and concerns a newly wed couple in their first deception toward each other. How it works out in the finale to mutual confessions is interesting and amusing. John E. Brennan and Ruth Roland are the husband and wife and play the parts very naturally. The burglar deserves mention—he is a knockout.

GERTIE GETS THE CASH (Kalem), April 10.—An impossible plot, that is laughable nevertheless, rendered by Laura Oakley and Ruth Roland in the leading roles. Matilda Grimkins, an old maid (Laura Oakley), offers her niece $10,000 on the day she is married. The niece (Ruth Roland) determines to get the money without encumbering herself with a husband. How she accomplishes this is weird and wonderful.

HICKSVILLE'S FINEST (Biograph), April 11.—Each cop was tested. When Inspector Beans called for a photograph of the force at headquarters, it was up to them to look powerful. Good makeups are invented, the inspector is impressed and investigates. There is a hurry call, and the force comes to grief.

RINGS AND ROBBERS (Biograph), April 11.—This offering is on the same reel with "Hickville's Finest" and on the same par; one is about as amusing as the other. Some of the characters are almost human.

UNDER DESPERATION'S SPUR (Kalem), April 11.—A picture story the plot of which is laid among the moonshiners in the Blue Ridge Mountains. It is very interesting and for this style of picture is well produced and acted. Helen Holmes is the mountain girl, who is accidentally blinded while filling cartridges. There is a love story that ends satisfactorily.

AT HIS EXPENSE (Lubin), April 11.—A clean and interesting picture that tells of a man's weakness for strong drink, but through friends' aid and his own endeavors finally makes good. A robbery is frustrated by his interference and bravery. Altogether this is an interesting picture, although there are some details lacking.

THE TREACHERY OF BRONCHO BILLY'S PAL (Essanay), April 11.—Broncho Billy and his pal are in love with Peggy Adams. Each receive a letter that the one who reaches her first shall win her. They cut the cards to see who will go, and Broncho Billy wins. On the way he is shot by a half-breed who has a grudge against him. Broncho Billy immediately comes to the conclusion that his pal shot him, and at first is tempted to seek revenge, but decides otherwise. He sacrifices his love for his pal's sake and wends his way to other parts, leaving the field clear. A very good offering.

THE CHINESE FAN (Edison), April 11.—This is number five of the "Dolly of the Dailies" series, written by Acton Davies. Dolly gets a scoop for her paper and rescues a missing girl from a Chinese joint on Mott Street. It is all very exciting and rapid-fire. Mary Fuller shows herself to be some scrapper in an emergency.

THE BATTLE OF THE WEAK (Vitagraph), April 13.—This picture-play in some respects is a superior one and in others it is weak and incongruous. The director in one scene is imbued with a great conception, having a team and double sleigh run "splack" over the unconscious heroine (the horses passing on either side of her) and the vehicle is stopped in a position to cover her. Three or four men are required, seemingly, to pull her from under the sleigh. The team could have been driven up a couple of picas, easily, and cleared her form, obviating the dragging act and made it easier for the girl. Such "overlookings" are not overlooked by spectators. It is interesting nevertheless.

THE BONDAGE OF FEAR (Biograph), April 13.—Not a very pleasant picture to view, as it shows the ingratitude of a worthless son toward a crippled father, and a loving and faithful sister. He has served a term in prison for counterfeiting and assumes his old tactics immediately on his release and attempts to force his sister to incriminate herself by getting rid of the spurious money. The offending part of the picture is the brutality of the son, it is exaggerated beyond reason, and in truth, such characters tend to lower pictures in public estimation. The photography is well done. Irene Howley deserves mention for her good work, also Glen White, William Russell, Julia Hurley and the gentleman who essayed the crippled father.

QUARANTINED (Edison), April 13.—There is a decided novelty to this photoplay. The cast is entirely made up of juveniles headed by Edna May Hammel. If played by adults the picture in itself would be bad, but as done by the children it is very amusing. Considerable film is wasted to lengthen it, but all credit is due the little folks.

THE THREE GEESE (Melies), April 13.—This is quite an amusing comedy concerning the making of moving pictures. A general mixup of the characters caused by misunderstandings, especially on the part of a verdant old pair, father and mother of the star actor. It is a well acted and lively picture. Find the three geese.

PATHE'S WEEKLY, No. 30 (Pathe), April 13.—A very interesting series this. It shows some wonderful scenes of the disastrous fire in St. Augustine, Florida, taken by the camera after two o'clock, in the morning, also a panoramic view by daylight of the devastation. Many other topical scenes at home and abroad are shown.

Licensed Specials

MEMORIES THAT HAUNT (Vitagraph), April 7.—This two-reel picture offering is one of great merit and carries with it a strong plot that is entertaining and convincing. Its author is James Oliver Curwood and Captain Harry Lambert is the director. One of the strongest scenes is the shipwreck, when innumerable passengers leap from the decks of the doomed vessel into the sea. The hero is shown floating on a piece of wreckage which is washed ashore. Earle Williams essays the leading role, the author of "Memories that Haunt," who is separated from his wife, Isobel (Rose Tapley). The cast in support is made up of the leading Vitagraph stock players, which assures a superior production in all respects.

A SON OF THE SEA (Cines), April 7.—This is a two-reel offering embracing a strong love story, containing many scenes that are intense and interesting, which hold the closest attention. It shows the mental and physical strife between two competing firms for a mammoth contract, both, however, imbued with honor and fair dealing. Eventually the heads of the firms (the fathers) are drawn together in the mesh of love woven about the son of one and the daughter of the other. A clear and worthy offering that is splendidly accomplished by the producers.

CAPTURED BY THE MEXICANS (Kalem), April 8.—A two-reel offering that depicts supreme ingratitude on the part of a native Mexican who has been rescued from death by a couple of Americans. It introduces the federal and rebel contingents . Although it has inconsistences in it, it is an exciting picture.

LORD ALGY (Lubin), April 8.—Lawrence S. McCloskey has created in this two-reel photoplay a real interesting and amusing production. Arthur Johnson not only has produced it worthily, but he portrays the title role in a natural and realistic manner. He is ably supported by Lottie Briscoe and a superior cast. This can be classed as one of the few two-part comedies that sustains true merit and hearty laughs to the finale. Howard M. Mitchell as the valet deserves great credit. Algy has a more than strenuous time of it—but he is "game," and wins out.

THE GREATER LOVE (Pathe), April 9.—This story in two reels, picturing the love of a young wife for the sailor boy she had thought dead, is admirably handled throughout. The scenes at the last, where she goes down over the cliff to rescue her lover and the remarkable climb up the side, with the jealous husband threatening to cut the rope, are intensely fascinating. One of the best pictures of this type shown in a long while. The fore part of the story, in which the sailor goes away and the girl marries, is conventionally pictured, but entertaining. A good offering.

THE ROOT OF EVIL (Lubin), April 9.—A two-reel number, depicting some of the tragic results that often follow from impoverished circumstances. The girl's marriage to an elderly man of wealth is but one phase of the plot. The weakness of the picture seems to be that it attempts too much, but the story follows fairly well after the characters are identified in the mind of the observer. The naturalness of settings and incidents, particularly in the first part, is pleasing, but the characters did not seem to put enough feeling into their work. The photograph is good.

IN THE MOON'S RAY (Essanay), April 10.—This two-reel photoplay is one that is filled with occurrences that are not entertaining or satisfying. To the spectator who sits through it it is disgusting. The poor moon should not be made responsible for throwing its rays on such a conception. Robbery, abduction, attempted murder, etc., etc., and then some impossible and improbable situations take place. This picture must be seen to get the full melodramatic flavor.

THE IMPERSONATOR (Edison), April 10.—This is heralded as a drama of Washington life and is adapted into picture form from a novel of the same caption written by Mary Imlay Taylor. Gertrude McCoy essays a dual role, the mother and the daughter. This picture has nothing in it in common to interest the ordinary everyday goer to picture shows. The development of the plot is in an environment that concerns only those who have nothing to do but worry. Nothing but praise can be said for the camera work and the acting.

DETECTIVE KELLY (Pathe), April 11.—A two-reel plot that is strenuous enough to satisfy the most exacting observer who appreciates thrills. There are several situations in this offering that are ridiculous. The idea of one man covering a room full of desperate characters and driving them out is farcical. A race between an automobile and a fast freight train eats up a heap of film and finally the automobile is left on a crossing to wreck the train(?). Kelly gets his man. This is a thrilling picture even if it does contain absurdities. The photography is first class.

THE GIRL FROM PROSPERITY (Vitagraph), April 11.—The plot of this two-reel offering is not only ably developed, but the portrayal of the leading role by Billy Quirk is edifying and distinctive. Prosperity is a country town wherein the character, Billy, was born and raised. He has longings for greater thought, however, and leaving his girl in Prosperity, decides to try his luck in the city. He tries and is glad eventually to get back to the town that spells Prosperity. It is a splendid comedy and well acted and visualized.

THE CHERRY PICKERS (Selig), April 13.—This is a strong, splendidly visualized version of the play of the same caption, that was so popular on Broadway and afterward throughout the country. To say it is well done is speaking mildly. One forgets in viewing that it is a picture, and when it is ended realizes he is on the edge of the seat.

THE WILES OF A SIREN (Kalem), April 13.—A pretentious two-reel offering that grows stronger as it progresses on the screen. There is, of course, a love interest that is full of tribulations and terminates satisfactorily in the finale. Several tense scenes are shown. Suspicion on the part of a foolish husband is the cause of all the trouble. This is a good number.

Independent

IT CAME BY FREIGHT (Royal), April 11.—On the same reel with "Hubby's Surprise," is a would-be comical number based on the old mother-in-law theme.

HUBBY'S SURPRISE (Royal), April 11.—This is a laughable production that is not new, by any means, as several other photoplays have been based on the same theme. On the same reel with "It Came by Freight."

OUR MUTUAL GIRL, NO. 13 (Reliance), April 13.—This takes Norma Phillips among St. Patrick's Day parades, and numerous other interesting and topical incidents greet her at various places.

TOO MUCH TURKEY (Princess), April 13.—An appealing comedy that concerns a newly married couple that are hard-up on Thanksgiving Day. Each determines they must have a turkey and secretly they determine to make a sacrifice to surprise the other. How they come out in the end is laughable; just for a minute it is almost tragic. The finale is highly satisfactory. This is a clean little comedy.

HIS PUNISHMENT (Majestic), April 14.—The picture is somewhat hectic in conception and execution and the plot is not exactly pleasant. The chases are realistic and exciting.

LURED FROM SQUASH CENTER (Powers), April 14.—Another burlesque on the white slave film stories. Mrs. Stuart Robson plays the part of a country girl who is lured to the city. There is nothing offensive in this, but the idea seems to have already been pretty well worked out.

THE RIGHT DOPE (Komic), April 15.—A comedy of the usual merit of this brand, directed by Eddie Dillon, who also plays a part in the production. Fay Tincher essays the leading finale role. It is laughable.

A NARROW SQUEAK (Joker), April 18.—There is material here for a good story, but the plot is not worked up very strongly. The makeup of the two tramps is pleasing and the squealing pig in the gate and other rural features should have been a source of greater amusement than they produce. In spite of its slow movement and uncertain plot the film contains many scenes of interest.

AN INFANT HEART SNATCHER (Thanhouser), April 19.—This is a photoplay that contains more than the usual originality of plot, if it can be called plot. The incidental revolves around a baby who is stranded in a boarding house with its actress mother. If a baby ever received attention this one got its full share. There is both sentiment and comedy happily blended, and human characters make up the cast. It is well done in every respect.

HOW TO KEEP A HUSBAND (Crystal), April 19.—Quite a novel idea is brought out in this comedy number. By use of an invention called the "Attractor," either the wife or husband can immediately summon the other at will. The wife calls the husband when he is holding four aces in a card

game. Vivian Prescott and Charlie De Forrest appear in this amusing offering.

ON SUSPICION (Rex), April 19.—A unique elopement, in which the bride-to-be rides in an automobile, handcuffed to the detective her irate father sent after her. She gets rid of the handcuff and jumps from one car to another, while both are running at top speed. Lois Weber and Phillips Smalley appear in this offering, which is an interesting novelty.

THE LION (Victor), April 20.—J. Warren Kerrigan and Vera Sisson appear in this number. Kerrigan plays the part of a young man with a murderous temper. He is led to believe he has killed a man and becomes known as "The Coward," but later when the truth is known he turns loose and whips a whole gang of cowboys who have been mocking him. This makes an entertaining yarn and is well constructed.

CHARLIE'S RIVAL (Crystal), April 21.—A story of rivalry between two men over a girl. The photography is good, but the plot rather stereotyped and contains nothing very new.

SI PUTS ONE OVER (Crystal), April 21.—This, on the same reel with above, is also rather skimpy in plot. Belmont's characterization of the country boy is the best feature, but the action of the piece does not amount to much.

WHEN UNIVERSAL IKE SET (Universal Ike), April 21.—This shows Ike as the husband of a woman who owns a chicken ranch. He is lazy and feigns paralysis, and the wife places eggs in the bed, which hatch out in due course of time. Low comedy with a pleasing ranch setting and humor of a characteristic sort.

DAVID GRAY'S ESTATE (American), April 22.—This photoplay depicts the scenes described in the poem. David Gray is a hard working blacksmith, who, as he works, thinks with envy of the ease of the Rich Man. His dream of envy is suddenly disturbed by the clang of the village firebell and the word spreads that the school house is afire. David Gray leaves his forge and runs up the road crazed with fear for the safety of his children. That night as The Rich Man sits in his home, wifeless and childless, David Gray stood looking down at his children, safe and sound asleep in their beds.

LUTIE'S LOVERS (Joker), April 22.—A low comedy number picturing the love affairs of a very plump girl named Lutie. Some of the character makeups are good, particularly that of Willie Walrus. The action includes falling in ponds, mud throwing and the like. It does not at any time become very funny.

THE STRANGER AT HICKORY NUT GAP (Imp), April 23.—This is a moonshiner story, written by Monte Katterjohn. Wm. E. Shay, Frank Herzog and Ona Hungerford have the leading roles. The story is conventional in type, but has the correct atmosphere. At the end the detective takes the girl away with him to the city.

A NEIGHBORLY QUARREL (Frontier), April 23.—This is a Western number of an eccentric character. The plot is not sufficiently defined to hold the interest and seems almost meaningless in places. The photography is good and the scenes sufficiently attractive to have been employed to better advantage.

RISEN FROM THE ASHES (Rex), April 23.—The plot in this is new enough to prove enjoyable. The young wife, thinking her husband dead, collects the insurance money and successfully continues his business. His return was well pictured and their formation of a partnership seemed quite the proper thing. An entertaining number.

THE TAINT OF AN ALIEN (Powers), April 24.—A film story featuring Edwin August as a student of criminology. He is injured in a saloon brawl and at the hospital has the blood of a criminal transfused into his system. This leads him to commit a crime. The scenes are developed rather jerkily, but the story holds considerable interest.

THEIR HONEYMOON (Nestor), April 24.—The real bride and groom exchange places unintentionally with a pair of lunatics who think they are newlyweds. The resulting situations afford lots of action and plenty of fun of its kind. Many of the scenes are taken on the grounds of an insane asylum. All of the Nestor principals participate.

NUGGET NELL'S WARD (Frontier), April 25.—This is not overly fresh as to plot, but it has a lot of good scenic effects, plenty of action and tells a rounded story. It concerns the ownership of a rich mine, which was sold to the orphan girl's father before his death. There is a risky jump between automobiles going at full speed toward the close.

THE SHARPS WANT A FLAT (Joker), April 25.—Max Asher and his wife search for a flat. They possess a large family of animals, which will lend a certain interest to the film. The story itself does not get over very strongly.

ALMOST A BRIDEGROOM (Crystal), April 26.—This is a low comedy number with a domestic setting. The mothers try to prevent a marriage between the young couple. One of them is detained away from home and the old man "baches" it. The humor in this is very thin and it does not make a strong offering.

MOUNTAIN LAW (Rex), April 26.—Here is a first class story of a mountain feud, with Robert Leonard and Hazel Buckham on opposing sides of the conflict. This is full of action and holds the interest strongly. The girl shoots her lover during the feud as the result of a misunderstanding, giving the picture a tragic close.

WILLIE AND THE MUSE (Eclair), April 26.—A film story enacted by children, in the makeup of the days when knighthood was in flower. The young actors are clever and the scenes are nicely pictured, but this offering does not come up to former successes along the same line. However, it will interest many observers.

SPOTTED (Crystal), April 28.—This half reel comedy gets up quite a lot of laughter. It concerns the adventures of a married couple who engage the services of a male and female detective to spy on one another. The eccentric chase is funny.

FOR THE LOVE OF BALDY (Crystal), April 28.—This, on same reel with above, pictures Baldy Belmont on a picnic. The photography is good and there are some entertaining rural scenes. An entertaining bit.

Independent Specials

THE MUSICIAN'S DAUGHTER (Thanhouser), April 14.—A two-part picture by Maude Fealy, who plays the lead. The incompatibility of a true artist and a social butterfly lead to complications which result in sorrow and death. A wealthy violinist falls in love with a society girl. A daughter is born and at the age of four she is an apt pupil in her father's art. The wife refuses to accompany the violinist on a tour and during his absence runs away with a banker, taking her daughter with her. Broken-hearted, the violinist goes to America, where fate restores his daughter to him.

THIEVES (Domino), April 16.—Melodramatic in tone, it carries two stories, one of prosperity and one of dire poverty and distress. They are worked out in the finale into the same grove in a clever manner that is satisfying. The two reels are filled with exciting moments. The direction of the picture is well done as is the acting and photography.

LOVE VS. DUTY (Kay-Bee), April 17.—The plot of this two-reel film is good and there is an effort to make the story seem true to life. Acting and characterization suffer from exaggeration.

MABEL AT THE WHEEL (Keystone), April 18.—Mabel Normand "gets over" finely in this two-reel comedy. It abounds in funny situations and is characterized throughout by that swiftness of action which has made Keystone comedies so popular.

MISS NOBODY FROM NOWHERE (Imp), April 20.—A two-reel number, featuring Ethel Grandin as a slum girl who afterward becomes a dancer. Miss Grandin makes the most of her part and proves interesting. The story is not a very strong one and is rather obvious in plot. The close is pleasing.

THE WIDOW'S INVESTMENT (American), April 20.—A two-part picture. Two get-rich-quick financiers of the Wallingford type decide to form a fake oil company. They settle at Santa Maria, California. Widow Green of Santa Maria invests her husband's insurance money in the fake oil company and soon after her son Eben goes to work on the oil drills. He falls in love with Marjorie, daughter of Stubbs, the head driller. Stubbs strikes oil, but for a money consideration agrees to keep the fact from the shareholders, who, ignorant of the strike, will sell for the amount of the assessment. Eben learns of the strike and by a ruse buys the assessment and gets control of the company. Sydney Ayres and Vivian Rich play the leads.

A DRAMA OF THE DESERT (Eclair), April 22.—A two-reel number, put on by the European Eclair company. The story concerns the love affairs of Fatma, to whose hand the bandit Mohammed aspires. The opening scenes are none too clearly pictured, but the production becomes much stronger in interest as the story advances. The views of the native ceremonies in the grove of palms were very attractive. The latter portion of this number is well worth while, though as a whole the story is not exceptional.

LOVE AND VENGEANCE (Sterling), April 23.—A review of this fine two-reel farce-comedy will be found in the issue of April 18.

OLD CALIFORNIA (Gold Seal), April 25.—A two-reel story of the early romantic days in California, written by Robert Thornby. Edwin August appears in the double role of a cavalier and his son, the story extending over a long period of years. Alice Rhodes and Helen Case have the leading feminine parts. The settings are colorful and attractive and the lapses of time are well accounted for by the changed appearance of the characters. The story itself breaks at the end of the first reel and then starts again. It makes a fairly entertaining offering.

MONSTER AND GIRL (Solax).—This four-part melodrama is staged by Madame Blache. There are several sensational incidents in the course of the story. One of these is the escape of a crook across a line suspended between two houses and the fall of another. The third reel is good. In this part there is an attempted bank robbery in which the thieves saw through a rather thin wooden floor.

THE REDEMPTION OF DAVID CORSON (Famous Players), April 10.—In this four-part subject the lead is played by William Farnum, who gives a strong interpretation of the role of the Quaker with high ideals and great powers of oratory, but who later falls through infatuation for a gypsy already married to Dr. Paracelsus, a traveling cure-all. The story fails to create deep interest; there is absent the quality to convince. Corson, of course, must have a weak strain in him, in spite of the moral courage he displays in the early stages of the picture. Possibly had Constance Molineaux, who played Papeeta, the gypsy, been directed to use animation and even fire in her work rather than to pursue the dumb, the staring, the unwomanlike attitude, the result might have been for the better. Hal Clarendon, the converted lumberman, gives a fine performance, and so also does Robert Broderick as Dr. Paracelsus. There are many good scenes of open snow-covered country, and many people are used in the production. The photography is not strong.

NOT A DOGGONE THING WRONG.

Editor Moving Picture World,

Dear Sir: Please find inclosed money order for $3, payment for renewal of subscription for Moving Picture World. I suppose you get a little weary at times reading so many letters of praise, but I wish to add my little mite by saying that I would as soon think of running a house without a screen as I would without my Moving Picture World.

I really think that your Projection Department and your Hand Book have done more to improve projection than all the rest of the picture game dope put together. The questions and answers now running in the Projection Department are surely a great help to the exhibitor in my position—with a small plant of his own.

Advertising for the Exhibitors and Comments on the Films are a world of help, too. In fact, I can't see a doggone thing wrong with the whole magazine. Hop to it. May all the success that is bound to be yours sooner or later hurry up and get there. Orpheum Theater, A. J. Bishell, Mgr.

"The Banker's Daughter"

(Life Photo Film Five-Reel Feature)

Reviewed by Louis Reeves Harrison.

CAST

Lillian, the Banker's Daughter...Katherine La Salle.
Laurence Westbrook, the Banker..Wm. H. Tooker.
John Strebelow.....David Wall.
Count de Carojac.....Henry Soingler.
Harold Routledge.....Wm. Bailey.
G Washington Phipps.....Joseph Dailey
Florence St. Vincent.....Ethel Phillips.
Aunt Fanny Holbrook.....Kitty Baldwin.
Natalie, the Banker's Grandchild....Little Mab Rea.

ONE of the few first productions I have ever seen in which careful work, coupled with intelligence, has made as straight for success as if backed by years of experience, "The Banker's Daughter" will rank high among photodramas of the day, among the best five-reel features now being shown.

Scene from "The Banker's Daughter" (Life Photo Film Co.).

Edward M. Roskam and William Haddock deserve warm congratulations for the high professional quality of their respective, and possibly their united, labors of production. They have far exceeded the expectations of their best friends. The types chosen, especially the men, are admirable; the acting is intense and consistent, the treatment is of refined beauty, and the scenario form unusually good.

"The Banker's Daughter" is one of a series of plays in which the late Bronson Howard, dean of American dramatists,

Scene from "The Banker's Daughter" (Life Photo Film Co.).

dealt with American character in foreign atmosphere. They concerned social amenities and were all too frequently cast in a mold that has made most of them easily forgotten, despite the fact that there was always a distinct idea beneath his stories, one more worthy of preservation than his popular methods. He probably wrote for what there was in it and got what he was after, but he could not repress brilliant characteristics sown by many other American dramatists who found their way to playwriting through journalism. Nor could he repress a certain depth of thought that saved such an outworn theme as that of "The Banker's Daughter" from failure. It is the story of the girl who marries a rich suitor to save her father from financial dishonor, barely escapes perilous relations with a more favored suitor, and ends by falling in love with her wealthy husband. It has been used so many times in French dramas that it ought to be pensioned.

Beneath Bronson Howard's treatment of the subject is a powerful object lesson that is felt rather than seen, and this is carefully preserved in the photodrama. The banker's daughter is not an unnatural woman at heart. To the contrary, she typifies an enormous number of American women who only "find themselves" after some disillusioning experience, or some bitter trial, and who are late in rendering justice to men who have done everything possible to fill their lives with happiness. Such a woman as the young wife in "The Banker's Daughter" has her own way at home before marriage, because her parents are fond to the point of indulgence, and she expects to be humored and know no restraint by the man she marries.

Such women are unready, if they are not wholly unfit, for marriage. They possibly do not intend to be particularly selfish, but the good that is in them remains latent because there is nothing in home life to call it into activity. They are proud of the health and beauty that has been provided for them and learn to regard themselves as the center of all interests. Such women fail in any test of natural affection, unhesitatingly despoil the lives of those around them and eventually reach an isolation for which they blame every one but themselves.

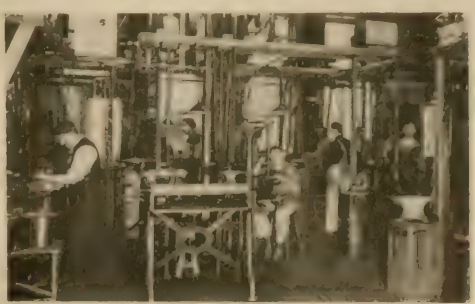
"The Banker's Daughter" is a thorough and just criticism of an American condition. Beneath the surface incidents lies this idea, and it is admirably reflected in the photodrama, if, indeed, it is not more clearly enforced. Bronson Howard was a believer in vital ideas, and it was on that solid foundation that he established the American drama's existence. He, in his day, exactly conformed to the idea of Bernard Shaw, "The drama is one of the greatest instrumentalities in the world for teaching people to see and hear properly. It should be employed to show the events of life in their spiritual and actual relation to each other."

MORE AFRAID OF THE DIRECTOR THAN OF THE SNAKES.

Lilie Leslie, who recently starred in the big Lubin versions of the Chas. Klein plays, has proven herself not only a very talented actress but an accomplished snake charmer as well. In a forthcoming Lubin release, entitled "The Pythoness," Miss Leslie handles three twelve-foot pythons, a Texas bull snake and a Jersey pine snake, five in all. The final scene of the play closes with the snakes coiled around the body of "The Pythoness" and slowly choking her to death.

Before the making of this very realistic picture Miss Leslie had never seen a snake at close quarters except in the zoo and with a very substantial barrier between her and danger.

Just before the snake scene Joe Smiley, the director of the picture, took her over and introduced her to the snakes. She fearlessly took off her glove and took one of the snakes. When it was all over Smiley said, "You're a brave little girl; weren't you afraid?" Miss Leslie replied, "No, I was not afraid of the snake, I was afraid you would say, 'Well, what's the matter with you? Why don't you pick it up and play with it?'" And Joe only smiled at the comeback.



Repair Department of Henry Mestrum, Successor to C. B. Kleine, 385 Sixth Avenue, New York.

CHICAGO LETTER

BY JAS. S. McQUADE

E. E. BLAKE, London, Eugland, the Eastman representative in that city, arrived in New York by the S. S. Imperator, March 19. After spending a few days in the metropolis, he proceeded to the company's plant in Rochester, N. Y., and thence came on to Chicago, where he renewed acquaintance with several old friends whom he had met in London. Chief among these was Col. Wm. N. Selig, who contributed largely to the pleasure of his three days' stay.

E. E. Blake.

Mr. Blake is a strapping young man, full of vim and possessed of a personality that wins friends wherever he goes. He was on "the go" all the time he was here and visited all the film manufacturers in the city. He returned to Rochester the evening of April 3rd.

I learned from Mr. Blake that he has been connected with the film business, in one capacity or another, since 1897. In those days, when a seventy-foot film was considered a wonder, he owned his own show, comprised of moving pictures, and traveled throughout the English provinces. He bought his pictures outright, at 12 cents a foot, as renting was unknown at the time. The first four pictures exhibited by him were: "A Snowball Fight" and "French Cavalry on the March" by Lumiere, and "A Man Burning Weeds" and "Waves Breaking Into a Cave" by Robert Paul. The length of these subjects varied from forty to seventy feet.

For the last nine years Mr. Blake has been connected with the Eastman Kodak Company, handling its film product in Europe, with London as headquarters. With the characteristic conservatism of the Eastman force connected with the cine department, Mr. Blake had little to say except that the film product of the Eastman Kodak Company is more widely used in Europe than that of any other company, and that it is almost exclusively used in the United Kingdom. He stated that fully 60 per cent. of the moving pictures shown in the United Kingdom are of American manufacture.

Mr. Blake's visit to the United States was made with the object of getting better acquainted with the home plant of the company, and to study the conditions of moving picture manufacturing in America. He expressed great pleasure with the splendid reception given him everywhere since his arrival. All the important manufacturers of moving pictures in the United States placed their plants at his disposal for inspection, and everywhere he had been greeted cordially and most hospitably entertained.

Mr. Blake specially requested me to state in this article that he wished to have all his American friends and those connected with the film business call on him at the Kodak Building, on Kingsway, London, should they ever pay that metropolis a visit. He will be glad to furnish any information required, and otherwise, as far as in his power, to make their stays pleasant. Mr. Blake, practically, knows everybody in the moving picture manufacturing line, in the United Kingdom and on the Continent, and has also a wide acquaintance among those in the renting business.

He is a close friend of E. H. Montagu, Selig's European representative in London, to whom he bears expressions of kindest regard from a host of old Chicago friends. Mr. Blake sailed from New York on his home trip, on the S. S. Campania, April 15th.

Theatrical Hospital for Chicago.

For some time past a movement has been afoot in the local amusement world to interest the various branches of the profession in establishing a theatrical hospital in Chicago. This desirable and laudable enterprise is now well under way and funds are being secured through popular subscriptions, the giving of benefit entertainments and membership dues.

Fifty thousand dollars will be issued in bonds of a denomination of $10 each. These bonds will be redeemed one-tenth each year for ten years, until the entire issue is retired. Subscriptions for membership in the association will be issued for $1.00 a year, and a life membership will be sold for $25.00. The funds, raised as mentioned, will be used for the construction of a modern hospital, located at the corner of Monroe Street and Hoyne Avenue, which will be known as the American Theatrical Hospital.

It is the purpose of the organization having these matters in charge to secure medical and surgical aid and hospital treatment for all persons connected with the amusement profession. Photoplayers, moving picture operators, and, in fact, anybody identified with the moving picture industry, whether manufacturing, selling or exhibiting, will be included.

Provision will be made in the new hospital for five free wards, containing three beds each; and, if more are needed, two additional rooms, with three beds each, will be added, making a total of twenty-one beds.

The hospital will not be exclusively charitable, as regular rates will be charged to patrons who can afford to pay; but the man without work and without funds, who is taken sick and must have hospital treatment, will be taken care of in this hospital free of charge.

Doctor Max Thorek, one of the best-known surgeons in Chicago, will head the medical faculty of forty doctors and surgeons. A training school for nurses will also be established in connection with the hospital.

The following board of directors has been elected: Joseph Hopp, president; Adolph Marks, the well-known theatrical lawyer, first vice-president; Municipal Judge Charles N. Goodnow, second vice-president; Superior Judge John P. McGoorty, treasurer, and Charles Andress, Chicago manager of the Billboard, secretary. Other members of the board are: Aaron A. Jones, of Jones, Linick & Schaefer; Charles E. Kohl, general manager of the Western Vaudeville Managers' Association; the Rev. Francis Martin, and William Warren, president of the Bill Posters' Union.

In addition to the efforts of the organization, a ladies' auxiliary is doing excellent work in raising money through benefit entertainments. A monster benefit entertainment will be given at the Auditorium, May 24th. The Musicians' Union has offered a hundred of their members to furnish the music for this benefit. All the shows playing Chicago's large theaters at the time will contribute talent for the entertainment. It may also be mentioned that a number of applications have been received by the board from private persons and firms, who have offered to donate funds to equip the free wards in the hospital. Such wards will be named after the donors.

Until the new hospital building is ready, the American Theatrical Hospital will be conducted on the premises of the old American Hospital.

Studebaker to be Opened by "The Spoilers."

Harry J. Powers, local representative of Charles Frohman, Klaw & Erlanger, lessees of the Studebaker Theater, denied last week that the house is to be turned over to the moving picture interests.

"The lease of the Studebaker has not been transferred," he said. "The Lake View Amusement Company, a subsidiary organization, acting in conjunction with Frohman, Klaw & Erlanger, is the lessee of the Studebaker Theater and will continue to operate the house for regular dramatic and musical attractions of the better class for the next five years.

"Negotiations are pending for the presentation of high-class motion pictures from April 20th until September 21st. Klaw & Erlanger will book $2 attractions as usual after the summer months, beginning in September."

This statement was issued in denial of the rumor widely circulated that the firm of Jones, Linick & Schaefer, lessees of the Colonial and McVicker's Theaters, as well as many houses built for moving pictures and vaudeville, would operate the Studebaker in future. The Studebaker came into the possession of Frohman, Klaw & Erlanger at the beginning of the present theatrical season, having been operated previously by William Conor, formerly connected with the firm of Liebler & Co. The lease from the owners of the Fine Arts Building, proprietors of the house, provides that it shall be used only for the presentation of first-class dramatic and musical attractions.

Selig's great production, "The Spoilers," has been secured by Jones, Linick & Schaefer to open the house on April 20th.

Rumored Acquirement of the Princess for Pictures.

Alfred Hamburger, owner of a chain of moving picture houses, announced on Friday, April 10th, that he had leased the Princess Theater from William A. Brady for variety and moving pictures. He declared he would take possession May 1st.

William A. Brady, who is in New York, denied by wire that he had leased the Princess to Hamburger or any one else, or that he had any intention of doing so.

John Garrity, local representative of the Shubert interests, declared that if Mr. Brady were to lease the theater he would break his own lease with Mort H. Singer, which prohibits sub-leasing.

"When I took the Ziegfeld I got an option on the Princess, so that I could take that, too, if I succeeded with the first theater," Mr. Hamburger said. "The option is in writing and in legal form. Mr. Brady is responsible for what he signs, and I have written him that I intend to exercise my option and take possession May 1st. And, on May 1st, I will take possession."

"We will run a summer show and have already arranged bookings for next season," said Mr. Brady in New York. "Pictures in the Princess! I guess not."

"It's all news to me," said John Garrity. "It is peculiar how theaters can be leased when the owners and lessees and their lawyers and every one interested have never heard a word about it."

Mr. Hamburger declined to make public the length of the lease, but from an authentic source it was learned that it was for approximately ten years. It is understood that the price to be paid Mr. Brady will be $150,000. Moving pictures, probably, will be installed at the close of the Blinn players' engagement.

During the run of the "Scarlet Letter" at the Ziegfeld the attendance has been very large, averaging over 2,000 per day. Mr. Hamburger is confident that his policy will work out profitably in other large Chicago theaters.

Chicago theaters now under the control of Mr. Hamburger are the Princess, the Ziegfeld, the Twentieth Century, the Drexel, the Apollo, the Ellis, the Shakespeare and the Langley Hippodrome.

In addition to these interests, Mr. Hamburger is president of the Louise Amusement Company and of the Alfred Theater Company, which control twenty-seven theaters in Illinois, Indiana, Michigan and Wisconsin. He is also president of the New York and Western Booking Association and of the Celebrated Players' Film Company.

Chicago Film Brevities.

On the week beginning Monday, April 27th, the Hearst-Selig News Pictorial will become a semi-weekly, and the issues will be released on Monday and Thursday. Thereafter, Monday and Thursday of every week will be the release days. The weekly release has already met with such pronounced success that the additional issue has been deemed obligatory. All the prominent news events of the world will be collected and shown pictorially in these issues.

* * *

Suit has been filed in the Circuit Court against Mayor Carter H. Harrison, William H. Sexton, Corporation Counsel, and James Gleason, General Superintendent of Police, by William C. Clingen, Charles H. Newman and Emil Feldman, constituting the firm known as the Clingen Curtain System, which has exclusive rights of the moving picture, entitled, "Magda, a Modern Madame X," seeking a writ of mandamus to force the officials to issue a permit for its exhibition.

* * *

"The theater ventilation fight is being won slowly," says the bulletin of the health department for last week. "In the last month nineteen unventilated theaters either installed ventilation or went out of business. The public is learning to look for the health department's certificates of clean air before buying tickets for the show houses."

* * *

Mayor Harrison revoked the theater license of Walter Wasniak, 4921 South Ashland Avenue, a moving picture house proprietor, and also revoked the license of his operator, Anthony Mitchell, on complaint of Second Deputy Funkhouser, on April 8th. Major Funkhouser declared that Wasniak displayed two films not licensed by the censor board, and that licenses issued for other films were attached to them.

* * *

The commercial, industrial, educational and social resources of the southeastern states are to be pictured upon several thousand feet of films and brought to Chicago to illustrate reports of conditions in that section of the United States. The moving pictures will be taken by an expert cameraman, who will accompany the trade extension committee of the Chicago Association of Commerce, the members of which left Sunday, April 12th, for a two weeks' trip through Kentucky, Tennessee, Georgia, the Carolinas, Florida, Alabama and Mississippi.

* * *

Marion Gabe, formerly on the business force of THE MOVING PICTURE WORLD and late on the reportorial staff of the Chicago American, has been appointed traveling representative for the Celebrated Players Film Company. Mr. Gabe is doing well with several big features in outside cities, Jack London's "The Sea Wolf" among them.

* * *

J. W. Brickhouse is still traveling representative for the Universal Film Manufacturing Co., and has not changed back to the Mutual, as was reported. Mr. Brickhouse says he is very well satisfied with his present position.

* * *

S. S. Hutchinson, president of the American Film Manufacturing Company, arrived in the city from the Santa Barbara plant April 9th, and expects to remain for several weeks. His family accompanied him. Mr. Hutchinson stated that the three western companies are kept busy all the time and that weather conditions are good. He is enthusiastic over the coming releases of the company, which he pronounces the best subjects yet turned out. He attributes this higher quality to the effect of refined environment on the actors, which inspires them to better work. He informed me that the demand for the American Beauty films is growing very rapidly, and that the volume of complimentary letters received at the general office gives cause for much gratification. Several new people have been added to the Beauty film stock company.

Miss Gladys Hulette

THIS dainty little lady has been charming photoplay-goers for the last three years by her delightful impersonations. Although extremely young, she has had a most enviable career, having appeared with Bertha Kalich in the "Kreutzer Sonata," and Mme. Nazimova in "The Doll's House," playing the part of a boy in both performances. Another well known star with whom she has appeared is Henry Miller. In the "Blue Bird" she played a most difficult part, which was highly praised by the critics and won her immediate distinction. The fact that she was a mere child at the time and that the part, as she naively expressed it, was "much longer than Hamlet," placed Miss Hulette in that dangerous category known as youthful prodigy. But she has defied the law of gravity and is still rising instead of sinking out of sight as do most brilliant performers of tender years. Her last appearance on the stage was made in 1911 in "Little Women," in which she played Beth. Since that time she has devoted all her energy to Edison photoplays, her youth and beauty winning her countless admirers.

Gladys Hulette.

Although always charming in comedy, Miss Hulette loves drama best. She has a wealth of emotional expression at her command that imparts to her work a feeling of absolute sincerity. In "On the Heights," the sixth "Dolly" story, her pathos and fine dramatic portrayal are sure to make a strong appeal. Her artistic presentation of various roles in "The Younger Generation," "The Double Shadow," "Courting Betty's Beau," "Falling in Love with Inez' 'and "Why Girls Leave Home" is indicative of the high quality of her work. "How Bobby Called Her Bluff" and "The Embarrassment of Riches," in which she played the Irish laborer's daughter, show her to be irresistible as a comedienne.

Having always desired to play the part of a princess, Miss Hulette recently turned authoress herself and wrote "A Royal Romance," in which she so exquisitely portrayed the young princess who fell in love with a penniless physician. It is a role full of pathos, in which Miss Hulette is seen at her best.

Filled with the fire of a youthful ambition, richly endowed with exceptional talent and possessed of that indescribable something called "magnetism," Gladys Hulette is destined to fill a high position among the leading actresses of the photoplay world.

At the Sign of the Flaming Arcs

By George Blaisdell.

HAD a most pleasant chat last week with George P. Hamilton, veteran moving picture man, now president of the Albuquerque Film Manufacturing Company—and general manager, too. Mr. Hamilton was in New York for ten days on business connected with his company, and he admitted that New York had looked mighty good to him, that he likes the noise and hum of Broadway, the lights and the crowds, and also that he enjoys nothing better than meeting old friends. He said he was already beginning to feel the lure of the West, however, and that he was anxious to get into harness again, in other words a khaki suit and the trappings of the field. When the head of the Albuquerque company is in town the first thing about him that strikes you is that he knows how to wear clothes; and the next is that he is a most agreeable man to meet.

Mr. Hamilton is producing three-reel pictures which are being released through Warner's Features. His first two subjects were "The First Law of Nature" and "Trail of the Law," the reception of which by the public has been very gratifying to him. The company is featuring Miss Dot Farley, whose versatility has been shown in her engagements with the Essanay, American, St. Louis and Pioneer companies before she joined the Albuquerque. There are two big productions now under way, Mr. Hamilton says, pictures he believes will please the public. They carry a Mexican atmosphere, and in their making the company received material aid from the United States soldiers on duty on the Mexican frontier. Buck Connors, sometimes known as "King of the Cowboys," arranged matters with the army men, and as a result there were transferred to the film some stirring cavalry charges. There was a mix-up in one of these that put five men in the hospital and cost the company $1,500 for doctor's bills.

"Everybody is all right now, though," said Mr. Hamilton, "as well as ever. The accident happened when the horse ridden by Paul Machette stepped in a hole about twenty-five feet from the camera. The animal stumbled, but Paul got him out. Before he could get the horse going again, however, it was struck by four other riders, and the whole bunch went down. The cameraman was game—those fellows have to be, seem to think that is part of their job—and he got the whole story as it happened right in front of him. It ought to furnish a real thrill."

Mr. Hamilton says his company for the present is working at its studio in Los Angeles, but that a few months each year it will make its quarters in the neighborhood of Albuquerque, a number of the business men of which town are interested in the organization. Mr. Hamilton said he intended on his way back to Los Angeles to stop off at Chicago and pick up a new camera and other equipment. He was accompanied by his son, George P. Hamilton, Jr., who for several weeks had been in New York, during which time he had made a study of selling methods and had had placed at his disposal the entire organization of Warner's Features.

* * *

Charles Condon is now assisting his sister, Miss Mabel Condon, in covering the East for Motography. If looks count, the youngster will make a live addition to the film game.

* * *

During the showing of "The Redemption of David Corson" in the gallery projection room of the Famous Players on Friday, a full-fledged orchestra at the west end of the studio struck into a well-known tango tune. On the screen at the time was a scene of a most impressive Quaker meeting. "The music is not intended as an accompaniment for this picture," said President Zukor reassuringly.

* * *

Frank Carroll, president of the Stellar Photoplay Company, received the thanks of the scribes who reviewed his "Forgiven" at the New York Theater last week. Besides a copy of the synopsis he gave out also the entire cast and three-line stories of the individual players.

* * *

Milton E. Hoffman, publicity man of the World Film Corporation, has been so successful in "handing 'em out" that to his duties have been added those of "taking 'em in." He is now also purchasing agent for the company.

* * *

Franklin B. Coates, who has recently returned from South America, where as a member of the Captain Besley expedition he experienced for months the hardships of travel through the jungle and down uncharted torrential streams, met King Baggot in the Screen Club on Monday. It was the first time the two men had shaken hands since the president of the Screeners last May in London bid the explorer good-bye. There were reminiscences of London and then Mr. Baggot pumped questions into the traveler. The answers that were returned would make mighty interesting reading, but Mr. Coates is preparing magazine articles on his experiences. As Mr. Baggot was lighting a cigarette he asked Mr. Coates what he did for smoking material when for many weeks his party was out of touch with civilization. "Why," was the reply, "we did just what some boys have been known to do—we simply put fern leaves in the sun. In five minutes they would be dry. Then we crushed them and rolled them in large damp leaves—and we had a smoke—not much of a one, to be sure, but a smoke, nevertheless." And every man in the party smiled knowingly, just as if he had first-hand knowledge of the subject.

* * *

Here's a picture of Ben Goetz, the manager of the Crystal Studio up in the Bronx. It's the only one ever taken, and this is a first run. As we said a couple of weeks ago, Mr. Goetz has recently taken unto himself a wife; so it is the natural thing that his friends—and here's a fellow that knows how to make them—should drag him out into the light of publicity, as, of course, when a man marries he is expected to shed his retiring ways. Mr. Goetz has recently been seized with an ambition to direct the making of pictures. He was so successful in his initial attempt that now the boss up at the Crystal makes him make 'em. Well, Ben has some original comedy ideas, and he'll have plenty of chance to get them out of his system and consequently into ours. Here's good luck to him in his business and many years of happiness in his home!

Ben Goetz.

* * *

In "For His Master," the two-months'-old two-reel Reliance subject, Fred Burns gives a fine portrayal of the back district parson. It is no milk-and-water interpretation he gives us; it is of a red-blooded, virile individual who not only knows what he wants in the community, but has the sand, the force of character, to go out and take it. Directors there be who make of their clergymen anaemic, frail, shrinking, affected adult males with little of the characteristics of a man. Is it possible that those responsible for the screen caricatures of clergymen with which we are so often afflicted never meet any of the genuine article and consequently give us a representation of what they think the man of God must be? Director Cabanne put on "For His Master."

* * *

Mary Charming Charleson was present at the Vitagraph Theater on the night of the change in bill. It was the first evening in nine weeks that she had not been on the stage in "The Honeymooners." She was very much on the screen, however, as Marina Paoli in "Mr. Barnes of New York."

* * *

In "The Girl from Prosperity," the two-reel drama in which Billy Quirk makes his Vitagraph debut, the comedian shows us what he can do in stuff other than comedy. To be sure, he makes a comedy-drama out of this subject, but the main theme is never lost to view. Even the sub-titles were made to fit or it just happened that they did fit Billy's more or less volcanic vocabulary—they seemed, in fact, coming from his lips. In situations of pathos he was especially effective—all the more so to those of us to whom it was a suddenly revealed power. He received splendid support from Anita Stewart. It was too bad that she was made to assume such a flippant attitude in the final scene—it was hardly in keeping with the really sterling character of the manicure girl, as we had watched its development through the picture.

* * *

Arthur Johnson's portrayal of the title role in "Lord Algy" in Lubin's two-reeler is a fine bit of work. His interpretation of the exceedingly deliberate Englishman is convincing and delightful. Probably nowhere will Lawrence S. McCloskey's picture be more popular than in England.

* * *

"Les Miserables" this week closes its long and successful run at the Carnegie Lyceum and moves over to the Academy of Music in Brooklyn, where it will be shown for a week under the patronage of the Brooklyn Institute of Arts and Sciences, a city organization in importance second only to the Metropolitan Museum of Art.

"The Master Rogue."

A Two-Part Kalem Feature of Meritorious Character.

Reviewed by W. Stephen Bush.

THERE is no surplusage in this film, it is all action and quality. It has besides the added merit of being novel and in the best sense of the word, sensational.

George H. Melford, who directed the picture and who plays a double part with uncommon skill, is entitled to no small credit. He was equally fine and convincing in both parts; as the blind boy he was patient and gentle and displayed in a most artistic way that strange dignity which comes to the blind as part of the compensation for their terrible misfortune. As the wicked brother he gave a most excellent portrayal of the rough, unscrupulous and daring rogue

Scene from "The Master Rogue" (Kalem).

and criminal, who delights in schemes of fraud and welcomes violence when stealth will no longer serve. The story in brief is as follows: The physical resemblance between Albert and Frank, twin brothers, is startling. Mentally and morally, however, the two are wide apart. Albert is the leader of a criminal band, while Frank, blind, sells papers for a livelihood.

Frank is injured by an automobile owned by Prentice, a retired banker. The man takes Frank to his own home. Louise, the banker's daughter, becomes interested in Frank.

Scene from "The Master Rogue" (Kalem).

Albert meanwhile engages in a smuggling expedition. Discovered by revenue officials, the man has an encounter with them, but escapes. He learns of what has befallen Frank.

The Prentices adopt the blind boy as a member of their family. The banker later offers a reward of $20,000 to the physician who will restore Frank's sight. At the behest of Albert, Armstrong, an unscrupulous doctor, offers his services.

Buddy, one of the gang, is deeply attached to Frank. He discovers that the blind boy is to be victimized by the unscrupulous brother. Prentice and Louise bring Frank to Armstrong's office. There the blind man is kidnapped by Albert's gang, and the Master Rogue assumes his brother's place. Later, Prentice, delighted that the man whom he thinks is Frank can see, hands Armstrong a check for $20,000.

Albert returns with the Prentices, while Frank is held captive in the gang's rendezvous. The Master Rogue steals from the Prentice home and returns to the den. Determined that Frank shall not suffer, Buddy informs the police.

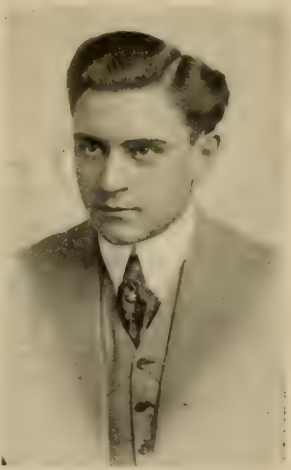
The police and revenue officials arrive and storm the place. Furious, Albert plans to blow up the building and thus kill his pursuers and Frank. The latter is rescued in the nick of time, however, while a falling packing case pins Albert. A terrific explosion follows. Albert meets his doom.

The rest of the gang are either killed or captured. The Prentices learn how they have been victimized. Frank is brought back to their home. Placing her arms about him, Louise promises to guide him through life.

Next to Mr. Melford, the acting of William H. West stood out as a fine artistic effort. Mr. West always improves even the least opportunities and often his work is almost creative. Settings and photography are up to the best Kalem standard.

NOLEN GANE.

NOLEN GANE, one of the most talented juvenile leading men among American photoplayers, has joined the Thanhouser forces at New Rochelle, N. Y., where he will be featured in many forthcoming productions released by that company. Gane created quite a sensation in theatrical circles a few years ago by playing the part of a real star when but thirteen years old. This was in the well-known and highly successful play, entitled, "From Rags to Riches." Young Gane's work in that production established his reputation permanently as a juvenile lead of exceptional merit.



Nolen Gane.

Following his engagement with the "Rags to Riches" company, Mr. Gane joined Orloff, the Russian actor. Orloff had witnessed Gane's work and made him an immediate offer which was accepted, as Gane was desirous of associating himself with so famous an actor as Orloff. Here he had exceptional opportunities to advance himself in the art of the theater and he made such good use of the opportunity that when the original company for "The Great Divide" was formed Gane was one of the first to be engaged. The first Thanhouser production in which Mr. Gane will appear is entitled Cardinal Richelieu's Ward," in which he plays the part of Francois, a part requiring an exceptionally deft touch. In rehearsal he has met the approval of the producing directors of the company, who are delighted with his rendition. Gane was also starred in the melodrama, "Billy the Kid" and appeared as Raymond in "Madame X." He has a fine stage presence and is certain to become a favorite with patrons of the photoplay.

NICHOLAS POWER RETURNS FROM ABROAD.

Nicholas Power arrived in New York on the steamship Rotterdam on Tuesday, April 14, from a two months' trip abroad. Mr. Power visited not only the British Isles and the continent, but extended his trip into Turkey and Egypt. The well-known manufacturer said that his sojourn had materially benefited him in health, and he looked it. He was met at the pier by a committee of his associates, which included General Manager J. F. Skerrett, Edward Earle, W. C. Smith, Arthur J. Lang and William Barry. The Animated Weekly was on the job and secured some excellent views of the returned traveler.

The Motion Picture Exhibitor

STARTING SOMETHING IN IOWAY.

Progressive Program Mapped Out for the Semi-Annual State League Convention at Des Moines.

ANNOUNCING the semi-annual meeting of the Iowa State branch of the Motion Picture Exhibitors' League, which is to be held at the Kirkwood Hotel, Des Moines, Iowa, May 19 and 20, Secretary W. C. Eddy tells of some of the matters that are to come before the convention that should interest exhibitors in every Sate. It is proposed to create a "press committee," which will have representation in every city where are located newspapers of wide circulation. The duties of the committee will be to secure the publication of articles calculated to make known to the public the actual condition of the picture business and thus discourage the building of too many picture theaters; to fight censorship propaganda and to create sentiment in favor of a State-wide Sunday law. The committee will also work to prevent price cutting wars between exhibitors and to get exhibitors together in a plan that will create more business and a better feeling.

It is also proposed to form a "legislative committee" along the same lines which will work with the press committee in keeping track of legislation proposed at the State Capitol, reporting everything to the press that will be of interest to the exhibitor.

Secretary Eddy suggests that this plan might be properly called "The Iowa Plan" and believes that if it were to be adopted all over the country by State branches of the league, it would be the means of bringing the members more closely together and make the organization worth something to its members. In conclusion, Secretary Eddy writes:

"After the organization is perfected along permanent lines with permanent work established, local problems of admission, etc., can be very easily handled. We are working towards this end in Iowa, and this meeting will probably be the most important one in our history measured by progression. We in Iowa would be glad to learn of any other State taking up this line of organization, as the "Press Committees" can exchange ideas and material to good advantage.

"There is no doubt that the Exchanges would be glad to co-operate in the "Press Work," and we have already suggested this to one of our national officers, who will no doubt reach them when the time comes for a national campaign."

The Kirkwood Hotel, where the convention is to be held, furnishes an assembly room and committee rooms without charge. There will be no trade exhibition room, but the exhibitors will be glad to have the trade representatives make the Kirkwood their headquarters. Arrangements can be made with Thomas Veitch, manager.

MEETING TO DISCUSS CONVENTION.

A special meeting of the Motion Picture Exhibitors' Association of Greater New York will be held at the Imperial Hotel on Wednesday, April 22, to discuss arrangements for a convention of exhibitors at Grand Central Palace, to be held during the exposition week of June 8 to 13. At this meeting committees will be appointed for arrangements, entertainment, transportation, etc. The meeting will be held at 11 o'clock sharp.

National Executive Committee of the M. P. E. L. of America Convention and Second International Exposition of the Motion Picture Art and Dayton Officers and Local General Convention Committee. Picture Taken at Dayton, Ohio.

WISCONSIN CONVENTION.

State League Holds Enthusiastic Meeting at Green Bay—Elects Delegates to Dayton.

MORE than forty exhibitors, from every section of Wisconsin, and a large number of exchange men were in attendance at the state convention held at the Hotel Beaumont, Green Bay, April 7th and 8th. Not only was the business of the state league well taken care of during the meeting, but the exchange men, too, transacted an unusually large amount of business, especially in connection with late features.

On Tuesday, the first day of the convention, an open meeting was held, attended by both the exhibitors and exchange men. Through the courtesy of Syl. Duqueine, proprietor of the New Bijou Theater, arrangements were made, during the meeting, for a public showing the next day of some of the late multiple-reel pictures.

A closed meeting was held Wednesday morning when all private business matters were taken care of and delegates to the national convention at Dayton, Ohio, in July, were elected as follows: A. H. Grey, Oshkosh; W. E. McCanne, Appleton; H. H. Burford, LaCrosse; Henry Goldman, Green Bay; John R. Ek, national vice-president, Oshkosh.

The time and place of the next state convention was left for decision to the executive committee.

The pictures shown during the convention included: "The Gangsters of New York," Reliance; "Zingo and the White Elephant," Warner's; "Mysteries of Paris," Eclectic; and the one-reel Keystone comedy, "Mack At It Again." The exhibitors were well pleased with the showing and many bookings were secured by the various exchange men, among whom were the following: I. A. DeSomers, Western Film Exchange, Milwaukee; Phil Soloman, Warner's Features, Chicago; Walter A. Baier, Pan-American Film Company, Milwaukee branch; Carl Harthill, Union Film Company, Chicago; Paul H. Bush, Eclectic Film Company, Chicago; H. A. Wolfgram, World Film Corporation, Minneapolis; W. C. Brimmer, Universal Film Exchange, Milwaukee; O. H. Jacobs, Theater Supply Man of Milwaukee, and H. R. Hedden, Wolverine Feature Film Company, Milwaukee.

It is needless to say that the convention was a huge success in every way. The visiting exhibitors expressed themselves as having had a great time socially and otherwise.

A. H. GREY, Secy.

FLORIDA CONVENTION.

State Exhibitors' League Meets at Sanford for an Interesting Session—Next Meeting at West Palm Beach.

THE second semi-annual convention, Florida State Branch No. 33, Motion Picture Exhibitors' League of America, was held at Sanford, Fla., April 5, 6 and 7. Nearly all exhibitors who have joined the league in Florida were present. While this meeting was mostly to enlarge the membership, many things of interest to the exhibitors were discussed. Several new members came into the league, and the prospects of the next meeting, which will be held at West Palm Beach, look very favorable and no doubt the enrollment of members at that time will number over one hundred.

President Griffith tendered his resignation to the league, but it was not accepted and was laid by until the next meeting, when the regular election of officers takes place.

A wire was received from National President Neff, reading: "Best wishes to every member. May success attend your convention." Letters were also received from other members who were unable to attend.

Louis Kalbfield, of Palatke; Alfred Tano, of Kissimmee; A. H. LaBelle, of Tampa; Carl Kettler, "The Moving Picture Man" of West Palm Beach, and L. P. Davis, of Arcadia, were elected delegates to the national convention at Dayton, Ohio.

Great enthusiasm was shown by the members of the league and an organizer will be put in the field to secure an increase in membership. The entertainment and welcome extended by the Elks of Sanford was greatly appreciated by the exhibitors, as they placed their club rooms at the disposal of the exhibitors during their sojourn there.

Joseph Klein, from the Atlanta office of Warner's Features, was the only representative of the film companies present. He co-operated with the exhibitors and was one of the "live wires" who helped to make the convention a success.

Brother Kettler, of West Palm Beach, extended an invitation from the West Palm Beach City Council to hold the next convention there. Several of the plans he has outlined for the exhibitors promise to make the next the most successful and entertaining of any convention the Florida league has ever held.

After the meeting adjourned, the exhibitors in a body attended "The Last Ghost Dance," in three reels, exhibited by Mr. Klein of Warner's Features, at the Star Theater, which was enjoyed by all. The following day the exhibitors took an auto ride to Orlando, and from there to Kissimmee, as guests of Mr. Tano, of the Dixie Theater, Kissimmee, thus making a pleasant ending to the second semi-annual convention of the Florida State League.

NEW LINE UP IN PITTSBURGH.

Film Men of All Branches Form New Association and Elect Officers.

THE newly organized association of motion picture exhibitors, exchange men and others interested in the moving picture business which has adopted the name of the Moving Picture Protective Association, has held several successful meetings recently. The new organization was formed after statements and accusations were made that the Motion Picture Exhibitors' Association of Pennsylvania, which was composed solely of exhibitors, was giving preference to certain film manufacturers. By founding an organization for the purpose of admitting to membership not only the exhibitors, but exchange men as well, it is hoped to further advance of the standing of the local business and to eliminate any possible cause of dissension.

The officers of the new organization are: President, Lawrence W. Rittenhouse; vice-president, W. E. White; secretary, A. J. Hanna, and treasurer, M. A. Ratt.

One of the first subjects taken up by the organization was that of insurance rates, which members declare to be excessive. A committee of six conferred with the Pittsburgh Board of Underwriters for the purpose of securing adjustments that would relieve the burden of high rates. This committee will also meet with Samuel A. Dies, superintendent of the bureau of building inspection, to confer on local building regulations for motion picture theaters.

Attorney Joseph Thompson has been retained by the association and he will lead in the fight against state censorship of films.

At the meeting of the association held last Sunday afternoon in the Columbia Theater, Fifth Avenue, the new building code was discussed. Protests against almost every section of the code in its relation to motion picture theaters were made and it was voted that the code commission be asked to make changes.

The representative of the motion picture interests on the code commission was introduced for the purpose of requesting the commission to make the changes before the code is presented to the department of labor and industry. The motion picture men say that some provisions of the code are vague and misleading and they wish to have their duties fully and explicitly explained. Other changes that are demanded by the members of the association are those in relation to requirements for seating and aisle space.

William Delves, who went to Philadelphia last week to consult Eastern motion picture men on the formation of a state association, reported that the Eastern men favored the appointment of a joint committee from the Eastern and Western organizations to draft a constitution and by-laws for the proposed association.

The committee of six was instructed to appoint two of its members to meet with two representatives of the Philadelphia organization in Harrisburg prior to the next meeting of the code commission in that city.

MANLEY.

PHILADELPHIA EXHIBITORS TO RAISE PRICES.

At the last regular Friday afternoon meeting of the Philadelphia Local of the M. P. E. L., the most important business transacted was the decision of the league members to raise the price of admission on Saturdays to ten cents. It is the intention of the members to put this ruling into immediate effect.

Those who can see into the future realize that this is the first real step which has been undertaken toward the higher admission price for every day in the week. Many of the houses which are now charging the increased price of admission started by increasing the price for one day only. Later this was changed to two days and thus gradually the full week was established.

MASSACHUSETTS LEGISLATURE FAVORS FEDERAL CENSORSHIP.

The report of the Senate Committee on Mercantile Affairs of the Massachusetts Legislature, asking "leave to withdraw" the proposed bill on State censorship was considered last week in that body. On motion of Mr. Cox the report was amended by substituting a resolution favoring the bill pending in the Congress of the United States relative to the establishment of a moving picture commission. Pending the

amendment and pending the main question accepting the report, further consideration of the matter was postponed until the next session. This is said to be the end of the censorship question in Massachusetts for this year.

NEW YORK LEAGUE CONVENTION.

Arrangements Complete for Big Meeting and Ball at Rochester, May 5.

PLANS for the fourth annual convention of New York State Branch, No. 11, Motion Picture Exhibitors' League of America, to be held at the Hotel Seneca, Rochester, Tuesday, May 5th, are under way and a large number of delegates will be present. Among those who have accepted invitations to attend are M. A. Neff, national president, of Cincinnati, Ohio; George H. Wiley, of Kansas City, Mo., national secretary, and National Vice-President F. C. Pierce, of Geneva, N. Y.

Mayor H. H. Edgerton has been invited to address the delegates at an open meeting to be held in the ballroom of the Seneca at 10:30 a.m. It is likely that current affairs in the motion picture world will be discussed at this meeting. At 2 p.m. the convention will go into executive session and reports will be received.

The chief purpose of the convention is to elect delegates to the national convention, to be held at Dayton, Ohio, the week of July 6th. This convention will probably be the largest affair in the history of the national organization.

A grand ball, to be held in convention hall, will wind up the State convention. Word has been received from New York City that four of the well-known actors and actresses of the motion picture world will be in Rochester to attend this ball and arrangements are under way for a number of informal receptions to be held by them at some of the local theaters.

THEATER STANDARD FOR PENNSYLVANIA.

Commissioner Jackson Preparing New Rules and Regulations to Have State-Wide Application—Exhibitors Invited to Confer.

THE Pennsylvania Department of Labor and Industry through its Commissioner, Mr. John Price Jackson, is drawing up a new set of standards for picture theaters which may be hereafter erected or remodeled. These regulations will apply to all cities and towns irrespective of size. The new standards follow in many respects the laws of 1911, which govern the buildings for motion picture theaters in cities of the first class, which means only Philadelphia. It is intended to submit the new regulations to the next Legislature and to have them incorporated into a law. The Commissioner has very fairly invited members of the Exhibitors League of Philadelphia and of Pittsburgh as well as prominent engineers and architects to be members of a committee to draft the regulations in connection with his department.

For the information of Pennsylvania exhibitors The Moving Picture World prints herewith the full text of the proposed code as prepared by Commissioner Jackson:

1.—(a)—All buildings hereafter erected or remodeled for the exhibition of motion pictures, must be of approved fire proof construction, and the main auditorium of such motion picture theater shall not be above or below the ground floor. Nor shall any new motion picture theater be permitted in a building situated on a lot less than 25 feet in width.

2.—(a)—There shall be at least one lateral aisle of a uniform width of not less than 4 feet in the clear, leading to exits, and on either side of such aisle there shall be not more than seven seats. (b) Aisles having seats on both sides of the asile shall be of a width of not less than 4 feet in the clear, and aisles having seats on only one side of the aisle shall be of a width of not less than 3 feet in the clear. All aisles to be of a uniform width through their entire length. (c)—Aisles shall lead directly to exits and exits must be accessible to asiles. Aisles must at all times be kept free and unobstructed, and no radiator or side wall projection shall be permitted in any aisle so that the width of said aisle be lessened below the minimum requirement.

CONVENTION EXECUTIVE COMMITTEE OF NEW YORK STATE EXHIBITORS' LEAGUE.

STANDING, left to right C. L. Stanley, Mr. E. A. Westcott, E. R. Knauss, Frank Simpson. Seated, W. C. Hubbard, State Treasurer; F. C. Gerling, A. N. Wolff, State President; Frank C. Pierce, National Vice-President; W. R. Mindner.

3. (a)—All exits shall be of a width of not less than 5 feet in the clear, and all exits must at all times during performances be kept unlocked and free from any and all obstructions. It is not sufficient that one half of a double door be kept unlocked, but both parts must be unlocked and at all times give full width of exit space. (b)—Exits shall be maked "EXIT" in plain lettering, and each exit sign shall be illuminated by an approved colored light, which shall be kept burning during the occupancy of the auditorium, and shall be on a circuit separate and distinct from the circuit supplying the lights in the balance of the auditorium. (c). In addition to the lighting provided in the foregoing paragraph, there shall be an auxiliary emergency circuit, to be equipped with separate low voltage lamps, supplied from a storage battery, which, in the event of the failure of the regular power circuit, will be automatically cut in by a low voltage solenoid release, or other similar device. This circuit to be equipped with plain uncolored lamps, which shall be located at the exits. (d)—There shall be a separate entrance and exit at the front of the theater, and the following ratio shall be followed: In houses seating less than 250—At least 2 5-foot doors at front of theater, 2 5-foot doors at rear. In houses seating from 251 to 500—At least 3 5-foot doors at front of theater, 2 5-foot doors at rear. In houses seating more than 500—At least 3 5-foot doors at front, which exit space shall increase 30 inches in width for each 100 or fraction over 500. 4 5-foot doors, two on each side of the auditorium leading to a court and a public passage not less than 10 feet in width. Said courts to be constructed in the following ratio. Where the building seats more than 500 but less than 1000, Court shall be not less than 5 feet in width. Where the building seats from 1000 to 2000, court shall be not less than 8 feet in width. (e) Exits other than front exits must be equipped with approved fire proof doors, and all exit doors must swing outward and be so hung as not to in any way obstruct any passage when opened. All hinges to be bolted on.

4. All seats shall be securely fastened to the floor.

5. Seats shall be separated by arms, and shall be of a width of not less than 18 inches from center to center, and no swivel seats shall be permitted.

6. Seats shall be placed in rows of not less than 30 inches from back to back.

7. There shall be not more than 6 seats intervening between any one seat and an aisle, nor more than 13 seats in any row between any two aisles.

8. There shall be a space of not less than 12 feet between the front row of seats and the picture screen.

9.—Lighting throughout the building to be by electricity.

10. All electric wiring and equipment shall be installed in accordance with the specifications of the existing Code.

11. There shall be not less than two approved 2½ gallon chemical fire extinguishers in every such auditorium, and not less than two approved 2½ gallon fire extinguishers in the balcony of such building, and not less than one fire extinguisher of approved type attached to the booth.

12. The operating booth for the machine shall be in accordance with Act of Assembly No. 206, P. L. 1909, p. 346, in all details.

13. In addition to the fire extinguisher hereinbefore provided at operating booth, there shall be two buckets containing dry sand kept in the booth, and there shall be no combustible materials permitted within the booth.

14.—If the heating plant be in the same building, it shall be separated from the auditorium by fire proof compartment having fire proof walls, ceiling and floor, equipped with fire proof door, and where pipes lead through walls, the openings must be completely filled so as to leave no crevice with fire proof material.

15. Heating must be by means of steam and radiators shall be located above the floor level, recessed in side walls. No heating plant shall be permitted under any main passageways, exits, or under any part of the seating space.

16. No dwelling, tenement house, apartment house, hotel or department store shall be permitted above any part of such building.

17. The minimum height of ceiling shall not be less than 18 feet.

18. The ventilation shall be in accordance with the proposed State Building Code. There shall be one ventilator located in the highest point of ceiling.

19. The rear and side exits shall be at the ground level, and the floor shall be raised or lowered to a proper level to allow for this. When the ground level shall be above the floor level, it shall be excavated to the floor level and a paved runway made on a gradient of not more than 1 foot in 10 feet. In any case where this is not possible, it shall be subject to the approval of the Department of Labor and Industry.

20. The main entrance shall be free from steps, and approach made by means of an incline, same to be of a pitch not greater than 1 foot in 10 feet, with no perpendicular rise. One step of not more than 7 inches will be permitted from the level of the sidewalk to the beginning of such approach.

21. Balconies will not be permitted in buildings situated on a lot of less than 40 feet in width.

22. No balcony shall have a seating capacity of more than 30% of the capacity of the main floor.

23. The total width of stairways leading from the balcony shall be not less than 6 feet 6 inches, with substantial approved side and center handrails, and newell post of not less than 7 feet in height at the first and last riser.

24. There shall be at least two stairways from balcony and they shall not lead into the main auditorium of the building.

25. The risers of such stairs shall be not more than 7½ inches and the treads shall be not less than 10 inches, including nosings, and the treads shall be of a non-combustible and non-clipping material. There shall be no circular or winding stairways.

26. In addition to such stairways, there shall be at least two fire escapes, covered, one on either side of the building, leading to court or street, and must not pass any openings in the wall of such building. Nor shall they re-enter the same building or any other building. Such fire escapes shall be not less than 4 feet in width.

27. Entrance to fire escapes shall be through double, outward swinging, fire proof doors, not less than 5 feet in width in the clear, and so hung as to swing clear back so as not to in any way obstruct such fire escape.

28. Before the erection or adaptation of any building here for the exhibition of motion pictures, two complete sets of blue prints showing clearly and fully the location and all dimensions of exits, aisles, passageways, stairs, fire escapes, the length and width of each part of the building, elevations showing inclines and floor pitch, arrangement of seats, showing number of rows and number of seats in a row, with dimensions of seats and distance between rows, size of floor beams, walls, supports etc., and the material used in each part of building in construction, location of all ventilators and ventilators in side walls to be indicated, location of heating plant and constructions thereof, location and construction of moving picture machinery and lighting; location of all fire equipment; a diagram of the property showing outlets from all exits; said blue prints to be submitted to the Department of Labor and Industry at Harrisburg, and have the approval of that Department before work on such erection or adaption be begun.

29. Buildings in which there shall be a stage, equipped with movable scenery and dressing rooms, shall be considered as a theater and shall be subject to the regulations which govern the construction and arrangement of theaters.

An additional clause was proposed to the effect that all moving picture houses now in operation shall conform to the provisions of these regulations, as nearly as possible, within a given time limit, such proposed alterations to be subject to the approval of the Department of Labor and Industry.

NEW YORK LOCAL NO. 1 PERMANENTLY ORGANIZED.

Enthusiastic Meeting of Exhibitors at Hunt's Point Palace Tuesday Night Establishes League in Greater New York.

ONCE more the Motion Picture Exhibitors' League of America has proper representation in Greater New York. Since the members of the old New York association bolted from the League at the National convention last July, it has been difficult for the parent organization to get a foothold in the greater city. Several attempts have been made and have failed until the matter was finally taken up by President John J. Wittman of the Cinema Club of the Bronx and his associates. The Cinema Club was organized in the Bronx about a year ago and steadily maintained its independence of all outside influences. It built up a strong organization among the exhibitors of the Bronx and has been of great material assistance to its members.

Believing, however, that the prestige of the club would be increased by affiliating with the National League the members decided a few weeks ago to reorganize New York Local No. 1. Arrangements looking toward that end were made upon the occasion of the latest visit to New York of National President M. A. Neff and the process of organization has since been going on until last Tuesday evening, April 14, when a permanent organization was effected by the adoption of bylaws and the election of officers.

The meeting in question was held at Hunt's Point Palace, in the Bronx, President Wittman presiding. After the regular business of the Cinema Club had been transacted a meeting of the temporary organization of Local No. 1 was called. Louis S. Harris of the committee appointed to draft a constitution and bylaws read the report of that committee which constituted the rules for the new organization. They were adopted unanimously and the following officers were elected for the ensuing year:

President, John J. Wittman; first vice-president, R. L. MacNabb; second vice-president, Louis S. Harris; secretary, M. L. Fleischman; treasurer, John J. Mullaney; sergeant-at-arms, J. L. Deegan.

The constitution provides for the organization of branches in each borough of Greater New York. The Cinema Club will be known as Branch A; other branches will be designated in the order formed. When every borough is organized a central body will be formed to transact the business of the Local, but all branches will maintain separate organizations to meet local conditions.

After the meeting the members present partook of a light lunch provided by the Cinema Club.

NEBRASKA CONVENTION CALLED.

Secretary E. C. Preston, of the Nebraska State Exhibitors' League, has issued a call for the annual convention of that organization which is to take place at Grand Island, Neb., on Tuesday and Wednesday, June 2 and 3. It is expected that President Neff of the National League will be present and that the meeting will be one of the biggest ever held in that State. A meeting of the State Board of Directors will be held on April 27 and 28 to complete arrangements for the meeting. Members who have suggestions to make concerning the convention are invited to be present at that time or to write to Secretary Preston, Superior, Neb., or to P. L. McCarthy, vice-president, Grand Island. Any information regarding the league or the convention can be obtained from the officers mentioned.

NATIONAL SECRETARY WILEY IS OPTIMISTIC.

George H. Wiley, National Secretary of the Motion Picture Exhibitors' League, has returned to Dayton, Ohio, and writes to the Moving Picture World regarding the outlook for the Fourth Annual League convention and Second International Exposition to be held at Dayton, in an enthusiastic vein.

"I am more than pleased with the outlook," he writes. "Within the next thirty days we will not have an inch of space left on the ground floor. We have secured contracts from some of the best people in the business and the exhibits will be of a great variety," he continued, "and I believe that the attendance at the convention will be a record breaker."

NEW YORK EXPOSITION.

Committees Working Hard to Sell Space at Grand Central Palace—Elaborate Decorations Planned.

COMMITTEES of solicitors are as busy as bees selling space for the New York Motion Picture Exposition to be held at Grand Central Palace under the auspices of the New York Exhibitors' Association during the week of June 8 to 13. A visit to the exposition offices by a representative of the Moving Picture World found everybody busy and optimistic. Indications are that by the time the doors open to the public all available space will be taken and that the enterprise will prove successful and profitable to the promoters.

It is proposed to convert the exposition hall into a veritable bower of beauty. Sketches of the decorative plan show very beautiful effects. A large appropriation has been made to cover the expense of this work.

The following representative firms of the allied trades are reported to have secured space:

The Famous Players, Vitagraph Company, Shubert Feature Film Co., Jesse L. Lasky Feature Play Co., The World Film Corporation, Cameron Projecting Machine, Warner's Features, The New York Edison Co., The United Electric Light and Power Co., Ernemann Photo-Kino Co., The Nicholas Power Company, The Precision Machine Company, The Gaumont Company, H. W. Johns-Manville Company, Wyanoak Publishing Company, The Dramatic Mirror, Motion Picture Apparatus Company, United States Printing & Lithographing Co., Motion Picture Magazine, Picture Theater Equipment Company, Stereo Advertising Company, Koerting & Mathiesen, The Morning Telegraph, Bland Adjustable Display Frame Co., World Film Corporation, The Novelty Slide Company, H. C. Miner Lithograph Company, The Pathescope Company, Dragon Feature Film Co., The G. H. Masten Decorating Co.

IRVING CUMMINGS

Popular Photoplayer, Who Is Now a Member of the Thanhouser Stock Company.

IRVING CUMMINGS, one of the most popular leading men of the screen today, will soon be seen again in Mutual pictures. Mr. Cummings, who has a personal following among the photo-play "fans" of the country which is second to none, is now under a long-term contract with the Thanhouser Film Corporation. He is now hard at work at the New Rochelle studio.

Irving Cummings.

"I feel great pleasure in knowing that I am to be seen again in Mutual pictures," said Mr. Cummings, after he had signed the contract. "I feel that my present reputation is due a great deal to the many Reliance features in which I was starred and I know that the greater part of my personal following is made up of Mutual patrons.

"When I left the Mutual last year I felt ill at ease over the change and I have not been contented ever since then. My restlessness, I fear, has been conspicuous. Now a chance has come for me to return to the people with whom I prefer to associate and I am very glad to have taken it."

Mr. Cummings, as a leading man, possesses many unique qualifications. He has good looks and histrionic ability. In addition he has a wonderful personal following among the "fans" and has attained as much favorable publicity during the past year as has any other motion picture actor. He has been constantly before the public through being featured in big pictures and through personally appearing in motion picture theaters.

Mr. Cummings has had an interesting career. Before becoming a favorite of the screen he spent twelve busy years on the speaking stage—years valuable for the training they gave him. His fierst appearance was in "Edwin Arden's" stock company, in Washington, D. C.

Mr. Cummings made his screen debut with the Powers Motion Picture Company, playing leads. A year with Pathe Freres followed and then came his appearance in the Reliance Company. Here Mr. Cummings played the leads in many features under the direction of Oscar Apfel and attained his present enviable reputation. Among his best-known pictures were "The Man From Outside," "Italian Love," "Ashes" and "Success." After a long stay with Reliance, Mr. Cummings became connected with Pathe Freres and played the leads in the Pathe features. From this he now comes to Thanhouser pictures and will be seen in important leading roles.

Notwithstanding his long record as a successful leading man, Mr. Cummings is on the sunny side of thirty and appears younger. He is an athlete in ability and captained the Reliance baseball team through a successful season. Although usually cast for leading roles he is fond of playing characters, especially the Italian.

CHARLIE DE FORREST JOINS CRYSTAL.

CHARLIE DE FORREST, the inimitable and exceedingly clever comedian, who has lately joined the Crystal Film Company, and who is being featured by them, has well earned the sobriquet of "The Napoleon of Comedy," by which name he is now known from Maine to California. Mr. De Forrest, before his debut in pictures, quite a few years ago, was a member of the famous American Four, the vaudeville act that was a fixture at Tony Pastor's old music hall. It is claimed Mr. De Forrest is without a peer in his line and is one of the most versatile as well as one of the most daring comedians now appearing in films. There is no part or character too difficult or feat requiring real courage that Mr. De Forrest has not done in his many years on the screen.

Charlie De Forrest.

Mr. De Forrest, at present, is deeply engrossed in his work at the Crystal Studio, and it is whispered that some of the comedies just finished are more than worth while. Mr. De Forrest has his diversion, but outside of being funny the Napoleon of Comedy says his favorite hobby now is pay day, and we would not doubt it for an instant after looking at the size of his weekly stipend. Mr. De Forrest is one of the high-priced comedians, and the Crystal Company is to be congratulated on the securing of his services.

TO OPEN HIGH-CLASS PICTURE HOUSE.

Another evidence that the new era of motion picture exhibition in Los Angeles, Cal., has arrived, will be found in the New Columbia Theater to be erected for the Columbia Theater Circuit that has been formed to control new houses on Main, Broadway, Hill and other principal streets of that city and on the Pacific Coast. As many as twenty-five theaters are in contemplation by the company. The plot of ground to be covered by the Columbia Theater is 125 x 165 feet. It will have a seating capacity of one thousand. The investment involves $150,000, and includes the value of the land. The ventilation system will be so constructed to change the air in the auditorium every minute. The accoustic properties will be perfect and the line of vision absolutely clear. The general color scheme to be employed will be old rose, old ivory and Moorish tints with gold. Extending over the sidewalk will be an artistic glass canopy beautifully illuminated with electric lights. The indirect lighting system is to be used throughout. The structure is to be strictly sanitary in every way. A fireproof operating room will contain two machines, stereopticon, spot light, etc. An innovation will be ten semi-circular loges in the center of the theater, each of which is to accommodate five persons. The women's and men's parlors will be commodious and completely furnished. The screen will be 18 x 20 feet. A large pipe organ, with a Vox-Humana attachment, will be installed.

Doings at Los Angeles.

TOM FORTUNE, who is technical director at the Lasky Studio, in Hollywood, while speeding from Los Angeles last week with a complete outfit of burglar tools was chased by a speed cop. In his effort to get away he went past the limit and was caught. The cycle officer pulled him into the police court where the tools were discovered and the detectives thought they had a real crook. They emptied the three grips and found drills, powder, electric steel burners, jimmys, and every imaginable safe cracking implement. He had a hard time convincing the judge that he was taking the outfit to the studio to be used in a vault scene in "The Master Mind." He was fined and allowed to go back. The company lost a half day's work.

* * *

George C. Stanley, who left the Vitagraph last week, has been given a Universal Powers' company, of which Edna Maison will be the featured star. George Larkin will play opposite her. Clarence Burton will also be in the company, the other members not having been selected. Harry Haskin, who so successfully directed the Mission Play on the real stage, will be the assistant director.

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David M. Hartford, directing for Zodiac, has gone across the channel to famous Catalina Island for a ten-days' picture taking expedition. He has a full company and extras making forty people. They will work mountain-sea pictures for a real sea story.

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Director Joseph Maddern, formerly of Essanay, but who has been with Keystone for two weeks, is finishing a great one-reel educational film which shows the evolution of a newspaper. High-powered electric arcs were used in the Los Angeles Times building, to make light for the film.

* * *

The Albuquerque Company here does not buy scenarios. All scripts are written by the leading lady, Dot Farley, and Mrs. Fahrney, wife of Director Milton H. Fahrney. The company has just finished a three-reel Western which will be ready for release in a short time.

* * *

April Fool's Day was not such a fool's day for H. Pathe Lehrman, director for the Sterling studio. His borthday same on the first and Ford Sterling and Fred J. Balshofer presented the lucky man with a handsome gold watch. The entire company was assembled on the stage at the Hollywood studio and witnessed the presentation.

* * *

Hugh Ford, on of the state's best-known stage directors, has arrived at the Famous Players' headquarters and is working with Edwin S. Porter, who is directing Mary Pickford. Carlyle Blackwell, who recently left Kalem, will join this company, opening next week. He is to give a grand reception to fellow fotoplayers Saturday evening.

* * *

William D. Taylor, leading man, who left Vitagraph last week, was the eloquent toastmaster at the Wednesday night fellowship dinner of the club. He told how the actors should bear in mind "fellowship" when at the club, and not to pair off and create cliques. His talk was heartily received.

* * *

Harrington Reynolds, late of Lubin, and who has been with the Broncho camp, leaves next week for Australia, to produce The Rosary," and to star in his original part of Father Kelly. In addition he will promote a film company, to be known as the Australia Bush Film Company, which will penetrate into the fastness of the inlands for the purpose of getting first taken pictures of the Australian aborigines.

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So great has been the demand for the new series of ten handsome character poses of Ford Sterling that the company has ordered another thousand of the 8 x 10 posters, which are now ready for mailing. These are for lobby display.

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The latest for baseball fans is a Pacific Coast movie league, composed of teams from the various film companies operating in and around this city. The B. H. Dyas Sporting Goods Company has put up a handsome silver loving cup to go to the winning team. Thursday evening the 2nd, a dance was given at Universal City, the proceeds to go toward fitting up the team of which Ford Sterling and Robert Leonard are the stars, having played big ball before going on the screen. The competing teams will be from the Universal, Vitagraph, American, Broncho, Biograph, Reliance, and a team from the Universal ranch will also play.

Edmund Breese, who played the star part in "The Master Mind," produced by Lasky, will soon leave with the precious film. It is the custom for each leading man to go to New York with his production. "The Virginian" was started this week.

* * *

Wallace Reid, who has been conducting his own company, has been sick for a week owing to a bad sprain which he received while riding a cayuse up at the American ranch. He rode a horse some time ago and sprained his back again, which made him unable to work of late. However, this week he is starting to do 101 Bison pictures in the absence of Henry McRae, who is in Honolulu at the present time with a large list of players.

* * *

Henry W. Otto, secretary and treasurer of the Photoplayers' Club, has a secret, but he let slip the information that a change was at hand for the club quarters. The building is to be sold and remodeled. This will allow more room for the rapidly growing organization. The club still is on the rise and is surely outgrowing the present large and elegant quarters.

* * *

Director David W. Griffith has just completed "Home, Sweet, Home," a tremendous production which took the entire Reliance crew. He was visited by Col. Griffith, the multi-millionaire, who gave the city the beautiful park bearing his name, which has been used for many scenes by nearly every company here. The colonel expressed his satisfaction with the Mutual studios and took great interest in seeing the films exposed.

* * *

Charles Giblyn, who was one of the best Broncho and Kay-Bee producers, has joined the Sterling studio and will soon be directing comedies.

* * *

Harry Harvey, who so well directed a full company for the Balboa Company, has migrated with his players to the Universal rendezvous in Hollywood, where he will start next week on Edgar Allen Poe's "Goldbug," which will be done in three reels. Belle Bennett and Howard Livingston will play opposite leads, while Howard Davies will portray heavies. Rena Kuhn is the ingenue and Marion Roth will play characters. After the first film is done this new company will do other big pictures of three reels and over.

* * *

Three teams of baseball players have been organized at the Mutual studios, and are now practicing for the initial game of the season, which will soon be pulled off at Hollywood. The players will receive their nifty uniforms in a week or ten days. They are blue with "Mutual Players" on the front of the blouses and the big Mutual Movie clock on the backs.

* * *

What might have been caused the Francis Ford Company of Universal players to turn their heads and hide their faces with dread when Miss Essie Fay, who is the only one who goes into the lion's den at the ranch, was caught in the trap-door as one of the lionesses made a spring for her. The cameramen who were outside the cage threw rocks at the old lion, but missed a shot and hit a lioness, who instantly became enraged and jumped for the girl. She sprang to the door and as it closed the body of the animal hit it and hastened its closing, smashing her hand in the crack and badly bruising it. She tugged it out, only after the huge paw of the beast had barely scraped it.

CLARKE IRVINE.

PURELY PERSONAL.

W. H. Bell, one-time manager of George K. Spoor's exchanges, afterward manager for J. D. Williams in Australia, has just returned from a four months' sojourn in Europe where he visited the several motion picture centers. Mr. Bell made a thorough study of foreign conditions both as to production and market, and may have something to communicate to American picture makers and dealers before long.

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Samuel Long, of the Kalem Company, is out again after a long and serious illness.

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John Rock, Chicago representative of the Vitagraph Company, came on to New York to help open the Strand. It is said that John has been commissioned to make a trip of inspection to the several branches of the General Film Company.

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Agnes Egan Cobb has returned from a very successful trip through the far west for Features Ideal and Leading Players, and is again busy at her desk in the offices of the Eclair Company, 130 West 46th Street, New York.

"Chicot, the Jester."

The Leading Players Produce a Three-Reel Adaptation of the Story of Alexandre Dumas.

Reviewed by George Blaisdell.

THE Leading Players are showing a finely staged three-part adaptation of Alexandre Dumas' "Chicot the Jester." It is filled with the pomp and pageantry of the sixteenth century. The costumes are elaborate. The action is enlivened by a number of stirring incidents, prominent among which are two fights in which Count De Bussy, the hero of the story, holds off with his sword unbelievable numbers of his enemies. So also are there two processions in which many men and women are em-

Scene from "Chicot, the Jester" (Leading Players).

ployed. One of these, a religious festival, is of unusual magnitude and goes far to sustain the courtly atmosphere that pervades the picture.

Chicot, played by Mr. Perny, is the jester at the court of Henri III, a friend of De Bussy, a courtier. When the king gives Chicot an order of arrest for De Bussy the jester destroys the document in front of the man he is sent for. De Bussy is later waylaid by the king's men, but after a stiff fight he is able to enter the home of Diana, his sweetheart, who secretly nurses him back to health. The Count de Monsoreau kidnaps Diana and marries her. Chicot, although a stanch partisan of the king, has been unable to prevent De Bussy losing Diana. The jester

Scene from "Chicot, the Jester" (Leading Players).

is satisfied that Monsoreau is planning treachery to the Crown and sets about gathering evidence. De Bussy meantime is seeking Diana in the absence of Monsoreau at a religious festival. The Count returns unexpectedly, and with his men fall upon De Bussy, who is only saved by the exceedingly timely arrival of Chicot with a number of the king's men and an order for the arrest of Monsoreau. Chicot does not serve the document, however. Instead, in a struggle he compels Monsoreau to stab himself with his own sword. The jester then finishes a good day's work by delivering the widow Monsoreau to her first and only lover, De Bussy.

The picture will make strong appeal to those who enjoy costume plays, well photographed backgrounds and interiors to harmonize with the period, and physical conflict.

"Dr. Goudron's System."

The Leading Players are also showing "Dr. Goudron's System," a two-reel subject adapted from the drama of Andre de Lorde. It is a powerful story and a horrible one, yet fascinating in spite of its horror. Exhibitors may be well advised if they read the synopsis before displaying the picture to their patrons. The writer will admit he liked it, although to be sure at the time he was in the blasé attitude that is the natural corollary of a viewing in the forenoon, the hour most remote from that at which graveyards and respectable human beings still out of bed are said to be most likely to yawn.

The story has to do with the mutiny of the inmates of an insane asylum. The keepers by a ruse are locked up. Only the director is free. The ringleaders of the maniacs are Dr. Goudron and Professor Plume. The director is overpowered. Brezard, a writer, by appointment comes to the asylum accompanied by his wife. Too late he discovers the situation. A lot of things happen before the writer and his wife are released. Mr. Gouget —it would seem quite apropos to pronounce it "gouge it"—and Mr. Bahier portray with uncanny realism the leaders of the maniacs. The picture is well made and well photographed. However, don't show it to your patrons without looking at it yourself, for "Dr. Goudron's System" is no food for infants or weaklings; and if you do show it put it at the beginning of your program.

K. W. LINN TO REPRESENT ECLECTIC ABROAD.

WHEN the steamship Imperator sailed from New York to London on April 15th it took away from the New York film coterie a man who, in the short space of fifteen months, has made an enviable name for himself and who in that time has established one of the largest feature film companies in America. We are referring to Mr. Kurt W. Linn, the founder of the Eclectic Film Company, of New York.

In that short space of time the Eclectic, under Mr. Linn's guidance, has set a pace that has been a hard one to follow. Beginning with the great "Les Miserables," the list of features emanating from the Eclectic establishment has been uniformly of the highest quality. Mr. Linn himself is the one who had the happy thought of naming the concern as it is. The word Eclectic means selecting that which is true and excellent of doctrines or opinions, and it need hardly be said that the Eclectic Film Company has lived up to its name in its choice of features. The slogan of the company has been "The cream of the European market selected for America," and this slogan has been lived up to.

K. W. Linn.

But now Mr. Linn has left us. He goes to London to make his headquarters there as European representative of the Eclectic Film Company. In that capacity he will cover all of Europe in the search for feature productions of the better kind. In this work he has the advantage of being an accomplished linguist, speaking English, German and French like a native. Besides this he knows the film situation on both sides of the Atlantic thoroughly and is, without doubt, one of the best equipped men that ever represented an American firm abroad. Mr. Linn is succeeded as manager of the Eclectic Film Company by Arthur Roussel.

$75,000 MOVING PICTURE AND VAUDEVILLE THEATER.

Articles of incorporation have been applied for by Lemotto Smith and Henry H. Bieberson, Jr., who intend to build an expensive and big moving picture and vaudeville house at 420 East Main Street, Alliance, Ohio. The company is to be incorporated at $100,000. The proposed theater will be 70 feet wide by 120 feet long. It will be built of structural steel and reinforced concrete, and the auditorium will have a seating capacity of 1,000.

MISS KELLERMANN AT THE GLOBE.

In "Neptune's Daughter," the Universal Seven-Reel Subject, She Will Be Seen on Broadway.

ON Monday, April 25, the Globe Theater will be added to the list of those transferred to the screen side of the industry. Under the direction of Universal Moving Pictures "Neptune's Daughter," the seven-reel subject in which Miss Annette Kellermann is starred, will be shown on that occasion. It was in the making of this picture that Miss Kellermann, accompanied by a large party of players under the direction of Herbert Brenon, went to Bermuda, where all of the exteriors were photographed. The World has already told of the serious accident which befell Mr. Brenon while he and Miss Kellermann were taking a scene in a tank which delayed their departure for home by a month. One of the novelties of this picture and one that will contribute a notable quality to the production is the photographing of Crystal Cave, a great vault 100 feet underground and approximately 200 by 150 in dimensions. There is a depth of 30 feet of water on the floor of this great room. Under the great pendent stalactites many of the mermaid scenes were enacted.

The story of "Neptune's Daughter" was written by Captain Leslie T. Peacocke, of the Universal staff, especially for Miss Kellermann, whose activities heretofore have been confined to vaudeville and musical productions. The scenario gives the marvelous swimmer abundant opportunity to show her skill in the water and also to demonstrate her ability as an actress. She is supported by competent screen artists, some of the Universal's best, including among them William E. Shay, Miss Leah Baird and William Welsh. Independent of the large company which went to Bermuda from New York there appear in the picture many British soldiers stationed in the island as well as troops of children.

"THE FLAMES OF JUSTICE" (Primagraph).

A five-part feature production is offered by the Primagraph Company under the title of "The Flames of Justice," taken from a well-known story of tragic character. The synopsis of this subject may be found on page 586 of this number of THE MOVING PICTURE WORLD. The leading part in this film drama is played by Miss Julia de Kelety, a Hungarian-American actress of some ability.

A NOVELTY ANNOUNCEMENT SLIDE.

The Vitaslide Company, whose advertisement appears on another page in this issue, offers a decided novelty in the way of an announcement slide. By an automatic device, a change is effected simulating motion. Otherwise the slide is the same as any other in construction. As a variation from the usual form of announcement slide the Vitaslide will be a welcome relief. Full particulars can be obtained from the company at 70 Turk Street, San Francisco, Cal.

SUN-VITAGRAPH CONTEST.

Reports from the scenario contest being conducted by the New York Sun in conjunction with the Vitagraph Company are to the effect that a large number of regular story writers are taking an active interest in the affair. Many scripts of real merit have been received and it is known that several of the very top-notch writers have sent in their contributions. The contest closes May 1st.

ANOTHER FEATURE COMPANY.

E. K. Lincoln Heads the Photo Play Productions Company and Will Appear in Big Subjects.

A NEW concern to enter the motion picture field is the Photo Play Productions Company, with executive offices on the tenth floor of the Candler Building, 220 West Forty-second Street, New York City, of the more recent film-producing companies one of the most auspiciously launched. The new company, which will have for its policy the production of feature pictures, made on a pretentious scale and with painstaking care, has associated with it several persons whose names augur well for its success.

E. K. Lincoln.

The leading man of the Photo Play Productions Company will be E. K. Lincoln, an actor who has been consistently featured by the Vitagraph Company of America during his two years with that concern. Mr. Lincoln plays a leading part in the five-part special production, "A Million Bid," featured at Vitagraph Theater, Broadway and Forty-fourth Street, New York City, and has played leads in many other important plural-reel Vitagraph features. Mr. Lincoln is rated as one of the most pleasing and most competent of screen actors, and has a large personal following among the photoplay devotees. William J. Sorelle will play opposite Mr. Lincoln. Mr. Sorelle was the first leading man ever engaged by the Edison Company, and has been a favorite player throughout the whole history of the motion picture industry.

The general manager of the Photo Play Productions Company is Frank A. Tichenor, the man who started the Manhattan Slide and Film Company and built it into prosperity. Through long experience in the motion picture industry, Mr. Tichenor is familiar with it from many angles.

Two other important positions are well filled. The producer is Edgar Lewis, who made Reliance pictures for the Mutual program for a long time. The photographer is Philip Rosen, one of the country's best-known cameramen. Mr. Rosen made a trip into South America for the Edison Company, with which he was connected for several years. He has also been with the Mutual Film Corporation and the Universal Film Manufacturing Company. He is rated as a photographic expert.

Another whose connection with the company will mean much as regards the producing end is Edward Peple, the dramatist. Mr. Peple is the author of "The Littlest Rebel," "The Prince Chap," "The Love Route," and "A Pair of Sixes," the latest hit on Broadway and the success of the current theatrical season.

JOSEPH F. LEE OPENS OFFICE.

Joseph F. Lee, representing the American Feature Film Company of Boston, has opened an office in Room 810, Longacre Building, New York City. The American is the distributor of Lasky features for New England, and its determination to establish an office in the metropolis was due to the desire to keep a sharp eye on the feature market in order the better to serve New England exhibitors. Mr. Lee is an old timer in the film business from the exhibiting side and has a wide acquaintance among theater men in Yankeeland. The quarters of the American Company in Boston are at 162 Tremont Street, where it has the entire fifth floor.

LADIES' WORLD HERO CONTEST.

There has been a change in the motion picture "hero contest" being conducted by The Ladies' World as regards the line-up of the contestants. For a long time J. Warren Kerrigan was in the lead, with Maurice Costello second, but the latest reports say that Francis X. Bushman, of Essanay, has taken a spurt and is away in the lead—a full hundred thousand votes to the good. During the past month votes have been coming into the office of The Ladies' World in vastly increasing numbers, indicating a growing interest in the pictures and the contest.

Among the Picture Theaters.

News and Views of Houses Here and There.

CRANDALL'S THEATER, WASHINGTON, D. C.

AMONG the up-to-the-minute moving picture houses of Washington, D. C., is Crandall's Theater, at Ninth and E streets, Northwest, where everything has been, and is being done to look after the comfort of the patrons. Among the conveniences is a ladies' retiring room where a maid is always in waiting and full opportunities offered

Crandall's Theater, Washington, D. C.

there is a plentiful supply of individual face cloths and the management supplies a lot of good face powder daily. For the gentlemen there are uniformed colored men who are ready to lend aid in the removal of overcoats, and the water boys make the rounds at short intervals. There is also a check room; all employees of the theater are either in uniform or evening dress, and there is an air of aristocracy everywhere prevalent. Then, too, there is the music which is exceptionally good.

The seating capacity of the house is 550 and the class of shows being put on seems to guarantee a full house at all times. Feature films are being used to good advantage for the renovation of complexions, for at the dressing table and in the near future certain productions which will necessitate the increasing of the admission fee from ten cents, as now charged, to twenty-five cents, will be used. Mr. Crandall told the World representative that he fully believed there is an opportunity for the showing of the highest class of films and that the public would be willing to pay well for the privilege of viewing them. Practically all of the houses in the neighborhood are running five cent shows, but Crandall's seem to be doing a good business at ten cents. The projection of this theater is very good and the figures seem to stand out a little more prominently on the gold radium screen than is ordinarily the case.

The floor of the theater has been covered with a rubber mat, making the place easy of cleansing. The ventilation and heating systems are good and 125,000 cubic feet of air can be inducted into the house each minute, although the fans are so powerful there is no suction and absolutely no noise.

Throughout, the theater is elaborately decorated with paintings and frescoes. Artificial light is produced by four lights of the semi-direct type which make the theater light enough for one to read a newspaper without discomfort and yet the brilliancy of the projection is in no wise diminished. There are also a number of side lights set in ornamental shades. The ceiling is of white art metal and the walls are paneled and frescoed. There are four exits leading directly to the street, and these are approached by railed-in aisles which would tend to prevent panic and crushing in the event of a rush being made to leave the theater.

The employees of the theater are polite and on the jump, seating the patrons with a minimum loss of time, and noiselessly. As Mr. Crandall stated a money-getting house is one in which the patrons are at all times seated, for those who are forced to stand up during a part of the show more often hold the seats later on to see the entire show over again. Mr. Guy Barrett is manager. The Crandall Corporation, which owns the theater, has as its president, H. M. Crandall, well known in the local moving picture circles.

Bell Airdome, Austin, Texas

THE season for airdomes is approaching rapidly. Exhibitors who were running airdomes last summer instead of closed theaters are now beginning to get them in readiness for the coming open-air entertainment season, and many alfresco amusement places are being planned. As a means of being instrumental in giving those whose plans are yet in the tentative stage a concrete idea of a beautiful entrance to an open-air theater, we publish the accompanying night photo of the Bell Airdome, Austin, Texas. It is one of the best airdome fronts we have ever seen, and it is even better than many entrances to closed picture houses. The front of this open-air theater shows that care has been given to its plans, with the result that it is attention-compelling in its simple lines of architecture. The decorations are conservative and the hundreds of electric uights have been tastily arranged. The pillars add to its beauty, and in our judgment this amusement place can be called "the airdome beautiful."

Bell Airdome, Austin, Texas.

Its location is at the corner of West Ninth and Colorado streets. It is in the heart of the city and is only a short distance from the City Hall. Its dimensions are 128 by 138 feet, and it has a seating capacity of 2,200. The floor is of cement with a good incline to it so than an unobstructed view of the picture is to be had from any angle of the seating plan. The projection surface consists of a Gold Fibre Radium screen, 17 by 21 feet in size. The Bell Airdome Company, owners of the place, say that it has been equipped with one of the biggest stages of any outdoor theater in the South. It projects the largest picture that has ever been shown in Texas, according to the Bell Company, and there are three Power's machines of the latest type in the projection room. All modern conveniences have been installed for the patrons. There is also a large refreshment booth where ice cream and soft drinks of all kinds are served. Music is furnished by orchestral pianos, with a big band twice each week.

REGENT THEATER, PHILADELPHIA, PA.

It is reported that the first theater in Philadelphia to charge ten cents for a moving picture entertainment consisting of feature films is the Regent Theater, 1632-34 Market Street. The house also claims the distinction of being the first theater in Market Street, west of the City Hall to the Schuylkill River. The theater is under the direction of Alexander R. Boyd. F. W. Buhler is the manager. Also under Mr. Boyd's direction come

Regent Theater, Philadelphia, Pa.

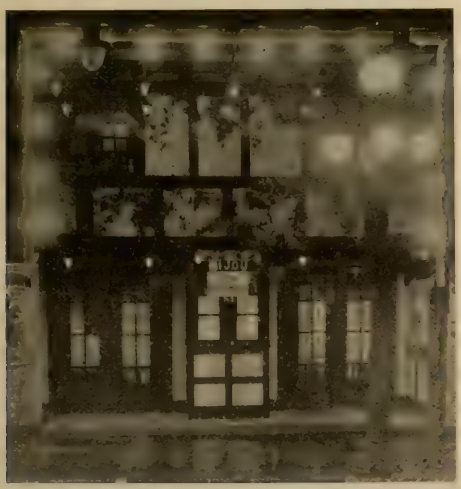
the Bijou Dream Theater, 1205 Market Street, Philadelphia, and the Family Theater, Newark, N. J.

One of the features of the Regent is the mammoth pipe organ with the "human voice." At times a duet is rendered by skilled musical artists, one playing the organ and the other the piano.

Mr. Boyd, with Mr. Buhler, is trying hard to establish a new era in the picture situation in Philadelphia, and, according to reports, progress is being made in that direction.

BIJOU THEATER, ALTOONA, PA.

The Bijou Theater, Stehle Block, Altoona, Pa., has recently undergone complete remodeling, which brings the house in the forefront of small picture houses as an example of sanitation



Bijou Theater, Altoona, Pa.

and comfort. Notwithstanding that the interior is plain, it is artistic.

Frank Stehle, the manager and proprietor, has kept severely away from gaudy colors and has reverted to the old English style, simple yet attractive. The auditorium can comfortably seat 350 persons, and the space between the rows is quite enough to allow of easy ingress and egress. A thirty-inch exhaust fan changes the air every few minutes, and the interior is never in darkness. One can read a newspaper in any part of the house while the picture is being shown. The side wall lights are supported by pilasters, and all wiring is done in conduits. There are two Power's No. 6-A machines in the fireproof operating-room. The size of the picture projected is 12 by 16 feet.

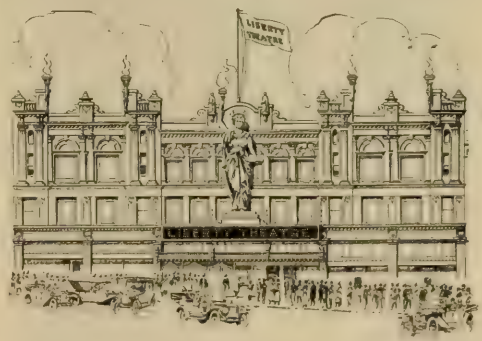
The exterior is lighted with sixteen pendant lamps enclosed in art glass, casting a soft glow. The entrance doors and the ticket booth also contain art glass which relieves the monotony of the oak and white finishing of the lobby. As can be observed from the accompanying illustration of the front of the Bijou, Mr. Stehle has also exercised good judgment in the displaying of the posters. If the reader will look closely enough at the picture he will see that they are placed neatly on the side walls of the lobby, and on each side of the entrance proper.

LIBERTY THEATER, SEATTLE, WASH.

The accompanying illustration is a line drawing of the big moving picture theater C. S. Jensen and J. Von Herberg, owners of the Alhambra, Seattle, Wash., are building in that city. It is being erected on the east side of First Avenue, just north of Pike Street. The cost of construction will run up to about $125,000, and with the furnishings, which will be approximately $75,000, the owners will have expended around $200,000.

The frontage on First Avenue will be three stories in height. The auditorium will have a seating capacity of 2,600, which will be divided between the orchestra floor and the balcony. There will be no posts to obstruct a clear view of the picture from any angle of the house, and the balcony will not be reached by stairways or elevators but by broad inclines. There will be no lower boxes, but a circle of loges at the front of the balcony. An idea of the completeness which will characterize the Liberty may be gleaned from the fact that the Hope-Jones unit orchestrion to be installed will cost $35,000.

The latest of heating and ventilating systems will be installed. A twelve-foot fan will force the air through water in order that it may be purified. In winter the air will pass over steam coils; in summer over ice. The indirect lighting system will prevail.



Architect's Drawing of Liberty Theater, Seattle, Wash.

The lighting of the exterior of the theater which will be of white glazed terra cotta will be a wonderful feature. The Statue of Liberty over the First Avenue sidewalk will bear aloft a glass torch containing 1,200 electric globes. There will be four other torches in the roof, each containing 475 incandescent lights. In addition to these torches there will be six smaller ones on the glass canopy, each one of these to contain seventy-five lamps. Then there will be the words "Liberty Theater" in big letters, each of which is to be worked in electric lights. From reports, this new house of Messrs. Jensen and Herberg will set a standard in exterior illumination for picture theaters. The conception of having the Statue of Liberty with her flaming torch predominating the facade embellishments is unique and novel.

The operating room, it is needless to say, will be constructed of fireproof material. Everything that goes to constitute the equipment of an up-to-date projection room will be installed, among which will be three motor-driven Simplex machines, a dissolving stereopticon and spotlights. The admission prices to the Liberty will be ten and twenty cents.

PLANS NEW THEATER.

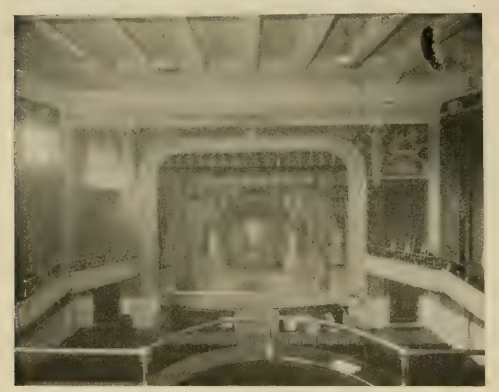
E. Fossler, of Los Angeles, Cal., is preparing plans for a one-story brick moving picture theater building to be erected at 6413 Hollywood Boulevard, that city. Miss Pauline de Longpre is to be the owner of the proposed house. The plans schedule it to be a 65 by 100 foot house.

SUFFOLK THEATER, HOLYOKE, MASS.

The Grand Amusement Company, Inc., Holyoke, Mass., proprietors and managers of the Grand and Globe Theaters, Holyoke, Mass., and the Grand Theater, Marlboro, Mass., opened on October 6, 1913, the Suffolk Theater, which is situated at the corner of Suffolk Street and Newton Place, Holyoke. The exterior of the theater is of buff brick with brown stone trimmings. The doors leading into the auditorium are reached by a long approach. The auditorium measures 45 by 80 feet, and it has a seating capacity of 1,162.

The color scheme of the interior is old rose, old ivory and gold, and the effect is rich and impressive. Stucco work in old ivory and gold has been used in ornamenting the fronts of the balcony and the boxes, and in decorating the proscenium. The side walls of the parquette floor are wainscotted up to a height of five feet with Pavanazo marble and from that point up to the ceiling the walls are tinted a deep old rose surmounted with stucco relief work. The ceiling is heavily paneled and handsomely decorated in a soft blending of light colors which adds greatly to the general beauty of the interior. The railings of the balcony and boxes are of mahogany surmounted with heavy brass railings. The doors and other woodwork in the theater are also of mahogany.

The aisles of the orchestra floor are covered with a heavy cork carpet of old rose color. The chairs are



Interior of Suffolk Theater, Holyoke, Mass.

framed in a paneled design of mahogany. The boxes are furnished with old rose velvet carpets and chairs finished in gold leaf. The balcony is reached from the foyer by a stairway with a double approach. This stairway is finished in oxidized copper. The balcony is constructed on the cantilever plan. Every seat in the theater commands an uninterrupted view of the stage or the screen. In the rear of balcony is located the operating room, which is constructed of asbestos blocks four inches thick.

There are six boxes, three on each side of the house, entrance to which is by stairway from the parquette floor. The boxes, which seat eight persons each, are almost on the level with the lower part of the balcony, and they occupy space between the balcony and the stage, which location gives the occupants of each one of the boxes an unobstructed view of the screen or the stage. The house is perfectly lighted by the semi-indirect system. These lights are controlled by three separate and distinct switchboards located respectively in the lobby, the stage and in the operating room. The theater is heated and ventilated by the indirect heating and ventilating system. Fresh air is brought in through a huge pipe, and after being heated it is distributed throughout the house, while at the same time the foul air is being sucked out by another large pipe, thus insuring a perfect circulation of pure air constantly.

CRESCENT THEATER, AUSTIN, TEXAS.

MacCormack & Co., Inc., proprietors of the Crescent Theater, Austin, Texas, opened that house on February 4, 1914, in a rather unconventional way. The company had cards circulated among the public inviting them to be present between 11 A. M. and 2 P. M., not only to be instructed in the making of motion pictures through the Keystone subject entitled, "How Moving Pictures Are Made," but also to inspect every part of the Crescent Theater. This, we believe, is a rather unconventional way of opening a new picture house.

The invitation evidently was greatly appreciated, for fully 3,000 persons put in an appearance during the three hours the place was open to the public. The crowds wandered through the entire structure; but the center of attention was the operating room and the machine which the manager, W. T. MacCormack, had installed in the lobby, in charge of an operator who spoke interestingly on the threading of the film, projection, speed of the film passing before the lens, etc. Many of the people expressed astonishment at the size of the picture on the film, for many of them were laboring under the delusion that in order to get such a big picture on the screen, the picture on the film must be quite large. Many other

Crescent Theater, Austin, Texas.

manifestations of bewilderment were forthcoming from the public after they had been told of the workings of the projection machine, dissolving of pictures, and other interesting points about the moving picture industry.

The artistic interior of the house was praised by those who were present on the opening day, and many who are familiar with the construction of picture houses say that it is one of the best built theaters in the Southwest. The operating room is not a part of the auditorium proper, but is built separately at the back of the theater. The entire structure is of fireproof material. Music is furnished by an orchestrion. A souvenir booklet was handed to the patrons on the opening day.

COLUMBIA THEATER, PORTSMOUTH, OHIO.

This pretty little moving picture house was built by the Columbia Company, Inc., in the year 1909, at Portsmouth, Ohio. It is an absolutely fireproof structure, and the auditorium has a seating capacity of 426. The ventilation system is capable of forcing from 12,000 to 14,000 cubic feet of fresh air into the house per minute. Two Power's machines are used and a mercury arc rectifier. General Film Company service is used.

TENTH-STREET THEATER, KANSAS CITY, MO.

Some moving picture theaters, fortunately fewer than ever before, are displeasing to a discriminating eye, because of the exterior view, in many cases gaudy, flashy, and otherwise of unsavory appearance. Other motion picture theaters are entirely different, both interior and exterior and in other points which go to make up the structure. They are dignified in appearance, quiet and alluring on the inside. Such a house is the Tenth-Street Theater, of Kansas City, Mo.

The Tenth-Street Theater, which is one of the four operated by the Standard Amusement Company, of Kansas City, likewise is one of the few houses which charge ten cents for admission throughout the week.

The Tenth-Street Theater is the second house taken over by the Standard Amusement Company, the first being the Palace Theater. The Standard Company purchased the Palace from its original owners in 1909. The Twelfth-Street and Alamo are the other theaters owned by the Standard. This theater, which, incidentally, was not erected especially for the purpose to which it is now put, may have derived its dignity from the fact that it was at one time a bank. The Central National Bank utilized it prior to 1911. The banking institution merged and moved in that year, and H. B. Lappe, president of the Standard, was the first to see the value of

Tenth Street Theater, Kansas City, Mo.

the location of the building from the standpoint of the exhibitor. Mr. Lappe promptly secured a long-time lease on the structure, and that course has been justified in many different ways by later developments. The theater has a 28-foot frontage on Tenth Street, and is 135 feet deep. The throw is 112 feet. The lighting system is neither direct nor indirect, but of a style which has not become popular enough to demand a name. The system is, briefly, patterned after that used in footlights, the light being reflected from a tin trough somewhat on the order of the indirect lighting system. The globes are invisible to the audience, being placed in such a way that only the rays of light emerging apparently from squares in the ceiling is seen.

The music is a feature of the theater which has had an important role in popularizing the house. An orchestra provides the music for ordinary films, including comedy, educational scenes and others which do not demand an atmosphere of solemnity or impressiveness. In the latter event, a big pipe organ is available. Officers of the Standard, while not declaring in favor of any particular instrument, do believe that too much attention cannot be lavished on this part of the program. Appropriate music, according to President Lappe, will carry a mediocre film to success, and will make a really good one so impressive that the audiences will send its friends back to witness it. The Standard, by the way, is still experimenting with a view to improving its music. At present, it utilizes, besides the orchestra and pipe organ, a Wurlitzer and a Foto-player in its various houses.

A couple of handsome signs for use in the lobby support reproductions of scenes from current or coming attractions, photographs being used as far as possible. The company also takes advantage of the fact that it operates four theaters, by advertising attractions at the Tenth-Street Theater, for instance, on the screens at the other three. Some newspaper publicity also is used, through the paid advertising columns. The atmosphere of restfulness is carried out on the interior of the Tenth-Street Theater by tasteful decorations, expensive, but not glaring. The carpets in the aisles give an impression of luxury. An exceptionally high ceiling does away with the feeling of discomfort sometimes felt in houses where the ceiling is altogether too low. The seats are well constructed and roomy.

Universal service is used largely, though the company does not cling rigidly to any one program. Features of four or five reels are used occasionally, though President Lappe usually holds a private performance before he accepts a feature of that length. Mr. Lappe believes that such a feature, constituting the entire program for the day, must be exceptionally strong and appeal to patrons on several scores. A daily change of program is made at the Tenth-Street Theater. Power's 6A machines are used exclusively in the Tenth-Street and other Standard theaters. Seven machines are used in the four houses. Motors are used in some instances.

NEW THEATER FOR BERKELEY, CAL.

The new theater being erected at Berkeley, Cal., by Turner & Dahnken, promises to be one of the most attractive houses in the big circuit of this concern. A good idea of its architectural beauty may be gleamed from the accompanying cut, and the interior is to be correspondingly handsome. This house is to be devoted to straight pictures at ten cents and twenty cents, and will be conducted along the same lines as the one that has been operated for several years at Shattuck Avenue. The seating capacity will be about 2,000 and arrangements have been made for installing high class upholstered opera chairs. A six-piece orchestra will furnish music.

Architects Drawing of New Turner & Dahnken Theater, Berkeley, Ca.

Turner & Dahnken are undecided in regard to what will be done with the present theater and there is a possibility that this may be closed. The new theater represents a large investment and indicates the confidence that this large amusement concern has in the college city. The city of Berkeley has a population of about 50,000, but until the Berkeley Theater entered the field it was practically without a playhouse, its amusement lovers going to Oakland and San Francisco. The unqualified success of this house has led to the erection of a larger and finer theater which will soon be opened to the public. The resident manager of the Turner & Dahnken Circuit in Berkeley is G. E. Thornton.

NEW BROADWAY THEATER, SEATTLE, WASH.

One of the latest moving picture theaters to be opened in Seattle, Wash., is the Broadway, located at Broadway and Pine Street. It is considered one of the finest of its size in the city, and has a seating capacity of 450.

The entrance of the Broadway is of Flemish Oak and is decorated with marble together with large mirrors, the front of the building being of glazed terra cotta with an art glass marquise across the entrance.

The interior furnishings include leather upholstered chairs, carpets and draperies being of peacock blue, the walls

Broadway Theater, Seattle, Wash.

and ceiling being curved, having a panel effect, also matching the draperies.

Upon entering the theater, two stairways leave from the mezzanine floor, one of the men's smoking room, the other to the women's rest room. A feature of the women's room is a plate glass front, allowing a view of the stage. The theater has the indirect lighting system, and also the latest heating and ventilating systems. The operating room consists of two motor-driven Simplex machines. Four reels constitute a show. Pictures are changed four times a week. The Broadway is managed by George G. Faurot.

GRAND THEATER, NAVASOTA, TEXAS.

We publish herewith a photograph of the Grand Theater, Navasota, Texas. Over a thousand dollars was recently expended in converting the structure, which was originally a store, into a moving picture theater. The auditorium has

Grand Theater, Navasota, Texas.

a seating capacity of 336 good low-back opera chairs, trimmed in blue. There are two wide aisles running from back to the screen. Although a twenty-foot stage has been provided for it has not yet been used. Down in front of the stage is an orchestra pit which contains a style G. Wurlitzer piano. Once or twice a week the managers amplify the music rendered by this automatic instrument by a musician or two.

On each side wall of the lobby and around the ticket booth there is a large mirror. Posters and other advertising matter pertaining to the show is intelligently arranged. In the projection room there are two Power's 6a machines. Five- to seven-day old General Film Company service is used. The house opens at 2 P. M. and runs continuously until 11 P. M. Business has been very good. The Grand is owned and managed by Messrs. Hardy & Eastin.

CROWDS ATTEND OPENING NIGHT.

At each show made up of high-class pictures given in the Idle Hour Theater, Tampa, Iowa, on the opening night of that house, great crowds of picture lovers were trying to get in. The house opened at seven o'clock and ran continuously until eleven. This new moving picture theater is located in the building in West Third Street, and is in the heart of the business district. Messrs Russell and Fife are the proprietors and managers. It is a pretty house and is built of fireproof material.

REX THEATER TO HAVE NEW HOME.

Raymond Godshalk, owner of the Rex Theater, Three Rivers, Mich., has recently purchased property at 144 and 146 St. Joe Street, that city, upon which he is planning to build a new home for his Rex photoplay theater. Work will begin on the new structure in a few weeks. Its dimensions will be 30 by 100 feet, and the auditorium will have a seating capacity of 400. It will be an up-to-date, fireproof structure, and will contain all the latest appointments.

TIMES THEATER, BRONX, N. Y.

The accompanying illustration is a picture of the Times Theater, 786 Courtlandt Avenue, Bronx, N. Y. Mr. H. Richter is the owner and manager. The admission prices are five and ten cents. Ever since the opening the theater has been playing to capacity houses. One of the main features of the house is the excellent piano playing.

Manufacturers Advance Notes

"THE MAN WHO CAME BACK" (Beauty Films).

A light drama giving a splendid exposition of the graceful art of the skilled pantomimist, Donald Baxter (Harry Pollard), enjoying wealth and social distinction, is eagerly sought as a prospective son-in-law by a designing woman. When financial catastrophe overtakes the young man he meets with rebuke at the hands of his fiancee.

Scene from "The Man Who Came Back" (Beauty).

Determined to succeed he departs and after an absence of five years he returns well repaid by his efforts. He lets it become known that his valet is the "Klondyke Millionaire," and under the careful tutoring of his master the valet succeeds in winning the affections of Helen Porter, while Baxter cultivates the acquaintance of Mabelle Arnold, a ward of the Porters.

The denouement of the Porters is brought about with a vengeance and in a perfectly delightful manner. Margarita Fischer portrays the demure ward, Mabelle Arnold, and exemplifies remarkable ability as an actress. The subject is deserving of a big success. It will be released on April 21.

SOL LESSER'S FLYING TRIP TO GOTHAM.

Sol Lesser, president and general manager of the Golden Gate Film Exchange and the Golgate Feature Service of the Pacific Coast, spent four days in New York and ten days on the train coming and going. In his brief visit he appointed George McIntyre, one-time manager of the Motion Picture Distributing and Sales Company, as his New York buyer and representative, with offices on the sixth floor of the Candler Building, 220 West 42d Street. Mr. McIntyre succeeds Joseph Hayden. While in New York Mr. Lesser bought "The Old Curiosity Shop," "Cloister and the Hearth" —Hepworth; "Mystery of 13 Hill Street" and "The Treasure of Buddha"—Film Releases of America; "The Dream Woman"—Blache; "Beneath the Czar"—Solax; The "Fantomas" Series, "The Three Shadows" and "Judgment of the Jungle"—Gaumont; "The Black 13"—Apex; "The Sparrow" —Leading Players.

ADVENT OF THE COSMOFOTOFILM COMPANY.

Paul H. Cromelin has opened offices at 110 West 40th Street, New York, for the distribution of the product of British and Continental film manufacturers.

Having secured the exclusive representation for the London Film Company, Ltd., and the Moving Picture Sales Agency, Ltd., of London, he will be constantly receiving feature films of extraordinary merit, which it will be his pleasure to introduce to the American public through the recognized distributing channels. The business will be conducted under the trading name Cosmofotofilm Co., to whom all communications should be addressed.

"A FIGHT FOR FREEDOM" (Solax).

Exceptionally clever character drawings and close attention to detail in the staging of "A Fight for Freedom" have resulted in a production of real merit. The scene of the drama, which was both written and staged by Herbert Blaché, are laid in a settlement of exiles in Siberia and in Moscow, where the greater part of the action takes place.

The central figure of the story is a beautiful young girl who, with her mother, accompanies her exiled father to Siberia, but succeeds in effecting his escape. He dies as a result of his treatment, however, and she is so embittered by her experiences that she joins a society of revolutionists with the son of a famous general who has been disowned by his father for refusing to execute an order to shoot down his own countrymen during a street riot.

At a secret meeting of the society lots are drawn to determine who shall carry out a decree of the revolutionists

Scene from "A Fight For Freedom" (Solax).

ordering the execution of the general. The girl draws the fatal lot and not knowing that the general is the father of her lover arranges to carry out the orders of the society. A statue is presented to the general, who receives it without discovering that the girl was secreted inside of it. His son, however, follows her to the palace and succeeds in saving the general's life, but is captured with the girl and both are cast into prison.

The revolutionists learn of their capture and attack the palace. A long, hard-fought battle in which street barricades play an important part, ends in a brilliant victory for the people with the exile's daughter and the general's son happy at last in each others love.

The ingenuous manner in which the exile's escape from Siberia is effected and the exciting scenes of barricade-warfare in the streets of Moscow are especially interesting, while the unusual strength of the plot, which combines tender heart interest and strong dramatic action with remarkable effect, makes this four-reel photo-drama an extraordinary offering.

"THE DANCE OF DEATH" (Kalem).

In response to the repeated requests that it produce some more dramas along the line of "The Vampire," Kalem Company will shortly release "The Dance of Death," a two-part drama which, like "The Vampire," is built around a dance.

Mlle. Mersereau's "Dance of Death" suggested a story which Phil Lang, scenario editor of Kalem Company, drafted. "The Dance of Death" was completed a few days ago and was shown to a group of critics at a private presentation. All were unanimous in declaring that it was greater and more absorbing than "The Vampire."

In addition to Mlle. Mersereau, two of the most popular Kalem stars appear in "The Dance of Death." They are Alice Joyce and Tom Moore. The locations of the story are laid in the South Sea Islands and America. It will be released Monday, April 27th.

"THE ANGEL OF THE MINE" (Ambrosio).

This feature tells a very sweet and pretty story of a woman's heroism and self-sacrifice. The title "Angel of the Mine" is given to Loretta because she is the friend of all the miners and their families and unselfishly devotes herself to their welfare. On an errand of mercy she falls down a ravine where, after a quick recovery, she discovers a valuable new vein of ore. She informs the owner of the mine, who is much gratified by her loyalty. When later she is annoyed by the unwelcome attentions of a miner the owner

Scene from "The Angel of the Mine" (Ambrosio).

rescues her from the ruffian and starts to bring her home. The villian wrecks part of the mine through which the girl and her employer are passing and they are entombed in the falling rocks. The owner being on the point of death is saved by the girl, who infuses her blood into his veins. He engages himself to marry the girl out of gratitude, but his aristocratic mother is offended and urges him to marry a young noblewoman whom her son really loves. When the "Angel of the Mine" grasps the situation she goes back to the mines once more the idolized benefactress of her fellow-workers.

"THE RANGE WAR" (Warner's Features).

Handling a big theme and handling it well seems to be a specialty of the Colorado Motion Picture Company, the maker of this powerful three-part story of the Plains.

"The Range War" deals with the open feud which once existed between the sheep and cattle men over their rights to graze their herds on the open range. The presentation of

Scene from "The Range War" (Warner's Features).

this drama in motion pictures affords the producing company unlimited opportunities to "put over" lots of scenes that fairly bristle with action and excitement.

Miss Josephine West, as the owner of the circle Dot sheep ranch, gives a clever characterization of her part. Joe Ryan, the clever cowboy, again shines as he did in "The Hand of the Law," by stopping a runaway pair of horses in a spectacular manner and saving the day for the woman ranch owner.

"THE REDEMPTION OF DAVID CORSON" (Famous Players).

The Famous Players Company released on April 10, a four-part subject, an adaptation of the well-known story by Charles Frederic Goss, "The Redemption of David Corson." The title role is played by William Farnum, who needs no introduction to American playgoers. The story is of a young Quaker who becomes infatuated with a gypsy girl. Following the death of his mother he accepts the offer of employment for Dr. Paracelsus, well portrayed by Robert Broderick. The "doctor" is a traveling quack, and he is anxious to make use of the oratorical talents of the young Quaker. David knows that the gypsy girl is connected with the show of Dr. Paracelsus; it is that fact chiefly that impels him to ally himself with the traveling dispenser of cure-alls. When David learns of the marriage ceremony he bribes the justice of the peace who presided, with the result that the girl is informed that her marriage is illegal. She leaves Paracelsus and goes with Corson, who takes her to a clergyman and marries her.

Scene from "The Redemption of David Corson."

When Paracesus pursues, Corson meets him, and in a struggle the former is blinded. From this point Corson goes down. Andy MacFarlane, a lumberman reformed in earlier days through the instrumentality of Corson, is now the one who brings back to the light the man who has turned his back on his early teachings. One day when Corson is speaking in a mission Paracelsus enters and recognizes the voice of the man who has ruined him. The former "doctor" is led to the home of MacFarlane. There Corson invites him to do with him what he will. Paracelsus attempts to stab Corson, but falls dead in the attempt. Corson is led back to Papeeta, and the two are legally married by MacFarlane. All ends happily.

FINE PLOTS DISTINGUISH MAJESTIC'S.

Good stories, with real "punch," continue to headline at the New Majestic studio. "Her Master," written and produced by John B. O'Brien, brings into contact a rich Eastern girl and the sturdy and self-reliant foreman of her father's ranch. The girl has never been in the West and when she arrives at the ranch proceeds to treat the cowboys as servants, which they promptly resent. Her father has not visited the ranch in several years, and the foreman is in absolute charge of everything. The girl is attracted to the foreman, whose attitude of absolute indifference piques her vanity, but when he displays a growing liking for her, she promptly discharges him. The other employees leave and the girl is alone. An outlaw learns that there is considerable money in the house, and the girl is unprotected. He breaks into the house, but the girl, by a clever expedient summons help in the person of the discharged foreman, who vanquishes the outlaw after a thrilling fight and wins the girl for his wife.

In "The Miniature Portrait," written by Frank E. Woods, and produced by John B. O'Brien, a girl has two suitors, a doctor and an artist. The latter paints her miniature, and presents it to her. He asks her to be his wife, then learns that she has promised to marry the doctor. The girl weds the doctor, and a year later the artist returns from abroad and forces his attentions upon the wife. The girl does not care for him, but the husband learns that the artist has called at his home, and suspects his wife. The artist calls again at the house, and the husband, revolver in hand,

crouches behind the curtains. He fires, the artist falls, and the doctor for the first time realizes what it means to take a man's life. But the artist is uninjured, the bullet having struck the miniature, which the wife had returned to him. The doctor discovers that he misjudged his wife and humbly asks her pardon.

"THE BROKEN CHAIN" (Kleine-Cines).

The rare technical skill of the European cameraman, the splendid photographic effects of the Southern European sun and the keen resourcefulness of the famous "Cines" producers never were better exemplified than in the two-reel Kleine-Cines subject, "The Broken Chain," which will be released through the General Film Company, Tuesday, May 5. This picture is the product of that popular branch of the "Cines" organization located at Seville, Spain, the company which has created a number of the most successful Kleine-Cines releases of recent date.

Scene from "The Broken Chain" (Kleine-Cines).

A beautiful story of a man's ambition and a woman's sacrifice is told in scene after scene of splendid acting. The settings are characteristic and the staging handled with careful attention to detail. This photoplay will undoubtedly repeat the successes achieved by other productions bearing the Kleine-Cines brand this season.

SOUTH SEA ISLANDERS FOR UNIVERSAL.

Living in the same kind of thatched huts that serve as domiciles in their far off mid-Pacific home, garbed in the same meager habiliments which characterize their daily existence on their native heath, and participating nightly in the weird, uncanny dances and incantations which are a part of their tribal ritual, three hundred South Sea Islanders are encamped on the 1,200-acre ranch of the Universal Film Manufacturing Company near Universal City.

The band of brown-skinned semi-savages will be turned over to the Panama-Pacific Exposition at the end of eight months and will be a feature of the world's fair in San Francisco in 1915. In the meantime the film company, which will utilize the islanders for moving picture purposes, is under $25,000 bond to insure their safe return to the island from which they were brought to the United States. In order that the untutored band of South Sea natives may be turned over to the exposition official intact, armed guard is being maintained over them.

The importing of the islanders is in keeping with the policy of realism now in vogue in motion picture production. They were brought to the United States on a specially chartered ship from the island of Totopoto, in the Marquesas group of the Society Islands, which are under French domination. The first picture in which the islanders will be used is "Lucille Love, the Girl of Mystery."

The islanders are headed by Charley Oom-Puh-Bah, chief of the Totopoto Island village of Amsham, Charley Oom-Puh-Bah is a grizzled veteran of many wars. He was converted to Christianity by a missionary forty years ago, and is able to read and write. The islanders brought with them several tons of spears, shields and other war-making accoutrements, materials for building thatched huts, and many other articles necessary to make complete a South Sea village.

EDMUND BREESE IN "THE MASTER MIND."

The third release of the Jesse L. Lasky Feature Play Company will be "The Master Mind," with Edmund Breese, the eminent Broadway dramatic actor in the role he played for eight months at the Harris Theater during the season of 1912.

"The Master Mind" in picture form will be a five-reel production and is now nearing completion at the Jesse L. Lasky studios, near Los Angeles. Cecil B. De Mille and Oscar Apfel are directing the staging of "The Master Mind" and a specially selected cast is supporting the star in the making of the film.

Scene from "The Master Mind" (Lasky).

As a stage play "The Master Mind" enjoyed popular vogue and was presented two hundred times in New York and an equal number of times en tour. The author, Daniel Carter, died while the play was yet running here and one of his last official acts, as author of the piece, was to sign over the moving picture rights to the Lasky company. When, recently, a theatrical concern endeavored to enjoin Lasky from making the screen production of "The Master Mind," the judge, after reading the contract with the author, who was then near death, decided in favor of the photoplay concern and the work continued. Edmund Breese is said to appear as a most virile performer before the camera.

MANHATTAN FEATURE FILM CO. ANNOUNCES PLANS.

The Manhattan Feature Film Company, with temporary offices at 41 West 32nd Street, New York City, has just secured the American rights to nineteen foreign feature film productions. The productions are from well known Italian, English, Danish, German and French producers. They are mostly sensational but out of the ordinary with a big punch in them. The company has not decided just what they will do as yet, they have had offers for state rights, but are contemplating opening branch offices in the principal cities throughout the country and supplying the exhibitor direct. Announcements will appear later.

D. W. Griffith talking Over a scene With a Group of Reliance Players. Left to right—Ralph Lewis, Owen Moore, Lillian Gish, Mr. Griffith, Henry Walthall.

"THROUGH THE EYES OF THE BLIND" (Imp).

Plays of crimes are usually devoted to the melodramatic development of the incident with little else to brighten; too often they are apt to be depressing. It is always pleasing to find a counterplot, a wholesome romance, in such a play. And that is what we find in "Through the Eyes of the Blind," a two-reel melodrama produced by Frank Crane and written by Stuart Paton. It is said that this is the best play Mr. Crane has staged for the Universal Imp company—and Mr. Crane has produced some usually fine ones so far. It is unique in theme with a big, smashing crime story as the main issue with a delightful, appealing counterplot of sacrifice and love.

Scene from "Through the Eyes of the Blind" (Imp).

As the story goes, Irving, a wealthy young artist, goes blind, a happening that puts off his engagement to Ethel. Crushed, Irving leaves her and seeks another city.

Meantime we are introduced to Daisy Dean and her brother. Daisy has been betrayed by young rounder, Hurst, who refuses to marry her. Daisy's brother, learning of it, asks for his name, threatening to kill him. Daisy leaves her brother to bury herself in another city. The brother later discovers a letter from Hurst which discloses his address. He starts out to visit him. Going back to Irving, he finds him living alone, he is in the habit of walking every evening to the end of the road outside his house and back again. Some newsboys knock him one afternoon and when he recovers he has lost his location. Believing, however, that he is going in the right direction, he comes to a house and enters. In the room of death, with the murderer at hand, Irving realizes his mistake. Hurst, in a fight with the brother, has killed him. When Irving again finds himself on the street, he tells a policeman that a crime has been committed, but he is unable to say where.

The rest of the play does with the bringing to justice of Hurst, the great sacrifice of the artist and his girl and the final realization of happiness.

THE OPTIGRAPH HOME PROJECTOR.

The writer had the pleasure, last week, of witnessing a demonstration of the "Optigraph Six," a home projecting machine, taking standard size film, manufactured by the Optigraph Manufacturing Company, Chicago, and was rather pleased with the results accomplished by this little projector. The picture was projected on one of the walls of the office, and appeared remarkably steady and clear. Many people in the trade, no doubt, remember the old Optigraph machine, one of the best and most compact machines that was ever made. John I. Hughes bought all the patents on this machine, and spent eight months in reconstructing and improving the projector.

Among other improvements in the machine may be mentioned a standard one-pin Geneva movement, two or three blade shutter, and a rheostat built in as a part of the lamp house. The lamp is a small arc lamp, well constructed, and will take a five-ampere current from the light socket. The machine is mounted on an ordinary camera tripod. The whole outfit weighs only 20 pounds, and will, no doubt, be very popular with traveling salesmen and lecturers. It will also be very desirable for the home and the school. Mr. Hughes, the head of the Optigraph Manufacturing Company, is well known in Chicago, having organized a number of banks throughout the state of Illinois. G. P. v. H.

"THE KLONDIKE BUBBLE" (Lubin).

An exceedingly exciting and realistic episode of a mining stock deal in which Wolf, the promoter, puts it over on the lambs in beautiful shape, with the object of winning Hattie Lamb, the charming daughter of his victims. The wolf plays his game in spectacular fashion and is eminently successful

Scene from "The Klondyke Bubble" (Lubin).

until someone pricks the Klondike bubble and the millions expected by the lambs look like a Canadian quarter. Everything is on the level as far as stock gambling is, but still it is a gamble and lambs usually get stung; Virtue, however, is entitled to reward and just at the point when everybody wants to jump off the dock, news comes of a wonderful strike of ore. The handwriting on the wall reads "prosperity." Love triumphs and the Wolf is affectionately gathered into the Lamb's fold. The photo story is written by Clay M. Greene and gives excellent roles to Ormi Hawley, Edwin Barbour, Richard Morris, Edward J. Peil and other able Lubin players.

Notes of the Trade.

ALL through Southern California the unprecedented rains this season are seriously hampering the progress of the various moving picture companies. The cowboy races to be staged for "Flying A" subject, "The Ingrate," were postponed repeatedly on account of the rains.

* * *

Frank Crane, director of Imp features, is to confine himself pretty closely in the future to the productions of melodramas. Frank has produced some splendid comedy-dramas, such as "Love's Victory." His production "Out of the Far East" was among the first to attract attention and his latest, "Through the Eyes of the Blind," is a smashing piece.

* * *

The Capital Film Corporation of California has contracted with the Pan-American Film Manufacturing Company for the world-wide exploitation of its entire product. The first picture ready for release on May 1st is entitled "The Cross in the Wilderness" and is a four-reel photodrama of the earliest mission work among the Indians in Arizona and California, the first land of the Padres.

* * *

George Welch left New Rochelle Tuesday to join Arthur D. Hotaling's Lubin Jacksonville company to play comedy leads.

* * *

The value of the Rolands Feature Film Company's police picture, "Trapped in the Great Metropolis," as a box office attraction of unusual merit is shown by the fact that it is breaking records wherever it is being exhibited.

* * *

Harry Pollard, director of the "Beauty" company, has taken a fancy to a special line of subjects particularly interesting to the ladies. He is now working on a comedy under the title of "A Flurry in Hats." Much interest is evinced as to what will be brought out by the subject.

* * *

James Young, the Vitagraph motion picture director, who is busily engaged in producing a six-reel production of "My Official Wife," used more than $80,000 worth of fur garments in one of the big scenes which represents the throne room of the Czar's palace. Of course, the furs were only rented for the scene, but the rental was five per cent. of the total value.

* * *

Arthur J. Aylesworth, of Edmonton, Canada, who has just completed a six months' hunting tour for moving picture purposes through the Mackenzie Basin in the interest of a wonderful hunt picture, has entered into negotiations with Ernest Shipman of the Pan-American Film Manufacturing Company, of New York, for the establishment of a studio at the foot of the Rocky Mountains in Canada, for the making of photoplays.

* * *

Anniversary week at the Empire Theater, Pt. Richmond, Staten Island, N. Y., and the Park Theater, Stapleton, is being celebrated now by Famous Players' Week in both houses. The program consists of a Famous Players' feature every day, booked through the Wm. L. Sherry Feature Film Co.

In "Won by Wire," a drama recently produced by Director Willis L. Robards, of the Frontier Company, a most thrilling scene occurred, which on the screen should make any audience sit up and take notice. Four prairie schooners were coming down a steep hill when the first team ran away and all the other horses immediately did likewise.

• • •

Ed Coxen, leading man of the Ricketts "Flying A" company, recently made a fall from a horse for effect. The effect in the pictures is great, but Coxen was laid up for several days. The title of the picture is "The Ingrate," a two-part Western drama soon to be released.

• • •

About one hundred members of the Screen Club, an organization composed almost exclusively of motion picture actors, attended the Vitagraph Theater in a body in honor of John Bunny, who was appearing in person there in a silent drama, "The Honeymooners," being supported by Mary Charleson and James Morrison.

• • •

The addition of two exchanges, one in Utah and one in Kentucky, now brings the total number of the Pan-American territorial representation up to twenty-six. There will be thirty-four in all when the organization is complete.

• • •

Mr. A. E. Siegel, of the Poem-O-Graph Co., is now working in the State of Pennsylvania, booking two shows for the Human Voice Talking Picture.

• • •

That big feature photoplays now shown in the Marcus Loew theaters in Greater New York and elsewhere will be routed over the Sullivan-Considine circuit, which Mr. Loew has bought, was learned by an interview with David Bernstein, general manager of the Marcus Loew theatrical enterprises.

• • •

The realism striven for in motion pictures received tribute in Honolulu recently when six women fainted as a six-passenger automobile containing two people plunged over "The Pali," a 7,000-foot precipice. A score of other people who came upon the scene just in time to see the automobile go hurtling into space were given thrills which lasted for hours afterward. The plunging of the automobile over the mountain side with its two human figures inside was a part of a two-reel Universal drama, "The Nation's Peril."

• • •

The American "Flying A" company under Director Ricketts is producing a two-part drama covering Mozart's Last Requiem. Great care and attention is being given to details.

• • •

The spring weather has brought about the usual temporary exodus from the Vitagraph studios of special companies booked for different parts of the country to secure the local color necessary to the production of certain pictures which have been held in abeyance until the return of summer.

• • •

A contract executed April 4th between the Occidental Motion Picture Company of California and the World Wide Film Company of New York gives to the Pan-American Film Company the world's rights to Clarence Darrow's famous labor photoplay, entitled "From Dusk to Dawn," for a term of three years.

• • •

Midgar Features will shortly release an ultra-sensational three-reel drama, entitled "On the Edge of Shame." This picture was made by the Imperator Film Company.

• • •

Every inmate of the big deaf and dumb asylum at Sulphur, Okla., including doctors and nurses witnessed George Kleine's big six-reel feature, "The Last Days of Pompeii," last week. In almost every State in the Union patients in Asylums for the deaf and dumb including State penitentiaries and insane asylums have seen the beautiful Kleine subject. In one instance, in Idaho, an entire school for the blind saw the pictures through the eyes of a lecturer who briefly described the scene and its relation to the plot of the story.

• • •

In the two-part "Flying A" subject, "Metamorphosis," a runaway scene was staged, but an unlooked for incident occurred which caused the horse to take fright and a real runaway resulted. The wagon crashed into a pillar of the Arlington Hotel, completely wrecking the pillar.

• • •

One of the Vitagraph companies started for Florida on April 2. Their first point will be St. Augustine. This aggregation is under the direction of Sidney Drew and includes: Edith Storey, Ada Gifford, Jane Morrow, Charles Kent, Lillian Burns, Cortlandt Van Dusen, Frank O'Niel and Ethel Lloyd. The cameraman who will be responsible for the photography is Archie Stewart.

• • •

"For Napoleon and France," George Kleine's latest photodramatic masterpiece, had its initial presentation in New York, April 9, commencing a four days' engagement at Proctor's Fifth Avenue Theater. Historical and romantic incidents with which the meteoric career of the little Corsican was crowded form its basic foundation.

• • •

The Kansas Motion Picture Company has just been organized for the production of motion picture films, but for the present is only going to make commercial pictures. This company is now making pictures of Winfield, Kan., for the Commercial Club, and has contracts to do considerable work for industrial concerns. The company has headquarters at Wichita, Kan.

• • •

Florine Garland, well known in the vaudeville world, has joined Frontier and will play characters and heavies with the dramatic company under Willis L. Robards.

• • •

Capt. James B. Adams, Assistant Forester of Washington, D. C., paid a visit to Santa Barbara and was particularly delighted with his inspection of the "Flying A" plant, where he was an interested spectator with Col. Willis M. Slosson.

• • •

It looked very formidable at the Vitagraph studios when they were besieged by several hundred suffragettes in the regulation regalias, "Votes for Women." They were led by Edna M. Holland, the daughter of the late actor, E. M. Holland.

• • •

Two years ago, Miss Gene Gauntier and company invaded the Sahara Desert for moving pictures, and there formed the acquaintance of a rich sheik named Bostowi, who demanded, in the name of Allah, that she become his wife—his fourth wife. The Warner's Features star treated the rich Arab's proposal as a huge joke, and has never given it a second thought until she recently received an elaborate confirmation of it written in Arabic on parchment.

• • •

J. K. Burger, of the Eclectic Film Company, New York, has left for Cleveland, Ohio, where he will supervise the opening of a branch of the Eclectic Feature Film Exchange in that city.

• • •

An imposing court room scene from "The Hangman's Noose" was put on recently by Mr. and Mrs. Phillips Smalley and their Rex company of players. In addition to requiring more than a hundred extra people, the proper staging of the scene also demanded an intimate and comprehensive knowledge of court procedure. "The Hangman's Noose," a two-reel drama by Lois Weber, is based on psychological and mechanical suggestion.

• • •

In the near future, George Kleine will release some very remarkable three and four reel features from the Cines studio in Rome.

• • •

At a number of private exhibitions at the American Film Manufacturing Company's Chicago laboratories, "The Last Supper" brought out considerable most flattering remarks on the part of the press as well as the public. A number of high brows were especially profuse in their commendations of the merits of this release.

• • •

One Vitagraph company, under the direction of Captain Harry Lambert, started for Texas on Saturday, April 4th. Among those who went with him are: Darwin Karr, Miss Lillian Herbert, Miss Naomi Childers, L. Rogers Lytton and Gladden James. The cameraman who accompanied them is Charles Fisher. In addition were property men and assistants. They sailed on the Clyde Line to Galveston, from which point they will work their way farther west.

• • •

The Colorado Motion Picture Company has executed a contract with the Pan-American Film Manufacturing Company whereby they will release occasionally a four and five reel feature of superior workmanship for the American and foreign field. A subsidiary company has been organized for the Colorado Motion Picture Company, under the personal direction of Mr. Otis B. Thayer, with a reserve fund for this purpose. These occasional releases will not in any way interefere with their contract with Warner's Features.

• • •

Mr. Clarence W. Hutton and George L. Cox, of the Advance Motion Picture Company, left Sunday evening, April 12th, with the Chicago Association of Commerce to direct and produce five reels of motion pictures covering the entire trip.

• • •

Extensive improvements are being made at the Frontier plant at Santa Paula, Cal., and the new studio promises to be one of the best on the coast.

• • •

In "The Smouldering Spark" Ed Coxen gives a splendid characterization of a man, who by force of circumstances has been forced from conventional forms of society and who, when given an opportunity, proves that the smouldering spark can be fanned into a burning blaze. A beautiful human interest story.

• • •

Barbara Tennant, of the Eclair said she couldn't do it without some kind of a mishap. Her director, Mr. Lund, said she could. It would ruin her brand-new dress, said Barbara. Lund said he would pay for it if she did. It was in the two-reeler, "Regina." Miss Tennant was to rush out and make a flying leap to the trunk-rack of a moving auto where she continues to ride. She did the stunt, but Mr. Lund paid for the dress.

• • •

One of the important announcements is made this week by William L. Sherry, president of the Sherry Feature Film Company, that he had booked the Lasky production of Edward Abeles in "Brewster's Millions" to make its first New York appearance at the magnificent new Strand Theater, New York, which opened recently. Mr. S. L. Rothaphfel will make especial efforts towards an elaborate presentation of "Brewster's Millions."

• • •

An office has been opened in the Cameraphone Building, Pittsburgh, Pa., with the object of handling State right features under the management of Geo. A. Jones, Jr., who has been connected with the picture business for the past ten years.

• • •

Producing three single-reel dramas a week is going some, but that is what Willis L. Robards, the Frontier dramatic company director, recently did.

• • •

The latest reports from the Photoplay Magazine, which is conducting a popularity contest, are to the effect that Margarita Fischer, of the "Beauty" Company, leads the contestants by a wide margin.

• • •

Have you seen Herbert Brenon lately? If so, have you noticed the streaks of gray in his dark-brown hair? Herbert is not getting old. But the accident? You have heard of it. Quoting Herbert, "I'm still there with the kick." And those of us who have had a peep at some of his recent work agree with him.

• • •

The Gaumont Company having organized a ball team for the coming season, issues a challenge to all moving picture concerns having teams and home grounds. Address S. J. Van Fleet, care Gaumont Company, Congress Avenue, Flushing, N. Y.

• • •

"Creation," the photoplay which is being put out by the International Bible Students' Association, is branching out in its endeavors. They have just placed an order for ten Simplex projectors. These are for road purposes, and will be equipped with aluminum pedestals.

Some weeks ago a New York music house named a new waltz after J. Warren Kerrigan. Now they have followed their first move for insured popularity to their music by christening a new tempo product, "The Warren Kerrigan Tango." Mr. Kerrigan is in receipt of a letter from the Eastern concern thanking him for permitting the use of his name and picture.

* * *

It was erroneously stated that "Love's Old Dream," released January 21st, was the first scenario ever written by Roy L. McCardell. To be exact, he wrote his first scenarios for the Vitagraph Company eight or nine years ago, contributing at least a dozen that were produced by that concern, then located at 116 Nassau Street, New York City. Recently, in addition to "Love's Old Dream," he wrote a Bunny-Finch, "There's Music in the Hair," for the Vitagraph Company.

* * *

It was in "His Servant," a thrilling little one-reeler, a series that O. A. C. Lund is doing for the Eclair, that O. A. drove his auto at a break-neck speed with his hands closely handcuffed. The action of the play calls for this incident, after Lund, playing the Servant, escapes and throws the driver out.

* * *

It has just come to light that the California Film Company made very strenuous efforts to get Harry Benham away from New Rochelle, but the famous Thanhouser lead couldn't be taken away from "The City Beautiful."

* * *

Many will be interested to know that Leon Gaumont, who has already received one or two prizes for being first and foremost in the cinematographic world, has been presented with the first prize as the discoverer of cinematographic projection in natural colors. This prize was given to him by E. Wallon in the name of the Commission of the French Society of Photography.

* * *

The Republic Theater success, "The Baited Trap," written by Monte M. Katterjohn, editor of Universal Eastern Scenario Department, is going to be released in two reels for the Universal exhibitors throughout the country. This is the production in which King Baggot and company appeared.

* * *

Harry Blakemore, recently of Klaw & Erlanger, has joined the Thanhouser forces.

* * *

If the Jesse L. Lasky Company contemplate producing plays on the standard of the "Squaw Man" and "Brewster's Millions," they will undoubtedly find that the market will be looking for as many such productions as they can get. There is nothing wrong with market conditions when high class productions are in question, and exhibitors throughout the country are all looking for features that mean capacity business.

* * *

The European Feature Film Corporation, 220 West 42nd Street, has purchased the rights of the city of New York for "The Hindu Nemesis."

* * *

J. Warren Kerrigan continues to be an easy winner in the many popularity voting contests for motion picture actors held in various parts of the country.

* * *

Bettie Burbridge has left Frontier and is now with the Kay-Bee forces at Santa Monico.

* * *

In addition to being dean of motion picture directors of the country and past master in conceptive ideas, Otis Turner, of the Hollywood studios of the Universal, also is father confessor to many of the actors and actresses who make up the seventeen companies of the West Coast organizations.

* * *

Great enthusiasm was manifested at an engagement of George Kleine's "Between Savage and Tiger" at Fort Myers, Fla., last week. A crowd of several hundred waited on the sidewalk, among them being Mr. Thos. A. Edison and family.

* * *

In "The Great Python Robbery," by the I. S. P. Co., dare-devil Arthur Finn accomplishes a stunt which is the most hazardous of all the escapades yet performed for the movies. Finn drops from a flying dirigible onto the roof of an express train.

* * *

Al E. Christie is busy with his Nestor comedy company producing "The Newlyweds' Dilemma," a one-reel laugh producer by Inez Russel. Incidentally, it is the first script directed by Mr. Christie in seven weeks that he did not write himself.

* * *

Miss May Cruze, a sistet of James Cruze of Majestic, has joined the Frontier company at Santa Paula, Cal., as leading woman of the comedy company.

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Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

NEW ENGLAND.

WALTER E. GREENE, the well-known New England film man, has purchased the state rights of this territory for "Smashing the Vice Trust." Mr. Greene secured Marcus Loew's St. James Theater for the morning of April first, and gave a private showing to exhibitors. The "run-off" was well attended.

Frank Vine, formerly assistant manager of the General Film's Boston offices, is now located in Pittsburgh as manager of the Electric Film Company's branch there. With Mr. Vine went William Allen, who had been in charge of the General's poster department in the Hub.

The owners of the Moulton Opera House, Laconia, N. H., find business very good indeed, and W. V. Buckley, of the Laconia Amusement Company, is making final arrangements for the opening of a new house in this city, to seat about 1,400. The new house, to be called the Star, is due to open on April 13, with the full Universal program, which service is also used at the Moulton Opera House.

The Star has been built along high-class lines, and no expense has been spared to produce a strictly high-grade theater, being modern and fireproof.

Samuel Bruskett has purchased the Plaza Theater, Malden, Mass., and will run this theater as a straight motion picture house. The Waverly Hall, Waverly, Mass., was formerly owned and managed by Mr. Bruskett, but he has sold this house, to give his entire attention to the Plaza.

Max Wolff, owner of the Alhambra Theater, Lowell, Mass., has sold out his interest in the house to W. B. Bennett, who will continue the theater. The Alhambra, while not a large house, has always been considered a "good bet," and Mr. Bennett is more than enthusiastic over his purchase.

Harry F. Campbell has again added another house to his fast growing circuit by purchasing the Dreamland Theater, Bellows Falls, Vt., from T. F. Kinirv, who has operated the house for several years. Mr. Campbell took possession this week. The Dreamland will be thoroughly renovated, painted and generally improved. A new Power's 6A machine has been installed. The house seats a little short of 500, and will be in charge of Elbridge Campbell. The Dreamland will use no vaudeville.

W. B. Hunt succeeds Sam. Haase as manager of Grant & Campbell's Dreamland Theater, Lynn, Mass.

Sammy Haase is back to his first love—the General Film's Boston offices. Sammy is going to spend much of his time on the road in the interests of General Film service.

Manager Sandler has completed arrangements for the opening of his Revere (Mass.) Theater. The Revere Theater is due for the opening of the regular summer season very shortly.

Jake Friedman, manager of the Comique Theater, Revere Beach, Mass., is rushing the summer season, and is playing to good business on Sundays. The Comique will probably open on April 19.

Hugh O'Neill, manager of the Star Theater, Boston, has added three vaudeville acts to his regular program of "Mutual Movies" feature subjects and songs.

The Crve Theater, Pawtucket, Mass., had its initial opening on Sunday, April 5. The house is managed entirely for the education of the foreign element of this city. The management is composed of men of all nationalities, and all foreigners are most welcome. Admission is free, but no American-born person is allowed in the theater. Nothing but American subjects are projected, the idea being to instill the seeds of patriotism into the foreign element of Pawtucket. The photoplays are booked through the educational department of the Universal Exchange, Boston. It is believed that these shows will tend to educate foreigners to American ways and ideas. There were 1,500 present at the show and less than one-quarter of them could speak the English language. Music was furnished by the Polish Glee Club of Pawtucket. The governor of Rhode Island was present as guest of honor, as were many other men, prominent in public life of Rhode Island. J. A. Eslow, general manager of the N. E. Universal Film Exchange, was a guest of honor, being seated on a raised platform beside the governor.

A new theater, the Gem, is soon to be opened in Winthrop, Me. The Gem will seat about 350, and will offer pictures exclusively.

The Acme Amusement Company will shortly open a new house on the shore of the lake at Winthrop, Me., according to Manager Goodwin. This house, which will play pictures only, will be operated during the summer months, and will be closed in the winter.

C. B. Kelleher, manager of the City Opera House, Waterville, Me., finds business very fair, indeed, and reports that he has made arrangements to feature all the productions of the World Film Corporation's Boston offices. Mr. Kelleher's is the biggest house in central Maine.

Charles Prouty, of the Star Theater, Westbrook, Me., has decided to make a change of policy at this theater, for a short while. The Star goes "stock" on April 13, but will probably revert to motion pictures before long.

The first motion pictures of Mayor James M. Curley, of Boston, were exhibited at Keith's Theater, Boston, this week. The reel was heavily advertised.

The Shubert Theater, Boston, a "legitimate" house, heard the call of the moving picture on Holy Week, and offered Pathe's photoplay "The Life of Our Saviour." The feature is presented by Robert W. Priest, and is introduced by Rev. Arthur Hunt Chute. Admission prices were 25 and 50 cents. Mr. Chute explained the details of the reels in full, and hymns were sung, in keeping with the traditions of Holy Week.

S. Levine, representing the Box Office Attraction Film Rental Company, spent the present week in the Hub, making arrangements for opening a Boston office. Mr. Levine also was busy interviewing applicants for the position as manager of the branch.

The motion picture production of Longfellow's "Evangeline," will be exhibited for the first time in Boston at Symphony Hall, April 27, 28 and 29.

The Somerville Olympia Company has incorporated at Somerville, Mass., for $1,200. Richard W. Brown, Arthur E. Lord and William De Wolfe are the promoters.

The Marcus Loew theaters in Boston, the St. James and Orpheum, are regularly featuring the Klaw and Erlanger photoplays with good results. "Strongheart" and "Lord Chumley" are the latest of the Klaw and Erlanger-Biograph pictures to be featured.

It is understood that Nathan H. and Israel Gordon, of Boston, interested in many large vaudeville and motion picture theaters, have purchased three different parcels of real estate at Temple and Crown streets, New Haven, Conn., as the site for the erection of another theater in this city. The cost of the house is estimated to be not far from $150,000. Altogether the land area purchased for the theater project is 20,000 square feet, and the price of the property is about $100,000, according to report. Ground is to be broken about May 15, and the opening will be about December 1. The house should seat nearly 3,000 and will be built in the regular Gordon style, which means that no expense will be spared to produce the finest theater in New Haven.

William Lebrecque, manager of the Opera House, Milford, Mass., has settled his differences with the Musicians' Union, and has installed an orchestra of union men.

At Keene, N. H., there are three theaters offering photoplays, and all three of the big exchanges are represented. Manager J. O. Jackson, of the Majestic, uses Universal reels and vaudeville. Manager D. C. Demault, of the Scenic, uses vaudeville and General Film Service, while Manager R. A. Worsley, of the Dreamland, offers Mutual pictures, without any vaudeville.

Manager P. H. Cole, of the Olympia Theater, Lynn, Mass., is the only man in that city offering big vaudeville programs in addition to General Film Service, and business continues to be of the capacity order.

The Olympia, Boston, featured Mary Pickford in "Tess of the Storm Country," the first three days of this week.

F. P. Furlong, manager of the Poli's, Waterbury, Conn., denies the rumor to the effect that his house is to change the policy to stock company attractions. Mr. Furlong asserts that vaudeville and pictures will be continued.

Frank Wedemeyer, of Fox's Theater, Waterbury, Conn., was forced to resign lately, due to poor health. Manager Louis D. Garvey finds business very good at Fox's.

"Judith of Bethulia," a Biograph special feature, earned very great praise this week, when it was exhibited at the Empire Theater, Portland, Me., by Manager D. D. Leader.

R. C. Miller, formerly manager of the Bijou, New Haven, Conn., has been appointed as local feature-booking agent by S. Z. Poli, who intends to use feature pictures in all his theaters. Mr. Miller is now stationed at the James Clancy Booking Agency, 1505 Broadway, New York. Eugene Wilson has succeeded Mr. Miller at the Bijou.

Rigid rules of Sunday observance were endorsed by the Southern New England conference of the Methodist Episcopal Church, held in Willimantic, Conn., on March 28. All kinds of amusement on Sunday was condemned.

A great Suffrage Mass Meeting was held at Tremont Temple, Boston, an interesting feature of which was motion pictures shown for the first time in Massachusetts which depict the progress of suffrage in Nebraska, how the initiative petition was formed, signed and presented.

Strenuous objection by the town clergy and forty prominent business men greeted the petition of Charles Hatch for a motion picture theater in the Winthrop, Mass., town hall, this week. After hearing the opposition, the selectmen took the matter under consideration, and will report later on.

At an estimated cost of $100,000, the old Hyperion theater, in New Haven, Conn., which S. Z. Poli takes over from the Shuberts on May 1, will be made over into a practically new theater. The work on the renovating will be started early in May, and will hardly be completed before fall. The Shuberts' lease expires the first of May, and Mr. Poli then takes the management, having bought the building four years ago. Vaudeville and photoplays will be the policy under Mr. Poli's regime.

Manager D. D. Leader of the Empire, Portland, Me., is featuring the "Adventures of Kathlyn," in addition to the regular General Film service. Business continues very good at this house.

The definite announcement was made this week to the effect that S. Z. Poli will not take a lease of a new theater, should George Whitney rebuild on the site of the old Park Theater, Washington and Dwight streets, recently destroyed by fire. Mr. Whitney is at present undecided what he shall do with this property, now that Mr. Poli has given out his ultimatum on the matter of the Springfield house.

The Empire, Providence, R. I., was "dark" last week, but Manager Sol Braunig will reopen shortly.

Manager F. D. Shea of the Park theater, Woonsocket, R. I., featured Paul Rainey's African Hunt reels to good advantage on March 30 and April first.

The Merrimack Square Theater, Lowell, Mass., has been secured for a dramatic stock company, but if this policy does not prove profitable, the house will revert to photoplays.

Manager I. O. Jackson has made some renovations in the Majestic theater, Keene, N. H., and hopes business will pick up. Owing to the new house that recently opened here, competition is very keen and the various houses are trying their utmost to please their patrons.

Charles E. Greene has taken over the Pastime Theater at Norodgwock, Me., assuming the management on April 11. Mr. Greene has contracted for the Universal program from Manager Charles Stern, of Bangor, and intends to run the Pastime as a high-class straight picture house.

"The Perils of Pauline" are interesting New England photoplaygoers intensely, and the Boston branch of the Eclectic Film Company is happy, and also very busy, as the bookings on this serial-feature are very heavy, indeed.

A recent incorporation is the Calais Theater Company, of Calais, Me. The incorporators are Charles Hablow, Louis Bernardini, A. Hablow and Reed V. Jewett. The capital is $6,000.

A petition against the proposed establishment of a moving picture theater at the corner of Charter and Hanover streets, North End, Boston, signed by leading clergy, public school teachers, social workers and parents, was forwarded to Mayor James M. Curley, on April 9. It is claimed that the introduction of a moving picture theater into the crowded districts of the North and West Ends would do much to counteract the present discipline of home, school and church. Among those who are the strongest in their remonstrance against the proposed theater are the clergy of St. Stephen's Church, which is situated on the opposite corner. These people feel that much of the good now done will be reversed by such, and that a photoplay theater would become a gathering place for undesirable transients, already said to be too numerous in the district. They draw attention to the fact that through the efforts of Cardinal O'Connell a great and flourishing Sunday school has been established for the purpose of creating a counter influence to just such amateur excitement as would be created by the theater. Superintendent Alvin E. Dodd, of the North Bennett Street Industrial School, is decidedly antagonistic to moving picture houses in the North End, especially within a few hundred feet of three large public schools, the branch public library, the boys reading clubs, and his own industrial institution where there is a membership of more than 2,000 boys. He declared that the appeal to children made by the moving pictures is tremendous, and so anxious do the boys and girls become to attend, that all incentive to save is lost, and the great advancements of the show are sufficient to upset, to a large extent, home and school training. Exhibitors interested in the above matter are wondering why Mr. Dodd does not run educational moving pictures for the benefit of the young foreigners in whom he is interested, in as much as he acknowledges the strong appeal of the photoplay.

Moving pictures triumphed anew in Dedham, Mass., last week, when the town's 25 to have a moving picture theater barred from the Town Hall, on the plea that it was incompatible with the dignity of the edifice, ended in apparent defeat and disaster. The article in the warrant, protecting the use of the hall for moving pictures, was nearly postponed indefinitely by a vote of 3 to 1. So it looks like pictures for Dedham.

The Olympia Theater, South Boston, which has been at odds with the Moving Picture Operators'

Union, Boston Local 182, has adjusted its troubles and unionized, it is reported.

A new incorporation is the Stereo-Film Company, at Portland, Maine, for $250,000. The following are named as the promoters: Eben Winthrop Freeman, E. M. Wall and C. M. Drummond.

Business Agent William Franke, of the Operators' Union, Boston Local 182, has returned from a trip to New York, where he acted as examiner of 300 members of an independent union, which has applied for membership in the A. F. of L., international.

The Boston Post's Elephant Fund continues to receive hearty co-operation from moving picture theaters. This week Manager Charles F. Hodgdon, manager of the Princess Theater, Wakefield, Mass., held a benefit and turned over $12.20 to the Post. Admission was five cents and the matinee was for children only. Manager C. J. Gorman, of the Roslindale, Mass., Theater, held his regular weekly benefit.

Middleboro, Mass., is to have another moving picture theater or two, before long. Dr. F. L. Rounds intends to open a house on Thatcher's Row, and Edward Shaw is also about to open a theater here. The town at present boasts of but one moving picture house.

Worcester, Mass., is to have a new theater to be devoted to photoplays, as Messrs. Murphy and Shea are building now on Milberry street. It is a one-story frame building, 90 by 40 feet.

George Kleine is to present his "Quo Vadis?" in eight reels at Tremont Temple, Boston, starting April 20. There will be two exhibitions daily—at 2 and 8 p.m. An especially engaged orchestra, including the Tremont Temple organ, will render appropriate music, and a lecturer will describe the scenes.

Manager Bianchi, of the Premier Theater, Newport, Vt., and the Globe Theater, St. Johnsbury, Vt., is featuring Warner productions regularly at both houses. Mr. Bianchi reports business as being very good indeed.

The St. James and Orpheum Theaters, Boston, both Marcus Loew houses, continue to heavily advertise the Klaw and Erlanger-Biograph features. The latest productions exhibited at these houses are "Seven Days" and "Woman Against Woman." These features are getting across in good shape, and appeal strongly to the audiences. "The Perils of Pauline" also is meeting with unqualified success at these houses.

George Horan has had plans made calling for a 1,400-seat house at Thompson Square, Charlestown, Mass. The new theater will play moving pictures and will be built as a strictly first-class fireproof theater.

Sam Grand has sold his interest in the White Amusement Company and is no longer associated in the ownership of the Academy Theater, Lowell, Mass.

On Monday night, April 13, after the theaters closed, the Theatrical Stage Employees' Union, Boston, had its annual banquet at Lawrence Encampment Hall. The entertainment program was given by professionals from local theaters.

The selectmen of Winchester, Mass., found a divided sentiment regarding the propriety of permitting a moving picture theater in that town, when they gave a hearing on April 11, on the petition of Mrs. Oren C. Sanborn for a license for the theater. The superintendent of schools favored the granting of the license, but a member of the school committee was opposed to such action. A clergyman spoke in behalf of the petitioner, but a representative of the Winchester Mothers' Association spoke in remonstrance. George C. Colt, of the school committee, objected on the ground that the concentration powers of the children would be affected, and that they would be thinking of the "wild and wooly West," rather than their lessons. He would not mind so much, he said, if but one performance a week were to be given, and that under the proper supervision, but, as he understood it, the plan was for several shows a week. N. M. Nichols, town truant officer, and custodian of school buildings, objected to the granting of the license, but stated that moving picture exhibitions might properly be given under the supervision of the school department. Mrs. N. M. Nichols, a member of the Winchester Mothers' Association, advanced the argument that it would be but another hardship added to the burden of the town's poor families, whose children would want to attend when the parents were not in a position to let them. Mrs. O. C. Sanborn, the petitioner for the license, attended the meeting, but did not take part in the discussion. She was represented by Ralph E. Joslin, former town counsel, who opened the hearing, and explained the nature of the shows to be run, saying that they were to be of a clean and educational nature. Among those in favor of granting the petition were: Rev. Joel H. Metcalf, pastor of the First Unitarian Church; Superintendent of Schools Schuyler F. Herron and Mrs. C. Zeublin. At the close of the hearing the selectmen took the matter under advisement, and will render their ultimatum later on.

Maplewood, Mass. near Fall River, is due to have a new moving picture theater on Peckham street, near Stafford road. Work on the house is now well under way, and the house will be ready shortly.

A. C. Morrison, proprietor of the Princess Theater, State street, Hartford, Conn., has taken a ten-year lease on the new theater, to be built on the site of the old Auditorium building, on Asylum street, which was destroyed by fire recently. The plans call for an absolutely fire-proof house with a seating capacity of 1,700. Mr. Morrison expects to have the house ready for opening on October 1. The house will be an exclusive feature photoplay theater.

Walter Preston, manager of the New Bedford Theater, New Bedford, Mass., recently held one of his famous annual clambakes, attended by people from all nearby points. L. A. Atwater, sales manager of the Nicholas Power Company, and Fred. W. Swett, traveling in the interests of the Power's machine, attended and report they had a gala time.

Polis Theater, New Haven, Conn., has installed a stock company to work over the spring and summer.

Mr. Moxley Blumenberg, manager of the New Portland Theater, Portland, Me., has secured the feature picture, "Smashing the Vice Trust," and will headline it the week of April 20.

Sol Rose, manager of Fox's Theater, New Britain, Conn., is doing a good business with pictures only; no vaudeville being used. An orchestra of ten pieces has been installed.

The Universal's "Traffic in Souls" played the Merrimack Square Theater, Lowell, Mass., to capacity trade April 6-11. Manager F. J. Carroll is finding business good here.

The Opera House, Milford, Mass., is closed, and it is not known what will be offered here in the future. Many different policies have been tried, with little or no success.

Geo. J. Appleby has left Boston to manage the Mutual's branch at Portland, Me., whither it was moved from Waterville. New Hampshire and Vermont exhibitors will be served from the Portland branch, as well as Maine exhibitors.

The week of April 20 is scheduled as Old Home Week at Poli's Theater, Springfield, Mass., and a special program of vaudeville and pictures has been promised.

E. L. Knight, manager of the Bijou Theater, Springfield, Mass., plays feature films regularly. "The Squaw Man," in pictures, attracted big crowds to this house last week.

Balkan War pictures were shown at the Orpheum Theater, at Haverhill, Mass., on Friday night, April 3, to big returns.

The closing of the Pastime Theater, Boston, due to the widening of Avery street, has been put over a couple of weeks, and this house will not shut down until April 19.

Manager J. A. Eslow, N. E. Universal Film Exchange, Boston, finds that his new educational department is in great demand by churches, social organizations, civic leagues and other bodies wishing to show moving pictures of an educational flavor. Although this department of Mr. Eslow's has only been in operation a short time, it has rapidly leaped to the front in amount of business being done.

Louis Paley is shortly to open a new theater at Grafton, Mass., to be devoted to photoplays. The house really will be in North Grafton, on Main street. A three-story building is being erected, in which a theater, 40 by 70 feet, will be conducted. Mr. Paley had some trouble to convince the municipal authorities that a license should be granted, but he finally carried his point.

HENRY.

SAN FRANCISCO.

THE magnificent new moving picture house to be opened shortly by Ben Michaels in Broadway, near Stockton street, will be known for a time as the New Theater. A contest will be held soon and a prize of $25 will be awarded to the person suggesting the most appropriate name. This is to be something typical of the North Beach section and only those living in that district may compete. The building is a three-story structure and will be one of the largest moving picture houses in the city.

The film "Samson," which has attracted so much interest here, has been booked for Grauman's Imperial and will be shown at an early date.

The Theatrical Treasurers' Club gave its annual benefit performance for the sick and charity fund at the Cort Theater on April 3, practically every theater in the city contributing.

Douglas Crane and his wife, and their manager, Fred Belasco, have secured an injunction against the Popular Amusement Company, owners of the Portola Theater, and the R. O. Film Manufacturing Company, to stop a display of moving pictures showing the dancers in action. It is alleged by the complainants that while they were dancing the tango on the roof of the St. Francis Hotel on March 21 for the purpose of being photographed for for the benefit of a charity performance for the Happy Day Home, a moving picture operator for the R. O. Film Manufacturing Company surreptitiously got within range and caught the dancers from start to finish. Ralph Planchu, of the amusement company, states that he bought the films from the company without any knowledge of the circumstances as alleged by the tango dancers and Fred Belasco. Belasco declares that the exhibition of the pictures has injured the drawing power of the Cranes as a theatrical attraction to the extent of $10,000 and asks for damages in that amount. He also asks that the film manufacturing company turn over to the Court all the films they took, so that they may be destroyed. The case will come up shortly in the Superior Court before Judge Seawell.

A co-partnership has been formed between E. L. Gilmore, L. M. Kaiser and George Breck and a recently perfected lantern slide is being placed on the market, the business being conducted under the name of the Vitaslide Company. The slide that is being manufactured is the invention of E. L. Gilmore, and is the first improvement that has been made in lantern slides in many years. In appearance it is the same as other slides, but when placed in position objects come into view and pass away with no attention from the operator. The invention has been thoroughly tested out in local theaters and the device is already in demand where known. L. M. Kaiser, of the new firm, is a member of the optical firm of Hirsch & Kaiser, and George Breck is one of the pioneer dealers in projection machines on the coast. Offices have been established at 70 Turk street and a factory is in operation close by.

The California Film Exchange, Inc., is enjoying such an increase of business that it has been found necessary to add to the office space at 54 Seventh street, and the booking force has been enlarged. Charles Baer is now head booker, succeeding David Bershan, the other bookers being A. Markowitz and Wm. Moore.

The Turner & Dahnken Circuit has booked the Universal "Lucille Love" pictures.

The change in policy inaugurated recently by the Empress Theater whereby moving pictures are featured exclusively during certain periods of the day has proved to be successful so far. "The Gangster" has been shown this week and Keystone comedies have also been featured.

T. Gibson, who conducts the Rex Theater at Ukiah, Cal., was in San Francisco this week and made arrangements while here to secure Continental features. Conditions are reported to be excellent in Ukiah and vicinity.

J. Ratto, who conducts theaters in Jacksonville and Sutter Creek, thriving cities in the old mining section of the state, was in San Francisco recently on a business trip.

The California Motion Picture Corporation has secured the services of Charles Kenyon, author of "Kindling," to adapt a number of plays and other literary works to suit its requirements for production.

With the Keenograph Company, of Fairfax, about ready to commence operations on a large scale and with the big studio of the California Motion Picture Corporation near San Rafael now approaching completion, Marin county commences to loom up as an important factor as a producing center. Another large concern will open there before summer, according to present plans.

The Eclectic Film Company is having work rushed on the fitting up of its offices at 67 Turk street, San Francisco, and the first release of film will be made shortly when fifteen copies of the "Perils of Pauline" will be placed in as many local houses. Frank L. Hudson, manager of this branch, has been working at high pressure since his arrival here to make the new policy a complete success from the start.

The Colonial Theater, at Willows, Cal., was opened on April 4 by Lewis & Wisecarver. This is a very handsome house, seating about 500, and equipped with high-grade opera chairs and a first-class mechanical equipment. The theater opened with a Mutual service and Continental features.

A. T. Cunnard, of Taft, Cal., expects to have his new airdome in operation about the middle of April.

The old skating rink at Lindsay, Cal., is being remodeled and will be occupied by the Liberty Theater when the work is completed. The roof is being raised four feet and other improvements made. The house will have a seating capacity of about 900 and will be ready for occupancy about the middle of April, when it will be opened as a moving picture theater.

A movement is on foot to open a new theater at Woodland, Cal., this to be one of a number to be operated in the Sacramento Valley by a new amusement circuit in which Henry Laugenour is interested. Mr. Laugenour is the father of Hazel Bess Laugenour, who has won fame as the first girl to swim the Golden Gate at San Francisco.

Wallace Clark, 1151 Oakland avenue, Oakland, Cal., has taken out a building permit for the erection of a one-story photoplay theater at Fourteenth and Peralta streets.

Extensive improvements are being planned for the Theater Fresno, Fresno, Cal., this summer. New cooling, heating and lighting systems are to be installed and the house will be re-decorated and new furniture put in. This theater is conducted as a vaudeville and moving picture house.

Contracts will be let shortly for the erection of a theater at Modesto, Cal., for W. R. Mensenger. This will cost about $100,000 and will have a seating capacity of 1,000. It will be devoted to regular theatrical attractions and moving pictures.

The Rex Theater, Clovis, Cal., recently gave a free performance when moving pictures of Big Creek, one of the scenic attractions of Fresno county, were shown.

The Oz Film Manufacturing Company has been incorporated at Los Angeles by L. F. Baum, L. F. Gottschalk, C. H. Rundel, H. M. Haiddeman and F. J. Baum, the capital stock being placed at $100,000.

The Franklin Street Theater Company, which recently took out a permit for the erection of a $50,000 photoplay house on Franklin street, near Fourteenth, Oakland, Cal., has leased the building for twenty years to Salt Lake City parties, headed by Charles W. Midgley. The new house will seat 1,200 persons.

CHURCH.

IN THE SOUTHWEST.

MANAGER HARRINGTON, of the Coliseum Theater, at Jerome, Ariz., has taken a lease on the Brockway, Jones & Company building, in that city, and after it is remodeled he will move his moving picture show there. A new policy of a change daily will become effective after the change is made.

A. M. Connerly has purchased the Alex Theater, at Lake Village, Ark., from B. B. Corson, who recently acquired it.

Citizens of Topeka, Kan., were told by Rev. Theodore Hanseon, secretary of the Kansas State Welfare League, that they should demand an amusement censor because many of the motion pictures and vaudeville acts shown in the city were immoral in tone. Rev. J. M. Dunlavy, who also was in Topeka in the interest of the Welfare campaign, has been in the limelight in his home town of Kansas City, Kan. A Kansas City paper tells of his attempt to break up a moving picture show at Thirteenth street and "L" road, conducted by Mrs. Mary Weaver. The high-handed actions are described as follows:

"Entering the place about 10 o'clock Dunlavy suddenly announced that he was about to stop the pictures and to arrest the operator of the films and the owner of the show. Despite the protests of a number of persons in the audience, the Welfare officer then went to a telephone and communicated with police headquarters. He informed those in charge that a riot was about to occur. He asked that the patrol wagon with several policemen be sent to the show. In the meantime he informed Mrs. Weaver and the operator they were under arrest.

"While the patrol wagon was put in readiness for a hurry run, the police did not take Dunlavy seriously. Patrolmen Dolth and Mogle, who were in the vicinity of the show, were told to go to the place, but to take no action further than to see there was no disturbance.

"Dunlavy waited in vain for the patrol wagon. When he learned the police did not care to interfere with the running of the pictures, Dunlavy allowed Mrs. Weaver and the operator to leave the show on the promise they would appear today in the police court."

The Schnack Building, at Larned, Kan., is being enlarged and will be occupied by a moving picture theater operated by John A. Schnack.

Wicks & Company, proprietors of the Gem Theater, at Houston, Tex., have purchased the Dixie Theater, in Houston, from E. H. Hulsey. After taking possession April 1 the new proprietors planned to overhaul the house, installing a new front and redecorating the interior.

Louis Golden has opened a moving picture theater at Bowen, Okla.

J. F. Green, manager of the Yale and Majestic Theaters, in Cleburne, Tex., has secured a site on South Caddo street and plans are being drawn for a new theater building.

The John Bowles Building, at Purcell, Okla., has been rented by J. W. Graves, who will conduct a moving picture theater.

Construction of the Crystal Theater, the new fireproof house, at Pittsburg, Tex., for Phillips & Greer is progressing rapidly.

The Board of Trustees of the City Auditorium, at Houston, Tex., has included in its estimate of expenses for next year $150 for a modern fireproof moving picture operating room.

J. W. Merritt has opened a moving picture show in the Scarborough Building, on Belton street, in Cameron, Tex.

The lease of the Walters-Mellinger firm on the Palm Theater, at 711 Commercial avenue, in Atchison, Kan., has been purchased by the promoters of the theater to be erected for Block & Reilley, of St. Joseph, Mo. Although the lease has two years to run the house will be closed May 25 to make room for construction of the new theater.

All theaters, except moving picture houses, will be required to give clean programs at each performance if a proposed ordinance in Houston, Tex., passes. The object is to prevent spreading diseases when the folders are gathered up and used the second time.

Harry Churchill, founder of the town of Pangburn, Ark., is having two thousand feet of films made to advertise the coming city.

A correspondent of the Leader, at Guthrie, Okla., protests against a twenty to thirty-minute siege of advertising slides at moving picture houses.

The Benton High School, in South St. Joseph, Mo., may adopt moving pictures for educational purposes.

Bert W., Frank J. and John S. Bussey expect to have their new moving picture theater in Joplin, Mo., finished and open by the first of September. It will have a capacity of 750 persons.

The censorship in Kansas City, Mo., since October 27 has resulted in the condemnation of 19,000 feet of film and the elimination of 1,800 feet from other reels which were corrected. This information was gathered at the request of the Department of Public Safety of Lincoln, Neb., which is contemplating a censorship and is securing data from all over the country.

Charles Robertson has decided upon the name Royal Theater for the new house which he is opening in Sabetha, Kan. A handsome mahogany effect has been gained for the front. The house will seat 250.

J. W. Pharo, proprietor of the Novelty Theater, and his two sons, R. W. and A. H. Pharo, have purchased the Yale Theater, at 506 East Douglas street, Wichita, Kan., and after remodeling it will operate it as a first-class picture house.

Arrangements were made with the Kansas Motion Picture Company, of Wichita, to make two reels of films of Wichita's best industrial and agricultural scenes. A fund was raised for the purpose of buying the reels to be used in advertising.

A policy of ten cents admission for moving pictures will be the rule at the new house to be constructed in Atchison, Kan., by Nathan Block, of St. Joseph, Mo.

J. Sampson has opened a moving picture theater at Whitesboro, Tex.

L. Scott is now manager of the Lyric moving picture theater at Idabel, Okla.

E. R. Bruce has assumed the management of the Yale Theater, at Dewey, Okla.

The new moving picture theater at the corner of Monroe and Brodge streets, in Jonesboro, Ark., will be operated by H. C. Johnson and Thomas Wilson.

The New Theater, at Clarksville, Ark., has been added to the string of moving picture houses in Arkansas operated by the Arkansas Amusement Company, which purchased the interests of Edward and Joseph Barrett. Announcement of remodeling plans followed the sale.

D. Mills and Louis Berdelle will operate the Sebastian moving picture theater, at Prescott, Ark., for which plans have been prepared.

A new airdome will be erected at Deming, N. M., by Thomas E. Hull, manager of the Comet Theater.

Patrick Barry has opened a moving picture theater at Norman, Okla.

Walter Evans and Bart Gayles will open a moving picture theater at Kingston, Okla.

W. J. Jones has purchased the Electric Theater, at Leslie, Ark., from W. H. Miller.

The Las Vegas Amusement Company, of Las Vegas, N. M., has been granted a charter with a capital of $10,000, to operate a moving picture show.

A moving picture theater has been opened at Vandervoort, Ark., by Smith & Cooley.

The Chamber of Commerce at Beaumont, Texas, is contemplating having films made, building a story around the beauties of the city.

Churchgoers in Winfield, Kan., were filmed on a recent Sunday. Efforts were made to take the congregations as they left the different places of worship.

DeWitt C. Webber, who operates the Iris moving picture theater in Denver, Colo., is said to be contemplating opening a photoplay house in Kansas City, Mo.

The Novelty and Yale Theaters in Wichita, Kan., have installed the screens made by the Radio Gold Cloth Screen Company, of 312 North Water Street, Wichita.

Edward Burgan, of Concordia, Kan., who has leased the new opera house in Beloit, Kan., which will be finished sometime in July, expects to give a program of moving pictures and vaudeville. He will manage the house for five years. W. S. Gable is the owner. It will be built with a seating capacity of 750, but later a gallery may be added, increasing the capacity to 1,000.

The Easton Building at Antlers, Okla., is being remodeled and will be occupied by the New Dixie moving picture theater, with F. B. Morris as manager.

The Airdome at Mounds, Okla., is being remodeled by Roy Tidwell, who is now occupying it with his moving picture show which he removed from the Johnson Building.

C. J. Goggan, manager of the Princess Theater at San Angelo, Texas, will open a summer garden theater.

More pictures will be made of scenes of regular army life at Fort Riley, Kan. These views, which will be made under the direction of Maj. Thomas J. F. Dickson, chaplain of the Sixth Field Artillery, will be used to educate the people of the United States as to the military training, and also to stimulate recruiting. The Secretary of War has given his approval of the plan.

The final hearing on the injunction obtained March 8 against the moving picture theaters of Fort Worth, Texas, to prevent their operation on all Sundays, will not be until the June term of the Sixty-seventh District Court. Meanwhile the temporary injunction is effective against the Healy, Gem, Odeon, Blue Mouse, Hippodrome, Queen, Savoy, Majestic and Orpheum.

R. R. Brown has opened a moving picture theater at Waelder, Texas.

T. A. Humason has purchased the interest of J. J. Wright in the moving picture theater at Mission, Texas.

The new management of the Columbia Theater at McKinney, Texas, which was sold by R. L. Woods, has remodeled the house, closing for two weeks while the changes were being made.

R. E. Stambaugh has sold the Princess Theater at Thomas, Okla., to A. F. Hall.

Samuel Elzo, who recently purchased the skating rink at McCloud, Okla., announced his intention of installing an electric light plant and opening a moving picture show.

The Monogram, a moving picture theater, has been opened at Childres, Texas.

The Cozy at Hobart, Okla., was closed for three weeks, following a disastrous fire, but reopened with many improvements. D. A. White is manager.

W. A. Lawson has been granted a permit to erect an airdome on South Division Street in Morrilton, Ark.

W. D. Hinson will open a moving picture show under canvas at Newark, Ark.

Edward Billingsley, who has been operator at the Maxine Theater in Helena, Ark., has taken over the management.

Moving picture theaters in the eastern half of Texas have been inspected by the state fire marshal's department. Photoplay houses throughout the state are to be scrutinized.

Rosser Brothers, of Bingo, Okla., have opened a moving picture theater at Hydro, Okla.

Mr. and Mrs. Jay C. Murray, who recently sold the Murray Theater on C Avenue in Lawton, Okla., to Harry Williams and Ben Walton, of that city, expect to spend a year in touring Europe. Walton is an operator and the practical management of the house is assured.

Cal Williams, who formerly managed the Bromide Theater at Bromide, Okla., is said to be contemplating re-entering the field in that city.

M. D. Singleton, who has succeeded Don Lewis as manager of the Hippodrome Theater at Waco, Texas, announces that a $5,000 cooling and ventilating system is but one of the many improvements planned for the house.

MIDWEST SPECIAL SERVICE.

IOWA.

P. J. GRAY and E. J. Strown, of Fort Dodge, have rented the first floor of the Ludwig Building in Carroll and will open a moving picture show. Changes will be made at an expenditure of $3,000.

H. D. Head, owner of the Princess Theater at Marshalltown, died at Waterloo, Iowa, after a brief illness of heart disease. Mr. Head purchased the Marshalltown house the first of March, intending to place its management in the hands of his sons, Roy and Fred, but they did not care to leave their railroad work.

Lee Wells has purchased the Gem Theater at Malvern from James Kelling.

The LeMars Realty Company, of LeMars, has filed articles of incorporation and will erect a new theater at LeMars this spring.

The New Hampton men who have decided to incorporate with a capital stock of $50,000 for the purpose of erecting an opera house, have practically decided to build with the purpose of operating a moving picture show in order to insure financial success for the enterprise.

The Colonial Theater at Sioux City, is not to be abandoned after the new Empress Theater on Jackson street is completed. The Empress will be used for vaudeville and the Colonial for popular-priced vaudeville or moving pictures.

The Royal Theater, its capacity increased to 850, has been re-opened in Clinton by Vollbehr and Waters. The latter will make a specialty of the piano music in the house.

C. W. Davis and son, E. C. Davis, of What Cheer, has purchased the Orpheum Theater at Marion from B. C. Hall, who quits the photoplay field because of eye trouble.

J. A. Lamp has purchased a moving picture theater in Mapleton.

R. W. Heeley is remodeling the Fell building, which he recently purchased at Garner, and is equipping it for a moving picture theater. He will then use the opera house in Garner for other attractions.

Dr. R. M. Irwin, of Richland, has bought the moving picture theater at Richland from Bert Tracy.

The Orient Theater, Manager Eddy, at Marengo, did a good business with "Quo Vadis?" the house being sold out for both shows.

J. M. Conley has purchased the interest of E. Lohman in the Electric Theater at West Point.

A new opera house is being constructed at Dow City.

It is reported the Cozy Theater in Sac City will seek a new location before fall.

Seven moving picture theaters in Sioux City—Star, Scenic, Majestic, Emo, Gem, Park, Isis and Empress—signed the petition asking the city council to make a minimum license fee of $35 a year for all motion picture houses and a charge of ten cents a seat a year for all houses seating more than 350 persons.

Hilliard Campbell has given up his lease on the Orpheum Theater at Mt. Pleasant and has returned to Chicago. He is succeeded by a Mr. Hanifen, of Chicago.

E. B. Porter, who recently purchased the old Baptist church building at Delhi and converted it into a moving picture theater, opened with a program of talking pictures, the first ever given in the town.

J. A. Clay, until recently a photographer of Cedar Falls, has purchased a half interest in the moving picture theater owned and operated by J. L. McClinton.

MIDWEST SPECIAL SERVICE.

(Continued on page 550)

Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, APRIL 19th, 1914.

CRYSTAL—How to Keep a Husband (Comedy).....
ECLAIR—The Price (Drama).....
REX—On Suspicion (Comedy-Drama).....

MONDAY, APRIL 20th, 1914.

VICTOR—The Lion (Drama) .....
IMP—Miss Nobody From Nowhere (2 reels—Drama)..
POWERS—Title not decided.

TUESDAY, APRIL 21st, 1914.

GOLD SEAL—Lucille Love, "The Girl of Mystery," Series No. 2 (2 reel—Drama).....
CRYSTAL—Charlie's Rival (Comedy).....
CRYSTAL—Si Puts One Over (Comedy).....
UNIVERSAL IKE—When Universal Ike Set (Com.).

WEDNESDAY, APRIL 22nd, 1914.

NESTOR—The Fruit of Evil (Drama).....
JOKER—Luttie's Lovers (Comedy) .....
ECLAIR—In the Shadow of the Mosque (2 parts—Dr.)
UNIVERSAL—Animated Weekly, No. 111 (News)....

THURSDAY, APRIL 23rd, 1914.

IMP—The Stranger at Hickory Nut Gap (Drama).....
REX—Risen From the Ashes (Drama).....
STERLING—Love and Vengeance (2 parts—Comedy).
FRONTIER—A Neighborly Quarrel (Comedy).....

FRIDAY, APRIL 24th, 1914.

NESTOR—Their Honeymoon (Comedy).....
POWERS—The Taint of an Alien (Drama).....
VICTOR—The Daughter of a Crook (3 parts—Drama)

SATURDAY, APRIL 25th, 1914.

JOKER—The Sharps Want a Flat (Comedy).....
FRONTIER—Nugget Nell's Ward (Drama).....
101 BISON—Old California (2 parts—Drama).....

SUNDAY, APRIL 26th, 1914.

CRYSTAL—Almost a Bridegroom (Comedy).....
ECLAIR—Willie and the Muse (Comedy) .....
REX—Mountain Law (Drama).....

MONDAY, APRIL 27th, 1914.

VICTOR -Broken Vows (Two-parts—Drama).....
IMP—Temper vs. Temper (Comedy).....
POWERS—The Old Maid's Triumph (Comedy).....
POWERS—In the Barracks of the Royal Northwest Mounted Police of Canada (Split Comedy).....

TUESDAY, APRIL 28th, 1914.

GOLD SEAL—"Lucille Love, the Girl of Mystery," Series No. 3 (2 parts—Drama).....
CRYSTAL—Spotted (Comedy) .....
CRYSTAL—For the Love of Baldy (Comedy).....
UNIVERSAL IKE—Universal Ike and the School Belle (Comedy) .....

WEDNESDAY, APRIL 29th, 1914.

NESTOR—Women and Roses (Drama).....
JOKER A Boarder's Mishaps (Comedy).....
JOKER—Poisonous Insects (Educational).....
ECLAIR—The Secret of the Well (3 parts—Drama)...
UNIVERSAL—Animated Weekly, No. 112 (News)....

THURSDAY, APRIL 30th, 1914.

IMP—Through the Eyes of the Blind (2 parts—Drama)
REX—An Episode (Drama).....
STERLING—The Fatal Wedding (Comedy).....
FRONTIER—Cuckooville Goes Skating (Comedy)....

FRIDAY, MAY 1st, 1914.

NESTOR—Her Husbands (Comedy).....
POWERS The Two-Gun Man (2 parts—Drama).....
VICTOR -Who's Who (Comedy-Drama). .....

SATURDAY, MAY 2nd, 1914.

JOKER—The Bucket Sharpers (Comedy)..
FRONTIER—The Runaway (Drama).....
101 BISON—The Tragedy of Whispering Creek (2 parts —Drama) .....

Mutual Film Corporation

SUNDAY, APRIL 19th, 1914.

APOLLO—Up and Down (Comedy).....
MAJESTIC—The Tie That Binds (2 parts—Drama)....
THANHOUSER—An Infant Heart Snatcher (Comedy)

MONDAY, APRIL 20th, 1914.

AMERICAN—The Widow's Investment (2 parts—Dr.).
RELIANCE—Our Mutual Girl, No. 14 (Drama).....
KEYSTONE—Twenty Minutes of Love (Comedy).....

TUESDAY, APRIL 21st, 1914.

BEAUTY—The Man Who Came Back (Drama).....
MAJESTIC—An Unredeemed Pledge (Drama).....
THANHOUSER—From the Flames (2 parts—Drama)..

WEDNESDAY, APRIL 22nd, 1914.

AMERICAN—David Gray's Estate (Drama).....
BRONCHO—The Silent Witness (2 parts—Drama)....
KOMIC—Nearly a Burglar's Bride (Comedy).....

THURSDAY, APRIL 23rd, 1914.

DOMINO—A Common Mistake (2 parts—Drama).....
KEYSTONE—(Title Not Yet Announced).
MUTUAL—Mutual Weekly, No. 67 (News).....

FRIDAY, APRIL 24th, 1914.

KAY-BEE—The Rightful Heir (2 parts—Drama).....
PRINCESS—His Reward (Drama) .....
THANHOUSER—When Algy Froze Up (Comedy)....

SATURDAY, APRIL 25th, 1914.

KEYSTONE—(Title Not Yet Announced).
RELIANCE—The Return of Cal Clauson (2 parts—Dr.)
ROYAL—Two Hungry Tramps (Comedy).....
ROYAL—The Tale of a Cat (Comedy).....

SUNDAY, APRIL 26th, 1914.

APOLLO—Apollo Fred Becomes a Homeseeker (Com.)
MAJESTIC—A Diamond in the Rough (2 parts—Dr.)..
THANHOUSER—The Strategy of Conductor 786 (Dr.)

MONDAY, APRIL 27th, 1914.

AMERICAN—Her Fighting Chance (2 parts—Drama).
RELIANCE—Our Mutual Girl, No. 15 (Drama).....
KEYSTONE—(Title Not Yet Announced).

TUESDAY, APRIL 28th, 1914.

BEAUTY—A Flurry in Hats (Comedy).....
MAJESTIC—Cigar Butts (Drama) .....
THANHOUSER—(Title Not Yet Announced).

WEDNESDAY, APRIL 29th, 1914.

AMERICAN—The Smouldering Spark (Drama).....
BRONCHO—Adventures of Shorty—Shorty Escapes Matrimony (First Episode—2 parts—Comedy).....
KOMIC—Izzy and the Bandit (Comedy).....

THURSDAY, APRIL 30th, 1914.

DOMINO—(Title Not Yet Announced).
KEYSTONE—(Title Not Yet Announced).
MUTUAL—Mutual Weekly, No. 68 (News).....

FRIDAY, MAY 1st, 1914.

KAY-BEE—(Title Not Yet Announced).
PRINCESS—(Title Not Yet Announced).
THANHOUSER—(Title Not Yet Announced).

SATURDAY, MAY 2nd, 1914.

KEYSTONE—(Title Not Yet Announced).
RELIANCE—(Title Not Yet Announced).
ROYAL—(Title Not Yet Announced).

Exclusive Supply Corporation

MONDAY, APRIL 13th, 1914.

RAMO—Claws of Greed (2 parts—Drama).....

WEDNESDAY, APRIL 15th, 1914.

ITALA—Tracked Across the Desert (3 parts—Drama).

THURSDAY, APRIL 16th, 1914.

F. R. A.—Coils of Calamity (3 parts—Drama).....

TUESDAY, APRIL 21st, 1914.

GR. NO. SPEC. FEAT.—Count Zarka (2 parts—Drama)

FRIDAY, APRIL 24th, 1914.

RAMO—The Madonna (3 parts—Drama).....

MONDAY, APRIL 24th, 1914.

SOLAX—Fight for Freedom (4 parts—Drama).....

THURSDAY, APRIL 30th, 1914.

F. R. A.—The Actor (3 parts—Drama).....

Calendar of Licensed Releases

Current Releases

MONDAY, APRIL 20th, 1914.

BIOGRAPH—The Scar (Drama) .....
EDISON—The Adventure of the Stolen Papers, Fourth of the Octavius Amateur Detective Series (Com.)..1000
KALEM—The Secret Formula (Special—2 parts—Dr.)..2000
MELIES—Batty as a Guardian Angel (Comedy).....
MELIES—Handsome Harry Minds the Shop (Comedy)
PATHE—Pathe's Weekly, No. 32, 1914 (News).....1000
SELIG—The Adventures of Kathlyn, No. 9, The Spell-bound Multitude (Special—2 parts—Drama).....2000
SELIG—Hearst-Selig News Pictorial, No. 16 (News)..1000
VITAGRAPH—Sonny Jim at the North Pole (Drama).1000

TUESDAY, APRIL 21st, 1914.

CINES—Her False Friend (Special—2 parts—Drama)..2000
EDISON—The Hunted Animal, Second Story of "The Man Who Disappeared" (Drama).....1000
ESSANAY—The Spirit of the Madonna (Drama).....1000
LUBIN—Outwitting Dad (Comedy)..... 400
LUBIN—The Rube's Duck (Comedy)..... 600
PATHE—Whiffles Hunts the Swag (Comedy).....
PATHE—Straw Hat Industry in Fiesole (Industrial)..
SELIG—The Second Wife (Drama).....1000
VITAGRAPH—The Spirit and the Clay (Special—2 parts—Drama) 2000

WEDNESDAY, APRIL 22nd, 1914.

EDISON—When East Met West in Boston (Comedy).1000
ESSANAY—Wrong All Around (Comedy).....1000
KALEM—Grey Eagle's Last Stand (Special—2 parts—Drama) 2000
LUBIN—The Klondike Bubble (Special—2 parts—Dr.).2000
PATHE—Col. Heeza Liar in Mexico (Picture Cartoon)
PATHE—Siamese Customs, Indo-China (Manners and Customs) .....
SELIG—The Last Man's Club (Drama).....1000
VITAGRAPH—Fanny's Melodrama (Com.-Drama)....1000

THURSDAY, APRIL 23rd, 1914.

BIOGRAPH—A Man in the House (Comedy).....
BIOGRAPH—The Tango Flat (Comedy).....
ESSANAY—Slippery Slim and the Stork (Comedy)...1000
LUBIN—The Death Warrant (Special—2 parts—Dr.).2000
MELIES—Winky Willie and the Cherries (Comedy)...
MELIES—Batty Bill's Bustle Makes Everyone Hustle (Comedy) .....
PATHE—Pathe's Weekly, No. 33, 1914 (News).....1000
PATHE—The Tango Craze (Special—2 parts—Com.).2000
SELIG—In Spite of the Evidence (Drama).....1000
VITAGRAPH—A Little Madonna (Drama).....1000

FRIDAY, APRIL 24th, 1914.

EDISON—The Unopened Letter (Spec.—2 parts—Com.)2000
ESSANAY—A Man For A'That (Spec.—2 parts—Dr.).2000
KALEM—A Salt Mackerel Mine (Drama).....1000
LUBIN—Will Blood Tell (Drama).....1000
SELIG—Mike the Avenger (Drama).....1000
SELIG—Doc Yak, Artillery Man (Picture Cartoon)...
VITAGRAPH—Tangled Tangoists (Comedy).....1000

SATURDAY, APRIL 25th, 1914.

BIOGRAPH—Brute Force (2 parts—Drama).....2000
EDISON—On the Heights, Sixth of the "Dolly of the Dailies" Series (Drama).....1000
ESSANAY—Broncho Billy,. Gun-Man (Drama).....1000
KALEM—The Nurse and the Counterfeiter (Drama)...1000
LUBIN—Little Breeches (Comedy)..... 400
LUBIN—A Dream of the Circus (Comedy)..... 600
PATHE—Breaking Even (Special—2 parts—Comedy).2000
VITAGRAPH—Her Great Scoop (Spec.—2 parts—Dr.).2000

Advance Releases

MONDAY, APRIL 27th, 1914.

BIOGRAPH—Hop Head's Dream (Comedy).....
BIOGRAPH—Along Came a City Chap (Comedy).....
EDISON—In High Life—Fifth of the "Wood B. Wedd" Series (Comedy) 1000
KALEM—The Dance of Death (Special—2 parts—Dr.)..2000
MELIES—Knockabout Kelly—Magician in Spite of Himself (Comedy) 400
MELIES—Bobby and the Banker (Comedy)..... 400
SELIG—Shotgun Jones (Special—2 parts—Drama).....2000
SELIG—Hearst-Selig News Pictorial, No. 17 (News)..1000
VITAGRAPH—The Awakening of Barbara Dare (Dr.)..1000

TUESDAY, APRIL 28th, 1914.

CINES—The Wedding Present (Special—2 parts—Dr.).2000
EDISON—The Mystery of the Silver Snare—Sixth of the "Chronicles of Cleek" Series (Drama).....1000
ESSANAY—Yarn A-Tangle (Drama).....1000
LUBIN—The Tale of a Chicken (Comedy)..... 750
LUBIN—Another Tale (Comedy) 250
PATHE—The Deadliest of Nature Celebrities (Zoology)
PATHE—A Few Minutes in Calcutta, India (Travel)...
SELIG—The Schooling of Mary Ann (Comedy-Drama).1000
VITAGRAPH—The Tattoo Mark (Spec.—2 parts—Dr.)2000

WEDNESDAY, APRIL 29th, 1914.

EDISON—A Fugitive from Justice (Drama).....1000
ESSANAY—Curing a Husband (Comedy).....1000
KALEM—The Stolen Rembrandt (Spec.—2 parts—Dr.)..2000
LUBIN—The Inventor's Wife (Special—2 parts—Dr.)..2000
PATHE—Pathe's Weekly, No. 34, 1914 (News).....1000
PATHE—Prof. Spuff's Romance (Comedy).....
SELIG—The Pirates of Peacock Alley (Drama).....1000
VITAGRAPH—Setting and Style (Comedy)..... ..1000

THURSDAY, APRIL 30th, 1914.

BIOGRAPH—The Soul of the Desert (Drama).....1000
ESSANAY—Pill for Sophie (Comedy).....1000
LUBIN—A Pack of Cards (Special—2 parts—Drama)..2000
MELIES—Difference Between Tangos (Comedy)..... 250
MELIES—Batty Bill, Monkey and Pelican (Comedy).. 650
PATHE—In Royal Bondage (Special—2 parts—Drama).
SELIG—Little Miss Bountiful (Comedy).....1000
VITAGRAPH—Tony the Greaser (Drama).....1000

FRIDAY, MAY 1st, 1914.

EDISON—Frederick the Great (Special—2 parts—Dr.)..2000
ESSANAY—Seeds of Chaos (Special—2 parts—Drama)..2000
KALEM—Stung (Comedy) .....
KALEM—Dippy's Dream (Comedy) .....
LUBIN—The Getaway (Drama) 1000
SELIG—A Knight of Trouble (Comedy).....
SELIG—The Plot That Failed (Comedy).....
VITAGRAPH—Bunco Bill's Visit (Comedy)..... 1000

SATURDAY, MAY 2nd, 1914.

BIOGRAPH—Her Big Scoop (Drama).....1000
EDISON—Her Grandmother's Wedding Dress (Drama)1000
ESSANAY—Broncho Billy's Close Call (Com.-Drama)1000
KALEM—A Secret Crime (Drama).....1000
LUBIN—He Never Found Out (Comedy).....1000
PATHE—The Accusing Eye (Special—2 parts—Drama)
VITAGRAPH—Marcea, the Half-Breed (Special—2 parts—Drama) 2000

SLIDES artistic announcement slides, all styles of wording. Special slides made to order.

POSTER FRAMES handsomest and most practical made. Write for prices and illustrations.

PHOTOGRAPHS of the photoplayers. Size 11 x 14, set of six $.50, 8 x 9½, set of six, 50c. Write for list.

PLAYER POSTERS one sheet posters of the most popular players. Write for list.

AMERICAN SONG SLIDE & POSTER CO. First National Bank Building CHICAGO

KAY-BEE

KEEP POUNDING

THE EXCHANGE MAN FOR

KAY-BEE KEYSTONE
DOMINO BRONCHO

KEYSTONE

BRONCHO

Go after him just as you would your grocer if he tried to induce you to take lemons when you asked for oranges.

THERE IS NO REASON IN THE WORLD WHY

if you, as an exhibitor, find that, when you run a

KAY-BEE, KEYSTONE
BRONCHO or DOMINO

you do a good day's business, that you should not be able to get all you want of them.

MR. EXHIBITOR—It's up to you to keep pounding the exchange for what you want.

New York Motion Picture Corp.

LONGACRE BUILDING 42nd ST. & B'WAY NEW YORK

DOMINO

The New York Motion Picture Corp.

will present, in the very near future, under the direction of

THOMAS H. INCE

The Imperial Japanese Company

IN CHARLES SWICKARD'S VERSION OF

The Typhoon

IN FOUR REELS

and also

The Destruction of Sakura-Jima

Or **THE WRATH OF THE GODS**

IN FIVE REELS

A Story Evolving About a Legend of Old Japan and Giving the Reason (*In the Native's Mind*) For the Eruption of the Volcano of Sakura-Jima on the Thirteenth Day of January, 1914.

NEW YORK MOTION PICTURE CORP.

LONGACRE BLDG. 42nd ST. & B'WAY NEW YORK

Correspondence.

(Continued from Page 545.)

IN THE NORTHWEST.

SAFETY in case of fire will be paramount in the new moving picture theater to be erected by A. Anderson at 1131½-1133 C street, in Tacoma, Wash., the plans having been changed at the request of the building department. The new house will cost about $20,000.

Construction of the New Palace Theater, at Hennepin avenue and Fourth street, in Minneapolis, Minn., has begun.

The Mission Theater Company, of Seattle, Wash., expects to open its new Mission Theater, a moving picture house on Fourth avenue about April 14. A house seating 1,900 persons safely in a structure containing no wood, a $20,000 pipe organ and a screen, 13 x 18, entitle the management to make claims for a distinctive photoplay theater.

Moving pictures are being used in the northwest to educate the people to a proper regard for the perils and costliness of forest fires. The films show the discovery of a big blaze and the proper means of suppressing the flames. They are shown at the Forest Fire Conference at Roseburg, Ore., but arrangements have been made for their circulation throughout the affected territory.

The Aberdeen Theater, at Aberdeen, S. D., is reassuring its photoplay patrons with the slogan, "Safety First," in its advertising.

Gilbert Sandland, of Remidji, Minn., has opened the Royal Theater, at Nymore, Minn., which he recently purchased. He has added new equipment to be used in running Mutual service.

Vincent M. Sherwood has leased the opera house at St. Charles, Minn., succeeding Benjamin Huntley, who has been managing the place.

City officials of Duluth, Minn., having planned an inspection of buildings with regard to safety in case of fire, decided to commence on the moving picture theater. Changes in the ordinances governing the photoplay houses may follow the examination.

L. F. Shedd, of Chicago, general safety supervisor for the Rock Island railroad, is traveling the company's lines in the northwest and west, showing the trainmen filmed object lessons in making traveling safer for them and for the public.

Roy Darnell has sold the Elite Theater, at Groton, S. D., to Mrs. John Frommell and Miss Cora Algee.

Both moving picture and dramatic attractions will be shown in the new theater to be erected on Second street, Livingston, Mont., by former Senator A. W. Miles. Rest rooms, smoking rooms and other conveniences will be provided. The house probably will be leased to E. P. White, proprietor and manager of the Alcazar Theater.

Bert Root has sold his moving picture theater, at Mapleton, Minn., to Reuben Rappe.

C. E. Werner is said to be contemplating opening a moving picture theater at Hector, Minn.

William Krumholz will open a photoplay theater in the Lindegard building, at Hallock, Minn.

William Benton has sold his moving picture show, at Alden, Minn., to A. R. Wilder.

The new Ray Theater opened in the Peters block at Fifth and Washington streets, in Olympia, Wash., boasts of twenty-three feet of exits. The idea of safety is further heightened by the fact that the building is of slow-burning construction and every possible precaution against fire is taken in the operating room. H. T. Moore, the lessee of the theater, was an operator for five years and embodied many of his ideas in the building of the house. A rest room for ladies and children, just off the entrance, is another feature. It has a capacity of six hundred.

"Moving pictures have passed the experimental stage in the state institutions," declared Miss Miriam E. Carey, supervisor of the institutional libraries for the Minnesota State Board of Control, in a discussion on "Moving Pictures in the Minnesota State Institutions." "They may be said to have been accepted as a part of the equipment necessary for efficient service." It is one of her observations that travel scenes are the favorites for the shut-ins, especially for those in the state prisons. Comedy comes next. Where a few years ago pictures were used on special occasions in most of the institutions, eight now have regular outfits. Figures may be furnished later showing whether it is cheaper to rent an outfit or to have it a part of the institution paraphernalia.

Construction of the new Gaiety Theater on the site of the present Gaiety on Wabash street, in St. Paul, Minn., will be delayed until next fall, according to Otto J. Raths. Raths and J. J. Flynn expect to have the new Ideal Theater in South St. Paul open for business about August 1. It will cost about $33,000.

Leo Hirsch, of Albert Lea, Minn., has purchased the Foto Pla Theater, at Watertown, S. D., from A. G. Gilruth and has assumed the management.

Charles Kruger has purchased the Colonial Theater, at Lake City, Minn., from Manager Gernes, who opened it about three months ago.

The Minnesota State Board of Immigration is going to send moving pictures to Norway to secure for the state a still larger Scandinavian population. Four or five reels exploiting the agricultural features of Minnesota will be made and sent to the Norwegian Centennial Exposition at Christiana, Norway, this summer. Of course, these will be supplemented by other advertising, but it is one of the first instances of sending the moving picture so far as a colonizing agent.

Construction work on the new theater building being erected by D. C. McKenzie, in Lake City, Minn., is being rushed.

Harvey B. Cunningham, of St. Paul, Minn., has been granted a patent on a fire protector for moving picture machine magazines.

After the remodeling of the Majestic Theater, at Grand Junction, Col., which will begin July 6, the Rex Amusement Company expects to have the finest moving picture theater in the state outside of Denver. The house has been transferred by A. A. Miller to the Rex Company in which W. H. Swanson, of New York, and H. T. Nolan, of Denver, and A. R. Wilson, manager of the Majestic, will each hold a third of the stock.

Ralph S. Butts recently made a speech before the Colorado Schoolmasters' Club what was termed "trenchant criticism of the motion picture education." He said, "The lazy perverted sentence 'I should worry (but I shant)' is typical, I think, of the moving picture frame of mind. * * * There is no prompting of the imagination in the presence of the movies. Since the whole story or process is going to be depicted (or else flashed before you in an interlarded epigram) why use the will at all? * * * The joy of personal discovery is gone. The will sees no reason to work and is dormant. The imagination acquires little or no new material and goes to seed. These two the most potent of the educative forces are atrophied. The better the pictures the more complete the delineations, then the more fully and truly do we contemptuously allow our best mental heritage to fall into disuse. Interested? Oh! yes! Amused? Of course. Educated? Most certainly not, if education means anything more than the half registering of half-perceived stimuli upon our gray matter."

The Baker Theater, at Baker, Ore., has purchased projecting apparatus and will give feature pictures Saturdays and Sundays. The series began with the Rainey African Hunt films. Stuller's orchestra has been engaged to furnish music.

T. H. Thompson, who formerly owned the Royal Theater, at Albert Lea, Minn., and William Nelson have purchased the house from M. D. Whitney, who has been operating it for several months. The new owners will install a new ventilating system and will substitute Mutual film service.

New Ulm, Minn., picture houses got a clean bill of health after an inspection by the deputy state fire marshal.

C. S. S. Tarbuck, who is remodeling the Opera House, at Montivideo, Minn., at an expenditure of $6,000, expects to re-open about July 1, ready to accommodate 400 patrons in soft padded chairs and with a stage for handling vaudeville.

The moving pictures of St. Paul, Minn., aided the Association of Commerce by running slides for the clean-up campaign.

"Marcell of Portland" has opened a photograph studio at Billings, Mont., and announces that a cameraman is available for taking moving pictures.

W. H. Hartford resigned his position as manager for the Rex Theater, at Olympia, Wash., to accept a position with the Levy Amusement Company, of Seattle. It was reported Charles Allen, former proprietor of the house, would manage it for the present owner, Mrs. DeGrace. J. L. Beardsley, pianist, and F. E. Bradshaw, operator, also resigned their positions at the Rex.

Moving picture education was endorsed by Mrs. C. P. Drennen, of Butte, Mont., in a paper on "The Drama as an Educational Factor" read before the Homer Club of that city.

The Majestic Theater, at Grand Junction, Col., has been giving away sewing machines.

The moving picture theater in the J. C. Haines building, in Deadwood City, S. D., which formerly was operated as the Early Grand, is to be reopened it is reported. Mr. Haines, of Rapid City, has been on the ground planning for alterations in the building.

Fred W. Nye, Minnesota deputy state fire marshal, reported that he had closed a moving picture theater at Wayzata, Minn., because the machine which was not enclosed in a fireproof booth blocked the only entrance to the building.

William Parker has sold his interest in the Grand Theater, at Brainerd, Minn., to Dr. H. G. Ingersoll, who will be associated with Clyde Parker in the operation of the house.

The Libby Opera House Company will erect a new theater at Libby, Mont.

M. J. Tindall has purchased a photoplay theater at Rushmore, Minn.

A new opera house will be erected at Wolsey, S. D., by Arthur Peterson and Joseph Tepley.

The moving picture theater interests of Key Brothers, of Maddock, N. D., have been divided. F. S. Key retaining control of the house at Maddock and Charles Key taking the one at Minnewaukan.

Helmer Hansen and Edward Breilein, of New Richland, Minn., are having plans prepared for a new theater.

C. E. Hill and M. J. Banda are opening a new moving picture theater at Princeton, Minn.

Frank Kerr, head of the Edison Amusement Company, has taken a fifteen-year lease on a site at Commercial and Holly streets, in Bellingham, Wash., and will erect a new theater, 50 x 100 feet, at a cost of $25,000.

The Ogden Trust & Development Company, of Ogden, Utah, will erect the new Alhambra Theater in that city at a cost of $200,000.

Turner Brothers have opened a moving picture show in their opera house at Heber, Utah.

A five-piece orchestra was a feature of the opening program offered the patrons of the Unique Theater by Elmer S. and Rudolph Noreen, who recently took over the house from Ray Waher and Boyd Selgeson.

MIDWEST SPECIAL SERVICE.

IN THE MIDDLE WEST.

TEN saloonkeepers in Mellen, Wis., presented a petition to the district attorney at Ashland, asking that Beaver & Fitzgerald, of Mellen, be instructed to cease operating their moving picture theater on Sundays. The liquor men had been warned against keeping their places open and wanted the photoplay house included. However, the theater was operated the next Sunday. A representative of the saloon men again called on the district attorney and said that as inasmuch as the liquor men had been warned twice, the same courtesy should be extended to Beaver & Fitzgerald.

McKnee & Moran, of Waterloo, Ia., are said to be contemplating opening a picture show at Independence, Ia.

Manager Ealy, of the Lyric Theater, at Lobrville, Ia., expects to install an electric light plant. He has already made a number of changes in the front, interior and balcony of his house in order to increase the seating capacity.

Managers of moving picture theaters in Cedar Falls, Ia., are co-operating with the club women of the city in an endeavor to show more really high-class films.

The Monarch Film Company, of Milwaukee, Wis., has been incorporated with a capital stock of $6,000. The incorporators are P. J. Muszynski, L. M. Gurda and A. H. Russell.

A gallery has been added to the Comet Theater, at Albia, Ia., increasing the seating capacity to 900. The Scenic has been closed and all the business will be handled in the remodeled Comet.

Fred Beard, former owner of the Empire moving picture theater, at Auburn, Ind., is now managing the Palace, a photoplay house, in Bloomingdale, Ind.

The Happy Hour Vaudette, at Sparta, Mich., has been reopened by F. J. Oulette, of Adrian, Mich.

Moving pictures and vaudeville will be shown in the new $10,000 theater to be erected at Main and South streets, in Fostoria, Ohio, by Charles Crocker.

John Tadych, proprietor of the Empire Theater, at Two Rivers, Wis., is now managing the picture shows at his house.

Managers of the five-cent motion picture houses in Sioux City, Ia., are said to be protesting to the city council against the plan to charge ten cents a year for each seat as proposed to the authorities by an exhibitor. They contend they would be on the same basis as the houses getting ten cents admission.

Nosky & Zerb, of Shenandoah, Ia., who purchased the Grand Theater at that place from William Gowing, plan to continue its operation as well as that of the Orpheum Theater, which they already owned.

The city council of Warsaw, Ind., has reduced the license fee for moving picture theaters from $40 to $25 a year.

The Iris Theater, on Fond du Lac avenue, in Milwaukee, Wis., has been purchased by Frank Bonk, who has been in charge of the Empire moving picture theater, at Two Rivers, Wis.

Slides calling attention to the advantages of public library are being run free in moving picture theaters at Davenport and Council Bluffs, Ia.

C. H. Pears is erecting a new moving picture theater in Front street, in Buchanan, Mich.

The Grand Theater, at Beloit, Wis., has been purchased by the management of the Rex Theater, in that city.

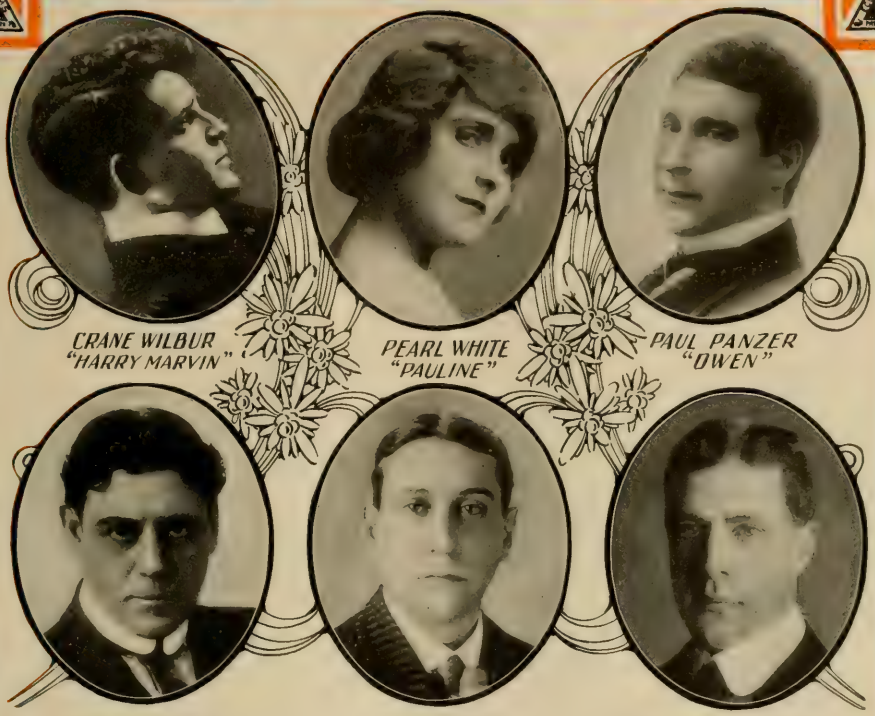
An Omaha, Neb., paper urges that along with a new license fee ordinance for moving picture theaters more be demanded in the way of fire protection in the photoplay houses. Suggestions include a large bond from the theater manager before a license is issued, the bond to be for the benefit of any person who is injured through the neglect of the theater management to provide safeguards against ordinary perils.

Plans for a new moving picture theater in Hospers, Ia., have taken definite shape with the formation of the Hospers Amusement Company, which has taken a three-year lease on the Sanem building, which will be fitted up as the Pastime Theater. Officers have been elected as follows: President, J. A. Smith; secretary, Dr. A. L. Dean; treasurer, J. H. Smith, and directors and managers, Charles H. Spavin, William Stover, Lewis Jungers and Peter Jungers.

Albert Schildt, who has opened a moving picture show at the Gem Theater, in Little Rick, Ia., will give shows three nights a week.

A moving picture show has been opened in the opera house at Bringhurst, Ind., by Roy Lane and Ora Platt. The proprietors have their own electric light plant.

The moving picture theater at Lenox, Ia., has been purchased by F. E. Holben and Len Jackson, of Prescott, Ia.

The Grand Theater, at Manning, Ia., recently purchased from Herman Goettsch by George and Fred Dethlefs, will be used by the new owners for overflow crowds when patronage at their original house—the Crystal—becomes too heavy. The Dethlefs expect to offer vaudeville every other week in connection with their picture programs.

These are the famous Pathé Players who are making

The Perils of Pauline

the talk of the whole country. Where could you gather together into one company so many famous moving picture stars? And where could you get more facilities, better co-operation, longer experience or greater resources than the Pathé studios and organization afford?

The houses showing "The Perils of Pauline" are playing to capacity audiences. It has caused more stir than any other picture or series of pictures. You should—in fact, you must—for your own interests book it.

The Third Episode is Released April 20

Get it. Get the first and second episodes. Get your share of that 20,000,000 people into your theatre.

THE ECLECTIC FILM COMPANY
110 West 40th Street
New York City

These papers with more than TWENTY MILLION READERS are NOW running the story of

The Perils of Pauline

More papers are being secured every day. The influence of the publicity is shown by the fact that never before have we had such a demand for a feature film. Telegrams are pouring into the office from all parts of the country. Exhibitors are fighting for early runs—they are wise—they know a good thing when they see it. So do you.

Book Pauline and Prove It

Get the full series. Your patrons want it and you know that it is up to you to give them what they want. Now do it.

THE ECLECTIC FILM COMPANY
110 West 40th Street
New York City

★ ALL STAR ★
LOBBY FRAMES

Like all other **ALL STAR** advertising material these frames are larger, more elaborate and flashy than those supplied by any other producer. They are exact duplicates of frames used by the largest theatrical companies.

Size Open
8 Feet Long
6 Feet High

Closed
32 in. Wide
6 Feet High

Made of finest quarter sawed oak, corners and hinges of steel, folds for shipment without crating or roping. Has solid wood back.

Two frames hold set of 25 photos, consisting of sixteen 11x14 inch and nine 22x28 inch enlargements in sepia. These are supplied for every All Star Production.

USE THESE FRAMES FREE

Owners of territorial rights supply these handsome lobby frames as a part of **All Star Service** on payment only of transportation and delivery charges both ways. By all means ask for them when you book an **All Star Production.**

BEAR IN MIND that you can also get this following advertising material through our agents:—
Large variety of art posters in five colors ranging in size from half sheets to 24 sheet stands for billboards, ten styles of newspaper cuts, ten styles photo post cards, 16-page illustrated booklets, special music by Manuel Klein, large illustrated heralds, five styles advance slides. Press stories for local newspapers.

HARRY RAVER
President

ALL STAR FEATURE CORPORATION
220 WEST 42nd STREET, NEW YORK

AUGUSTUS THOMAS
Director General

Three moving picture theaters of Carthage, Mo., turned over a portion of their proceeds for one day to a fund to induce a new shoe factory to locate in Carthage. If the factory brings many new employes the money will be returned many fold.

John Leavitt, of Youngstown, O., will erect a new moving picture theater to cost $25,000 on Market Street, between Williamson and Marion Avenues, in that city.

Jay Lipsett has taken possession of the Star Theater at Noblesville, Ind., which he recently purchased. Lipsett opened the first moving picture theater in Peru, Ind.

A new moving picture theater will be opened at Mitchell, Ind.

The Princess Theater, J. C. DeWeese, manager, Mt. Gilead, O., has adopted Tuesday and Thursday as feature days.

Warren C. Bowers has purchased the moving picture show located in the Veedersburg Opera House at Veedersburg, Ind., from H. V. Arney. He also has purchased the right to the feature film "The Garden of Allah."

Ogle Snyder has sold his moving picture show at Veedersburg, Ind., to George W. Sink, of Crawfordsville, Ind., who will be assisted in the management by his son-in-law, Harry Smith.

Ray Gillette has sold his moving picture theater at Oak Harbor, O., to G. H. Dicken, of Tiffen, O., who has installed a new machine. Feature shows will be given on Wednesdays, Saturdays and Sundays when the admission will be raised to ten cents.

Moving picture exhibitors of Omaha, Neb., have become so interested in the plan for special Saturday afternoon shows for children that they have even offered to show the films free, but the Social Service Board, which promoted the plan, said this would not be necessary. The Y. M. C. A., the superintendent of the public schools and the mothers' clubs and other organizations have fallen in line with the plan. A sample program, shown in theaters served by the General Film Company, included: "Winter Sports," "Experiences of Andy," "Training of Carrier Pigeons" and "Sago Manufacture."

Pupils in the public schools at Independence, Mo., are now studying geography by the aid of the moving picture.

MIDWEST SPECIAL SERVICE.

INDIANA.

THE Eastman Kodak Company exhibit is showing in Indianapolis. A feature of the entertainment is the showing of moving pictures twice daily, and travelogue pictures.

E. J. Cassell, Tremond and Michigan streets, Indianapolis, is erecting an airdome, the first of the season according to the records of the city engineer's office.

Effie Breon, who is doing a mind-reading and magic stunt, has been a money maker for a number of Indianapolis theaters. She played the North Star Theater a week, in a good residence neighborhood, and is now drawing big crowds at the Two Johns Theater, which draws its patronage from colored people and a few whites. The ignorant colored folk think she has a wireless connection with omniscience.

The Warner Feature baring custom house methods of detecting fraud, entitled "The Eye of the Government," has been drawing good crowds in Indiana, Manager Willard, of the Palace Theater, Greensburg, being loud in his praise of results it brought him.

The Irving Theater, in the suburb of Irvington, Indianapolis, has closed, and back of the closing lies a lesson which seems not to have been heeded by the men who took charge of it. The community is a church-going community and a college suburb. The college was formerly a Northwestern Christian university, and though called Butler College now, it still retains the ecclesiastical attributes. Now into this community comes a picture house, and after promising it would not open on Sunday, changes the policy and opens with a film treating of a religious subject. The performance was not only not attended, but every church in the community, and everybody in Irvington goes to church, introduced a resolution condemning the action and urging that the proper rebuke under the circumstances was to withhold attendance, which was done, not only on Sunday, but the rest of the week.

H. L. Whitehead, owner of the house, built it at a cost of $18,000. It is one of the best equipped suburban houses to be found anywhere, and is five miles from any other picture house or daily form of amusement, and in a community of 5,0000 people, all prosperous people of modern means. It looks like an opportunity for the man who can step into the community and with the right sort of plan start a campaign to interest the church people in the educational and clean entertainment value there is in the motion picture house when run for that purpose. But the temper of the people of Irvington must change before the exhibitor who tries to run a Sunday show can hope for any success.

Several Indiana papers have had editorials favoring the bill in congress for censoring motion pictures. The Peru Sentinel, which is typical, says: "Certainly a federal board of censors is advisable, for the motion picture industry is a long way from perfection and there is no reason why the minds of the young, who make up the majority of the patrons, should be tainted by an indecent picture which has been produced solely for commercial purposes."

The Century Theater management, South Bend, Ind., interested the newspapers of South Bend to such an extent in the three-reel feature, "The Famous Battles of Napoleon," that they carried reviews as they do of other theatrical enterprises.

The Kokomo, Ind., picture houses, six in number, are warring on one another. With the re-opening of Pictureland a few weeks ago, the strife began. The Pictureland management put in an orchestra of eight pieces. Now all have an orchestra of eight pieces. The Pictureland was content, but one of the other houses needed something to give the crowd a little more for the money, and a singer was engaged. Now they all have singers. Now they are all fighting hard to do something extra in the way of films, and they are all complaining that there is no money in the game. Meantime, some good is being done. Kokomo picture fiends are increasing in number, and when the trouble does become adjusted, the loss should be charged off to advertising, or whatever goat usually bears the brunt of such feverish methods.

Harry Sommers, proprietor of the Gary Hotel, Gary, Ind., has been appointed Film Censor of Gary by Chief of Police Pontius Heintz. The job carries no emoluments, but as the owner of the Gary, Sommers does not have to worry about his cakes. He says that as far as he is able, he will not peruit the exhibition of any film which should not be seen by children and young girls. He says that it will take lots of his time, but he is willing to sit 'em out for the sake of the kids.

An Indianapolis barker in calling the merits of a thrilling film warns his public to stay away if they have heart trouble. "She died, she died, after seeing this show," he kept repeating. "She lived in South Bend and she died in Greenfield. Her heart leaped into her mouth and she bit it in two."

The barker's version is not exactly authentic. A Miss Watson, of St. Joseph, Mich., did die of heart trouble on leaving a motion picture theater there, but what film she had seen that overtaxed her is not known, nor whether she bit her heart in two, or just bit the end off.

Chief Perrott, of the Indianapolis force, has warned patrolmen to spend less time in "nickel shows." The policemen have the habit to such an extent that the chief had to get mad and write a sarcastic bulletin about it.

In Bloomington, Ind., which is a college town, they have a slogan, "Swat the Pest." The pest is the fellow who always knows ten feet ahead what comes next on the film, and crabs it in a loud, clear voice that is as soothing as a file.

The pest is in his seat. The reel is unreeling, and a young man is seen kissing his sweetheart at the cottage gate. He flickers down the path, grip in hand, onto the train for a large city.

"Poor green guy, he'll forget all about her when he hits the life of the city," announces the pest.

By this time the college boys have him spotted, and as the hero falls for a dazzling doll with vaudeville eyes, the pest megaphones, "he's a goner. The little country girl will be coming to the city to find out what became of him."

He knows in advance the hero is going to get canned and take to drink, and he knows that the doll with the dizzy make-up is to throw him down and that the little sweetheart is on her way. Being an open-faced cuss and anxious to cross the road in front of the auto, he tells all he knows.

When he leaves the show, he is escorted. Before, behind, and on every side are college boys, members of the Sons of Swat. They take him up an alley and initiate him into the order by belaboring him with air blown bladders. It is said to be both humiliating and effective, the Pest being always eager to find a new victim upon whom to wreak his satisfaction.

Clarence Johnson, Chicago, took films of Princeton, Ind., featuring a number of local industries, which were exhibited in one of the local movie houses.

The moving picture art has been made the subject of a number of editorials in Indiana papers lately. Whether there is an influx of a slice from the Universal advertising appropriation or not, it would be mean to even suggest. But it is not hurting the moving picture business to be styled "the plaything for the multitudes," "the hand made of art" (hand made being the only sort of maid the compositor knew about), and a "visualizer of education." There seems to be a curious agreement among editors that "the picture show has come to stay," that being a sentence word for word that an even half dozen used.

"The Battle at Fort Laramie" filled the Scenic Theater, Scottsburg, Ind., for two nights.

Thomas Kemp left his wife, Mamie, because she accepted an invitation of his uncle to go to a moving picture show. The fact came out in Juvenile Court, Indianapolis. Mamie told the court she didn't think the court should blame her, as in her opinion the husband who wouldn't take his wife to a picture show now and then ought to be made jealous. The court suggested a little more picture show as a remedy for the domestic inharmony.

The Paragon Moving Picture Film Company, Omaha, Neb., is negotiating with the South Bend, Ind., Chamber of Commerce for filming South Bend. Something in the history of the town is to be made the theme for a scenario.

The Surprise Theater, South Bend, Ind., one of the best successes in the State, never indulges in the use of adjectives. Boiled down synopses of films to be shown are run, telling a straightforward story of what may be expected, without comment of any sort. The manager of the Surprise must be an advocate of truth in advertising.

"For Napoleon and France" filled the Tokyo Theater, Logansport, Ind., for two nights. The booking following some Napoleon lecture publicity in the Logansport newspapers was well timed for effectiveness, so we are informed. Then, too, it is a good film.

The Central Division, Associated Advertising Clubs of America, holding its convention in Indianapolis, gave over almost the whole of one night session to moving pictures.

Louis Sereiusky, of the Motionscope Company, put on films of the Westinghouse, Heinz Chi-Enamel, the Kahn Tailoring Company and other national advertisers' plants.

Harvey Conover, of the Thos. Cusack Company, also used a projecting machine to illustrate his talk on "Outdoor Advertising and Its Evolution."

Ed Sourbier's new theater, the Keystone, is being rapidly completed and will be ready to open within the course of another month. The house will strive for both comfort and beauty in its appointments, according to Mr. Sourbier.

WILLIAM.

WISCONSIN.

GEORGE G. GASSEN has sold the Star Moving Picture Theater at Muscoda to Herman Huppler and Jacob Zadrazil and may open a new house at either Randolph or Fox Lake, Wis.

Thomas E. Johnson has sold the Mer-Mac Theater in New London to Nicholas and Thomas Nooyen, of Appleton, Wis.

Dispatches from Rice Lake say that the moving picture shows have reduced the volume of business done by the saloons and that even if the town is voted "wet" some of the liquor men will not renew their licenses.

J. M. Garlick has opened a moving picture show at Independence.

H. U. Cole has leased the Gem Theater at Oconto to Joseph R. Heller and Mark A. Milliberry, of that place.

The Atlas Theater at Berlin has been sold by H. S. Collins to H. E. Genske, of Plymouth, who recently purchased the building in which it is located. The theater is being remodeled. The new owner will not personally manage the house. Collins is contemplating taking a show on the road, making one or two night stands.

P. J. Babler has sold his interest in the Grand Theater at Monticello to his partner, Casper Blum.

Frank Ihle is contemplating opening a moving picture theater at Chippewa Falls.

"Of the forty-seven per cent. of the children in the Milwaukee schools who did not show any interest in their studies, twenty-five per cent. were interested in outside subjects—music, movies, cigarettes," A. C. Shong, principal of the West Side High School told the Milwaukee Schoolmasters' Club.

Phonographic concerts before the pictures start are given at the Majestic Theater, in Madison, through the co-operation of a local talking machine dealer. Manager W. L. Fursman, of the Majestic, is forming what is to be known as the Majestic Scenario Society, which will hold meetings once a week in the rest room of the theater. In addition to discussing scenarios, they will talk on the making of pictures, the personality of some of the actors and incidents of productions. Similar talks were given at the Majestic shows and proved popular.

Beloit photoplay lovers who attended the re-opening of the Gem Theater, now under the same management as the Rex, were invited to make suggestions for improvement in its operation. Souvenirs were given to the patrons.

E. C. Kaufman has sold the Majestic Theater at Edgerton to F. W. Keller, of Racine.

Manager McKivitt, of the Bijou Theater at Racine, is featuring all Lubin pictures in which Eddie Peil appears. Peil was a Racine boy.

The new Y. M. C. A. building in Beloit will be equipped for the use of moving pictures. In addition to the customary entertainment and education work done in this line the machine will be the local educator in accident and fire prevention. Employees of the local industries will see the best films on this subject and be addressed by Beloit manufacturers.

The pictures of the cement industry put out by the Lehigh Portland Cement Company were shown for two nights at the Bijou Theater in Grand Rapids.

The Lyric and Majestic Theaters, of Janesville, have been doing some of the nicest newspaper advertising seen in a long time. Attractive type, judicious use of white space make a two-column five-inch advertisement stand out. Two things remembered are: "If it isn't worth a dime it isn't worth your time," and "A photoplay masterpiece every Wednesday."

The Wisconsin State Industrial Commission has been holding hearings on the proposed revision of the building code which will affect moving picture theaters. Standards will be fixed for construction and an architect or builder can easily satisfy himself that if he conforms to this code there will be little annoyance because of ill-advised safety crusades by municipal authorities.

The Forest Home Social Center in Milwaukee has adopted moving pictures as essential to the development of community life.

The Bijou Theater at Appleton features its music by announcing that only the higher class selections and overtures are played by the Bijou orchestra of five pieces, under the direction of Charles Stroud.

Special school matinees for "Evangeline" were given by the Pastime Theater at Sheboygan.

MIDWEST SPECIAL SERVICE.

PUTTING 'EM OVER

in baseball, means that the other fellow usually makes a hit. In business, it means that **YOU, ALWAYS** make a hit.

Simplex

has batted out a good many hits this year. We open the season with this "clean up":

The Strand Theatre, Broadway, New York, the biggest Motion Picture Theatre on Earth, situated on the greatest thoroughfare in the world, is equipped with SIMPLEX Machines, and its projection was engineered and is supervised by this Company.

That's all for this issue—except to add that if you, Mr. Exhibitor, would **MAKE A HIT** with your public which will **INCREASE YOUR PERCENTAGE** of profit and **WIN YOUR GAME,** be advised by the choice of this house, which accepts only **THE BEST,** and install a

Simplex

Peerless Projector

Made and Guaranteed by

PRECISION MACHINE COMPANY

317 EAST 34th STREET NEW YORK

Illustrated Catalogue A on Request

MICHIGAN.

THE Vaudette, the oldest moving picture theater in Grand Lodge, is to be known in the future as the Crystal. It has been sold by George Allvord to G. E. and C. L. Martin, of Owosso, who have made a number of improvements.

Manager Barnes, of the Elite Theater at Kalamazoo, on a recent Saturday afternoon gave several reels that had been endorsed by the patriotic committee of the Daughters of the Revolution. The chairman of the committee asked the public to show their appreciation of this co-operation upon the part of Manager Barnes.

Custer Wiltz has removed his moving picture show at Ovid to another location.

F. L. Keeler, state superintendent of public instruction, announces that moving pictures will be used in a campaign of educating children throughout Michigan in the matter of accident prevention.

The two-reel feature "Copper Mining at the Calumet and Hecla" was a good attraction at the Temple Theater in East Jordan.

Construction of the Vaudette being erected at Bridge street and Stocking avenue in Detroit for Thomas Graham will be completed about May 1.

A new front is being placed in the Lyric Theater in the Parker Block at St. Joseph.

The Princess Theater at Ithaca made a bid for the patronage of the country people and the school children by playing "Ivanhoe" on Saturday night. The management informed its rural patrons that to see this film it was "worth driving in from the country."

J. C. Woodworth, who formerly managed the Grand Theater in Marquette, has taken out a set of the Miller Brothers "101 Ranch" pictures and has been playing houses in the vicinity of Marquette. He plans to use his automobile later for a tour of Wisconsin and Michigan houses.

Charles Aronson will be operator at the new moving picture theater which has been fitted up in Gwinn by the Gwin Club.

The North Side Commercial Club, of Lansing, and the farmers nearby held a successful "Get Together" meeting. Forty-five minutes of moving pictures helped to make the session an attractive one.

A campaign from the pulpit against Sunday moving picture shows has been begun by the ministers of Adrian.

The history of Detroit was recently shown at the Grand Circus Theater, 301 Woodward avenue, in Detroit. It began with slides made from pictures at the time Detroit was a mere village and ended with films of the modern city.

Claus Brothers have been granted a permit in Detroit to erect a one-story brick veneer 23x118x151 theater on the south side of Fort street, between Dragoon and Artillery.

The antics of the Elks of Michigan, including their big parade and fantastic sea-serpent at their state convention in Petoskey in June, will be filmed.

The Grand Theater at Escanaba recently gave a twelve-reel Saturday matinee.

Manager C. C. Trump, of the Star Theater at St. Joseph, recently gave a benefit for the Ladies of the G. A. R., which organization is raising a Memorial Hall fund.

G. Van Camp is now manager of the Royal Moving Picture Theater on West Leonard street in Grand Rapids. W. G. Warner is proprietor of the house.

The Greenwood Theater, which is to be erected on Greenwood avenue near Calumet avenue, in Detroit, for A. Cohen & Sons, will be complete about July 1. It will be a one-story brick and tile house, seating about 600.

The special nights at the Family Theater in Jackson continue. Recent allurements included "Postoffice Night," when fifty parcels post or registered letters, the latter containing money, were distributed among the patrons, boxing contests, a night with two country stores, a tango contest and an amateur night.

Beechers Moving Picture Theater on West Leonard street in Grand Rapids gave a free matinee for school children.

The council committee in Detroit killed the proposed ordinance which required that operators take an examination as to their fitness. Alderman Edward Barnett, himself the owner of two photoplay houses, told his fellow councilmen that it was unnecessary, as the city ordinances provided for safety by requiring fireproof booths.

The Royal Theater at Manistee had a big week in which the bill was made up of Warners' Features.

Manager George Johnson has re-seated the Family Theater at Hudson, which he recently purchased.

The I. Stephenson Company has had some films made of its logging industries near Escanaba. These were recently shown at a private exhibition at the Royal Theater in Escanaba.

Theodore Burke, who purchased the Belle Theater in Cadillac from Harry E. Scott, remained in possession of the house but one week when he sold it to Bert J. Discher and George Brewster, of Cadillac.

Manager Al Grossman, of the Family Theater at Menominee, has announced a feature every night in addition to his regular program.

Ezra B. Dodge, proprietor of the Montauk Theater in Hudson, has purchased a site and will erect a two-story theater and office building. The house, seating 300, will play pictures and vaudeville.

Vaudeville was added April 13 to the program of the Grand Theater at Escanaba. Vaudeville bills are changed twice a week, with a daily change of pictures.

The razing of the Majestic Theater at Woodward avenue and Clifford street in Detroit to make way for a seven-story business building, marks the passing of the first ten-cent moving picture theater in Detroit. The Casino Theater Company, headed by John H. Kunsky, is said to be looking for another site for re-opening the house.

A policy of special feature pictures comes with the announcement that Morgan Jopling, of Marquette, has purchased a site at 800-804 Ludington street in Escanaba for the erection of a new two-story and half terra cotta and stucco theater building seating 1,100. A nursery, a tea room and a waiting room will be innovations for Escanaba in addition to a big pipe organ and other features, not so novel, but designed to make the house attractive and comfortable. Jopling is vice-president of the Commercial Club of Marquette and also owner of the opera house in that city. Feature vaudeville also will be shown at the new house.

W. A. Rusco, manager of the Jeffers Theater at Saginaw, did some good newspaper advertising to overcome the effect of what appears to be ill-advised action upon the part of a deputy state fire marshal. Rusco was arrested charged with having three exits locked while a show was in progress. Testimony was made that the doors were equipped with patent devices which could be opened from the inside with slight effort, but not from the outside. The recorder dismissed the case. The newspaper clipping showing the dismissal was used by Rusco with the black line, "The Public Is Safe At The Jeffers." The fire marshal's aid took exceptions to the recorder's decision and the two engaged in a newspaper controversy, the recorder standing on the ground that the local fire chief had qualified as an expert and had deemed the house safe.

Murphy Brothers, of Baraga, have added eighteen feet to the length of their house, put in an inclined floor and installed an orchestra pit.

MIDWEST SPECIAL SERVICE.

MONTREAL.

THE first film of the Premier Film Mfg. Co., of Canada, was recently given to the trade. The Tivoli was the first Montreal house to show it.

"Atlantis" was shown at the Midway, St. Lawrence Boulevard, and attracted large crowds.

The town of Lachine has passed a by-law imposing a tax of $200 on each moving picture theater.

The Imperial has instituted a children's show. It is given every Saturday morning from ten o'clock till noon.

The Opera House, St. Johns, N. B., recently offered "The Royal Mounted." The audiences were delighted to see a film relating to the famous Western police.

Some of the moving picture theaters in Montreal will undergo a quick change in a few weeks, when they will be obliged to comply with the Provincial law governing such places passed at the last session of the Quebec legislature and coming into effect on May 1. Officials in the building inspection department at the City Hall are only awaiting the arrival from Quebec of the official papers, when they will be served on the proprietors of moving picture houses. One of the chief changes necessitated is in regard to scenery and footlights which, with the introduction of vaudeville acts, have become general. The new law prohibits the use of either in a hall having only a moving picture and not a vaudeville license. Singers will still be allowed in picture houses, but a simple platform must be used, unembellished by scenery or footlights.

"Lucile Love, the Girl of Mystery," a Universal multiple-reel serial production, will appear serially in the Montreal Standard. It will also be published in the Toronto Globe, and the Winnipeg Telegram. z

The New Grand, St. Catherine street West, is showing exceptionally fine pictures and doing "S. R. O." business. The first and second presentation of "Zingo," of Warner's Features program, excited much favorable comment. The ladies' souvenir matinees are proving to be quite popular.

The Strand is keeping up its reputation for being the house of features in Montreal's West-end. "Clothes," "The Ruby of Destiny," "The Squaw Man," were some of the recent offerings.

Abolition of the present Saskatchewan Board of Moving Picture Censors and the establishment of a joint board in Winnipeg for the provinces of Manitoba and Saskatchewan will be the outcome of negotiations now completed between the two provinces. It is anticipated that the agreement under which the change is to be made will be signed by the time that this is published and that the joint board will commence the censorship of films on May 1.

Mr. E. N. Hebert, who was elected to the Board of Control at the recent Montreal Civic elections, is a director and shareholder in the Theaters Amusement Co. and the Montreal Playhouse, Ltd.

The Imperial for three days put on the Canadian Bioscope's "Evangeline." The newspapers were unanimous in praising it, and the theater was crowded at every performance. The beauty of the picture was greatly increased by the talented playing of Professor Macklymont on the Hope-Jones Unit Orchestra. Mr. Conover, the resident manager, extensively advertised this five-reel subject.

The first children's show on Saturday, April 4, will be a permanent fixture, and it has filled a long-felt want. A special article in the Standard says, in part:

" * * * The programme was specially arranged by the manager, Mr. Conover, for school children. The main idea was to give an instructive, interesting and amusing series of pictures, with the result of leaving wholesome and stimulating impressions on the youthful mind. * * *"

GALLAGHER.

ST. LOUIS, MO.

THE new Gem Theater is giving the public a program of all first-run pictures, using General Film Service. A new pipe organ, ladies' rest room, and free telephones are features of the new Gem. A. E. Bryant is the manager.

The St. Louis Times, which ran the Kathlyn pictures in story form with great success, will print the story of Warner's twelve-reel travesty feature, "Zingo."

The Astor Theater, opposite the courthouse on Broadway, runs seven reels of mixed Universal and General pictures for five cents admission. Carl Thatcher is manager, and he keeps his house filled all the time.

Percy Meyer, a well-known and well-liked local moving picture cameraman, was seized with a stroke of paralysis while at work, on Saturday, April 4th, and died instantly.

The Fairydome, at 3100 Arsenal street, will be ready to entertain open air audiences April 25th.

The Frank L. Talbot Theater Company has announced an increase in its capital stock from one hundred thousand dollars to two hundred thousand dollars.

Chas. S. Goetz, general sales manager of The World's Feature Corporation, while in St. Louis looking after local business, deplored the fact that he had had to unbind honeymoon on his hands. Immediately after his marriage, which was solemnized at Cincinnati a few weeks ago, Mr. Goetz and his wife went to New York, and business was so pressing that the newly made Benedict was forced to go right out on a trip for his firm two days after their arrival.

A new theater will soon be opened in Market street, just east of Jefferson avenue. The house will seat 500 and will cater to negro patrons.

A lecture was given by Commander Evans at the Odeon on April 13th, on Captain Scott's Discovery of the South Pole. The lecture was illustrated with moving pictures made by H. G. Ponting and Dr. E. A. Wilson, of the lost English expedition.

GIEBLER.

G. W. BRADENBURGH, 802 Vine Street, Philadelphia

FILMS FOR SALE

TITLE	Maker	Length	Adv.	Price
GIRL WITHOUT A COUNTRY (Asta Nielsen)	Mono	3000	1-3-6 sheets	$175
SPANISH BLOOD (Asta Nielsen)	Mono	4000	1-3-6 "	200
WHEN THE MASK FALLS (Asta Nielsen)	Mono	3000	1-3-6 "	100
THE SUFFRAGETTE (Asta Nielsen)	Mono	3000	1-3-6 "	200
WANTED BY THE POLICE	Mitten	3000	1-3-6 "	200
LEAP OF DESPAIR	Itala	4000	1-3-6 "	150
BLACK SNAKE	Luna	4000	1-3-6 "	150
PASSION PLAY (Colored)	Pathe	3100	1-3-6 Banner	150
THE FOUR DARE DEVILS	Cosmo	2640	1-3-6 sheets	125
SECRET OF THE SAFE	Cines	3000	1-3-6 "	100
GORKI, THE DEMON DETECTIVE	Dansk	2500	1-3-6 "	50
SLAVES OF MORPHINE	Eclair	2700	1-3-6 "	60
UNCLE TOM'S CABIN	Imp	2800	1-3-6 "	100
BLACK MASK	Cosmo	3000	1-3-6 "	225
HOUSE OF MYSTERY	Clar	2100	1-3-6 8 sheet	100
THE LURE OF GOLD	Celio	2500	1-3-6 Banner	275
BLACK LILY GANG	Cines	2100	1-3-6 sheets	100
THE DEATH RIDE	Royal	3000	1-3-6 "	150
THE GREAT MOMENT	Mono	4000	1-3-6 8 sheet	175

ALL FILMS SENT C. O. D. PRIVILEGE OF EXAMINATION ON RECEIPT OF $15.00 IN ADVANCE TO COVER CARRIAGE CHARGES.

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From the Saturday Evening Post to the Films

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SEPT. 6, 1913
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Al Jennings himself appearing in "Beating Back" the most famous of the Saturday Evening Post's "Human Document" series now produced in pictures. A bandit story you can show and advertise to respectable audiences.

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How the most famous of modern bandits—a real Jean Valjean—pardoned by President Roosevelt—"Beat Back" at society until it recognized and honored him. Shows all of Al Jennings' thrilling life, including his hairbreadth escape from death at the hands of the law.

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EVERY SUNDAY AT THE PARK THEATER, COLUMBUS CIRCLE, AN IMPORTER'S DEMONSTRATION WILL BE GIVEN OF APEX FEATURES. THERE YOU MAY JUDGE HOW WELL THEY WILL GO WITH AN AUDIENCE

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EVERY SHOWMAN KNOWS
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MASTERFUL REELS
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BOOKING—New York State and New England, BOX OFFICE ATTRACTION FILM RENTAL COMPANY, 126 West 46th St., New York City; Eastern Pennsylvania, New Jersey, Maryland, Washington, D. C., Delaware and Virginia, ELECTRIC THEATRE SUPPLY COMPANY, 303 Abbott Bldg., Philadelphia, Pa.; West Virginia and Western Pennsylvania, WEILAND FILM CO., 242 Fourth Ave., Pittsburg, Pa.; Ohio and river towns of Kentucky, INDEPENDENT FEATURE FILM CO., Commercial Bldg., Cleveland, O.; Northern Illinois, UNION FILM Co., 167 W. Washington St., Chicago, Ill.; Michigan, CASINO FILM CO., 2306 Dime Bank Bldg., Detroit, Mich.; California, Nevada and Arizona, GOLDEN GATE FILM EXCHANGE, 234 Eddy St., San Francisco, Cal.; Indiana and Kentucky, BLACHÉ FEATURE SERVICE, 139 N. Illinois St., Indianapolis, Ind.; Eastern Canada, INTERNATIONAL FEATURE FILM CORP., 203 New Birks Bldg., Montreal, Can.; Iowa and Nebraska, BLACHÉ FEATURE SERVICE, 400 Observatory Bldg., Des Moines, Ia.

FORT LEE, NEW JERSEY.

LICENSED FILM STORIES

KALEM.

THE DANCE OF DEATH (Special—2 parts—April 27).—Because of Richard's indolent habits, Mabel refuses to marry him. To show his ability to make good, the boy leaves for one of the South Sea Islands as secretary to the U. S. Consul. Richard meets Sahki, a native dancing girl. Shortly afterwards, he makes her his wife according to the native rites. Sahki's heart almost breaks when Richard later tells her he must return home. Although he promises to return shortly, the boy forgets Sahki when he meets Mabel upon his return to the States. Mabel agrees to marry Richard. On the Island of Maukalu, Sahki, with her newborn babe in her arms, waits for her lover's return.

Langbaum, a theatrical manager, comes to the island and sees Sahki dancing before her child. The man induces her to come to America and go on the stage. Because it will take her near Richard, Sahki leaves her home. Nahaku, her sister, goes with her.

The night before their wedding, Richard and Mabel go to the theater. Richard is thunderstruck when he discovers Sahki on the stage. The girl does the "Dance of Death." The weird dance scores a tremendous success. Sahki is compelled to respond to the demand for an encore.

Just as the music commences, her eyes fall upon Richard. Intuition tells her he has proven faithless. Sahki throws herself into the dance, holding the audience spellbound. At the climax, she raises her knife and plunges it into her heart. Consternation reigns when it is discovered that the "Dance of Death" has ended in grim reality. Richard hastens to the dressing room. He clasps Sahki in his arms just as she breathes her last. Nahaku grimly places his child in the man's arms. Thus Mabel finds him. The remorse-stricken man tells her the dreadful story. Filled with pity, Mabel takes the infant from Richard's arms and promises to love it as though it were her own.

THE STOLEN REMBRANDT (Special—2 parts—April 29).—Sterling, an artist, receives permission to make a copy of a Rembrandt owned by McKay. While at work on the painting, Sterling falls in love with Rose, McKay's daughter. Mrs. McKay is anxious to have her daughter marry Sherwood, a society man. Although Rose detests the man, her mother compels her to become engaged to him. She breaks the news to Sterling, but confesses that she loves only him. The artist seizes her in his arms.

Sherwood witnesses the incident and upbraids his fiancee. In anger, Rose breaks their engagement. The fortune hunter determines to secure revenge. Sterling has finished his painting. Sherwood finds it standing underneath the original, wrapped up and ready to be taken away. Awaiting the opportunity, he hangs the copy on the wall while the original is placed in Sterling's wrappings. Later, the artist takes the original home, unaware of the dastardly trick. McKay discovers the exchange the following day, and, accompanied by a detective, hastens to Sterling's studio. During the night, however, Sherwood has entered the place and has stolen the precious masterpiece. Sterling is searching for the painting when McKay and the detective arrive. Despite his protests, the artist is placed under arrest.

Sherwood sells the painting to St. Clair, an unscrupulous art dealer. The two plan to steal more of McKay's paintings. By a clever trick, St. Claire is installed in the McKay household as watchman. Rose, however, discovers the state of affairs when she overhears the thieves conversing. That night, Sherwood enters the McKay home while the millionaire is out. He binds St. Claire and then removes several canvases from their frames. Rose enters. Levelling an automatic pistol, she holds the villain up. McKay returns home just in time to hear his daughter calling for help. The rascals are placed under arrest. Sterling is freed. To atone for their unjust suspicions, the millionaire and his wife consent to the artist's marriage to their daughter.

STUNG (May 1).—Jack, broke, learns that bee stings are a cure for rheumatism. Meeting Bill, who is afflicted with the disease, he offers to cure him for $100. Bill takes him up. Jack takes him into the house and shows him an object covered with a cloth. He tells Bill to remove the cloth in three minutes. Bill does as he is bidden, and finds himself in a mixup with a hive of bees. Forgetting his rheumatism, the man races around the room with the bees a good second. Bill calls up police headquarters and officers are sent on the double quick. The officers are stung good and plenty. A passing physician informs them that mud is good for stings. Taking Bill to a nearby mud pond, they heave him into it.

DIPPY'S DREAM (May 1).—Bert, who loves Ruth, goes to the police station to ask her father for her hand. Schnitzel, however, is playing pinochle. Angry at being disturbed, he chases the boy out. The lovers find a bicycle outside the station house. Mounting it, they ride for the minister's. The theft is discovered and all of the five men on the police force go in pursuit. While the lovers are in the minister's house, Dippy, an escaped lunatic, for whose capture a $500 reward is offered, sees the wheel. Mounting it, he dashes away.

Dippy comes to a hill and discards his wheel. He climbs to the summit. Ruth and Bert arrive upon the scene. Dippy finds a box of dynamite and amuses himself by throwing the sticks at the police. Bert creeps upon Dippy from behind and captures him. He secures the reward. Chief Schnitzel, awed by Bert's sudden wealth, welcomes him into the family.

A SECRET CRIME (May 2).—Although a woman of wealth, Mrs. Maynard is a kleptomaniac. She has succeeded in keeping knowledge of her terrible affliction from her husband, but the secret preys upon Mrs. Maynard's mind. She gradually fails in health. The desire to steal is so strong that despite her effort to conquer her kleptomaniac tendencies, Mrs. Maynard pilfers a valuable piece of lace while on a shopping tour. Her husband discovers his wife's secret while she is hiding the lace. Overwhelmed by the awful discovery, he takes her to the country, thus hoping to remove her from temptation.

The experiment is apparently successful. Mrs. Maynard improves in health. Several months later, Maynard runs across an old friend, a jewelry salesman. He invites the man to dinner. The salesman comes, bringing his sample cases with him. Later, the Maynards see the beautiful jewels the case contains. Unable to resist the awful temptation, Mrs. Maynard steals several jewels. She hastens to her room to conceal them. Then comes the realization of her helplessness against the dread mania. The woman falls across the bed, weeping bitterly.

In the next room Helen, her daughter, is amusing herself by copying sentences from the Bible on a slate. The child has just finished one sentence when she accidentally upsets a table. Fearing her daughter has been injured, Mrs. Maynard hastens into the room. Helen proudly shows her mother the sentence she has copied. Examining the slate, the afflicted woman reads the commandment, "Thou Shalt Not Steal." The words strike home. Going to her husband she tells him of her theft. Maynard replaces the jewels before his friend has a chance to miss them. Returning to his wife, he finds her ready to hear his verdict. But Maynard, his heart filled with joy, takes her in his arms. He knows that she has been cured.

THE MASTER ROGUE (Special—2 parts—May 4).—The physical resemblance between Albert and Frank, twin brothers, is startling. Mentally and morally, however, the two are wide apart. Albert is the leader of a criminal band, while Frank, blind, sells papers for a livelihood. Frank is injured by an automobile owned by Prentice, a retired banker. The man takes Frank to his own home. Louise, the banker's daughter, becomes interested in Frank. Albert, meanwhile engages in a smuggling expedition. Discovered by revenue officials, the man has an encounter with them, but escapes. He learns of what has befallen Frank.

The Prentices adopt the blind boy as a member of their family. The banker later offers a reward of $20,000 to the physician who will restore Frank's sight. At the behest of Albert, Armstrong, an unscrupulous doctor, offers his services. Buddy, one of the gang, is deeply attached to Frank. He discovers that the blind boy is to be victimized by the unscrupulous brother. Prentice and Louise bring Frank to Armstrong's office. There, the blind man is kidnapped by Albert's gang, and the Master Rogue assumes his brother's place. Later, Prentice, delighted that the man, whom he thinks is Frank, can see, hands Armstrong a check for $20,000.

Albert returns with the Prentices, while Frank is held captive in the gang's rendezvous. The Master Rogue steals from the Prentice home and returns to the den. Determined that Frank shall not suffer, Buddy informs the police. The police and revenue officials arrive and storm the place. Furious, Albert plans to blow up the building and thus kill his pursuers and Frank. The latter is rescued in the knick of time, however, while a falling packing case pins Albert. A terrific explosion follows. Albert meets his doom. The rest of the gang are either killed or captured. The Prentices learn of how they have been victimized. Frank is brought back to their home. Placing her arms about him, Louise promises to guide him through life.

VITAGRAPH.

THE AWAKENING OF BARBARA DARE (April 27).—Ordered by his doctor to go South for his health, John Dare, a young New England clergyman, writes to his college chum, Stanley Clayton, that he is coming to spend a few weeks with him. Stanley is delighted and tells Dorothy, his fascinating sister. Dorothy is much interested, but Stanley teasingly warns her that "a stern New England clergyman is beyond your wiles." Barbara Dare, one of those puritannical old New England mothers, bids John farewell. Upon his arrival at the Claytons, John is given a warm welcome and Dorothy and John are soon deeply interested in each other. They fall in love and are married. John writes his mother, telling her he will bring his bride home. Barbara is fiercely resentful and jealous at the thought of losing her son. When John and his beautiful bride arrive at his Northern home, they find a cold welcome. Everything is strange and stilled to the warm-hearted Southern girl. Her husband is busy getting out a new book, and Dorothy is left much to herself. He leaves town to have his book published, and at the station meets an old friend from the South, Philip Moreland, and asks him to call on his wife. Moreland does so, and Barbara entirely misconstrues Dorothy's delight at meeting an old friend; snatches a bunch of flowers Moreland had brought her and denounces her. Tired of the constant tyranny, Dorothy leaves the house. Dare returns sooner than expected and finds her lost in the snow. She is carried to his home and Dare denounces his mother and tells her if Dorothy dies, he will hold her responsible. Barbara is left alone, unwanted and unloved. One day she hears a cry and going into the sick room, realizes that a baby has been born to Dorothy. Her face softens and her barriers of indifference break down. She goes out in the snow and digs up the bunch of flowers she had thrown out and brings them to Dorothy, who, seeing that Barbara has at last awakened to love and understanding, forgives her.

THE CROSS AND THE CRESCENT (Special—2 parts—April 28).—Sally and Dan Brogan live with their father in a poor quarter of the city. Mr. Brogan is a man of quick temper and the children are often ill-treated when he is in these ugly moods. Dan sees a tattoo mark on the shoemaker's arm, and wants to have his arm tattooed also. To gratify his wish, he breaks open his father's tin savings bank and steals the money from it. Dan shows his sister, Sally, the tattooed design on his arm, with their two names, in the shape of a cross. When his father discovers the loss of the money, and finds Dan has stolen it, he thrashes him. Dan runs away from home and falls in with two crooks, who take him in hand and make him as crooked as themselves. Fifteen years pass and Dan, now an accomplished thief, is still with his two companions. They plan to steal a famous diamond which is on exhibition in a jeweler's shop window. This is successfully accomplished and they hide it in the cellar of the house in which they live .

The task of recovering the diamond and capturing the thieves is placed in the hands of Miss Sally Brogan, now a member of the Secret Service Police. She skilfully discovers the identity of the robber, and tracks him down, but is herself tracked by Dan and made prisoner by him. By chance she sees the tattoo mark on his arm and recognizes him as her own brother. He also recognizes her by a crescent-shaped locket he had once given her and they plan to escape that night. His two former pals become suspicious and watch him closely. Dan helps his sister to escape and is shot and mortally wounded. The two crooks determine to make off with the great diamond and go into the cellar after it. Dan, although suffering from his wound, crawls to the trap door leading to the cellar, closes it and throws his body across it, entrapping the two robbers in the cellar beneath. Meanwhile, Dan's sister has obtained help, and the precious stone is recovered.

SETTING THE STYLE (April 29).—When Mrs. Vandergilt gets her ticket for the horse show, she decides that she must have a startling gown to wear for the occasion. Disgusted with the efforts of the designers, Mrs. Vandergilt thinks that she had better give up the idea of going to the ball and simply to disappear until the event is over. She calls her footman and gives him the tickets, telling him to take them to a friend of her's to use during her absence. The footman gets into a brawl, and in the mix-up, loses the tickets. When he returns to the house, he is afraid to tell his mistress of having lost the tickets, so decides to say nothing about it. It happens that the tickets are picked up by Finnegan, a street cleaner. Having no way to discover the owner of the tickets, Finnegan and his wife make up their minds to go to the horse show.

The day of the horse show comes around and Finnegan and his wife put on their "Sunday Best" and are very much in evidence. They are looked at with curiosity by the society people, who think the Finnegans are representatives of the Vandergilts. They create quite a sensation.

Mrs. Vandergilt, who has been away in Europe, returns home, and finds that all the styles have changed in her absence. Everyone is dressing a la Finnegan. She realizes that the Finnegans have become the arbiters of fashion. The fashion papers are filled with cuts showing how Mrs. Finnegan looked at the horse show. Mrs. Vandergilt purchases a new wardrobe and joins the procession dressed a la Finnegan.

TONY THE GREASER (April 30).—While sightseeing among the ruins of an old mission on the Mexican border, Mary Blake and her father come across Tony, the Greaser, strumming a guitar. Tony is instantly attracted to the girl. Mary listens entranced until the music is finished and then offers him some money, which is gently refused. She smiles at Tony and he stands looking after her with a rapt expression, already in love with the girl.

A little further on, her father falls and sprains his ankle. Mary, unable to help him, runs back to Tony, and between them, they get Mr. Blake to the carriage. He gratefully offers Tony employment on his ranch. Mary smiles in a friendly manner and Tony eagerly says he will come.

NOTICE AND WARNING

THE FAMOUS PLAY

Way Down East

BELONGS TO ME

Any unauthorized presentation or colorable imitation of the play or title, in motion pictures or elsewhere, will be met with prosecution to the fullest extent of the law.

The United States Supreme Court has decided that a colorable imitation is as much an invasion of the right of ownership as the theft of a complete property. Any exhibitor who permits such an imitation of title or play to be shown in his house is equally guilty under the law with the original offender.

Such an offender is announcing a film called

"The Folks From Way Down East"

with the palpable intention of taking advantage of the world-wide reputation of my play

Way Down East

Any persons showing this film will be run down by the Pinkerton National Detective Agency and my attorneys, and will be suitably punished, if I have to pursue them all the way to the United States Supreme Court to do it.

WILLIAM A. BRADY

THE PLAYHOUSE, NEW YORK

At the ranch, Tony receives rough treatment at the hands of the foreman and cowboys, and seeks solace in his guitar alone in the moonlight. Mary sees the boys tormenting the Mexican and takes his part. Later, Hammond proposes to Mary and is accepted. He speaks to her father, who approves the match.

Tony one day asks Mary for a handkerchief she has been hemming and she says, "Why certainly you may have it." The foreman and some of the boys try to take it away from him and there is a desperate fight. She then tells the Mexican that, while she takes a friendly interest in him, she can never love him. Tony is heart-broken and goes back to his old life in the Mexican quarter. Becoming mixed up with the Insurrectionists, he learns that they are going to attack the Blake ranch. His love for Mary is still strong, and he decides to warn the Blakes. Stealing a horse, he rides like mad to the ranch house. Finding the men have all ridden out on the ranch, he tells Mary to ride after them and he will defend her home. She dashes off and Tony, with the bullets tearing holes in his shelter, holds off the Mexicans. Mary arrives with the cowboys, who, after a sharp fight, drive the Insurrectos into full retreat. Tony has been mortally wounded and dies in the little room he has defended so ably, surrounded by the respectful cowboys and soothed in his last moments by Mary's kind administrations.

BUNCO BILL'S VISIT (May 1).—Masked, and with a revolver in each hand, the notorious Bunco Bill holds up Dick Bowman, robs him and after making him hop about to the tune of his guns, jumps on his horse and escapes. The following morning, Farmer Bunny goes to town to sell his poultry and eggs, completes his transaction, and with a big roll of bills, starts for home. He stops at a saloon to have a drink, sees a report of the operations of the bandit and boasts what he would do to the villain, if he sees him. Bunco Bill is standing right alongside of him, unrecognized. Bunny shows a large amount of money and Bill decides to make John his next victim. Bunny stops at his friend, Dick Bowman's house, and learns the details of the robbery. At home, John's wife gets rather tired of his boasting and says, "It's a pity you men don't do something, instead of talking about it." As a joke, she disguises herself in men's clothes, takes a pistol and mask, and holds him up in the most approved style. She makes him kneel and kiss the floor. He recognizes his wife's shoes and turns the tables on her by opening a mouse-trap and letting three of the little rodents scamper out. His wife, with a scream, makes a wild dash for the nearest chair.

That evening, Bunco Bill enters through the window and orders John to throw up his hands, who, thinking it is his wife again, pays no attention. Bill, with an oath, thrusts two cold muzzles against John's neck and repeats his command. After robbing him, Bill fires into the floor and John dances some involuntary tango steps. Mrs. Bunny hears the racket, grabs her gun, and rushing in, holds up the robber. After disarming him, finding Dick's money and their own, they take Bill to the sheriff's office, where they are heartily congratulated and receive the $500 reward offered for Bill's capture. Amid cheers, John and his nervy little wife drive home, feeling that Bunco Bill's visit turned out to be a profitable one for them.

MAREEA, THE HALF BREED (Special—2 parts —May 2).—Finding Benny, a fisherman, lying on the sidewalk, after being thrown from a saloon, Mareea, a half-breed, helps him aboard his fishing-scow. He asks her to share his home with him, and promises to keep away from liquor. She agrees and learns to love him with all the fiery passion of her nature. As a surprise for Benny on the anniversary of their meeting, she tries to buy a watch, but not having sufficient money, she quietly leaves what money she has on the counter, and takes the watch home to Benny, who is delighted. The store clerk discovers the loss of the watch, and follows her, with a policeman, to the scow. Faced with the accusation, she springs at the clerk like a tigress, and stabs him. She is sentenced to three years' imprisonment for attempted murder. She kisses Benny good-bye, saying wildly, "Benny Mio, you will wait for your Mareea!" and he assures her of his undying devotion.

Without Mareea's influence, Benny drifts back to his old ways, until Jess, a Salvation Army worker, reforms him temporarily and he marries her. Jess, who is of gentle nature, is unable to control Benny and again he takes to drink, brutally mistreating her. Mareea is released from prison, learns of Benny's wife and baby and in a frenzy of hatred and jealousy, goes to the scow one stormy night, determined to kill the child. Benny has come home drunk and despite his wife's protests, goes out again into the storm. Mareea enters and Jess treats her kindly. Mareea stealthily approaches the crib, but at the sight of the little one's face, breaks down. She tells Jess her story and learns of Benny's cruel treatment. Benny is killed by a fall and his body brought in to the two women, who had so loved the worthless fellow. Mareea comforts the heartbroken widow, but her whispered words, "Benny Mio," show that her great love is still her strongest passion.

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EDISON.

IN HIGH LIFE (Fifth of the Wood B. Wedd Series) (April 27).—Wood B. Wedd and his friend, Darby Jenks, were in distinctly straitened circumstances. They had exhausted all possible sources of credit, and they could not possibly pay their hotel bill. At last, Darby hotly demanded that Wood B. take immediate steps to better their position. Wood B. was perfectly willing to do anything within reason, except work, so he asked Darby if he had any ideas. Darby had a very good idea. It was simply that Wood B. should marry Amanda Muggs, the rich heiress. Wood B. was delighted. The proposition appealed at once to his romantic and mercenary instincts. So he went out with Darby to call on Amanda.

Amanda was very glad to see him. So was her father when he understood that the young man wanted to marry his daughter. But in spite of it all, Wood B. did not make a hit. To begin with, he was distinctly ill at ease in the gorgeous surroundings in which his new beloved lived. He began by shaking hands with the footman, and breaking a magnificent Chinese vase. Then he spilled tea on Amanda's aunt. Finally, when Amanda's father offered him a drink, Wood B. did curious things with the siphon, effectually drenching the entire party. Amanda's father quite properly ordered him out of the house. But Amanda insisted on his staying and took him into the drawing room. When father found Wood B.'s borrowed hat and cane in the hall he demolished them and started for Wood B. with a long sword.

Wood B. rushed to the pantry, and got into the dumbwaiter. By sturdy hauling on the ropes, he managed to evade the furious Mr. Muggs. Finally Mr. Muggs cut the rope, and Wood B. and the dumbwaiter fell down to the kitchen. The chef, excited by Mr. Muggs' ferocious pursuit of the dumbwaiter, stuck his head in the shaft just as the dumbwaiter fell. The result was heart rendering. At last, thanks to the efforts of the faithful Darby, Wood B. managed to escape from the indignant father. When they arrived at their hotel, a fresh blow awaited them. A neat notice, pasted on the door of their room, informed them that the hospitality of the house would not be extended to them any longer, unless an immediate cash payment was made on account.

THE MYSTERY OF THE SILVER SNARE (Sixth Mystery in the Chronicles of Cleek) (April 28).—When Superintendent Narkom called Cleek on the telephone, and told him that he had an interesting case for him, Cleek was somewhat loath to accept it. The afternoon editions of the newspapers had some weighty news about Mauravania, and Cleek was much interested in Mauravanian affairs. How-

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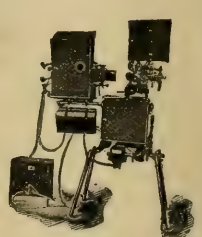

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ever, a case was always a case, so Cleek set out for the address given him. Before starting, he put on the disguise of an old man. M. de Louvisan, the man who desired to engage Cleek's services, had a strange story to tell. A mysterious terror hung over his house. A strange shadow-like form would periodically appear at his bedside, and call the name of one of his children. Shortly afterwards, the child would be found dead in bed with a silver cord tightly wound about his neck. Four of his six children had already perished, and now a fifth was threatened.

A curious expression flitted across Cleek's face as de Louvisan was telling his story. At the end, he questioned the bereaved father rather sharply. At last, however, Cleek consented to go with de Louvisan to his home. On the street a bulletin on the Mauravanian situation caused Cleek to change his mind suddenly. He was just on the point of declining to go with de Louvisan, when a cab drove up to the curb containing Cleek's old friend, Miss Lorne. She begged Cleek to undertake the case for the sake of Mme. de Lousivan, who had called on her and had begged her to intercede with him. Cleek turned white, and sent Miss Lorne home in another carriage. Then, under pretense of buying some cigars, he called up Narkom in a tobacconist's shop, and set out with de Louvisan.

Cleek's first action after reaching de Louvisan's home was to throw his coat over the butler's head, and to handcuff that worthy and de Louvisan to the bannisters. Then he sped upstairs to the picture gallery, where Madame de Louvisan waited. She turned, saw Cleek, and gave the Apache cry. At once, the portraits on the wall swung out, and in the cavity behind each of them appeared a man with a revolver levelled at the detective. The police arrived in time to save Cleek from a dangerous situation. The whole affair was a Mauravanian plot to put Cleek out of the way. De Louvisan's story had been made up out of the whole cloth. Fortunately, Cleek had recognized de Louvisan as a leading Parisian Apache at the very outset of the adventure.

A FUGITIVE FROM JUSTICE (April 29).—There was a mystery about Jim Crogan. Nobody knew who he was or where he had come from. As a matter of fact, nobody cared. In the broad, free land of Alaska, men are taken for what they are or what they will be, rather than for what they have been. Useless questioning of antecedents is severely frowned upon, and a few ounces of lead has occasionally been the reward of the over-curious. When the new school teacher arrived at the little mining settlement, she seemed to take an unusual amount of interest in Crogan. They went snow shoeing together, and hunting together. The girl seemed to admire Crogan immensely and there was no contradicting the fact that he was madly in love with her.

On Christmas eve, the school teacher gave a party in her cabin. Jim Crogan was the last to leave. A card case dropped from his coat at the door. The school techer picked it up, and examined a photograph it contained. Then she gave a sigh of satisfaction, and hid the case. When Crogan returned in some agitation and asked if she had seen it, she replied with a flat negative. The next morning the school teacher called on the deputy marshal, and introduced herself as Mary Burke, of the U. S. Secret Service. She informed the marshal that Crogan was actually James Thurston, a defaulter, and asked him to send men to capture Crogan, to her home at eight that night.

That evening Crogan called and told the girl he loved her. Then he confessed what she already knew, that his name was actually Thurston, and that he was wanted for the theft of government funds. He had not stolen the money at all, but had assumed the blame to shield his brother, who had married the woman Jim had loved. The girl listened to the story, and believed it. In a spasm of remorse, she told the man what she had done, and urged him to escape. When Crogan threw open the door, the deputy marshal and his men were waiting outside. Crogan, without a word, held out his hands for the handcuffs, but the deputy marshal laughed and handed him a newspaper. In it the dazed man read that his brother was dead, and that he had made a full confession on his deathbed.

WHEN EAST MET WEST IN BOSTON (April 22).—When Henry Clark, foremost authority on Sanscrit, issued a statement on a disputed word-form in the Rig-Veda, etymologists trembled.

When Henry Clark, A.M., Ph.D., Litt. D. received word announcing that a friend of his father's on his deathbed had expressed a desire that Henry should marry his daughter, it shook all the Sanscrit roots out of Henry's head. He never thought of marriage. Still, anything to oblige an old friend of his father's! So Henry wrote an awkward letter to Ruth Maitland, the girl in question, telling her how glad he should be to meet her and how sorry he was that his profession would keep him from leaving Boston until the following summer. When Ruth received Henry's letter she giggled and after a little thought, decided to go to Boston and see what Henry was like.

In New York Ruth was very frigidly treated by an English girl whom she offered to help. On the train, she heaped coals of fire on the other's head by paying her fare when the English girl discovered that her purse was missing. An intimacy rapidly developed between them. Ruth discovered the girl's name was Jessie Parker, and that she was bound for Boston. Later, to her amazement, Ruth discovered that Jessie was going to visit the Clarks.

Henry knew of Jessie's coming and at the entreaties of his aunt, had promised to meet her. With characteristic absent-mindedness, he forgot all about the train. When the girls arrived, there was no one to meet Jessie. So the two girls wandered about the crooked Boston streets for hours in hopes of finding the house. At last, after Ruth had knocked down one too-helpful stranger, they arrived at Henry's house. And now comes the unexpected part of the story, for Henry fell madly in love with Jessie, while Ruth married Jack Ashton, Henry's cousin.

FREDERICK THE GREAT (Special—2 parts—May 1).—The story opens in Frederick's youth. Frederick William, his father, was a rough, burly man, fond of outdoor sport, a hearty eater and a heavy drinker. Because his son was frail and delicate and more interested in intellectual matters than in sport and hearty living, Frederick William hated him. He forced Frederick to drink and smoke, and on one occasion when the boy defied him on the subject of a favorite flute, attempted to strangle his son with a window cord. From these joyless days we shift to the tragic death of the old king, hastened by the receipt of an insulting message from the Austrian emperor. With his dying breath, Frederick William besought his son to avenge him. Frederick heaped coals of fire on the head of his dead father by laying Austria waste in the terrible Seven Years' War.

Amalie, Frederick's sister, fell in love with Baron Trenck at first sight, and their love that started in the palace garden at Sans Souci lasted all their lives. But if it started with roses and moonlight, it ended with ashes and rue, for years later Trenck was imprisoned by Frederick on a charge of high treason. Amalie pleaded for her lover, but in vain. The king was obdurate. "Even as you have taken from me the only thing I loved," cried the poor princess, "so may God deal with you, brother." Frederick did not have long to wait for the fulfillment of his sister's prayer. The discovery that Voltaire, the great French philosopher, whom the king had honored with his friendship, was playing traitor, nearly broke Frederick's heart. A tremendously dramatic scene shows the king reviewing his army for the last time, and raising his trembling hand to the salute as the flag passes. Last of all, we see the great king, lonely for all his greatness, talking to two little peasant children in the grounds before his palace.

HER GRANDMOTHER'S WEDDING DRESS (May 2).—The Talbots were very poor. With many another proud old family they had been stripped of their possessions and ruined by the Civil War. So when June Talbot learned of an approaching dance at a nearby plantation, her delight was mingled with a very real regret. She could not possibly afford a new dress, and there was nothing she could wear. By chance, she discovered her grandmother's wedding dress in an old trunk. It was terribly old-fashioned, of course, but it was infinitely better than any of June's poor clothes. So she wore it to the dance. They were not very kind to June at the dance. She heard them laughing at her dress behind her back, and it naturally made her unhappy. But when Dick started to tease her, Jim came to her assistance and told Dick to stop. When Dick persisted, Jim hit him, and Dick fell to the floor and lay, to all appearances, dead. Jim, dazed and trembling with horror, wandered out of the house. The sight of Dick's apparently dead body seemed to snap something in his brain. With the blind instinct of a hunted animal, he fled. And when he fell among desperate characters, the blind instinct told him only that with them he could find refuge from the terror behind him. Bull Dog Mike, Slippery Jim, and Billy the Kid, took very good care of Jim. Discovering that the man had the intellect of a four-year-old child, they taught him the tricks of their trade, which was burglary.

Meanwhile, Dick had entirely recovered from the temporary affects of Jim's blow. June and her mother were left an unexpected legacy and moved into the city. June had never gotten over Jim's disappearance. He had meant a great deal to her, and his unaccountable absence hurt her. One night she came across her grandmother's dress. Moved by a sudden impulse, she put it on. Then, musing on the poignant memories the old dress called up in her mind, she went slowly downstairs to look at her grandmother's portrait. There was an open window behind the portrait. A man with a white strained face stood looking at the portrait in puzzled wonder. As June entered, he turned and looked at her. As he looked, she could see the light of reason coming into his eyes. With a glad cry, he sprang toward her. Somewhere outside a revolver barked and Bull Dog Mike's late catspaw sank to the ground with a bullet through his arm. He had his wits back and the finest girl in all the world was telling him that he wasn't a murderer and that she loved him.

ESSANAY.

YARN A-TANGLE (April 28).—They loved each other when they were young. They were about to elope when Frank met with an accident which caused the loss of his memory. She pined for a while and then married. He forgot about her. Years later, Margaret lost her husband and Frank lost his wife. Business brought the two of them together and they married. Her daughter married

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his son and all ended happily. Their tangled lives were untangled.

CURING A HUSBAND (April 29).—His greatest fault was drink. His wife had pleaded with him time and time again to leave the terrible stuff alone. One night he left his home, went to the club and proceeded to get "filled."

Late that evening or in the wee small hours of the morning, he took a machine to go home, but failed to get inside and fell into the slushy street. A cabby nearby volunteered to take him home, but Robert was determined to drive the horse himself—and he did. He blocked the traffic and had a terrible time. When he arrived home he found a note to the effect that his wife had deserted him, but his child was there, so he knew she was not far off. He promised her, however, that he would never drink again and, when you witness this picture you will agree that he never will.

PIE FOR SOPHIE (April 30).—Snicklefritz and Jobberwat, two German musicians, invade the town of Snakeville and, after wishing some of their terrible music on the cowpunchers, are roughly ejected. Wandering along the railroad track, they finally discover the home of Sophie Clutts and decide that it would be advisable to play for this charming belle. Sophie greets them with a panful of hot water. They finally steal her pies. She captures Jobberwat and takes him by the ear to the town lockup. Snicklefritz steals her clothes and poses as the wife of Jobberwat. He creates a lot of sympathy and the bad man of the town takes up a collection for him. The two men are about to leave when Sophie returns, claims her clothes and has them both thrown into a dark cell. The situations are humorous and the action great.

BRONCHO BILLY'S CLOSE CALL (May 2).—Broncho Billy, an express messenger, saved the life of Geraldine Burke, a school teacher. They learned to love each other and later married. One day, the village gossip informed some of the cowpunchers about town that Geraldine was entertaining a gentleman in her home. Broncho Billy was soon given the news and determined to settle with the critter immediately, but on second thought decided that if she loved him better than her husband, she could have him. That afternoon the messenger is shot in a gambling den. He refuses to allow the doctor to give him medical attention, but when the news is brought to him that the man Geraldine was entertaining is her brother, he decided that he wants to live, and the doctor pulls him through.

SEEDS OF CHAOS (Special—2 parts—May 1).—Richard Morgan, John Booth's employer, appropriates a certain amount of money from the firm of Morgan & Company, and in order to escape the penalty, places the blame upon Booth. Certain leaves of the ledger are discovered in Booth's desk—Morgan had placed them there. Booth is sent to prison. Mary, the wife of the convict, to support her child becomes a trained nurse. Some time later Morgan becomes a victim of brain fever. Mary is sent from the nurses' association to take care of him. Her careful nursing restores Morgan to a normal condition, and the doctor tells the broker that Mary had saved his life. Morgan is grateful. Several days later, while reading to Morgan, Mary discovers an article concerning her husband, that he is again up for trial. Morgan takes the paper from her and reads the story. After a night with his conscience he decides to sacrifice himself, and consequently the next morning he tells Mary that he is guilty of the crime her husband is being tried for. In gratitude Morgan goes to court, where he openly declares himself before judge and jury as being guilty. Thus a man is regenerated and husband and wife reunited. Morgan, though a crook, had proved himself to be a man and the stain of guilt is removed from the shoulders of the honest employee, John Booth.

SELIG.

HER LADYSHIP (Special—3 parts—April 18).—"Her Ladyship" has for this theme the marriage of a lady of noble birth to a self-made merchant, the strenuous efforts of a selfish, jealous, though superficially pious sister-in-law of the husband, to selfishly disrupt the union. Richard Dixon, the plain-spoken, but not over-diplomatic husband, is made to believe that gentle Lady Cecil married him for his money alone, while her ladyship, through the same insidious channels of information, is almost convinced, through the apparent inconsistency of events, that her husband wished selfishly to elevate himself socially through an alliance with her. Lady Cecil has a startling reversion to the wild ways of her girlhood, and dropping her dignity, seeks forgetfulness and excitement in the wildest sort of gaiety. Her husband is spurred to deeper dejection by the colorful insinuations developed by the new sensational conditions noted by the jealous Janet Marsh, his sister-in-law. He is worked up to such a frame of mind that he is made to readily believe that one of his guests, Lord Sedley, who has been thrown considerably with her of late, was a former fiance of hers, and, furthermore, that Lady Cecil has acquired the elopement habit. As a climax, through a cleverly obtained scheme, Janet makes it appear that Lady [illegible] about to further disgrace Richard by an [illegible]

The guilty Janet's scheme for preparing an unusually strong sleeping potion for Lady Cecil is overcome by little Elsie, the nine-year-old daughter of Dixon, who tells of her aunt entering the room while Lady Cecil is absent at a ball, while Walter Dixon, Richard's nephew, corroborates the testimony of seeing her there, examining the drug vials at one o'clock in the morning. Through this testimony, and events following, the husband is brought clearly to see the great conspiracy in his family. He is happily reunited to his wife; she has a better understanding of him, and the mischievious and malignant Janet is driven from the scene.

THE GAME OF LIFE (Special—3 parts—April 25).—Robin Hale, a mushy multi-millionaire, is addicted to strong drink and it finally dawns upon him that he must either give up whiskey or his hold on life; so he concludes upon an original plan—to abandon the haunts of men, take himself off to an uninhabited island and live the life of a recluse for a time. He is in love with Cleo, but she is a high-spirited young woman, and while she likes the millions, she dislikes the mere man-possessor. Consequently, the sodden Hale hardly staggers out of her presence before natty Paul Lawler nimbly steps in and appears to have her heart and hand. Lawler, who had pretended to be Hale's best friend, urged upon him the advisability of going away and overcoming the drink habit. This possibly may have been primarily philanthropic. Latterly it proved to be supremely selfish. Lawler lays all the plans for deporting his friend on his own yacht, and then losing him upon some forgotten island in the foreign seas. While poor Hale is stolidly making plans for sailing, Lawler and Cleo are having clandestine meetings that are discovered and render the soul of poor little Jo, the foster sister, to Cleo.

Robert Hale, together with his false friend and others, sails away on his private yacht for his lonely home in the far-off islands of the sea. There he is comfortably marooned and supplied with firearms, so that he can live, if necessary, by his own efforts, upon the island, which has wild goats and the usual tropical fauna. His yacht, on the return trip, founders and all hands perish, except Paul Lawler, who escapes with the chart of the island, marking Hale's location, and so he comes joyfully back to the waiting arms of Cleo.

Cleo and Lawler plot to secure possession of Hale's property. Cleo burns up considerable incriminating evidence against herself and her lover. While she is occupied in this incendiary task, Lawler comes upon the scene, interrupting her before it is finished. The precocious child of the servant in Cleo's house comes into the room in search of some material with which to fill her sawdust doll that has ripped open. She picks up a crumpled bit of paper and stuffs it into the doll; the paper happens to be the chart of Hale's whereabouts.

Jo, the foster sister, finally becomes so objectionable to Cleo, that her punishment is determined upon. Poor Jo leaves the unpleasant neighborhood of Cleo and goes away. The servant's little girl, as a keepsake, stuffs into her trunk the rag doll.

Time is passing, and in the interim, Hale's island is destroyed by a volcano. Hale escapes in a boat with only the barest necessities of life and happily lands upon another island, where he now fights for bare existence. A passing ship observes the destruction of the island, the captain tells the story of it, it finds its way into the columns of a paper, and the guilty pair charter a yacht to visit the site of the island to make doubly sure of the death of Hale. Fate pursues them like a Nemesis; their own ship catches fire, and they, in a frail boat, after experiencing the tortures of thirst and starvation, are tossed ashore upon the island where Hale found refuge. He finds the pair unconscious and carries them to his own rough retreat. There he discovers incriminating documents upon the man and the marriage license upon the woman, together with newspaper clippings which show the dark drift of their criminal intention.

Hale revives the pair—the members of the triangle come face to face and the guilty ones see the horror of their fate in the grim and grizzled, half-wild man clad only in skins, as he accuses them of their perfidy. Hale mercifully allows them living space on his island, but divides the territory with a warning that they must not infringe. They, however, begin to plot and plan, and one day steal into his section unobserved and try to brain him with a club. A terrific struggle ensues in which the two men battle on the edge of a cliff, and both go over. Lawler falls to the bottom and is instantly killed. Cleo, in endeavoring to help him, falls after him and finds the same death. Hale, immuned to hardship, wonderfully rugged and athletic, survives his injuries and lives on his lonely island.

Away off in the big city the little foster sister one day, in looking over her possessions, comes upon the rag doll and finds the missing chart stuffed into it, revealing the location of Hale. She immediately charters a steamer and rushes to the rescue. She is accompanied by faithful legal friends. Eventually they find Hale and restore him

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SHOTGUN JONES (Special—2 parts—April 27).—Thomas Lattier is a well-to-do Westerner in the cattle business. One fine day he sells a herd of cattle, receiving for it cash payment in bills of large denomination. He proceeds to town alone to deposit it in his bank. Two bad men, Bretall and Hayes, have learned of the deal and trail him with a view to securing the money. When he makes his lone camp for the night, the two villains try to ambuscade him, but he discovers them and, as they open fire, de detaches his money-belt, places it in his boot and throws it away in the bushes. Then he makes for his pony and tries for a get-away. Finally they "get" Lattier—he falls out of his saddle dead. They come up, examine him, but fail to find the money-belt.

About the time of the tragedy "Shotgun" Jones, a stranger to the country, leaves town and starts out with a pack animal to win his fortune. It comes to him in most unexpected fashion, as he finds the money-belt filled with money that had been abandoned by Lattier. The two prowling villains see Jones just as he picks up his treasure-trove and start for him. A cowboy happily coming up, joins him and they put up such a good fight that the outlaws are glad to get away with whole skins. Jones having found a small fortune, discretely goes to Canada and buys a ranch. In the interim, Tom and Sally, the young son and daughter of the dead man, cannot meet a mortgage on their place and it is foreclosed, so they come to town to shift for themselves.

Sally obtains a job as waitress in a restaurant, while Tom has been hired out for service in a livery stable. This town is just across the Canadian line not very distant from Jones' ranch. The same chance which takes many crooked men over the border has induced Hayes and Bretall to ride over the line and resume their nefarious occupation of "rustling" in the Queen's Dominion.

One day ranchman Jones comes to town and in search of a square meal, happens into the restaurant where Sally is the reigning divinity. A careless cook scalds her and the big hearted Jones orders her taken to his ranch, where she can have the best of care. During the interval of her convalescence, "Shotgun" grows more and more interested in the fair patient and regard soon ripens into love. In the same neighborhood is the ranch of Daly, formerly the partner of Lattier. One day, while Jones and Sally are riding, his ancient enemies, Hayes and Bretall, spy him and start their usual shooting tactics. Sally escapes and goes to Daly's ranch for help, while Jones rides off beyond the horizon, pursued by the desperadoes. Eventually, his skill as a back-shot serves him so well, that he kills both of his pursuers.

The cowpunchers, with Sally at their head, dash up as Jones is bending over Bretall's body. Certain papers have fallen out of the dead villains pocket, which gives Jones the first clue as to the death of Lattier, and the ownership of the money-belt that he found. In a moment comes realization that he, himself, is the man who has profited by the loss of the orphaned children, Tom and Sally (the girl he had befriended). That night he has a tremendous struggle with his own conscience in the ranch-house and finally concludes that the property all belongs to Sally and her brother, for it had all come to him through their father's lost money. He writes a note to her explaining the circumstances, puts a diamond cinch on his pack, and goes out in the early morning, again a mere roamer in the world. The note is discovered before "Shotgun" has gone very far, and Tom and the whole outfit immediately start to trail him. They come upon him. They insist upon his coming back, but he stubbornly will not yield up to their arguments. Sally rides up just in the nick of time, and her persuasions win him back to the ranch. There, as usual, love finds the way, and "Shotgun" Jones, who has used the money to such an advantage that its power had increased very materially, becomes a co-sharer with the two rightful heirs, who are glad to have him made the head of their family.

THE ADVENTURES OF KATHLYN (No. 10—Special—2 parts—May 4).—Kathlyn and her sister, Winnie, have hardly disappeared through the trap leading from the big animal cage to the tunnel that had been burrowed beneath, than the hungry and frenzied lions that were in the arena swarmed onto the stage and began clawing at the trap, excited to ferocity by the fresh scent of human beings. This sensational disappearance naturally excited and surprised the vast assembly, and the scene in the royal box where Umballah was presiding baffled description. At first the dark Prince and his Councillors could hardly believe their eyes, and thought it was only a trick of the performers to temporarily escape the arena lions. But they waited for the return of the intrepid Kathlyn and her sister, in vain, and finally the uproarous crowd was indignantly dismissed. Umballah was baffled again—truly puzzled over the surprising situation when one of his adherents, a native Prince, brought him word that Kathlyn, her father, Bruce, and her sister were outside the walls. This stirred Umballah to pernicious activity, and he at once ordered the captain of the Guards to start a detail on the run, make them prisoners and bring them all back to the palace.

Fast following their escape, Kathlyn and her supporters accepted the hospitality of Ramabai's home. The latter had arranged with a prominent revolutionary leader to finance a movement against the false and insolent rulers of Allaha, particularly Prince Umballah, who never neglected an opportunity to crush the weak beneath his heel, and add to the suffering of the people. The new arrivals are not long learning this ambitous plan and their familiarity with the methods of Umballah, and the fact that they have repeatedly outwitted him, moves naturally for their selection in the leadership of the revolution. Quite appropriately it appears that Kathlyn should elect herself to lead such a dangerous coup d'etat. Her own habiliments might have marked some feminine weakness that would have disqualified her for leadership, but happily she finds a suit of armor in Ramabai's home, dons it, and becomes a real Joan of Arc, an Evangel for the new cause of the people. This Amazon wears ancient silver armor, but she has swinging at her side an automatic gun of the latest design, which brings her up to date, and which she uses with accuracy.

Unable to discover Kathlyn, the captain of the guard returns to Umballah's palace, and the latter cunningly bethinks him of Ramabai's house, and orders a second expedition. The captain of the guard, however, unfaithful to Umballah, now bargains for his mercenary services with the revolutionists. Just at this time, the palanquin from Umballah's palace passes with one of his ladies of the Harem. She overhears the plot, orders her attendants to take her at once to the palaces. Umballah is notified and immediately prepares a counter-action. He orders the captain of the guard thrown into the lion's pit, offers large bounties to the soldiers who remain loyal, and then by a lucky stroke captures Bruce, Ramabai and Col. Hare. But, he did not count upon the real leader of the revolution, Kathlyn, who hurries to the scene of action, leading the charge against Umballah's dispirited soldiers.

The imposing Amazonian figure of Kathlyn fills her followers with confidence in her leadership and they finally fight they way into the very palace of Umballah. Then the revolutionists release the captain of the guard from the lion's pit, but fail to secure the keeper, who, in turn, opens the door and drives his lions scurrying through the palace. A native slave warns Kathlyn and her party of this new danger confronting them. During the scramble to get away, Kathlyn becomes separated from her father and Bruce, and they, having in the interim accidentally gained their own freedom, start out to search for her.

In the meantime, Kathlyn has been trailed by a huge and hungry lion, and darts into a seemingly vacant house, where she finds other lions sequestered. She rushes up to the top balcony of this villa, and helpless to extricate herself from the dilemma, raises her voice, calling for help. Umballah, who is trying to make his own escape from the revolutionists, in a palanquin, hears her, and in mocking response to her cry for aid, cruelly applies a torch to the building, leaving her trapped amid the surging clouds of smoke on the upper balcony with hungry lions waiting below. (To be continued.)

LUBIN.

ANOTHER TALE (April 28).—Sam Bug and Raskus Bug are suitors for Mandy Bug. Her attentions are strong for Sam, so she gives Raskus the "cold shoulder." Raskus Bug's blood is aroused and he loses no time in telling his troubles to his gang, the leader being no other than "Gyp the Bug." They cook up a scheme whereby they kill a silkworm which is very much against the law in Bugland. They put the silkworm in the rain-barrel near Sam Bug's sweetheart's home, then they get a Bug cop and Sam Bug is arrested. Mandy knows it is the work of the gang and gets Sherlock Bug, the great detective, who gets on the trail, traps the gang by blowing up the gang's den, puts them all in jail and Sam Bug is released.

THE TALE OF A CHICKEN (April 28).—Sam Johnson and Raskus Hudson are suitors for the hand of Mandy Jones, but Mandy's attentions are strong toward Sam. When Mandy gives Raskus the "cold shoulder" his negro blood is aroused. Raskus loses no time in telling his troubles to his gang. They decide to cook up a scheme whereby they steal a chicken and hide it by Sam's house. They also put some feathers in Sam's pocket. Then they inform the owner of the chicken. He

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gets a policeman and has Sam arrested. The chicken is produced in the courtroom and the feathers are found in Sam's pocket. Sam is thrown into jail, much to the delight of Raskus and his gang. But Mandy, knowing Sam's innocence, presses into services the great detective of international fame, Sherlock Jackson Holmes. Sherlock finds a trail of chicken feathers and in the course of a couple of hours he traps the gang in their den. He marches them to the court, where they are thrown into a dungeon and Sam is then released. Sherlock receives as his reward a smile from Mandy.

THE INVENTOR'S WIFE (Special—2 parts—April 29).—John Ward, electrical expert in charge of the laboratories of a large electrical corporation, is at work on filament which will greatly reduce the cost of lighting. Constant application to his work necessitates Ward's continual absence from home. This causes a misunderstanding between him and his wife. A rival corporation of Ward's firm sends their most trusted woman expert as a spy to obtain work in Ward's laboratory and incidentally to secure the secret of his invention.

The woman, Ellen LaRue, makes rapid progress towards discovering the secret process, after she is once installed in the laboratory. She discovers the growing coldness between Ward and his wife, and she deliberately attempts to alienate Ward from Grace by offering her love to him. She misinterprets Ward's admiration for her skill as an expert for growing love on his part. Believing she will ultimately cause a separation between Ward and Grace, and then wed Ward herself, she delays sending in reports as to the progress of her crooked work in the laboratory. She mentally determines that if Ward will wed her, she will abandon her dishonest project.

Ward is suddenly subjected to an attack of heart failure. His brother, Kenneth, a heart specialist, comes to Ward's home to stay with him during his illness. Ellen reports daily in Ward's home study to assist in carrying on the work on the invention, which Ward refuses to abandon. Grace, believing that Ellen and her husband are secretly in love, grows jealous. She commands Ward to discharge the woman. Ward refuses. Later, in the library, Ellen declares her love for Ward. Astounded, he removes her arms from about his neck and declares truthfully that he has never loved her. Grace, looking through the door, has seen enough of the scene to confirm her suspicions. When Ellen leaves the house Grace follows her with a revolver. Ellen, angered by Ward's abrupt refusal of her love, now determines to take the final notes on Ward's invention, which is now complete. She proceeds from Ward's home to the library. Grace following her. Grace sees her enter the laboratory and secretly follows. Kenneth has seen Grace leave the home, and fearing trouble, has quietly followed both women. Grace finds Ellen's dead body in the laboratory and flees in terror. Kenneth has witnessed the scene in the laboratory and remains behind to work out the mystery. Grace is sought after at her home by detectives, on the same night, and accused of the crime. Ward, hearing the damaging evidence, believes her guilty, and refuses even to touch the woman who has, in his belief, committed murder. At the height of Ward's denouncement of his wife, Kenneth enters to explain that Ellen was killed while tampering with a powerful switchboard, part of Ward's apparatus attached to his invention. Ward then learns for the first time that Ellen was a paid spy and a crook. He can only forgive Grace, and as husband and wife kneel beside their little girl's bedside, a mutual understanding at last comes to them.

A PACK OF CARDS (Special—2 parts—April 30).—Pierre, a trapper in the Canadian Northwest, treats his wife, Toinette, brutally. His friend, Jean, has his evil eyes upon Toinette, but she hates him. Paul Trevor, N. W. mounted police, meets the girl in the woods one day and helps her with the furs she is dragging. Later they meet several times by accident. One day Pierre sees them together, and, going to the post, registers a complaint against Paul. The commandant sends the young man off on a mission, carrying him further into the North. As he passes Toinette's cabin he finds the girl, almost frozen in the snow, where her husband, in a drunken fury, has thrust her out of doors. He takes her upon his horse and tells her he will take her far away. A storm arises and they seek shelter in a deserted shack. Here her conscience awakens—she must go home. She sees his kitsack and asks where he was bound for. He flings his papers across the room and tells her he has but one thought now—herself.

In the meantime, Jean and Pierre lose all—their money and furs—and a quarrel arises. A duel is fought and Pierre is killed. In the deserted shack, Toinette makes Paul see things in their right light and he takes her home. She finds her husband's body and her screams bring Paul into the cabin, where he is found by two men of the post, who enter the house to seek shelter from the storm. The fact that he was discovered leaning over the dead Canuck, knife in hand, with Toinette hanging about his neck, is suspicious and they take him into custody. A man is sent from the post to watch the house. Toinette finds a card under the table and recognizes it as one of a pack belonging to Jean. She interests the mounted man in her discovery and he agrees to go with her to Jean's cabin. The gambler starts in surprise as Toinette enters and she shows great friendship for him. She pretends to know nothing of her husband's death and drinks with Jean. But it grows late—she must go home. He wants a kiss. She finally agrees to play a game of cards for the kiss. He agrees and flings down the greasy pack. She insists upon counting them first. The man outside is watching every move. "There are only fifty-one here," she says. At this, the waiting policeman rushes in and after a terrific struggle, leads Jean to the post. All is explained, and Paul freed. He goes into the North on his mission, and she promises to wait for him, for she knows he will return.

THE GETAWAY (May 1).—The county tax collector discovers a money shortage in the department of his office presided over by Charles Herwin, sickly old man of fifty, and his daughter, Flora. He places the matter before the grand jury, of which Earl Holt, a wealthy young man of thirty, is the foreman. After questioning Flora, all the members of the jury, except Holt, are in favor of indicting the girl. Holt gives a prearranged signal from the jury room window to a friend, Fred Cross, and the latter speeds away in a taxi. The Merwin home is watched by two detectives, Daniels and Glover. Daniels, noticing activity in the house, forces his way in and finds Flora and her father packing trunks. Cross arrives with the intention of aiding Flora and her father to leave. Cross attacks and overpowers the sleuth. Flora and Cross then leave in the taxi with one of the trunks and Glover gives chase. Flora and Gross leave the taxi at an alley and the machine goes on with the trunk before the detective turns the corner. Glover trails the taxi to the railroad station and is surprised to find the cab empty, but waits to see the trunk claimed. Al Kelly, another detective, is sent to the Merwin house to make the arrest. Meanwhile, Flora and Cross join Merwin at the rear of their home, where a big auto is waiting. Kelly knocks in vain at the front door, then bursts it open and searches the house. He finds no one within and goes out the back way just as the auto is about to leave with Flora, Merwin, Gross and the chauffeur. Kelly jumps for the moving machine and manages to hang on to the cover rods. Holt, having told the grand jurors that he is going on a vacation, appears in a big white car at the forks of the country boulevard. Cross and Kelly, the former in the black auto, the latter on the running board, have a desperate struggle. Finally Kelly is hurled from the machine with a lap-robe wound around his head. At the forks, Flora, Cross, Merwin and the chauffeur quickly transfer to Holt's car and speed off. When Kelly gets his head free and limps to the forks, he finds only the empty black auto. Discouraged, Kelly gives up and returns to the city. At the railroad station, Glover, tired of waiting, opens the trunk on the taxi and finds within the fellow detective, Daniels, bound and gagged. Even the taxi driver escapes. Two months later, the grand jurors receive a letter from Holt, dated Florence, Italy, explaining that he had married Flora before the indictment, that she is innocent, having shielded the real embezzler, her sick father, who had just died. The letter also contains Merwin's signed confession and a check to cover the shortage in the tax collector's office.

HE NEVER FOUND OUT (May 2).—Carl Boardman is a domestic tyrant and Bess, his pretty little wife, cannot keep a girl. She appeals to her mother for aid and mother, who is an actress, writes that the season is just closing and she will come down and straighten things out. Mother arrives and makes herself up like an Irish servant girl. She prepares dinner and when Carl returns he has a dinner that calls for a kick. Carl says that he will fire this one and make it the even ten he has fired this month. The Irish girl is not so easy to fire, and Carl gets very much the worst of it. Mother runs up stairs, changes to her proper self, and rings the door bell, being introduced to Carl as just having arrived. She volunteers to fire the cook and goes out into the kitchen and makes a terrible row. Carl is certain she is being killed, but mother strolls in dusting off her fingers, and Carl becomes her abject slave.

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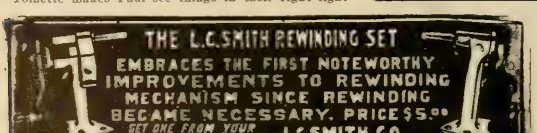
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BIOGRAPH.

THE SCAR.—(April 20).—Out to investigate graft charges against the politician, the newspaper woman confronted his Italian wife. "You, the woman always following my husband," the wife cried. In the conflict that followed the scar came. Separate and alone in the passing years the wife thought only of the scar and the other woman. The cloud was lifted by her son, now grown.

BRUTE FORCE (2 parts—April 25).—The imminent struggle between brute force and brains has always resulted in victory for brains as this story of primitive days attempts to portray. The young man dreams he is the primitive leader of the stone club men. His tribe eventually faces annihilation at the hands of the bow cave men who have found the secret of his power, the stone club. It is then that the inventive brain is stimulated and gives birth to a new idea.

A MAN IN THE HOUSE (April 23).—Bunty leaves for abroad. His wife, unknown to him, decides to rent their home, furnished, to the Newlyweds. Bunty receives a wire from his firm, saying the trip is unnecessary. He returns without informing Mrs. Bunty. Mrs. Newbride is alone in the house. Horrors!

THE TANGO FLAT (April 23).—Distracted by the noise of the noisy family above, the Browsers move into another flat. Their anticipated relief is speedily shaken. Tango dancing from the family above, below, across the hall, the janitor and cook takes the place of squalling babies. Poor Browser, driven from room to room in despair, is at last confronted by his wife practising the tango to the music of a new record. The sway of the tango claims another victim.

ALONG CAME A CITY CHAP (April 27).—Our honest country lover was not like the hero in her book. That's why she threw him down. Then came the villain playing on her romantic soul with his evil genii in tow. Many were the cast-off ladies that sought the villain, and the romantic soul of the country lass received a rude jolt. But our honest country lover was on the job at the bridge when the villain cried "Marry me or die."

HOP-HEAD'S DREAM (April 27).—Ever hear of Hop-Head, the dope? He's the wicked guy that we read so much about with his poison needle. The Purity League wanted to reform him. Hop-Head wouldn't stand for that until he got in bad with the king of the dopes. Then Hop-Head had a dream. He became king, but the sponsors of the law got on his trail. Hop-Head sought the purity of the Purity League.

THE SOUL OF THE DESERT (April 30).—To the boy and girl at the beginning of life, love and friends meant more than wealth, but the uncle, his duty done after warning them of the penalty, appropriated the estate for himself. On the way over the desert, back to their mountain home, the exhausted boy and girl met the outcasts. Unlike the self-centered uncle, they sacrificed their all that young lives must live.

HER BIG SCOOP (May 2).—Shortly after the senator received the nomination for governor, the shyster lawyer offering graft appeared. He could give proof to the senator's enemies that his wife's father died in the electric chair. Would the senator come to terms? The "grafter" faced the wrong man. The senator's wife, however, silenced the voice of scandal. Fortune and the press were with her.

PATHE.

PATHE'S WEEKLY, NO. 30—1914 (April 13).—New York City, N. Y.—Industrial Workers of the World meet in force at Union Square and attempt to form a parade, but are scattered by the police.

Cambridge, Mass.—Undaunted by chill winds, New England athletes run a modified marathon over a ten-mile course.

Trenton, N. J.—"Eddie" Pullen, winner of the Grand Prize Race, comes back home with his mechanician, A. Vollman, and Trenton kills the fatted calf.

San Diego, Cal.—Yacht races, rowing and other aquatic sports make up the program of Harbor Day at San Diego's big Water Carnival.

St. Augustine, Fla.—Flames sweep this historic city, oldest in the new world. Half the business section is wiped out, and the city is placed under martial law.

Stockholm, Sweden.—Through the introduction of a new motor plow, farmers of Sweden hope to dispense with horses.

Durazzo, Albania.—Over the wretched roads that lead to Durazzo, the soldiers of King William haul cannon for the defense of the capital.

Seville, Spain.—King Alfonso and Queen Victoria lay the cornerstone of the new Maternity Hospital here.

Oakland, Cal.—Young women of the Y. W. C. A. portray "The Spirit of Play" in an open-air fete staged in Piedmont Park.

St. Augustine, Fla.—Swift motor boats compete in the Southern Championship Speed Boat Races.

Paris, France.—Here are advance styles of wraps and robes for evening wear now being shown in Paris.

PATHE'S WEEKLY, NO. 31, 1914 (April 16).—Hoboken, N. J.—Officers and crew of the Seydlitz, heroes of the Volturno disaster, are presented with medals and money for their bravery.

Washington, D. C.—Mrs. Mary Walker, 77 years old, the only woman in America permitted by law to wear trousers, learns to dance the tango in front of the Capitol.

Cambridge, Mass.—Harvard oarsmen, Varsity and Freshmen crews, train long and hard to win the intercollegiate championship for the Crimson.

Northshields, England.—The great sailing vessel, Wellesley, fired by an incendiary, burns to the water's edge. Three hundred persons are saved from the flames.

Chicago, Ill.—Women vote in Illinois for the first time and by their votes close 1,100 saloons in the State.

Pomona, Cal.—In mimic warfare in the clouds, aeroplanes drop "bombs" around a pasteboard fort, defended by a company of troops.

Belfast, Ireland.—Ulster or Home Rule which? Belfast seethes with the spirit of war. 100,000 men drill day and night; an army is ready at the bugle's call.

New York City, N. Y.—The Consul-General of Persia, viewing the bygone glories of his country, is seen in "Omar, the Tent Maker," visits "Omar" in his dressing room.

Comic Section.—Jeff meets a whiskered angel friend of Mutt's in Heaven. Drawn by Bud Fisher.

MISCELLANEOUS.

CALIFORNIA MOTION PICTURE CORPORATION.

GOLDEN GATE WEEKLY, NO. 68 (April 12).—Miss Edith Cheseborough Wins Golf Laurels.—Former state champion regains her title in spirited contest.

Poppy Day at Sacramento.—State capitol celebrates annual fete. Governor Johnson addresses school children.

One of California's Newspaper Lights.—Fremont Older, managing editor of the Bulletin, at work.

All-American Team Returns Home.—Track and field team of four break 21 records in Australia. Caughey, Parker, Powers and Templeton. Piexotto, manager.

What Would Our Grandmothers Say?—San Francisco "Trouser Girl" displays latest feminine modes.

University of California Remembers Charter Day.—Impressive ceremony held in famous Greek Theater. Secretary of Commerce W. C. Redfield, speaker of day.

Yacht Iola Under Sail for Tiburon Islands.—Millionaire Arthur Payne on way to explore southern waters with motion picture cameras.

ECLECTIC

PERILS OF PAULINE (First Episode).—Stanford Marvin, a rich retired manufacturer, has a son, Harry, and also an adopted daughter, Pauline. Harry is in love with Pauline and Pauline likes Harry very very much. Old Mr Marvin, who feels his health failing, asks Pauline to marry Harry at once, so that he may see them happy and see her provided for in case anything should happen to him. Pauline, although admitting that she loves Harry, says that she will not marry him for a year or two at least, until she has satisfied her ambition to become a great writer. She proves that she has some talent by showing Harry and his father a story written by herself, which has appeared in one of the magazines.

Mr. Marvin recognizes her talent and agrees to send her on a year's trip around the world, in order that she may see life and be able to write better. Mr. Marvin has had a hobby for collecting antiques, and among his other treasures is a mummy. Just after his decision to give Pauline her trip, he is sitting in the library when he is attacked by one of his fainting spells. While in a semi-unconscious state, the mummy steps down from her case and addresses him. This causes an attack of heart failure, resulting in his death. His will, when read, leaves one-half of his fortune to his son and the other half to his adopted daughter, Pauline, with a provision that in case of her death before she marries Harry her share will go to his secretary, Owen. Owen is a villain at heart and plots to secure Pauline's fortune for himself. How these plots are laid, how they are carried out and Harry's share in protecting Pauline is shown on the screen in the different episodes of the story. Owen is a very remarkable vallain and leads Pauline into a series of the most thrilling adventures. Harry, as Pauline's self appointed protector, is kept a very busy man.

THE PERILS OF PAULINE.—In the second episode of "The Perils of Pauline," Hicks, the tough man, and Owen, the secretary, try to find some way in which to cause Pauline's permanent injury or death. While they are talking, Hicks notices in the paper the announcement of an aviation meet in which some of the aviators will carry passengers.

Immediately he gets an idea and proposes to Owen that he persuade Pauline to try an airship flight at the race. Owen persuades Pauline. In spite of Harry's protests to undertake the adventure and after having made arrangements with one of the operators, Owen sneaks into the hangar and tampers with the machine in such a way that an accident is assured.

On the morning of the race Harry tries in every way to persuade Pauline not to go and, finding it useless, puts the big touring car out of business so that it will be necessary for Pauline to ride with him in his runabout.

Before starting, he punches a hole in the gasoline tank and when only about half way to the meet they are stalled. Owen, having reached the field, is very much annoyed at the delay and finally hires an automobile to go out and meet Pauline and Harry. He discovers them on the road and taking Pauline into his car he hurries her to the field. They, however, do not arrive in time, as the aviator with whom they have made arrangements has already started.

The pictures here show the airship coming towards the finish line when suddenly it crumples up and falls to the ground.

Harry, who has arrived at the field and has discovered that all of the operators took up passengers with them and that one took up a lady, is in terror, especially when some of the spectators tell him that the machine to which the accident has just happened is the one carrying the lady.

He, however, soon discovers Pauline in the crowd and learns that they did not arrive in time.

PERILS OF PAULINE (Third Episode).—In the third installment of "The Perils of Pauline" we see Owen bitterly disappointed at his failure to injure Pauline in the airship accident, plotting with Hicks, in whose power he is. They decide that they must lure Pauline away from her home or from the influence of Harry, if they are to be successful with their plans. They finally locate an old sailor who agrees to tell Pauline a history of his life. They persuade Pauline to listen to this and the old sailor tells the most blood-curdling stories of his life on a piratical treasure-laden ship on which he sailed as a boy. The pirate leads Pauline to believe that the ship was wrecked, but that he escaped ashore with the treasure and buried it on an uninhabited island. Fearing to tell his rescuers of the treasure, it is laying buried all these years.

Pauline falls for the story and agrees to fit out an expedition to help the old sailor to recover the treasure. Harry tries to persuade her not to take the trip, stating that he distrusts Owen. Pauline, however, having perfect confidence in Owen, defends him and the two lovers have a serious quarrel, which results in Pauline refusing Harry to accompany her. Harry, however, disguises himself as an old man and on board the liner in the presence of the three conspirators, warns her to have nothing to do with them. They do not suspect his identity, but fearing that his influence may persuade Pauline not to carry out her purpose, they decide to do away with the old man. They do not succeed, but their efforts afford a very spectacular dramatic episode.

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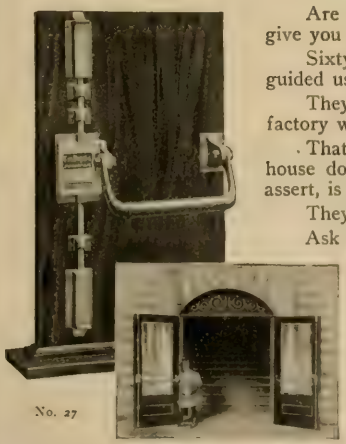

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INDEPENDENT FILM STORIES

UNIVERSAL

CHANGES FOR THE WEEK OF APRIL 19.

The Joker for April 22 has been changed from the "Sharps Want a Flat" to "Luttie's Lovers." "The Sharps Want a Flat" will be released on April 25.

CRYSTAL.

SPOTTED (April 28).—Mr. Doubter finds a box of candy on the street containing a message of love to a girl. He takes it home. His wife comes home, goes through his pockets and finds the candy and the note. Immediately she suspects her husband. Later, noticing something is wrong, he decides to go out. She thinks he is going to meet his lady friend. She goes to a detective agency. Hubby turns while the detective is there, sees his gloves and suspects his wife has a man calling on her. He hires a lady detective to follow his wife. Then complications begin to ensue. The detectives follow both husband and wife and each other, alternately, until neither husband or wife knows whether they are true to themselves. The mix-up is finally straightened out and hubby is compelled to pay for the services of the detectives.

FOR THE LOVE OF BALDY (April 28).—Jake and Baldy fight over the widow. They go on a picnic and the widow showers her attentions on Jake, while Baldy is compelled to do the work. He vows vengeance. That night when all is dark, Baldy goes to the widow's chicken coop. He takes a chicken and throws it into Jane's bedroom, locking the window. The next morning the theft is discovered. Baldy volunteers the information that Jake stole the chicken. They get the sheriff, and go to Jake's room. He is about to be arrested when he and Baldy engage in a terrific fight. They are finally separated from trying to kill each other by Jake being carried off to jail while Baldy takes possession of the widow's heart and hand.

CHARLIE AND A DOG (May 3).—Charlie, though broke, is madly in love with Vivian, the boarding-house keeper's daughter. He proposes, but she refuses until he is able to buy her a diamond engagement ring. Charlie incidentally owes for a couple of weeks' board. He owns, however, a health insurance policy and decides to try to realize on it. He goes into the street and immediately a stray dog bangs on to his trousers. Charlie runs into the house, and finally breaks loose. The dog then satisfies his anger on the rest of the boarders. Charlie pretends to have hydrophobia. A physician is called, who diagnoses the case as one of acute hydrophobia. Charlie is locked in his room. He breaks loose and causes a commotion at the supper table. A general fight results among the boarders. Finally Charlie tells Vivian what his plan is in pretending to have hydrophia, and has her write the insurance company to send the money. They are non-plussed when they received the company's answer that hydrophobia is the one disease that they do not insure against. The windup of it is that Vivian, convinced that Charlie will never have money, has him thrown out of the house.

UNIVERSAL IKE.

UNIVERSAL IKE AND THE SCHOOL BELLE (April 28).—Instead of going to school, Freddie runs away from home and seeks adventures in the wild West. He soon comes to associate with rough characters and spends most of his time gambling. His evil career, however, and that of the rest of the cowboys is brought to a sudden halt by the arrival of a new school mistress. No one has been able to handle this backwoods school. The sheriff rounds up the boys at the lunch house and at the point of a gun forces them into the school house. Even Freddie falls a victim to her charms. He repents of his misspent youth and at her suggestion writes to his dear old mother that he has reformed. Through the activity of like a match between Freddie and the school teacher is made and everybody is rendered happy.

NESTOR

WOMEN AND ROSES (April 29).—"And which of these roses three is the dearest rose to me?" Wallace's mother is the faded rose, his wife the pink rose and his mistress the red rose. Wallace is newly married. His wife, as a prospective mother, loses her charm for him and he turns to a mistress. His wife has no suspicion of his deception. But his mother knows. She goes to the mistress and appeals to her to abandon her son and discourage his illicit love affair. But the mistress is cynical about such matters and the mother's sincerity bores her.

An appeal for at least fair play strikes a response in the mistress and she accompanies the mother to her son's home. She allows the mistress to peep through some portieres, on the other side of which the wife is at work upon baby clothes. A strange new note—something she has never felt before—is struck in the mistress' heart. That night she calls an old admirer to her home. Wallace enters and sees her accepting the caresses of his rival in her affections. He upbraids her and leaves, but he does not see that he is guilty of the same perfidy for which he despises his mistress. Howbeit, he is cured and he returns to his wife—the pink rose.

HER HUSBANDS (May 1).—Mrs. Smith inquires from an attorney if he has a clerk who is single, to pose as her husband. Eddie is assigned. He accompanies Mrs. Smith to the seaside, only to fall madly in love with Victoria, a pretty young woman who is at the beach with her mother. However, when Victoria discovers that Eddie is married, what she tells him causes him to smile on the wrong side of his face. He denies it, but the hotel register speaks stronger than his protests. At the height of Eddie's misery a new misfortune threatens him. Mr. Smith, the steeped-in-the-blood Westerner, arrives at the hotel in search of his wife and intent upon killing a certain young man who is posing as her husband. Eddie gets one good look at Smith and beats it. He is saved through the intercession of Mrs. Smith. Victoria forgives him.

IMP.

TEMPER VS. TEMPER (April 27).—Ethel is a spoilt, high-spirited society girl with a fiery temper. She is wooed and wed by Horace Gray, a wealthy young doctor. After marriage she leads him a merry dance he finds it impossible to curb her temper. He tries by kindly methods without avail. At last he consults a specialist, who advises him to treat his young wife with the same tactics that she has been pursuing. He does so. Ethel is alarmed and in her turn consults the specialist regarding Horace. The specialist tells her that Horace is an extreme and that he must never be thwarted in any way, but must be catered to. Ethel becomes immediately a devoted wife, lending every effort to satisfy the whims of her stricken husband. Horace, under this care, gets rid of his ailment.

THROUGH THE EYES OF THE BLIND (2 parts—April 30).—Irving, a wealthy young artist, goes blind, a happening that puts off his engagement to Ethel. Crushed, Irving leaves her and seeks another city.

Meantime we are introduced to Daisy Dean and her brother. Daisy has been betrayed by a young rounder, Hurst, who refuses to marry her. Daisy's brother, learning of it, asks for his name, threatening to kill him. Daisy leaves her brother to bury herself in another city. The brother later discovers a letter from Hurst which discloses his address. He starts out to visit him. Going back to Irving, we find him living alone; he is in the habit of walking every evening the end of the road outside his house and back again. Some newsboys knock him one afternoon and when he recovers he has lost his location. Believing, however, that he is going in the right direction, he comes to a house and enters. In the room of death, with the murderer at hand, Irving realizes his mistake. Hurst, in a fight with the brother, has killed him. When Irving again finds himself on the street, he tells a policeman that a crime has been committed; but he is unable to say where.

Irving is helped home. Next morning the body of a strange man is found in the woods. The police remember Irving's statement, but are unable to solve the mystery of the murder. Later, Hurst meets Irving and cultivates his friendship. Hurst becomes a constant visitor at Irving's house and they play chess together. Ethel has heard of her sweetheart's blindness and taking a house near him, visits him often. She engages a doctor and he says that Irving can be cured by an operation. This is performed, much to the distaste of Hurst. Irving is warned to keep the bandage on his eyes for so many days.

The evening before Irving is to remove the bandage, Hurst calls, partially drunk. He insults Ethel. Irving, hearing her cries, throws off his bandage—he can see. There is a terrific fight, but before it is finished Irving goes into eternal darkness. Later, Daisy returns and finds that her brother is dead. She informs the doctor of her affair with Hurst and he is at once suspected. Irving is brought into the case again; the remainder of the play does with the bringing to justice of Hurst through a series of exciting incidents.

POWERS.

THE TWO GUN MAN (May 1—2 parts).—The story opens in the home of a political boss, tenement house owner and smooth grafter. He has just sanctioned the engagement of his son, Edwin, and his ward, Ethel. The son, instead of holding his father's views, is a champion of the poor. One day the representative of a corporation leaves a check for $1,000 with the father, accompanied by a letter to the effect that $9,000 more is to follow if a certain franchise is furnished. Edwin finds this letter. Thus he comes to know the source of his father's wealth. He determines that the riches obtained by grafting shall be returned to the poor. He removes the money from the safe and gives it to the tenement people.

At another time the father discovers his son in the act of taking money from his strong box. He summons the police and has his son arrested. Ethel explains to the father the use to which the son put the money. He refuses to listen. She leaves the house. For another five years the relentless father pushes his tenants toward the desperate measures which they threatened if the rents are not lowered. Edwin's prison term is now served and he returns to his father only to be repulsed. Edwin obtains a position, but through his father's influence he is discharged. Everything else having failed, Edwin decides to steal what he cannot make honestly.

In the meanwhile, the Italian tenants have decided that the father must die. Luigi is chosen to do away with him. The father becomes a prey to a guilty conscience, and goes to spend the night with a friend. Luigi follows. Edwin has decided to rob the first house he encounters. It happens to be that of the friend's with whom the father is spending the night. Edwin forces open a window and steals in. Peeping between a pair of portieres, he is astounded to behold an Italian holding a stiletto over his father's heart. An instant before the dagger falls, Edwin shoots the would-be assassin in the hand. Edwin seeks his father's promise that he will turn his holdings in the tenants' district over to him. This the father readily does. Father and son are reconciled and forgiveness and happiness result.

THE OLD MAID'S TRIUMPH (April 27).—Three sheet posters of a burlesque show, displaying a bevy of alluring females in all the array (or lack of array) which is customary with all well regulated burlesque shows, precipitated a near-riot in the sedate little village of Bryarville. But for the clever strategy which the maiden ladies of the village devised, much greater damage might have been done the morals of the male population than was occasioned by the sight of the posters.

These maiden ladies of uncertain ages are dreadfully shocked to find the men eagerly viewing the "wicked" posters. A hurried mass meeting is held. They decide on a plan of action against the show and armed with pads of paper, they take stations about the theater entrance and make a list of "the shameless men who attend the Infamous show." Needless to say, the men cannot withstand the fear of publicity and change their minds. The manager of the burlesquers throws up his hands in despair and withdraws to more lucrative fields.

REX.

AN EPISODE (April 30).—Juan, a rich ranchman, loves Carita, the daughter of a neighboring farmer. After courting her for some time she comes to love him. Betty, in whose veins flow none of the hot Spanish blood, is something of an adventuress and she concludes that she will marry Juan for his money. While she is planning to charm him, she likewise falls in love with him.

Betty now begins the intrigue to the end of breaking up the match between Juan and Carita. Carlos, Juan's foreman, is in love with Betty and he proves a willing tool in her hands. Carlos hires a Mexican to hide himself in Carita's room that night with full instructions in what manner to proceed. At midnight Carlos leads Juan to a position from which Carita's window is in plain view. Juan sees the figure of a man emerge from his sweetheart's bedroom. Juan informs Carita the following day that he no longer desires to marry her. Her pride outraged, she leaves Juan forever. And Betty. Juan meets her once again and scorns her as if she were a viper.

JOKER

A NARROW SQUEAK (April 18).—"Suddenly an ear-splitting scream rent the darkness. Once more the ghost of Lady Merle walked abroad." Thus the farmer's wife reads and a tingling chill races up and down her backbone. "The Ghost of Hampton Manor" is a terrific story, and when she finishes reading it her nerves are all a-quiver. Willy Walrus and Hamburger Hank, two hungry knights of the road, have just picked up a daily paper and they, too, experience horrid tremors in their lumbar regions.

The farmer and his wife leave for the theater. When they are nearly there the wife discovers that she has forgotten the tickets. They return. Meantime Walrus and Hank visit the farmer's house, and finding no one at home, enter. The effects of reading the ghost story has not worn off and when they hear an ear-splitting scream (which comes from the sick pig) they become terrified. The pig runs out of the house—a moment later to get stuck in a fence. Hank beats it from the house, but his career is abruptly halted when a clothes line catches him under the chin.

A BOARDER'S MISHAP (April 29).—Green has just arrived in town. He locates a boarding and lodging house. The landlady tells him that when she chooses upon a room for him she will leave

"THE MONEY GOD"

Or DO RICHES BRING HAPPINESS?

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his grip before the door. Green creates a sensation among the women boarders. Consequently Green decides to take no chances of becoming mixed up in domestic rows and he spends the evening at a nearby saloon.

Somewhat the worse for liquids, he seeks his room in the early hours of the morning. Unfortunately, he was not the only reveler that evening. Another boarder, who stumbles over his grip in the hallway and kicks it in front of another door. Green gets into the wrong room, that of an old maid. She attempts to capture him. He escapes. Following, he stumbles into every room on the floor in search of his own apartment. The male boarders organize and take action. The old maid drugs what is left of Green into her room. The posse's treatment of him was bitter, but he prefers it to the old maid's attentions. He resigns his soul to the heavenly powers and jumps out of the window. He alights upon the head of a policeman and finds peace and gratitude in jail.

VICTOR.

THE BOLTED DOOR (Three parts—April 13).—Brooke Garriot, a young man of education, is interested in the development of certain mechanical appliances. Natalie Judson, whom he has never met, is young and pretty and highly interested in society. A wealthy old man, related distantly to both of them, dies, leaving a will that gives his fortune to these young people on condition that they marry. The condition is not to their liking, but, through a mutual girl friend, they are brought together and finally persuaded to marry. After marriage each continues life independent of the other. But as time passes, a feeling akin to love springs up between them. However, both are stubborn and self-willed.

Ren De Land is a friend of Natalie's. Natalie receives attention from him; this is the first thing that stirs Garriot to action. However, the girl friend scents the trouble and proceeds to pay attention to Garriot with the hope of stirring Natalie's jealousy. After a series of dramatic, and at times amusing, incidents, she succeeds. Natalie finally decides that she has no mind for losing her husband when her friend tells her to take him or she will. The young couple awaken to a realization of love only to have it shattered and a tragedy threaten through a minor incident. How this is finally corrected—the thrilling climax aboard a private yacht wherein Garriot teaches Ren De Land that it is best to leave other men's wives alone, completes the play.

U. S. GOVERNMENT INSPECTION OF MEAT (April 17).—It was seven years ago that the present law came into effect, requiring veterinary inspectors authorized by the U. S. government, to be stationed in every slaughtering and packing establishment of importance in the country. These experts safeguard the public health by detecting tuberculosis and other diseases in animals and carcasses. But the average person knows little about how this work is carried on. This film goes into practically every detail of the inspection work, from the ante-mortem inspection of cattle to the final packing. One learns how, under this system, the inspector's vision and sense of touch becomes highly trained so that an exceedingly slight variation from the normal in organ or tissue is detected instantly. One is shown the government tag and what to look for when buying meat. The various scenes have been taken in one of the biggest slaughtering and packing establishments in the country.

WHO'S WHO (May 1).—At a country dance given by old man Smith for his daughter, Irene, Harry, a guest, is smitten by her charms. Smith objects to Harry's attentions to his daughter. Harry, as they are planning an elopement, the old man arrives unexpectedly, takes Irene home, and locks her in her room. In the meantime Harry has made arrangements for their marriage at an adjacent town and manages to send her a note by tying it around a stone and throwing it in her window. Unsuspected by her irate father, Irene makes her escape. She goes to the station, but Harry has not yet arrived.

A train pulls in and Harry's twin brother, Dick, who is from his honeymoon with his bride to pay Harry a visit, is mistaken by Irene for Harry. She rushes him on the train, giving him no time for explanation and the train moves off, leaving the bride in hysterics. In her excitement Irene has dropped the letter containing the address of the minister in the adjacent town where she and Harry were to be married. Dick's bride finds the letter, believes that Dick is about to commit bigamy and calls in the aid of the police.

She and the police board the next train just as Harry arrives. The station master tells him Irene has eloped with that woman's husband. Harry phones to Irene's father. In the meantime Dick and Irene arrive at the minister's house. She insists that the minister marry them at once, but Dick tells the minister that she is a lunatic, but they must humor her to gain time. Dick's bride arrives and accuses him of wanting to commit bigamy. She orders Dick's and Irene's arrest. At this critical moment Harry and Irene's father enter and satisfactory explanations are made.

BISON.

DOLORES DE ARADA, LADY OF SORROW (2 parts—April 18).—Dolores, daughter of a wealthy rancher, leaves the convent to marry Don Miguel, a neighbor. Arriving home she meets Square Jack, the sheriff, and is deeply impressed with him. Anticipating his marriage with Dolores, Miguel casts aside Nita, whom he has ruined. Nita, forsaken and shunned, is found by Juan, Dolores' brother, and taken to his home. Before Nita dies she confesses to Dolores that Miguel is the cause of her ruin.

When Miguel calls to court Dolores, she accuses him and drives him from the house with a horse-whip. Juan aids his sister. Miguel swears vengeance against Juan, and that night he sneaks to a window and shoots him. In the meantime an intense love has grown up between Dolores and Square Jack. Jack instigates a hunt for Miguel, but he cannot be found. Tormented by his passion for Dolores, he visits the garden under Dolores' window and finds Square Jack there making love to Dolores. He attempts to enter. His progress is halted by a servant. He kills the servant, but in escaping leaves his handkerchief behind.

The following morning Jack finds the body of the servant and the evidence of Miguel's guilt. He gathers his retainers and goes in search of the murderer. Miguel eludes his pursuers and decides that while his enemies are seeking him he will carry Dolores away. Dolores and her maid are alone when Miguel and his henchmen ride up to the house.

In the meantime a premonition of danger induces Jack and his men to return to Dolores. There is a fierce battle between the forces of Miguel and Jack's men. Jack is victorious and Miguel is held a prisoner to answer for his crimes.

FRONTIER.

CUCKOOVILLE GOES SKATING (April 30).—Fred Jackson, a skate salesman, and his wife land in Cuckooville and size up the town for customers. They see Pretzel standing in front of his store. Fred sends his wife over to buy a pair of skates. Pretzel informs her he has none for sale. When Fred shows Pretzel the skates he has for sale, Pretzel immediately buys a pair, and, running after Fred's wife, sells her the pair. She skates around the village. Soon a skating epidemic hits the town. Business is so good that Fred proposes to Pretzel that they start a skating rink, Pretzel to furnish the money. A rink is started. To bolster up business an exhibition skating contest is given, in which Pretzel does fancy skating.

Money pours in. Pretzel is delighted, but seeing Fred skating with the girl, he decides to make him mind the box office while he skates with her. This suits Fred. While Pretzel skates, Fred fills his pockets from the receipts and giving the girl the signal, prepares a getaway. Fred and his wife jump into an automobile and start for the station, the skaters following. Pretzel overtakes the auto, and, catching Fred, is dragged on by the station as the train pulls in. Fred and his wife rush to the train. Pretzel tries to get to his feet, but the skates keep slipping from under him.

THE RUNAWAY (May 2).—Arthur disapproves of his mother marrying again, but his objections prove futile and she marries Joe. Several months later Arthur learns that his mother is being mistreated. In a fight he seriously wounds his stepfather. Several months pass. Joe recovers from his beating, which has taught him a lesson. Arthur fearing that he has killed his stepfather, has taken refuge in the Texas prairies. As years go by, Joe and his wife, Arthur's mother, have settled in the West and are the possessors of a large cattle ranch. The sheriff warns them that cattle rustlers have planned to drive off a large number of cattle. An ambush is laid. That night a running fight develops between the two factions. Joe wounds and captures one of the rustlers, only to learn that it is his stepson, Arthur. The following day Joe tells his wife that Arthur was the one who saved his cattle from being rusled. Later Arthur, with the assistance of Edythe, does take care of his stepfather's herd.

ECLAIR.

THE SECRET OF THE WELL (3 parts—April 29).—In France the tale opens. A mystifying murder has occurred. The nephews of the murdered man swear to run down the guilty party. Their search takes them to India, where they run into unlooked for and dangerous obstacles. We have the brilliant Oriental fete given in their honor. At this fete an attempt is made on the young Frenchmen's lives through poison. Jean Farades is at last able to write to his nephews from India that he is returning with a fortune. The reception of the letter provokes jealousy between the two brothers, who, hitherto had been on affectionate terms. They erect a wall separating their respective gardens, between which there is a well common to both. One morning a tradesman goes to the well for a bucket of water for his horse. His efforts to draw it up proving futile, he sends a lad down to ascertain the cause. Trembling with fear and excitement, the lad reappears and informs the bystanders that the body of a man lies at the bottom. They notify the Commissary of Police. The two brothers identify the body of their uncle. The magistrate orders their immediate arrest.

Fortunately for the brothers, Jacques Velimay and his friend, Paul Mersains, set to work to solve the mystery. They discover a scrap of paper in the well. It is torn, but they manage to decipher that it is a receipt for securities deposited with a banker named Smithworth, in Calcutta. A telegram is sent to Smithforth for details of Farades' securities.

Climpson, Smithworth's agent in Paris, breaks into Jacques Velimay's house and steals the incriminating document from his desk. Soon after, Velimay receives a telegram from Smithworth, saying that Farades is unknown to him. This coupled with the discovery that his desk has been tampered with, confirms his suspicions and he at once goes off to Calcutta with his friend, Paul. Here, under assumed names, they enter into pseudo negotiations with Smithworth. The banker is, however, on his guard. That night, Smithworth gives a brilliant fete in honor of the two Europeans, and manages to pour the drug into the cups of his guests. Jacques and Paul abstain from drinking. Smithworth falls asleep. The two friends escape and return to the banker's office where they regain possession of the document stolen from Velimay's desk by Climpson.

Smithworth is roused and gives chase in a motor-boat. As soon as he is close enough, he fires upon them; their frail boat is upset and they vanish under the water. The friends, however, manage to swim ashore and return to Paris. The two scoundrels meet in Paris, and go to the trail of the brothers after disguising themselves. Suddenly the court is interrupted by two men. "Stop! Stop! Here are the names of the murderers!" they cry. The two scoundrels try to escape. They are dragged before the magistrate, and Climpson, seeing the game is up, confesses it was he who had strangled Farades, and with the help of Smithworth, had thrown him to the bottom of the well. The two brothers are reconciled after their terrible experience.

HIS SERVANT (May 3).—Robert Williams' firm is in a bad way. He thinks that the bonds of the Moon Valley Land Co. will help them out. But they are pronounced worthless. In the meantime there has been a change and the bonds now have a monetary value unknown to him, but Shark & Co. have received a tip as to the value of the bonds, and in order to get these bonds, they offer $20,000 for same, far below their value. While negotiating with Williams in another room, Williams' servant (Lund) having learned the real value of the bonds, resolves to save his master in spite of himself. He abstracts the bonds and hides them. Williams, not finding the bonds, accuses the servant of having stolen them. Detectives are called in—the servant is handcuffed. But he extinguishes the light, breaks away and escapes, handcuffed. On the road he meets a man in an automobile. He jumps in, throws the man out and proceeds on in the auto to find a friend of his master's, to whom he tells the story. The servant secures the bonds and returns accompanied by the friend. They enter as the crooks (Shark & Co.) are still trying to make some deal, and accuses them. They leave baffled. The servant then hands the bonds to Williams. He thanks him and taking his hand, calls him "friend." The servant replies, "No, I am only your humble servant."

UNIVERSAL

ANIMATED WEEKLY, NO. 110 (April 15).—Remarkable Tribute to Policeman.—Thousands honor Detective Lieut. Guarnieri, slain by father of notorious gangster whom he was trying to arrest. Sub-title: Lieut. George Haerle, who laid low the assassin.

Anti-Suffragettes Take Notice.—Governor Dunne, of Illinois, accompanies his wife and daughter to the polls to cast their first vote.—Chicago, Ill.

King Christian the 10th, of Denmark.—His Majesty attends the opening of new church in Copenhagen, Denmark.

Movies Move.—One hundred ton Picture Casino is successfully moved across Great South Bay to a better location, a distance of nine miles—Ocean Beach, N. Y.

World's Champions Beaten.—The Brooklyn's, last year's tail enders, defeat the Athletics in close-fought game at Ebbets' Field—Brooklyn, N. Y. Sub-titles: Fanning Home-Run Baker. Ira Thomas, Athletic's catcher.

Fashions.—Smart styles for your summer cloths. Made from Ladies' Home Journal patterns.

With Shriners in the Philippines.—A unique welcome is accorded to visiting shriners from all parts of the United States upon their arrival in Manila, P. I.

Practising for the Big Races.—Syracuse University's 8-oar crew, last year's champions, hard at work training for coming races—Syracue, N. Y.

Turbulent Times for I. W. W.—Police check rioters in their effort to break up organized labor meeting in Union Square —New York City. Sub-Title: Awaiting riot call.

Government Canal Gets First Drink.—Dynamite explosion blows up barrier and connects Lake Washington with Puget Sound Seattle, Wash.

With the Rebels in Mexico.—General Carranza and his staff greet troops who are to reinforce General Villa's army at Torreon—Juarez, Mexico.

Death Defying Dive.—Animated Weekly camera catches Barney McPhie making successful leap from High Bridge, dropping 141 feet into Harlem River, a feat never before accomplished—New York City. Sub-Title: Hero's happy landing marred by police charge of attempted suicide.

Cartoons by Hy. Mayer, Puck's famous caricaturist.

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THE MAN WHO CAME BACK (April 21).—Donald Baxter, a young broker, ruined financially and renounced by his shallow financee, Helen Porter, resolves to start life again and "come back." He does so, at the end of five years returning incognito. He purchases his old home, but gives out the impression that it is his valet, Mr. Hawkins, who is the successful "Klondyke Millionaire." His one-time fiancee and her purse-proud mother at once endeavor to cultivate Hawkins whom Baxter prevails upon to enter society, much to his discomfiture.

In the meantime, Baxter, passing as still a poor man, meets and falls in love with pretty Mabelle Arnold, the ward of the Porters. Eventually, the true identities of Hawkins and Baxter are disclosed, causing the haughty Mrs. Porter and her daughter, Helen, much chagrin and the pretty Mabelle much pleasure, as she and Baxter plan to share sorrows and joys.

A FLURRY IN HATS (April 28).—Hattie Hood, seeing an advertisement in a newspaper offering hats at a greatly reduced price, asks her husband, Knox Dunlap, to give her the money to buy one. He refuses. She complains to her father who induces the husband to part with the price. Hattie buys the hat and joyfully exhibits it to her mother who immediately wants one like it, but the father, Capt. Hood, refuses, so Hattie gives Mother Hood her hat. When Knox learns this, he immediately demands his money back, and Capt. Hood reluctantly complies with his request. In the meantime Hattie reads where the ad says, "Hats on Credit." She immediately buys one. Mother Hood regrets taking Hattie's hat and returns it to her by Bridget Stetson the cook.

The mother sees ad offering credit on hats and she also buys a hat. Bridget takes a peep into the hat box when she arrives at Hattie's and covets the hat. She accidentally sees ad offering credit and forthwith sets out to buy a hat like Hattie's. Capt. Hood, sorry at refusing Mother Hood a hat, buys her one. Knox, also repentent, buys a hat for Hattie. Each with a hat, finally arrive at Capt. Hood's home. To the amusement of all they find that all the hats are alike, which is bad enough, but the "last straw" is reached when Bridget marches in to display her "creation," which is precisely like all the others. She is made to retreat and the numerous hats follow after.

MAJESTIC.

THE TIE THAT BINDS (2 parts—April 19).—Biff Hogan, a tough, wins Mollie McIntyre, because he demonstrates his athletic superiority over Larry McGuire, a hard working man. After his marriage, Hogan gets into bad company, breaks into a factory with two comrades, and after a hand to hand fight with the watchman, he is arrested and sent to prison.

In the meantime, his wife obtains a divorce and marries McGuire. Upon his release, Hogan tries to see his child, but is refused permission by McGuire. In revenge he decides to take McGuire's life. Going to the latter's house, he prepares to shoot him, and nearly takes the life of his own child who is sitting in an arm chair and wears McGuire's hat. The shock makes Hogan resolve to lead a better life.

AN UNREDEEMED PLEDGE (April 21).—Crazed by his desire for gold, Davis, a prosperous farmer, neglects his wife and daughter, Mina. They plead with him in vain. He sets out with his faithful collie. His provisions gone, Davis struggles between love for his wife and daughter, and his lust for wealth. Wealth wins. The daughter is married, and she and her mother live in comfort, but long for the husband and father in the gold fields. Davis is taken ill, but his faithful collie brings assistance to him. After he recovers, starvation stares him in the face and he is forced to seek civilization. He is refused a grub stake. The storekeeper takes a fancy to the collie and offers to supply the needed provisions if the dog is given as security. Davis consents.

It is a terrible struggle to tear himself away from the pleading eyes of the dog. His larder replenished, Davis works with renewed vigor, to soon be able to reclaim his dog. He strikes a lead and tunnels into a ridge. Gold he finds at last. He behaves like a man bereft of reason in his mad joy, and his frantic efforts dislodge the roof of the passage he has built and he is buried alive.

Greatly alarmed by the protracted absence of her father, Mina persuades her husband to search for him. Accompanied by the mother, they set out. Arriving in town, Mina's attention is attracted to the dog, who is in the window, by his frantic actions. She recognizes him. They enter, and the dog is reclaimed. Gray suggests that the dog may know the whereabouts of his master and he is released. He darts away. In the auto the others pursue. Along roads and over prairies at racing speed until finally the chase ends at the mouth of the tunnel, where the dog begins digging frantically. Davis is rescued.

On returning consciousness, he seizes in his arms the Unredeemed Pledge, and sobs in its furry coat. There is a happy reunion, but Davis still points proudly to the riches that near cost him his so dear.

PRINCESS.

HER AWAKENING (April 17).—Helen Gray, the daughter of a hard working carpenter, receives the attention of her employer (Mr. Adams), much against her father's will. On her birthday, Mr. Adams invites her to dine with him and presents her with a handsome bracelet.

That night, on Helen's return home, at twelve o'clock, her father, who has waited up for her, upbraids her. She becomes frightened as he threatens to kill Adams and her, if she goes out with him again. Helen, much worried, goes to bed. She dreams she meets Adams and is caught by her father, who takes his revenge on Adams.

Adams dies later and the father is convicted of murder. In the courtroom scene Helen becomes hysterical and pleads for her father's life. She is next shown bidding her father the last farewell before his execution. She screams as they are leading her away and awakens to find it is all a dream. She rushes into her father's room and awakens him by hugging and kissing him. The next morning she returns the bracelet, sends in her resignation to Mr. Adams, and decides to remain at home and keep house for her father.

THANHOUSER.

AN INFANT HEART SNATCHER (April 19).—In a typical New York boarding house the pet of the establishment was the little four-year-old daughter of an actress. In fact, everybody fell under the fascination, except the trio known in the establishment as "the three cross old men." A theatrical engagement took the mother out of town and she left her little girl in the care of the boarding house mistress. Away out on the Pacific coast the mother was taken ill just as her company was stranded and for many weeks was in a hospital penniless and dependent upon charity. She wrote pitiful letters to the boarding housekeeper, but the woman declared she would send the child to an orphan asylum. Strange, to relate, she did not, and the other boarders gave her credit for generosity she did not possess.

In the course of time the mother returned and took her little girl away. Some days later there was great excitement for an attempt was made to kidnap the child, and the kidnappers, strange to relate, were the "three cross old men." They were arraigned in court and the case was going very much against them when the little girl decided it was time to interfere.

She climbed up beside the judge, snuggled on his knee, and told him everybody was making a mistake, that the "three cross old men" were really not cross at all. In fact, they were the best friends she had and during her mother's absence had supplied her with toys and candy and had even paid her board. "The three cross old men" being found out admitted that they loved the child and were brokenhearted when the mother went away. They proposed that the mother establish a boarding house of her own, guaranteeing to make it pay, and the judge let them go. The new boarding house was established, but it did not have any "cross old men" among its patrons—on the contrary they were what the child called "my three grandpas," pleasant, smiling old chaps, who thought the world of the little girl and planned great things for her future.

WHEN ALGY FROZE UP (April 24).—The village banker's wife was ambitious that her daughter should make a notable marriage, and had picked out a young British nobleman whose blood was as blue as his pocket was empty. The girl did not approve of the suitor, but this made no difference to the mother and the father was afraid to interfere.

The mother invited the nobleman to visit them in the country to participate in the joys of "an old-fashioned American winter," and he gladly complied, as it fell in with his plans. The girl, however, failing to move her mother by arguments, decided to resort to strategy. With the aid of a few accomplices, including her father, she gave the nobleman such an unexpectedly lively time that he hated winter and the country. In fact, so strongly did he feel that when the banker consented to the marriage on condition that his son-in-law live with him, the nobleman lost no time starting back for Broadway, where the nice comforts of the country do not exist.

AMERICAN.

HER FIGHTING CHANCE (April 27).—Jim and Edith had made an early marriage. Then followed Jim's fight for literary success. This took his time away from his wife and they became indifferent to each other. Finally, success assured, and his work no longer a struggle, Jim felt the need of a sympathetic woman spirit. But left out of her husband's life by his work, Edith had become a social butterfly. Her husband's position gives her social place and he is able to give her plenty of money. A breach has come into their lives. Their only mutual interest is their children. Finally Jim finds a sympathetic spirit. Out of the hundreds of letters from admiring readers, he finds one that interests him. Nell Dare had long followed his work in the magazines, etc., and discovered that they had mutual aims. Jim's animal stories especially interested her and she finally writes in appreciation of one.

Nell is a young school teacher with literary ambitions. This letter Jim answers and a correspondence is developed. Matters at home reach such a point that Jim is unable to work in that atmosphere of irritation and misunderstanding and establishes a studio. The children are his only touch with his home as they visit him at the studio daily. Jim sells one of Nell's stories for her and the editor agrees with Jim that Nell is going to be a great success. Jim spends his vacation at the farmhouse where Nell boards. Jim forgets that he is not free to love Nell. Nell goes to the city to live. She and Jim are already in love with each other. Nell and Jim realize the hoplessness of their cause and Jim makes a voyage to Africa.

During his absence in Africa Edith and the children are at a summer resort. Nell comes to same hotel. Edith goes driving with a spirited horse which runs away. Nell, riding horseback, goes and saves her. Later Edith writes to thank Nell and the name "Edith Corbin" is Nell's first intimation that she has rescued Jim's wife. Edith seeks Nell out and becomes much attached to her. Nell is rather taken with Edith and she is really lovable. Nell accidentally discovers that Edith has literary ability. Edith tells Nell her husband was always so busy with the work that she never told him she felt that she could write. Nell leaves Edith taking one of Edith's stories with her. She studies it and finds undoubted literary talent. Nell sees that Jim could find his working partner in his own wife if she would develop her talent as he has hers. What shall she do? Help Edith develop her writing and then take her chance for Jim and happiness with her or not? Suddenly she sees Carol and Jim, Jr., playing in the sand below her with their nurse. Little Jim, Jr., points out to sea, telling Carol: "Papa is way out there." The sight of them and her love for them determines her to help Edith with her writing, thereby giving the wife a "fighting chance." They return to the city. Nell neglects her own work to help Edith with her writing. Edith sells several stories, then begins a book. Nell is now sure that Edith will win, as Edith has given up society. Edith's book is a sensation and Nell goes to congratulate her. She decided to go away, leaving a letter telling Jim farewell. Jim returns to America, goes at once to his studio and tries to 'phone Nell. Failing, he finds the letter and his picture. He yields to the inevitable though his heart is breaking. He does not yet know that a different woman waits him in the butterfly wife he left. At the club he receives his first news of Edith's literary work and of her success. Surprised and wondering he goes home. Edith confesses shyly that she is the new "literary star." They go to the bedside of the sleeping Jim, Jr., and Carol. Jim kisses them. Jim understands what Nell meant when she said he could find his happiness at home. He and Edith are reunited. Then we see Nell on train traveling away.

THE SMOULDERING SPARK (April 29).—"A spark of manhood smoulders in them all," so Frederick Miller declares, looking from the luxurious club's window at the unfortunates on the nearby park benches. The other club men scoff, and Miller wagers Duncan that, given a chance, one of those human wrecks will redeem himself. Miller selects Jack Martin, a derelict on life's sea, and gives him a position as butler in his home. Jack's attitude at first is antagonistic, but he begins to change through the kindliness of Miller, his wife, and son Tom, and particularly sweet little Ellen, Miller's seven-year-old daughter.

Tom Miller, through bad association, falls into debt, and Miller angrily refuses him money. Tom rifles his father's safe. Jack sees this and wishing to shield the boy and fearing that shock of the truth would be too great for Miller, he assumes the blame when the theft is discovered. Miller, believing Jack hopeless, sadly dismisses him. A little later Jack finds once more a derelict. As he pauses irresolutely before a saloon, he sees Tom within, drinking with some friends. A brawl starts, in which Tom is hurt. Jack enters, saves Tom from further harm and takes him home. Tom, remorseful, confesses the theft of the money, clearing Jack. Jack is warmly thanked by Miller, and once more welcomed in their home. Miller writes to Duncan saying, "I win the wager. Our derelict not only possessed the smouldering spark, but he has made a man of my son as well."

KAY-BEE.

THE RIGHTFUL HEIR (2 parts—April 24).—Sir Patrick O'Neil has two sons, Phelim, the elder, a spendthrift and gambler; and Lawrence. Phelim discovers the hiding-place of his father's gold and one night attempts to steal some, but is discovered by his father, who strikes him. Phelim becomes the leader of a band of smugglers and hires Redfield, a highwayman, to "silence" Richard, the young son of Lawrence, and Patricia, who, now since the death of Sir Patrick and in the event of the death of Lawrence, would be the only thing to stand in his way to being the lord of Ballyskillen. Redfield hides Richard in a cave from which, unknown to Redfield, he is rescued by Dris-

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sell a tavern keeper, who decides to adopt the child and later hold him for ransom. Redfield is betrayed by Phelim and sent to prison. One day from an old newspaper, he learns that Sir Lawrence has died and that Phelim has now come into the possession of the title. He escapes from prison and is saved by Richard from capture. Phelim comes to the tavern at a word from Redfield. But Phelim injures Redfield and sets fire to the barn from which he is rescued by Richard. Later Phelim is captured when Redfield, dying, confesses to the conspiracy. Richard is astounded to learn of his parentage. Phelim dies from his wounds, and Lady Patricia and Richard come into their own.

BRONCHO.

ADVENTURES OF SHORTY—SHORTY ESCAPES MATRIMONY (First Episode—2 parts—April 29).—While Shorty is out looking for cattle thieves his horse stumbles and falls, and Shorty is thrown and injured. He is captured by a bunch of Mexican Rebel soldiers and put in jail. He is seen by Anita, a beautiful Spanish girl, whom he sends to notify Bud Simms, the ranch owner. Anita has taken a great fancy to Shorty and breaks the rules by taking food to him. In the meantime an important letter has come to the ranch for Shorty. The boys open it and find that Shorty has been left a fortune on condition that he marry a certain woman within two weeks. The boys conceive the plan of marrying Shorty to the lady, who is on her way to the ranch, by proxy. Nell Holden, the lady in question, who is rather a pretty girl, fearing that she may not like the looks of Shorty, disguises herself as an ugly old maid so that Shorty will refuse to marry her. The proxy is Tom Crowne, a very handsome young cowboy, who falls in love with Nell, when he sees her with the disguise removed. Nell plans with the sheriff, who is also the magistrate, to insert Tom Crowne's name in the marriage license instead of Shorty's so that Tom becomes her legal husband instead of only by proxy. Anita notifies Simms of Shorty's whereabouts and the cowboys rescue him. Shorty is very much surprised to find on his return that he has been married by proxy, but is no more surprised than Tom Crowne when he finds that instead of being Nell's husband by proxy, he is really her legal husband.

DOMINO.

A COMMON MISTAKE (2 parts—April 23).—Pierre Jardine does not permit his daughter, Marie, to associate with any of the young folks, and as a result she becomes dissatisfied, so taking a painting of her father and his old time friend, Dr. Jacques René, both at playing chess, she leaves for Paris. The old man is heartbroken and realizes that he has been too strict with her. He goes to Paris to find her.

In the meantime Marie has secured an apartment in the artists' quarters and attempts to finish the picture. Before she has it finished her funds are so diminished that she is unable to buy the material necessary to complete it. Raoul Dante, an artist, who has an apartment adjoining and who is interested in his pretty neighbor, hears her prayer to the Virgin for aid, and during her absence one day, finishes the painting. Marie, on returning home, is astonished and delighted; the old janitor trys to make her think that the Virgin must have done it. Marie sells the picture for a good sum and is happy, although puzzled as to who finished the painting. One day she overhears Raoul and the janitor talking and discovers that it was Raoul who had been so kind to her. She thanks him and later they fall in love. Pierre comes to Paris, sees the picture exhibited in the window, buys it and is just returning home when, in passing a building under construction, a brick falls on him, rendering him unconscious. Raoul, discovering the accident, removes him to his apartment, together with the picture, and then a touching reunion takes place between him and Marie. Pierre consents to have Raoul for his son-in-law.

MUTUAL WEEKLY.

MUTUAL WEEKLY, NO. 68 (April 11).—An Auto Burial.—San Francisco undertaker provides unique vehicle for funerals.

The Rhone Flooded.—Avignon, France, is swept by river's swollen waters.

"Everybody's Doin' It."—Dancing craze reaches American battleships.

Spain Builds Up Her Army.—Splendid lot of new recruits swear allegiance at Baleares Islands.

Florida Celebrates De Soto Anniversary.—Landing of great explorer is re-enacted at St. Petersburg.

Romanian Parliament Opens.—King Carol inaugurates a new liberal government.

The Smallest Dog.—A Los Angeles canine just fills a tea cup.

General Carranza and Staff.—First chief of Mexican constitutional government poses for Mutual Weekly.

The Calmette Funeral.—Figaro's slain editor is buried with great honors in Paris.

Copenhagen Theater Destroyed.—Greatest show building in Denmark wiped out by fire.

An I. W. W. Meeting In New York.—Police raided this rally, but were criticized by the Courts.

The King Arrives.—Prince of Wied, new Albanian monarch, is royally received at Durazzo, his capital.

New Life Preservers Are Tested.—U. S. Government officials try out the device at Washington Navy Yard.

FEATURE FILM STORIES

UNIVERSAL SPECIAL FEATURES.

THE SPY (Four Parts).—Harvey Birch, the spy, is a member of the household of General Washington, and the action of the story takes place during the first years of the Revolutionary War while the Continental army, under Washington, is encamped near Newburg-on-the-Hudson. In order that the spy may move within the British lines with greater freedom, he has allowed the impression to go out that he is a British spy. Washington alone of the Continental army knows the true state of the spy's allegiance, and he has given Birch a letter signed by himself which Birch is to use only in the direst extremity. This letter sets forth that the bearer is in reality an American spy and that he has deliberately created the impression that he is in the pay of the British. It is signed by the commander-in-chief.

The spy wishes to tell Washington to meet him at the Wharton's house, which is neutral, and has himself arrested as a British spy by Washington's soldiers and is brought before Washington, who says he will question him alone. When he has secured the message, the General tells Birch to make his escape, which he does through the chimney and rides away on the General's horse. When the horse returns, the General knows Birch has made his escape. But Major Dunwoodie, in command of a troop of American soldiers, and in love with Frances Wharton, offers a reward for the capture of the spy. The Skinners, who are a body of irregulars who prey on the defenseless of both sides, attempt to arrest the spy for the reward. They visit his house and after frightening his father and sweetheart, they are put to rout by the spy.

Washington goes to the Wharton home to meet Birch. Captain Wharton, who is an officer in the British army and is about to be sent to England, comes to his home to say good-bye. He is in disguise. Washington recognizes him, but tells him that he is safe on such an errand. The spy comes and gives British plans to Washington, who gives him a false dispatch in case he be arrested.

These intercepted plans cause the British to advance into an ambush over a bridge which has been weakened by the Americans. A battle takes place and the British are defeated. Captain Wharton takes this opportunity to go back to his lines, but is warned by the spy. They are seen, however, and Major Dunwoodie has to arrest the brother of his sweetheart and send him to headquarters for trial for being in disguise in the American lines.

The Skinners burn Birch's house and capture him. He is taken to headquarters and placed in the tavern for safekeeping. The landlady assists him to escape. Birch hears of the arrest of Captain Wharton and resolves to get him away. Disguised as a minister, he goes to his cell and changes clothes with him. He goes to the scaffold to pay his penalty of being a spy, not even then showing the letter which he knows will save his life. But Washington comes up and orders them to search him. The letter is discovered, and the spy is placed in the right light before the world, but his former usefulness is over.

APEX.

A WARDEN'S CRIME (Four Parts).—John Halling, a prison warden, stands in the dock of the crowded court, charged with the crime against the State. The counsel for the defense asks the judge to let the accused tell his own story. The court scene fades away, and we see John Halling kneeling beside his little girl, who is seriously ill, and this is how he tells his story.

"I had no more money left out of my month's salary to buy medicine for my little girl, but my friend and neighbor, Engine Driver Bueller, gave me one dollar out of a dollar and fifty cents, which was all he had. To my dismay the chemist informed me that the medicine was one dollar and fifty cents, and I only had one dollar, but Bueller cheerfully gave me his last cent, and I vowed that I would one day repay his great kindness."

The Judge then asks for the convict Bueller to be brought into the court, and he is asked to tell his story, after the time when he gave Halling his last cent. The court scene again dies away, and Bueller tells his story.

"I gave Halling the last cent I had, and then I went on duty. On my official instructions I was told to pull up at the Junction where the single line commences and to wait the passing of an express. The thought of my neighbor's sick child was in my mind, and I forgot my instructions and dashed headlong into the express. By a miracle I escaped practically unhurt. For three days and nights I wandered about half dazed, but at last I gave myself up. I was sentenced to imprisonment for life, but owing to my good conduct my sentence has been reduced, and I am to be released to-morrow."

Here we see Bueller placed under the charge of John Halling, the warden. One day Halling's daughter informs him that Mrs. Bueller is seriously ill, and when he goes to see her, she cries pitifully for her husband, and the warden tells the convict that his wife is dying. Bueller, mad with anguish, begs the warden to secretly set him free for a few hours to see his wife. The convict reminds him of his promise when he gave him his last cent to buy the medicine for his sick child. At last the warden consents, and the men change clothes. The warden tells the convict to be sure to return before 9 o'clock before the final inspection or it would mean ruination for the warden. The convict dashes off and spends with his wife the last few minutes before she dies. Stunned by the terrible shock he falls across his wife's bed, and when he looks up he finds that it is ten minutes to nine, and it would take him twenty minutes to get back to the prison. He tears madly along the road, over the level crossing, and escapes death by a miracle from a passing express, and when he arrives in the prison cell, the guard of inspection is already there, and John Halling says, "You are one minute too late!" The court scene now comes into prominence again, and the jury retires to consider their verdict. The foreman enters the court, and to the great satisfaction of all present he announces the prisoner "Not Guilty," and so ends the sensational trial of John Halling, prisoner of war, who aided a prisoner to escape in order to comfort his wife in the last minutes of her life.

SHOULD A WOMAN TELL (Four Parts).—Vera, the daughter of Countess Dubowska, feels unhappy in spite of all the luxury that surrounds her. A soiree is held at her mother's house, and Vera sits alone brooding.

Countess Dubowska has arranged to go on a slumming expedition, and she invites Vera to accompany her. They leave their residence and make for the poor quarters, where they dispense their gifts generously. Just as they are leaving, a boy tells them of a poor carpenter lying helpless with a broken arm. They follow him to the carpenter's hut, where Vera dresses his wound and gives him presents of wine and food. Max thanks them, and Vera feels gratified. They return home, and Vera sitting amid beautiful surroundings, reflects upon what she had seen that day, and decides to devote her life to the poor.

Meanwhile, Max cannot forget the way Vera attended him. How was he to ensure her coming again? At last he hits upon an idea, and writes a letter as follows: "Dear Lady: My arm is hurting badly. I think I shall die. Oh, please help me and I shall never forget it. Max Petroff." Congratulating himself, Max then leaves his hut and effects a secret entry into Countess Dubowska's house. He finds Vera's room and creeps in stealthily. Noticing a small table near the window, he places his letter there.

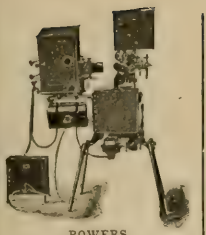
In the morning, Vera notices the letter and she resolves to visit him. All unsuspecting of the way the letter reached her, she sets out to Max's dwelling, taking with her wine and food. Max sees his victim the moment she enters. He rushes to the door and locks it, and attacks unprotected Vera. She is in his power, but an opportunity for revenge occurs when he compels her to hand him the food and drink. Unnoticed, she seizes a chisel, and in self-defense, kills him.

Some time later, Vera visits a fencing academy and attracts Prince Dolsky. The prince declares his love, and Vera, troubled by her conscience, does not accept. But her love for the prince grows stronger, and when he comes to submit his marriage proposal, the vision of the murdered carpenter envelopes the prince's form, and she runs away in a frenzy. After this she becomes very ill, and when convalescent, the prince visits her, and she accepts his offer of marriage.

Many times she is on the verge of making a full confession, but the prince, deeply in love, refuses to listen. The night before the wedding Vera writes a full confession to the prince. But alas! the letter reaches the prince's residence just after he had been suddenly called to his estate. The letter is returned to Vera, and, despairing, she burns it. The next day the wedding takes place, and the couple leave for their new home. But the calls of her conscience become louder, and at the critical moment, Vera relates what happened. The prince is astounded, and orders Vera from the home which she had hardly entered.

Prince Dolsky tries to forget his sorrows by leading a gay life. But a reaction takes place, and he regrets having driven his young wife from him. He engages a detective to search for her so that he may obtain her forgiveness. Meanwhile Vera, under an assumed name, has become a celebrated actress.

One night an old friend induces the prince to go to the opera, where he recognizes his wife as the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distinguished actress playing the principal part in "Traviata." He goes to her dressing room and seeks a reconciliation, praying fervently for his wife's forgiveness. But Vera says, "It is too late now, prince. There was a time when I loved you, but now my love is dead. There is the door!" Her broken-hearted husband answers, "Goodbye forever, I loved you so much and I believed in my happiness." The prince departs, and lamenting for his lost love, ends his unhappy life.

FAMOUS PLAYERS.

THE REDEMPTION OF DAVID CORSON (Four reels).—David Corson, Quaker, recluse and mystic, possessed of strong spiritual powers, walked with God and lived in an ethereal world of purity and sanctity. Guided by heavenly visions, with a power of logic and a beauty of voice and manner capable of swaying the emotions and passions of men, David was a mighty force in the quaint little Quaker community, in which he had spent all his life. Then the woman came—and Satan came also—and David heard the distant voices of the world calling his youth and its idle energies. In a moment of supreme test, he threw his wonderful faith aside, like a discarded garment, and entered the great world that beckoned to him.

Dr. Paracelsus Aesculapius was a traveling quack—a fakir. In his wanderings he had found Pepeeta, a magnetic Spanish beauty, whom a band of Gypsies had stolen as a baby. Paracelsus had bought Pepeeta from the Gypsies, taking her with him as his wife; and Pepeeta was the woman who came into David's quiet life, changing all the course of its destiny.

Passing through David's town, Dr. Paracelsus heard of the young Quaker's wonderful oratorical gifts, and at once realized his value in the selling of fake medicines. The crafty doctor lured David with fabulous promises of wealth and pleasure. But, meantime, Pepeeta and David had looked into each other's eyes—and so David consented to go with the doctor.

Gradually, the love between David and Pepeeta exceeded human bounds, escaped beyond their control, and they followed the trail of the serpent. David urged her to flee with him, and the woman heeded and went with him to distant parts. The doctor followed them with furious vindictiveness, overtook them, and in a fierce struggle was left by David for dead. Tortured by the memory of having murdered the man who had befriended him, struggling against overwhelming elemental passions, David now cast all restraint aside and loosened the flood-gates of vice and depravity. He became a drunkard and a gambler, and descended into the dregs. The gentle Pepeeta, who had watched his degeneration with a breaking heart, could no longer tolerate him, and she left. In his desperate weakness, seeing the woman for whom he had risked his soul drift from him, and about to sink into the abyss of sin and shame, with the waters of oblivion ready to engulf him—it was then that he met the doctor, blind, old and weak, and living only for vengeance. The sight of the doctor was the turning point in David's downward career; it restored his normal balance; it offered a chance for expiation and restitution. He told the doctor who he was, and with a wild fury the blind Paracelsus, grasping a knife from beneath his tattered clothes, struck at David. In a scene of terrific repression, David waited for the impending blow, making no effort to escape or overcome his weak antagonist. The doctor's thrust missed and he fell to the floor, where a moment later he died. David's escape from the pursuing Nemesis nerved him to a final and sublime rally, and, guided by the Divine light, he found the harbor of peace, a storm-racked soul, but with the victorious spirit in command. He sought Pepeeta, and, purified and redeemed, he found in the woman he sought to destroy a strong spiritual ally and an inspiring factor in his final regeneration.

WARNER'S FEATURES.

THE CRYSTAL BALL (Three Parts).—When Henry Howland, the great philanthropist, feels his health failing, he makes his will and entrusts it to his nephew, Walter, to file away in his private safe. Impelled by curiosity, Walter opens the will and discovers that his uncle has cut him off with a mere pittance, leaving the major portion of his estate to charity. He cleverly forges a new clause to the will, and is in the act of substituting it for the original when surprised by his uncle. After a heated argument, Howland dies of heart failure and Walter, panic-stricken, carries him to his own room and notifies the coroner.

Later, Walter accompanies Gladys Brooks, with whom he is in love, to the retreat of a Hindoo mystic—a crystal gazer, who bares Walter's life while in a mesmeric trance. Fearful of arrest, Walter escapes from the room and eludes the detectives put on his tracks by the district attorney, who is a rival suitor for the hand of Gladys. After a time he returns and makes a clean breast of the whole affair. The district attorney seeing that Gladys loves Walter, and that Walter is sincere in his desire to start life anew, calls off his detectives and allows the couple to catch the Montreal express.

UNDER THE MASK OF HONESTY (Three Parts).—When Robert, the son of a wealthy banker, meets a young woman on the tennis courts of the Grand Hotel, and is first at her side when she trips and sprains her ankle, he does the most natural thing a young bachelor could do—falls in love with her. It is well known to the police that Robert's father is in league with a desperate band of crooks, captained by the Jack of Spades, but they have never been able to get sufficient evidence for his arrest and conviction.

Into his father's home, furnished with ill-gotten gains, Robert brings his charming young bride. Shortly afterwards he leaves for the African diamond fields to superintend the construction of a new railroad. Robert's father dies of apoplexy and Hesperia takes charge of the bank's affairs. The Jack of Spades calls upon her and demands that she continue negotiations with him. From this time on exciting events are reeled off with rapidity, poor Hesperia, determined to save the good name of her husband, Robert, and the rather soiled reputation of her dead father-in-liaw, meets the Jack of Spades and submits to his blackmailing demands. Robert returns from Africa and finding his wife acting strangely, follows and confronts her in the secret rendezvous where she has gone to confer with the Jack of Spades. In a tragic scene, after the desperado has explained matters satisfactorily, Robert forgives Hesperia, and ceding the tainted money to the Jack of Spades, leaves with her for South Africa to start life anew.

ITALA.

TRACKED ACROSS THE DESERT (Three Parts).—Between Marney and the huge sum of money he coveted stood his niece, Ida. He resolved at all costs to obtain the money. It was essential to the gratification of his pleasure-loving tastes; to the maintenance of his position in society. Besides, he was ambitious; he yearned to enter politics and become noted. By her physician's advice Ida, for the benefit of her health, undertook a trip to Algeria. Her uncle, Marney, formed one of the party. There were agreeable times on shipboard, crossing the Mediterranean, until Marney began his villainy. He disguised himself; drugged his niece; placed her, as he thought, in an extemporized coffin and threw her body into the sea. But he threw the wrong box over shipboard, and the girl escaped.

Undismayed, Marney made another attempt to remove his niece. He suspended a heavy weight in the rigging under which she sat on deck, calculating that when the weight dropped it would fall on her head and kill her. The weight dropped harmlessly on the deck, and again she escaped. Arrived in Algeria, Marney bribed a party of Arabs to abduct Ida and kill her. Death by strangulation seemed to be her fate. Her apparently lifeless body was flung over the cliffs. But once more she escaped. A friendly Arab came to her rescue, and in violation of his oath to his tribe, saved her life and escorted her to a place of safety. Meanwhile, the news of her reported death reached her parents at home. They were grief-stricken. Marney also returned home, and being the next heir made legal claim to Ida's money. He had his hand on the documents which placed him in possession of the long-coveted wealth, when in the nick of time Ida appeared to foil him and hand him over to justice.

GOTHAM FILM CO.

THE LIFE OF "BIG TIM" SULLIVAN (Four Parts).—All of the wonderful stories of life that are told of New York's great lower East Side teem with perseverance, tact and hardship, but, strange to say, most of the men who saw the light of day and their early struggles down in that seething maelstrom of existence have left their earlier associations behind them when success crowned their efforts. They went up into the more refined strata of metropolitan activities and looked back upon the Bowery as something to be remembered with a shudder, but with Big Tim Sullivan it was different, and we show in this picture the wonderful career of the man who sprang from poverty to great wealth and power, but whose proudest boast was the sobriquet of "The Bowery Senator." With enough romance interwoven to give play to a number of old-time characters, we show the barefooted newsboy at school and how he earned the nickname of "Dry Dollar Tim." The fates must have guarded him in his early days because he looked to forgive in his later years the men who antagonized him and placed obstacles in his path when he was a youth. We show Tim when in the admiration of that powerful old organization, "The Whyo Club"; it may truly be said that he won his first nomination with his fists and as soon as he reached his first office as Member of Assembly he began to build a perpetual monument of greater hearts and thankful souls. When the Bowery was flooded with the human wrecks of the great city, Big Tim reached their hearts like a man who knows them—through their stomachs. As his power grew and his constituents gave him higher office he remained a man of his people and never turned his face from an enemy or his back on a friend. When they came to Big Tim for help there were no explanations necessary. His big kind eyes would look into their very souls and in a moment he would know that by helping the applicant he is casting bread upon the waters. Whether it was to relieve the financial stress or to save a loved one from being cast into prison or to secure for a struggler a permit that would mean earning a living, Big Tim was always ready to stop the wheels of state and do the request of his people. In this way he built up a constituency that will forever in political annals stand separate and apart from the general meaning of the term. His supporters would gladly give their lives if it would help Big Tim, but all he ever allowed them to give him was the vote on election day. We show here an oldtime election and how Tim came up in the political world by giving back to his people the good that the world had brought him through their support. In the course of the story, he starts a young man off on the ground of success and he meets in later life the baretoot boy for whom he sacrificed his own comfort when they were both selling newspapers on the streets of New York. The narrative takes the spectator through a series of situations that are unique and interesting as memories of a forgotten day and when we come to the present day we find Big Tim in full power. In the midst of a grand ball given in his honor he stops to help from his pocket a poor unfortunate who knew that in his necessity he would call upon "The Big Fellow," as he was affectionately known under any circumstances.

With various ways the production brings forth and lays open a great heart of this born leader of men. In fact, Big Tim's charity became an institution and to this day it is carried on as he willed when he met his untimely and ignominious end. Every Christmas the flotsam and jetsam of the dark alleys of Chinatown and the Bowery gathers at the headquarters of Timothy D. Sullivan Association for its only square meal of the year. Here, these poor unfortunates forget for the brief hour their days and nights of hunger and anguish. They eat to their hearts content, for nothing is too good for "Big Tim's Boys" and, when they leave the festal board, tickets are handed them which entitle them to another visit at the Club's headquarters in February and there, from the coldest of winter days when you are satisfied to listen to the howling of the wind from the snugness of your fireplace or steam-heated apartment, the human wrecks of New York City give thanks and pray for the peace of Big Tim's soul because he gives them each a pair of warm socks and shoes that will keep the frost from their aching, weary feet.

STELLAR PHOTOPLAY CO.

FORGIVEN; or **THE JACK OF DIAMONDS** (Six Parts).—While on a Winter's trip in Florida, sailing on the St. John River, John Diamond with the sobriquet of the Jack of Diamonds, has as a traveling companion Daniel Peabody, known as Denver Dan, a type of the old-time Western gentleman gambler. Jack discovers some card sharks cheating Willard Graham. Taking a hand in the game, he wins back and returns to Graham his money. Annie Dennison and her Aunt Cordelia are on a southern trip. Willard Graham is a suitor for Annie's hand. Jack becomes the hero of the trip by heroically plunging overboard and saving a little child, Virginia Bell. This attracts Annie's attention to Jack.

Later at St. Augustine Jack and Annie see much of each other to the chagrin of Graham and Aunt Cordelia, who does not like Jack, and who constantly snubs Denver Dan, who tries to win her love. Graham receives a letter from Texas, warning him to look out for Frank Popham. Some years before, Graham, while a guest at Popham's house, had robbed Popham of his wife and then cast her aside. Popham, who has become a derelict, sees Graham in the park of the hotel with Annie and tries to stab him. Graham overpowers Popham and gives him money to return to Texas, pretending to Popham that his wife still lives. Graham sends a note to Annie that her lover is the notorious Jack O'Diamonds. This is a shock to Annie, but Jack begs of her to hear his story. Jack recites, and in a dissolve we see how his parents lost their fortune in a Wall street panic. Jack is lucky at cards and becomes wealthy. He promises that if Annie will marry him he will swear off gambling forever. Annie accepts.

Seven years later Jack is at home in Jacksonville, and they are blessed with a daughter, Leonie. Fortune, however, has been against him, but he steadily holds to his promise not to gamble. Graham has been a frequent visitor, awaiting the chance to ruin Jack. This he does by exposing him to the head of the railroad company, of which Jack is an employee, as the former notorious gambler, Jack O'Diamonds. Jack is discharged. He raises financial aid from Graham and Denver Dan, and secures a job as night watchman, but is ashamed to tell Annie. Receiving an offer to go into the cattle business in Texas, Jack starts from home, but misses his train. Graham, meanwhile, has told Annie that Jack has gambled each night, and persuades Annie to go with him and he will prove this. As they are about to leave, Jack returns and, believing that Annie is faithless, draws his pistol to shoot Graham, but decides to give him his life and Graham departs. Jack goes upstairs while Annie takes Leonie and leaves. Ten years later Jack is wealthy and owns a cattle ranch in Texas, and has Denver Dan as his companion. When on their way with cattle to Santa Clara, Jack saves a young woman from an attack of a Mexican named Pedro, though he fails to recognize that she is his daughter.

Pedro is sent from the village store with a package to the school teacher, Leonie's mother. Stopping at his shack on the way, he, while eating, reads a newspaper personal, offering a reward for informa-

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tion about Mrs. Annie Drummond and signed by Wallard Graham, of Jacksonville. Noticing the same name on the package, he inquires when delivering the package to Annie if she is not the Mrs. Annie Drummond of Jacksonville. Seeing her recoil from the query, Pedro writes to Graham that the one he advertises for is at Santa Clara. When Graham receives this letter he departs for Santa Clara at once. Jack and Dan, while at the Santa Clara Hotel, meet Popham, who is an outcast and wreck. Jack gives him money after hearing his story of how Graham had ruined Popham's life and home.

Graham arrives at Santa Clara some time later, and meets Pedro. He leaves hotel for Pedro's shack and is followed by Popham, who recognizes Graham at the hotel. He follows and tries to stab Graham at Pedro's shack, but the Mexican intervenes and assaults Popham, who staggers into a settler's cabin exhausted. Graham calls upon Annie at her home, and she is frightened on seeing him.

Jack, when making a second trip to town, again ask Leonie, who has taken Jack's former house, Jack is surprised when she says her name is Leonie Diamond, and he then recognizes her as his daughter. Leonie brings him to the gate of her home and enters the house to tell her mother how she was saved and to come out and meet her rescuer. Graham is still in the parlor. There is mutual recognition, but Jack bobs the loving advances on his wife in abeyance. Half crazed at Jack's treatment, and that Graham is in the house, she entreats Jack to come back at evening when she will prove her innocence. Jack joins Dan and goes to the hotel. Annie then orders Graham out of the house. He goes, but says he will return again. Jack and Graham reach the house late that afternoon at the same time; they draw their guns to shoot each other. Denver Dan interposes. Jack challenges Graham to a duel at sunset. Graham arranges with Pedro to stab Jack on the duelling ground. Denver Dan goes to Annie's home and demands that she stop the duel. Annie sees Jack at the hotel, but Jack will not agree to stop the fight. Dan is left alone with Aunt Cordelia, and gets her consent to wed. Graham and Pedro on the way to the duel pass the settler's cabin, when Popham, near death, sees Graham, struggles from the couch, takes shot gun from the wall and follows Graham and Pedro. Annie arrives home distracted, and leaves with Dan and Cordelia for the scene of the duel. Jack has proceeded there, meets Graham and they pace off to turn and fire. Pedro is seen sneaking up to stab Jack in the back. Denver Dan arrives at the duelling grounds at this time, sees Pedro and draws revolver and shoots the Mexican in the wrist. Popham is then seen dragging shot gun through the brush. Jack turns when hearing the sound of Denver Dan's gun, and as he does, Graham starts to fire at Jack. Popham fires and hits Graham. Before dying, Graham confesses that Annie is innocent and Annie is forgiven by Jack.

SOLAX.

A FIGHT FOR FREEDOM; or EXILED TO SIBERIA (Four parts).—Slowly and painfully a long line of suffering political prisoners were being brutally driven through the blinding snow to the barren wastes of Siberia, where they were destined to spend the balance of their lives in toil and sorrow. At the rear of the line patiently trudged a feeble old man, who in spite of his advanced years had brought the cruel vengeance of Russia down upon his head by daring to speak his mind in the interests of freedom.

In the distance could be seen a small sleigh driven by an aged woman at whose side sat a strikingly beautiful girl. They were the wife and daughter of the exile, who were sharing his sad lot. In the camp of the prisoners they were allowed to live in a small hut, where they tried in vain to make the father comfortable, and soon realized that unless he could be taken back to civilization he would surely die.

They sawed a hole in the floor of their hut and placed a trunk with a movable bottom over it. Then placing the old man beneath the floor they put some of his clothes and a note telling of his suicide on the river bank and waited. For weeks they fed and cared for him secretly while the officials thought him dead. Finally they were given passports and told to return to Russia. The trunk was searched and found to contain clothes, but it was no sooner locked than the exile dropped the clothes into the cellar, and taking their place, was safely on his way across the border.

In Russia, General Romanoff had ordered a massacre and his son had been stripped of his uniform for refusing to carry out the general's orders to slay the innocent. Sadly he left his father's house resolved never to return. On the road he met the exile, whose sleigh had been overturned and while helping him, fell under the spell of the large serious eyes of his beautiful daughter. Together they joined a revolutionary society, and when lots were drawn to destroy General Romanoff, the girl found herself called upon to do the dangerous work. Not knowing that the general was the father of her gallant lover, and embittered by her own father's death she consented.

A bronze statue was presented to the general, who received it as a token of appreciation of his work, little dreaming that it contained the girl who was bent upon his destruction. But her lover had decided to save his father and the girl at all costs, and the deed was prevented at the very last moment with the general still innocent of his near approach to death. Mourning his son, the general wrote him a letter of forgiveness, but tore it to bits when he learned of his application to the revolutionists. Likewise the son wrote his father begging forgiveness, but destroyed the letter when the general ordered a new massacre.

A terrific battle was fought in the streets, the father leading his troops in person against the forces of his son. In the thick of the fight the general, seriously wounded, experienced a strange realization of the equality of man as he gave his last drink of water to a common revolutionary soldier and clasped his hand in brotherly love ere his soul had fled. So the general's son and the exile's daughter found the two old soldiers peacefully sleeping in each other's arms and their grief was tempered by the mute evidence of the general's change of heart as they smiled tenderly through their tears.

ECLECTIC

JEALOUSY (Four parts—April 20).—Jules Leroux, a wealthy banker, lived in Paris with his three daughters, Alice, Jeanne, and Helen. Alice was engaged to be married to Robert Durand, but owing to her father losing most of his money in a bank failure, her fiance broke the engagement. Leroux was compelled to retire to his country estate, where he took up his residence with the three girls.

One day, while Helen was on a jaunt on horseback, she encountered the Marquis de la Tour, who was smitten by her beauty. He sought an introduction to her and after a short courtship, succeeded in winning her. Helen's good fortune only served to arouse pangs of jealousy in her sister, Alice, who had been jilted. About this time a young nobleman, Raoul de Gordes, became a frequent visitor at Leroux's home and paid homage to the unmarried sisters, Jeanne and Alice. But the former's charms gradually won him and he fell a victim to Cupid's wiles. His suit being favored by Jeanne, he wrote to her father, asking his consent to their marriage. But as his letter failed to state which sister he meant, Leroux assumed it to be Alice, who was the elder, and accordingly showed her the letter and offered her his blessing. Consternation reigned, however, when De Gordes arrived and stated that it was Jeanne to whom his attentions were directed. Then was Alice enraged indeed, and secretly vowed vengeance.

When Jeanne and her husband returned from their honeymoon, it chanced that Leroux was suddenly called back to Paris. He requested Jeanne to consent to having Alice live with her till his return, which she eagerly agreed to. When Alice arrived, she was given a hearty greeting. While passing through the conservatory Jeanne's husband pointed out to the sisters a poisonous tree, whose sap was considered very deadly. Alice took a peculiar interest in the tree. Soon after this Jeanne was suddenly stricken with a mysterious malady and in spite of all the doctor's efforts, she slowly became worse.

While in the gardens one day, De Gordes saw Alice cautiously enter the conservatory and followed her. Watching, he saw her extract some juice from the poison tree and suddenly realized her intentions. He confided his suspicions to her father and the doctor and they determined to catch her at her nefarious work. When they accused her of evil intentions, she laughed at their accusations and drank the contents of a small phial which she had, to prove her innocence. This seemed to satisfy them and she passed into another room. But the deadly poison, which she had taken, began to take effect. She wrote her confession and sent a servant with it to her father. Hastily summoning De Gordes and the doctor, he followed her to the conservatory, but arrived just as she had passed into eternity. The mystery was solved and Jeanne recovered. But she never learned the secret of her sister's tragic death or her own narrow escape.

LEADING PLAYERS FILM CO.

DR. GOUDRON'S SYSTEM (2 parts).—Brezard, a journalist, is enjoying a well-earned rest when a letter from his manager suddenly recalls him to his professional duties.

My dear Collaborator:—A good article regarding the insane asylum at Berneville will be very acceptable at this time, owing to the appointment of Mr. Maillard, as Director of the institution, to whom this letter will serve you as an introduction. Will you take this up? Yours very sincerely,

L. HOFFMAN.

Mrs. Brezard insists on accompanying her husband to Berneville. As it happens events of the greatest moment are taking place at the asylum on that day. The inmates, who have mutinied, succeed in locking up their keeper and stealthily invade the administration buildings. The director is unable to decide upon the measures to be taken to offset the peril which he suspects is imminent. The madmen, emboldened by the absence of the staff, throw themselves on the director whom they overpower.

While this is going on the journalist and his wife arrive at the gates of the asylum. They are somewhat surprised at not finding anyone at the gates; nevertheless, they advance into the deserted courtyard, and soon arrive at the main building without having met a soul.

In the dispensary adjoining the director's office a savage and horrible scene is taking place. The madmen, surrounding the unfortunate Maillard, enact with a terrible gravity an awful comedy. Two among them who suffer from the monomania of believing themselves doctors and who have taken the names of Dr. Goudron and Prof. Plume, decide to make their victim undergo the frightful operation of the ablation of the eye.

In the meantime the visitors have reached the hall of the administration building. The young man, terrified by the disquieting silence, would like to go away, but the journalist, who has already knocked on the director's door without receiving a reply, decides to enter. Through another door a man has just made entrance into the office. His blanched face, glaring and staring eyes and jerking motions cause the young couple great apprehension. He pretends to be the new director and reads the letter handed to him by the reporter. Dr. Goudron, for it is he, explains to his hearers the particulars of the treatment of which he is the author, certain points of which are most incoherent.

Suddenly a horrible and sickening rattle breaks up the interview. The pseudo-director rushes into the next room and returns a few minutes later, his hands covered with blood. He calms the fears of Brezard, whose self-control is fast fading, and he explains that he has been bitten by a madman, whom alone, he is able to master.

For some little time strange beings have invaded the office. Their attitude is unconscionable, their gestures wild; they observe with the greatest curiosity the visitors. Suddenly loud claps of thunder are heard; a terrific storm is raging. The fury of the elements excites the madmen, who become threatening and prevent the trembling reporter and his wife from leaving the place. The sight of blood, slowly oozing under the door, behind which was heard the agonizing wail, awakens the murderous instincts of the madmen, who throw themselves on Brezard, overpower him, and prepare to make him undergo the frightful operation which they have practiced upon the unfortunate director.

Fortunately the head-keeper has been able to release his colleagues, and they arrive upon the scene just in time to master the madmen, clap on the straitjacket and make them regain their cell. The reporter and his wife are saved from a horrible perspective. Months have elapsed. The young couple, sound both in body and spirit, enjoy life and retain but a hazy recollection of the terrible experience which they underwent at the Berneville Asylum.

CHICOT THE JESTER (Three parts).—Henri is surrounded by fawning courtiers, who hide behind their smiles a deadly intent to do away with him at the first opportunity in favor of his brother, Duc D'Anjou. There is but one man who is honestly Henri's friend. This man is Chicot the Jester—a huge, handsome, fearless fellow, true as steel to those who called him friend, deadly as venom to those who dared betray him or his sovereign, and the only person who may speak the truth to the king.

Chicot the Jester is given an order by the king for the arrest of the gallant Count De Bussy, whose deserved popularity with the ladies of the court irritates the petulant Henri constantly. Chicot the Jester had the courage of his convictions—he was a man who dared. Knowing his friend De Bussy to be guiltless, he tore the Court order into shreds and ordered De Bussy into retirement at the peaceful castle of Baron de Meridor, whose beautiful daughter, Diana Chicot, knew to be the adored one of De Bussy's heart.

How De Bussy complied; how he was waylaid by the king's men within Diana's gates; how Diana nursed him secretly; how the uncouth Count de Monsoreau had the beauty kidnapped upon De Bussy's return to court; how De Monsoreau married her before Chicot—who had overheard the plot—could interfere; all go to make up the most thrilling, most impressively seened and costumed succession of incidents that have ever been contained in a single reel of picture.

The second and third reels show that De Bussy tries to enlist the sympathies of the fickle Henri in his behalf, with Chicot's connivance. Henri, in a fit of pique and to discountenance De Bussy, ignores his pleas and those of the bereaved Father de Meridor for the return of Diana; and to make her marriage a matter of record, beyond preadventure, he permits De Monsoreau to present his new lady to himself—Henri, at court, thus legalizing the marriage absolutely. Chicot, besides the knowledge that his friend De Bussy has been discomfited and the lovely Diana forced to wed against her will by De Monsoreau, has the further incentive to plot the latter's undoing of believing him to be the arch-conspirator against Henri's continuation in power.

While Chicot is gathering evidence of De Monsoreau's treachery to the sovereign, Henri goes into retirement at a monastery over the holy week, attended, among others, by De Monsoreau. Choosing this propitious moment, De Bussy seeks to free Diana from her palace prison; but Monsoreau's unexpected return precipitates a one side duel to the death, for De Bussy is one against

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Monsoreau and his horde of armed men. Chicot, having proofs of De Monsoreau's perfidy, accompanies the King's soldiers to the plotter's palace, bent upon his arrest. His timely appearance saves De Bussy, who is fast going from loss of blood; and Chicot in order to "save the hangman a needless task," plunges De Monsoreau's sword into its owner's black heart. He then turns to the fainting lovers and announces jovially as though nothing untoward has just taken place. "De Monsoreau is dead; long live De Bussy; Diana is a widow, my boy, take her. I give her to you!" But his own heart breaks, for he, too, loves the Lady Diana.

I. S. P. CO.

THE GREAT PYTHON ROBBERY (Four parts).—James Brown, an English crook, wires to his accomplice, Jules Judells, in Paris, telling him to come to London at once. Judells leaves via Calais for Folkestone, but learning he is watched adopts the disguise of an old woman. The Folkestone police are on the watch for Judells, but the disguise baffles them, and the crook successfully joins Brown in London. Brown tells Judells that Madame Pillard, a popular opera singer, is visiting London and propounds a scheme for gaining possession of the prima donna's famous jewels. Together they watch Madame Pillard's arrival at Victoria, and tracing her to her hotel, secure apartments above those taken by the opera singer. With them the crooks take a twelve-foot python, which they intend to use in connection with the prospective robbery.

By means of a mirror on the end of a pole the crooks watch Madame Pillard's movements and selecting a favorable opportunity descend by a rope outside her window. Judells then pushes the python through the curtains, and at the sight of it the maid falls into a faint. Although terror-stricken Madame Pillard strives to reach the telephone, but the snake prevents her, and she, too, relapses into unconsciousness. Then it is an easy matter for Brown and Judells to clamber into the room and gain possession of the prima donna's jewels. They make their escape from the hotel, taking the python with them.

When Madame Pillard recovers consciousness she informs the hotel manager of her loss and he at once telephones for Detective Finn. The detective examines the room and discovers a trouser button that has been lost by Brown. The button bears the name of the tailor and has a fragrant of cloth attached, so that Finn is easily able to trace the crook to his house. While Finn is waiting outside Brown's house he sees a gasfitter about to enter to perform some repairs. Persuading the fitter to change clothes with him, Finn enters the house. He has just discovered where the stolen jewels are hidden when he is surprised by the crooks, who tie him up and throw him into a garret with the python. Then they decide that Judells shall motor to Folkestone and take the boat to Boulogne, while Brown shall get rid of Finn and follow later. Finn overhears this plan.

After Judells leaves the house, Billy, a newsboy friend of Finn's, who saw him enter the crook's house, decides to search for the detective. He climbs up a waterspout and enters the house, holding up Brown with the crook's own revolver and freeing Finn from the python's deadly coils.

Finn telephones for a police detective to take charge of Brown and then decides to race to Folkestone in time to apprehend Judells. There being no time to catch the boat-train he motorcycles to Hendon, charters an airship, and racing over the Folkestone express drops onto its roof. At Folkestone Finn boards the Boulogne boat, and after an exciting fight captures Judells. Detective Finn returns to London with his prisoner, and is warmly congratulated for the clever way in which he has outwitted the thieves. Billy, the newsboy, is made the detective's assistant, and the case closes as another triumph for Finn.

ITALIAN-AMERICAN FILM CO.

WOE TO THE CONQUEROR; or THE LAW OF WAR (Four parts).—In the days of yore there existed a condition when war, revolution and massacre prevailed. Vice and immoral tactics were practised by army officers to such extents that it aroused the people to a pitch of rebellion, and in such, we find the city of Persania, a terrible field of battle. After days of bloody battle, the victorious army under General Zachine, invade the home of Countess Xanthias and take possession of it. An officer is immediately captivated by the rare beauty of the young Countess; he waits his chance and in a drunken mood attacks her. A struggle ensues, in which she kills him with his own sword, and makes good her escape. Upon discovery of the head officer, General Zachine orders the arrest of the entire household and condemns them to die. The young countess returns just as her mother and servants fall victims to the law of war. At the dead body of her mother she vows to avenge her.

Two years later at the conclusion of peace Countess Xanthias secures a position in a circus show, she having no other means of a livelihood and goes by the name of Nordiska. She also secures the services of a disguised army officer who's object is to recover valuable documents stolen by General Zachine at the time of war. At a dinner Lieutenant Zachine, the general's son, is invited to a box at the circus to see the celebrated Nordiska. He attends and while performing, Nordiska sees and recognizes the son of her mother's executioner. The Lieutenant upon seeing her falls in love at first sight, and seeks an introduction. He arranges to meet her by consent; Nordiska accepts and here she sets upon the task of fulfilling her vow.

The new valet sets to work and manages to get possession of the key to the safe that contain the documents. He secures the papers, but is discovered and trapped. However, he is determined and while his captors are holding consul, he jumps out of a window. A chase follows in which he is wounded, but he succeeds in reaching Nordiska's home. Nordiska in the meantime is entertaining Lieutenant Zachine, and seeing her accomplice, leaves Zachine, secures the papers from the dying offices and escapes. The pursuing party arrive in time to see their man expire, and are surprised to find the lieutenant in an adjoining room. Upon investigation they realize the plot and go in pursuit of the fleeing Nordiska, but she is not to be caught, for by a clever ruse, she eludes pursuit. During the excitement of the chase, Lieutenant Zachine crosses the frontier lines and is put under arrest. He is brought before the governor for trial. Nordiska enters and presents the recovered documents to the governor, whereupon the lieutenant is immediately disarmed, and here we see the words of the wise Gallic distinct, "Vae Victis" or woe to the conqueror.

PRIMAGRAPH CO.

THE FLAMES OF JUSTICE (Five parts).—Marie, the poor farmer's girl, falls in love with the landlord's son, Conrad, and this love affair was bitterly opposed by Conrad's father, and cruelly avenged during the absence of Conrad. Conrad had given a "Black Cross!" to Marie and swore to make his father repent his rash deed. The father and son came into a conflict with the result that Conrad went into the world. The dying man accused Marie of the crime, but she abjured him by the "Black Cross" to speak the truth, and he did so. Months went by and Marie was engaged as a maid by the wife of Judge White. Meanwhile Conrad was working in a stable-yard, and one day he saw his inamorata, Marie, enter the house of the judge. Clifford, the son of the judge, was a gambler, and finding himself unable to meet his debts of honor, he resolved to steal his mother's jewels. Conrad was calling on Marie when the theft of the jewels had become known to the judge and his wife. Marie's room was about to be searched when Conrad was identified and arrested for the murder of his father.

Marie was led to believe by Clifford that he could save Conrad, if she consented to become his mistress. While Conrad escaped the gallows he was sent to prison for life. In due course of time Marie came out of a charity hospital with her infant in her arms. Marie's misery being too great to bear, she tied the "Black Cross" around the child's neck and left her to the mercy of strangers, while she went off to seek rest in the grave of the suicide. At this juncture Mr. Gibson came and rescued her and became her devoted slave for years. Meanwhile her child, Marie of the Cross, had grown up sweet and pretty to look upon, but with miserable treatment, until the Mortons passing by, chanced to witness the cruelties practiced upon her and succeeded in getting her. In her new home she grew up to be the companion and sweetheart of Harold, her benefactor's son. Harold, however, had fallen a victim of a ravishing enchantress who was none other than the mother of his sweetheart, Little Marie. His parents were heartbroken at the conduct of their boy, and Little Marie went to the Grand Gambling Saloon and pleaded with her own mother (not knowing each other) to countermand for the sake of his heartbroken parents. Harold was sent away and admonished never to return.

A few years passed and found Marie "the first" of many sorrows an outcast on the streets—a penniless beggar, and brought her child into her life, unknown as a ministering angel. Clifford White, the judge's son, came also this time and married the child (his own child), for a victim is in the long years ago, he had her mother. He bargained with Marie to drug the girl and hand her over to him as she agreed. Conrad had now been pardoned and employed by Clifford White to carry away the girl (who he pretended to Conrad was his patient), but Conrad coming into the hovel did so at a moment when the wretched woman had found on the breast of the girl "The Black Cross" with the name of Marie engraved on it. It was her own cross, her own child! Then Conrad on the heels of it learned of Marie's identity, and made known his own. Clifford was waiting in the most impatient manner outside of the hovel, and finally he rushed in to inquire the cause of Conrad's delay, but Conrad charged him with the terrible crime and seized him. In this struggle the lamp overturned and exploded, and Clifford White, a victim of his own misdoings, consumed as it were for his many crimes in "The Flames of Justice."

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FOR SALE.—Handsomest and best located movie in town of 50,000. Capacity 300. Price right for quick sale. Address E. F. MAXELL, Majestic Theater, Topeka, Kans.

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FOR SALE.—Motion picture theater, fully equipped, the best proposition in northwestern Ohio, population 17,000. Will show 75% on investment; will stand rigid investigation. If you are looking for something for nothing, don't write. I. E. WRIGHT, Findlay, Ohio.

FOR SALE.—2 theaters for the price of one, 8,000 inhabitants. Seats 300 and 500. No competition, good reason for selling. Write G. S. C., care of Moving Picture World, N. Y. City.

EQUIPMENT FOR SALE.

BRASS POSTER FRAMES.—For one, three and six-sheets. Also brass easels, brass railings. Write for complete catalog. THE NEWMAN MFG. CO., Cincinnati, O. 101 4th Ave., N. Y.

FOR SALE.—Electric Sign (reading) "Dreamland," three by twelve. Will sell cheap. IVER EGENES, Story City, Iowa.

FOR SALE.—Gold Fiber Screen, 10 x 14, $50. 4 X-Ray indirect light, $15.00, Fort Wayne compensarc, $25.00, Kimball 24-inch Reversible Ceiling Exhaust Fan, $50. Bulls Eye sign "Gem," $20. Federal sign, both sides, "White Way," $50. Model CX Wurlitzer, almost new, cost $1,650; sell for $750. TRITCH & SELBY, 4th St. Theater, Moberly, Mo.

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FOR SALE.—Cash buys our choice films for only six dollars per reel. No list, but a guarantee that we will select pictures that will please. Special price on lots of one hundred or more. WACO-TEXAS FILM CO., Box No. 923, Waco, Texas.

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Bijou Theatre, Newport, R. I.

Box Office Attraction Film Rental Co.,
130 West 46th St., New York City

Gentlemen: Allow me to congratulate you on your features. I have had crowded houses with all of your attractions. Some of our Newport society attended our last two performances and saw your "Ben Bolt" and "The Devil Within." It is a real pleasure to deal with you. The service is the best I have ever had and your features are real features. Send me heralds on your new stuff, and I will give you my open dates. Wishing you the best of success, I remain

March 10th, 1914. Yours very truly, ARTHUR LOWY.

From Harry de Groot Robinson
Monticello Theatre of New Jersey, N. J.

Box Office Attraction Film Rental Co.,
130 West 46th St., New York City

Gentlemen: It is the writer's great pleasure to send this letter to you as an exhibitor of your features. As you know, we manage the largest and finest photo-play house in Jersey City, and your features have packed our house. We congratulate you most heartily upon the treatment exhibitors receive, and wish to state further that our booking with you will run all season. Wishing you the best of success, we beg to remain Very truly yours,

March 10th, 1914 HARRY DE GROOT ROBINSON.

From John Ravenger
Waco Theatre, New York City

Box Office Attraction Film Rental Co.,
130 West 46th St., New York City

Gentlemen: I am pleased to state that your features, which I have been using and which I shall continue to use, are great box office attractions. Not only do they bring in the money but each makes a decided hit with my audiences. In the beginning I was very cautious in deciding which feature to book, but now I am willing to take a chance on any of your releases. They are all good.

Yours very truly,

March 17th, 1914. JOHN RAVENGER.

From Samuel Suckno
White Way Theatre, Albany, N. Y.

Box Office Attraction Film Rental Co., 130 West 46th St., New York City

Gentlemen: In spite of greater competition than ever before, I have been able to increase my business and maintain the standard of my house with your features. Everything I have booked has been good, but the majority of your attractions have been simply wonderful. The audiences are always enthusiastic and often applaud. Business is better than ever and I am glad you overcame my early doubts and induced me to try your features. Your service has been prompt and efficient, and your advertising effective.

March 18th, 1914. Very truly yours, SAMUEL SUCKNO.

Now is the time to get into action. Now is the time to make your business boom. Now is the time to add to your good will. Now is the time to capture these features exclusively for your particular territory.

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They Prove Our Unquestionable Supremacy

From B. E. Cornell
Eckel Theatre, Syracuse, N. Y.

Box Office Attraction Film Rental Co.,
130 West 46th St., New York City

Gentlemen—When I signed up for your entire output of four features a week I was naturally anxious, but I must say that in my entire experience your features are the best drawing cards and the biggest money-getters of any I have ever shown or any company has ever supplied me with, and I have dealt with over sixty concerns. You can depend upon my continued use of your splendid features.

Yours very truly,

March 14th, 1914. B. E. CORNELL

From William A. Leith
Comedy Theatre, of New York

Box Office Attraction Film Rental Co.,
130 West 46th St., New York City

Gentlemen—It gives me great pleasure to write and compliment you on the superb service you have given us. Last Sunday's feature, "The Secret of Abbamoyle," was a big money-getter, giving us the best Sunday we have had in two months. Wishing you great success because I know your policies and your methods deserve it, and assuring you of my continued support, I am

Yours very truly,

March 14th, 1914. WILLIAM A. LEITH

From N. Scheinberg
Savoy Theatre, New York City

Box Office Attraction Film Rental Co.,
130 West 46th St., New York City

Gentlemen—I had a most difficult time securing strong features before I began booking your attractions, but since I put on the first picture my troubles have disappeared. I know that I can always count upon the high standard and audience-satisfying power of every feature and therefore feel secure. I am more than pleased to testify to the high quality of your features and your service.

Yours very truly,

March 21st, 1914. N. SCHEINBERG.

From H. B Arden
Duffield Theatre, Brooklyn, N. Y.

Box Office Attraction Film Rental Co.,
130 West 46th St., New York City

Gentlemen—As manager of the "Duffield Street Theatre" I have exhibited a number of your films, and have viewed scenes of your productions of most every conceivable nature. It affords me pleasure to say that I regard the subjects good, the photography clear, and the patrons of the "Duffield Street" have personally evinced their hearty approval by the manner and style of their patronage. Yours very truly,

March 26th, 1914. H. B. ARDEN

Delay may mean actual loss to you--loss of patronage--loss of money--loss of opportunity. Shake that sleepy feeling. Join the wide-awakes and insure your continued prosperity--not for a day, but for years to come.

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WILLIAM FOX, President **Telephone Bryant 7340**

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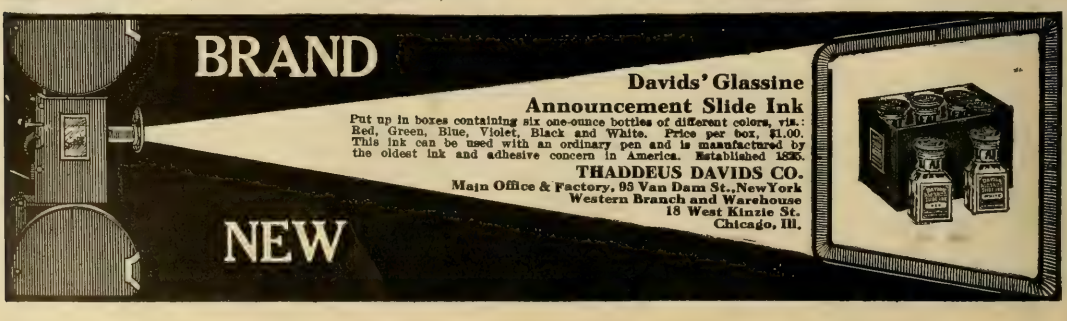
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U. S. A.

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April 20—The Widow's Investment (2 parts—(Drama) 2000
April 22—David Grey's Estate (Drama).....
April 27—Her Fighting Chance (2 parts—Drama)
April 29—The Smouldering Spark (Drama)...
May 4—In the Moonlight (2 parts—Drama).2000
May 6—The Story of the Olive (Drama).....1000
May 8—Calamity Anne's Love Affair (Drama).1000

APOLLO.

Mar. 22—A Parcel Post Auto (Comedy).....
Mar. 29—The Battle of Chili and Bean (Com.)..
April 5—Apollo Fred Sees the Point (Comedy)
April 12—Some Bull's Daughter (Comedy).....
April 19—Up and Down (Comedy).....
April 26—Apollo Fred Becomes a Homeseeker (Comedy) .....

BEAUTY.

Mar. 31—Sweet Land of Liberty (Drama)....1000
April 7—Retribution (Drama).....
April 14—Mlle. La Mode (Comedy).....1000
April 21—The Man Who Came Back (Drama)..1000
April 28—A Flurry in Hats (Comedy).....1000

BISON.

April 4—The Lamb, the Woman, the Wolf (3 parts—Drama) .....
April 11—Dangers of the Veldt (3 parts—Dr.).3000
April 18—Dolores d'Arada (Lady of Sorrow) (2 parts—Drama) .....
April 25—Old California (2 parts—Drama).....
May 2—The Tragedy of Whispering Creek (2 parts—Drama) 2000

BRONCHO.

April 8—Shorty's Sacrifice (2 parts—Drama)..
April 15—Captain Junior (2 parts—Drama).....2000
April 22—The Silent Witness (2 parts—Drama)
April 29—Adventures of Shorty—Shorty Escapes Matrimony (First Episode 2 parts —Comedy) 2000

CRYSTAL.

April 14—An Up-to-Date Cook (Comedy).....
April 14—Her Cousin Bill (Comedy).....
April 19—How to Keep a Husband (Comedy)..
April 21—Charlie's Rival (Comedy).....
April 21—Si Puts One Over (Comedy).....
April 26—Almost a Bridegroom (Comedy).....
April 28—Spotted (Comedy) .....
April 28—For the Love of Baldy (Comedy)...
May 3—Charlie and a Dog.....

DOMINO.

April 2—Freckles (2 parts—Drama).....2000
April 9—The Colonel's Orderly (2 parts—Dr.).2000
April 16—Thieves (2 parts—Drama).....
April 23—A Common Mistake (2 parts—Dr.)..2000

ECLAIR.

April 12—Grandfather's Romance (Comedy)....
April 15—The Heart's Highway (2 parts—Dr.).
April 19—The Price (Drama).....
April 22—In the Shadow of the Mosque (2 parts Drama) .....
April 26—Willie and the Muse (Comedy).....
April 29—The Secret of the Well (Three parts —Drama) 3000
May 3—His Servant (Drama).....

FRONTIER.

April 9—Pretzel's Baby (Comedy) .....
April 11—Poison (Drama) .....
April 16—That Cuckooville Horse Race (Com.).
April 18—Man's Best Friend (Drama).....
April 23—A Neighborly Quarrel (Comedy).....
April 25—Nugget Nell's Ward (Drama).....
April 30—Cuckooville Goes Skating (Comedy)..
May 2—The Runaway (Drama).....

GAUMONT.

Feb. 19—The Magic Salesman (Comedy).....
Feb. 19—Bee Farming (Industry).....
Feb. 26—A Tiff—and After (Comedy).....
Feb. 21—Judgment of the Jungle (Drama).....
Feb. 24—The Missing Pearl (Drama).....
Feb. 26—A Tiff—and After.....
Feb. 26—Manana-Land .....
Feb. 28—The Better Man .....

GOLD SEAL.

Mar. 24—The Mysterious Leopard Lady (2 parts—Drama) .....
Mar. 31—The Embezzler (2 parts—Drama)....
April 7—The Mystery of the White Car (2 parts—Drama) .....
April 14—Lucille Love—The Girl of Mystery—Chapter 1 (2 parts—Drama).....
April 21—Lucille Love—The Girl of Mystery—Series No. 2 (2 parts—Drama).....
April 28—Lucille Love—The Girl of Mystery (Series No. 3 2 parts—Drama)...2000

IMP.

April 2—The Blood Test (2 parts—Drama)....
April 6—Out of the Far East (2 parts—Dr.)..
April 9—Where There's a Will There's a Way (Comedy) .....
April 13—Notoriety (Drama) .....
April 16—The Sea of Bohemia (2 parts—Dr.)..
April 20—Miss Nobody From Nowhere (2 parts Drama) .....
April 23—The Stranger at Hickory Nut Gap (Drama) .....
April 27—Temper vs. Temper (Comedy).....
April 30—Through the Eyes of the Blind (2 parts—Drama) 2000

JOKER.

April 15—How Green Saved His Moth-in-Law (Comedy) .....
April 18—A Narrow Squeak (Comedy).....
April 22—The Sharps Want a Flat (Comedy)..
April 25—(Title not reported.)
April 29—A Boarder's Mishaps (Comedy).....
April 29—Poisonous Insects (Educational).....
May 2—The Bucket Sharpers (Comedy).....

KAY-BEE.

Mar. 13—Desert Gold (2 parts—Drama).....
Mar. 20—The Trap (2 parts—Drama).....
Mar. 27—The Gringo (2 parts—Drama).....2000
April 3—The Squire's Son (2 parts—Drama)..2000
April 10—The Geisha (2 parts—Drama).....2000
April 17—Loves vs. Duty (2 parts—Drama)....
April 24—The Rightful Heir (2 parts—Dr.)..2000

KEYSTONE.

April 9—Fatal High C (Comedy).....
April 11—The Passing of Izzy (Comedy).....
April 13—A Bathing Beauty (Comedy).....
April 16—(No Release this date).....
April 18—Mabel at the Wheel (2 parts—Dr.).2000
April 20—Twenty Minutes of Love (Comedy)..

KOMIC.

Mar. 18—Snowball Pete (Comedy).....
Mar. 25—After Her Dough (Comedy).....
April 1—Victims of Speed (Comedy).....
April 1—Vanderbilt Cup Race (Sports).....
April 8—The Fatal Dress Suit (Comedy).....
April 22—Nearly a Burglar's Bride (Comedy).
April 29—Izzy and the Bandit (Comedy).....

LUX.

March 6—Bill's Day Out (Comedy)..... 575
March 6—A Stone Quarry in Belgium (Ind.).. 420
Mar. 13—Arabella Goes Skating (Comedy)..... 565
Mar. 13—How Algy Paid His Creditors (Com.). 390
Mar. 20—Mabel Seeks a Sweetheart (Comedy). 615
Mar. 20—Pat's Banquet (Comedy)..... 377
Mar. 27—Grandma's Darling (Drama)..... 565
Mar. 27—Bill's Picnic (Comedy)..... 375
April 3—Mabel Lovestruck (Comedy)..... 498
April 3—Gems of Brittany (Scenic)..... 390
April 10—A Child's Prayer (Drama)..... 950
April 17—The Adventurer Trapped (Drama).... 975
April 24—He Went for a Rest (Comedy)..... 445
April 24—Weary Tom's Dream (Comedy)..... 478

MAJESTIC.

April 5—Texas Bill's Last Ride (2 parts—Dr.).2000
April 7—An Intercepted Getaway (Drama).....
April 12—The Hunchback (2 parts—Drama)....2000
April 14—His Punishment (Drama).....
April 19—The Tie That Binds (2 parts—Dr.)..2000
April 21—An Unredeemed Pledge (Drama).....
April 26—A Diamond in the Rough (2 parts—Drama) 2000

NESTOR.

April 15—The Test (Drama).....
April 17—When the Girls Joined the Force (2 parts—Drama) .....
April 22—The Fruit of Evil (Drama).....
April 24—Their Honeymoon (Comedy).....
April 29—Women and Roses (Drama).....
May 1—Her Husbands (Comedy).....

POWERS.

April 13—Lured from Squash Center (Comedy).
April 17—Pitfalls (Drama).....
April 20—(Title not yet decided.)
April 24—The Taint of an Alien (Drama).....
April 27—On the Barracks of the Royal North-West Mounted Police of Canada (Comedy) .....
April 27—The Old Maids' Triumph.....
May 1—The Two-Gun Man (2 parts—Drama)..2000

PRINCESS.

March 27—Beautiful Snow (Drama).....
April 3—Her First Lesson (Drama).....
April 10—Too Much Turkey (Comedy).....
April 17—Her Awakening (Drama).....
April 27—His Reward (Drama).....

RELIANCE.

April 11—The Godfather (2 parts—Drama)...2000
April 13—Our Mutual Girl: No. 13 (Drama)..1000
April 17—Old Man (Drama).....1000
April 18—The Stiletto (2 parts—Drama).....2000
April 20—Our Mutual Girl: No. 14 (Drama)..1000
April 25—The Return of Cal Clauson (2 parts —Drama) 2000
April 27—Our Mutual Girl: No. 15 (Drama)..1000

REX.

April 16—The Boob Incognito (Comedy).....
April 19—On Suspicion (Comedy-Drama).....
April 23—Risen From the Ashes (Drama).....
April 26—Mountain Law (Drama).....
April 30—An Episode (Drama).....
May 3—A Man, a Girl and Another Man (Dr.)

ROYAL.

April 11—Hubbie's Surprise (Comedy).....
April 11—It Came By Freight (Comedy).....
April 18—Collecting the Rent (Comedy).....
April 25—Two Hungry Tramps (Comedy).....
April 25—The Tale of a Cat (Comedy).....

STERLING.

April 23—Love and Vengeance (2 parts—Comedy) .....
April 30—The Fatal Wedding (Comedy).....

THANHOUSER.

April 19—An Infant Heart Snatcher (Drama)..
April 21—The Strike (2 parts—Drama) 2000
April 24—When Algy Froze Up (Comedy).....
April 26—The Strategy of Conductor 786 (Dr.)

UNIVERSAL IKE.

Mar. 31—Why Universal Ike Left Home (Com.)
April 7—Universal Ike Has His Ups and Downs (Comedy) .....
April 14—Universal Ike Makes a Monkey of Himself (Comedy) .....
April 21—When Universal Ike Set (Comedy)....
April 28—Universal Ike and the School Belle (Comedy) .....

VICTOR.

April 10—The Little Mail Carrier (2 parts—Dr.)
April 13—The Bolted Door (Three Parts—Dr.).
April 17—U. S. Government Inspection of Beef (Educational) .....
April 20—The Lion (Drama).....
April 24—The Daughter of a Crook (3 parts—Drama) .....
April 27—Broken Vows (2 parts—Drama).....2000
May 1—Who's Who (Comedy-Drama).....

FEATURES.

A. BLINKHORN.

Feb. 23—Blind Fate (Hepworth's—2 parts—Dr.)
Mar. 2—Justice (Hepworth's—4 parts—Drama)
Mar. 9—The Cloister and the Hearth (Hepworth's—5 parts—Drama) .....
Mar. 23—Rose of Surrey (Turner Films—2 parts —Drama) .....
April 6—The Old Curiosity Shop (Hepworth—5 parts—Drama) .....

UNIVERSAL SPECIAL FEATURES.

Jan.—Absinthe (4 parts—Drama).....
Feb. —Merchant of Venice (3 parts—Drama)....
March —Won in the Clouds—(3 parts—Drama).
March —Washington at Valley Forge (4 parts—Drama) .....
April —The Spy (4 parts—Drama).....
April—Samson (6 parts—Drama).....

CRITERION FEATURES.

Feb. 11—The Trap (3 parts—Drama).....
Feb. 28—The Desert's Sting (3 parts—Drama).

KENNEDY FEATURES, INC.

Jan. 21—The Bride of Lammermoor (3 parts—Drama) .....
Feb. 4—Mary Magdalene (3 parts—Drama)...
Feb. 18—Jess (4 parts—Drama) .....
March 4—Elsie Venner (3 parts—Drama).....
March 18—Charlotte Corday (4 parts—Drama).

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Monday—Biograph, Edison, Kalem, Lubin, Melies, Pathe, Selig, Vitagraph.

Tuesday—Edison, Essanay, Pathe, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Pathe, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Vitagraph.

BIOGRAPH.

April 9—When a Woman Guides (Drama).....
April 11—Rings and Robbers (Comedy).....
April 11—Hicksville's Finest (Comedy).....
April 13—The Bondage of Fear (Drama).....
April 16—Melody and Art (Drama).....
April 18—Ambitious Pa (Comedy).....
April 18—Mixed Mails (Comedy).....
April 20—The Scar (Drama).....
April 23—The Tango Flat (Comedy).....
April 23—A Man in the House (Comedy).....
April 25—Brute Force (2 parts—Drama).....2000
April 27—Hop Heads Dream (Comedy).....
April 27—Along Came a City Chap (Comedy)
April 30—The Soul of the Desert (Drama)..
May 2—Her Big Scoop (Drama).....

EDISON.

April 11—The Chinese Fan (Fifth of the "Dolly of the Dailies" Series) (Drama)....1000
April 13—Quarantined (Comedy) 1000
April 14—The Resurrection of Caleb Worth (Drama) 1000
April 15—Lo! The Poor Indian (Comedy).....1000
April 17—A Question of Hats and Gowns (Special—2 parts—Drama) 2000
April 18—A Princess of The Desert (Drama..)1000
April 20—The Adventure of the Stolen Papers (Fourth of the Octavius Amateur Detective Series) (Comedy).....1000
April 21—A Hunted Animal (Second Story of the "Man who Disappeared") (Dr.).1000
April 22—When East Met West In Boston (Comedy) 1000
April 24—The Unopened Letter (Special—2 parts—Drama) 2000
April 25—On the Heights (Sixth of the Series of "Life of Dolly of the Dailies) (Drama) 1000
April 27—In High Life (Fifth of the "Wood B. Wedd" series—Comedy).....1000
April 28—The Mystery of the Silver Snare (Sixth of the "Chronicles of Cleek" Series—Drama) 1000
April 29—A Fugitive from Justice (Drama)...1000
May 1—Frederick the Great (Special—2 parts—Drama) 2000
May 2—Her Grandmother's Wedding Dress (Drama) 1000

ESSANAY.

April 7—The Price of His Honor (Drama).....1000
April 8—The Bargain Hunters (Comedy).....1000
April 9—Snakeville's New Sheriff (Comedy)..1000
April 10—In the Moon's Ray (Special—2 parts—Drama) 2000
April 11—The Treachery of Broncho Billy's Pal (Drama) 1000
April 14—Pierre of the North (Drama).....1000
April 15—And He Came Back (Comedy).....1000
April 16—High Life Hits Slippery Slim (Com.).1000
April 17—The Winner (Special—2 parts—Com.).2000
April 18—Broncho Billy and the Rattler (Dr.).1000
April 21—The Spirit of The Madonna (Drama) 1000
April 22—Wrong All Around (Comedy).....1000
April 23—Slippery Slim and the Stork (Comedy) 1000
April 24—A Man For a' That (Special—2 parts—Drama) 2000
April 25—Broncho Billy—Gun-Man (Drama).....1000
April 28—Yarn a-Tangle (Drama).....1000
April 29—Curing a Husband (Comedy).....1000
April 30—Pie for Sophie (Comedy).....1000
May 1—Seeds of Chaos (Special—2 parts—Drama) 2000
May 2—Broncho Billy's Close Call (Comedy-Drama) 1000

KALEM.

April 4—Fast Freight 3205 (Drama).....1000
April 6—The Cabaret Dancer (Special—2 parts—Drama) 2000
April 8—Captured by Mexicans (Special—2 parts—Drama) 2000
April 10—Gertie Gets the Cash (Comedy).....
April 10—Hubby's Night Off (Comedy).....
April 11—Under Desperation's Spur (Drama)...1000
April 13—The Wiles of a Siren (Special—2 parts—Drama) 2000
April 15—The Navajo Blanket (Special—2 parts—Drama) 2000
April 17—A Race With the Limited (Drama)..1000
April 18—The Fight on Deadwood Trail (Drama) 1000
April 20—The Secret Formula (Special—2 parts Drama) 2000
April 22—Grey Eagle's Last Stand (Special—2 parts—Drama) 2000
April 24—A Salt Mackerel Mine (Drama).....1000
April 25—The Nurse and the Counterfeiter (Drama) 1000
April 27—The Dance of Death (Special—2 parts Drama) 2000
April 29—The Stolen Rembrandt (Special—2 parts—Drama) 2000
May 1—Stung (Comedy) .....
May 1—Dippy's Dream (Comedy).....
May 2—A Secret Crime (Drama).....1000
May 4—The Master Rogue (Special—2 parts—Drama) 2000

GEORGE KLEINE.

March 17—Gypsy Love (Cines special—2 parts—Drama) 2000
Mar. 24—The Barber of Seville (Ambrosio—Special—3 parts—Comedy).....
Mar. 31—The Price of Silence (Celio—Spec.—2 parts—Drama) 2000
April 7—A Son of the Sea (Cines—Special—2 parts—Drama) 2000
April 14—The Secret Vault (Cines Special—2 parts—Drama) 2000
April 21—Her False Friend (Cines Special—2 parts—Drama) 2000
April 28—The Wedding Present (Cines—Special—2 parts—Drama) 2000
May 5—The Broken Chain (Cines—Special—2 parts—Drama) 2000

LUBIN.

April 9—The Root of Evil (Special—2 parts—Drama) 2000
April 10—On the Brink (Drama).....1000
April 11—At His Expense (Comedy).....1000
April 14—Business and Love (Comedy)..... 400
April 14—The Peacemaker's Pay (Comedy).... 600
April 15—A Father's Heart (Special—2 parts—Drama) 2000
April 16—Strength of Family Ties (Special—2 parts—Drama) 2000
April 17—A Chance in Life (Drama).....1000
April 18—Guaranteed Pain-Proof (Comedy).... 400
April 18—A Strenuous Ride (Comedy)..... 600
April 21—Outwitting Dad (Comedy)..... 400
April 21—The Babe's Pa (Comedy)..... 600
April 22—The Klondike Bubble (Special—2 parts—Drama) 2000
April 23—The Death Warrant (Special—2 parts Drama) 2000
April 24—Will Blood Tell (Drama).....1000
April 25—Little Breeches (Comedy)..... 400
April 25—A Dream of the Circus (Comedy).... 600
April 28—The Tale of a Chicken (Comedy)..... 750
April 28—Another Tale (Comedy)..... 250
April 29—The Inventor's Wife (Special—2 parts—Drama) 2000
April 30—A Pack of Cards (Special—2 parts Drama) 2000
May 1—The Getaway (Drama).....1000
May 2—He Never Found Out (Comedy).....1000

MELIES.

April 16—A Quack and the Would-Be Suicide (Comedy) .....
April 16—Batty Bill's Fertility (Comedy).....
April 20—Bobby as a Guardian Angel (Com.).. 400
April 20—Handsome Harry Minds the Shop (Comedy) 600
April 23—Batty Bill's Bustle Makes Everyone Hustle (Comedy) 400
April 23—Winky Willy and the Cherries (Com.) 600
April 27—Knockabout Kelly—Magician in Spite of Himself (Comedy) 400
April 27—Bobby and the Banker (Comedy).... 600
April 30—Difference Between Tangos (Com.). 250
April 30—Batty Bill, Monkey and Pelican (Comedy) 650
May 4—A Cottage By the River (Comedy).... 600
May 4—Winky Willy's First Cigar (Comedy). 400
May 7—Batty Bill and the Suicide Club (Com.)

PATHE.

Mar. 25—Old Streets of Cairo, Egypt (Scenic)
Mar. 26—The Constancy of Jeanne (Special—2 parts—Drama) 2000
Mar. 26—Pathe's Weekly No. 25 (News).....
Mar. 28—A Leech of Industry (Special—3 parts—Drama) 3000
Mar. 30—Pathe's Weekly No. 26 (News).....
Mar. 31—Tivoli and its Cascade (Scenic).....
Mar. 31—A Visit to the Volcano Kilauea, Hawaii (Travel).....
April 1—Whiffles Picks a Partner (Comedy)..
April 2—His Sweetheart's Child (Special—2 parts—Drama) .....
April 2—Pathe's Weekly No. 27 (News).....
April 4—In Tangled Webs (Special—2 parts—Drama 2000
April 6—Pathe's Weekly No. 28 (News).....
April 7—Whiffles' Night Out (Comedy).....
April 7—Ancient Ruins at Thebes, Egypt (Scenic) .....
April 8—The Grafters (Picture cartoon).....
April 8—The Termite, The Insect Architect (Zoology) .....
April 9—Pathe's Weekly No. 29 (News).....
April 9—The Greater Love (Special—2 parts—Drama) .....
April 11—Detective Kelly (Special—2 parts—Drama) .....
April 13—Pathe's Weekly, No. 30 (News).....1000
April 14—The Ruins of Angkor (India) (Scenic)
April 14—The Picturesque Coast of Catalonia (Scenic) .....
April 15—Whiffles' Affinity (Comedy).....
April 15—Flowers That Bloom In the Spring (Horticulture) .....
April 16—Pathe's Weekly, No. 31 (News).....1000
April 16—A Mad Love (Special—2 parts—Drama) 2000
April 18—The Ghost (Special—3 parts Drama)..3000
April 20—Pathe's Weekly, No. 32, 1914 (News) 1000
April 21—Whiffles Hunts the Swag (Comedy)..
April 21—Straw Hat Industry in Flesole (Industry) .....
April 22—Col. Heeza Liar In Mexico (Picture Cartoon) .....
April 22—Siamese Customs (Indo-China—Manners and Customs).....
April 23—Pathe's Weekly No. 33, 1914 (News) 1000
April 23—The Tango Craze (Special—2 parts—Comedy) 2000
April 25—Breaking Even (Special—2 parts—Comedy) .....

SELIG.

April 11—Hearst-Selig News Pictorial No. 15 (News) 1000
April 13—The Cherry Pickers (Special—2 parts—Drama) 1000
April 14—A Romance of the Forest Reserve (Drama) 1000
April 15—A Page From Yesterday (Drama).....1000
April 16—A Flirt's Repentance (Drama).....1000
April 17—Red Head and Ma's Suitors (Comedy)
April 17—Doc Yak, Over the Fence and Out (Picture Cartoon) .....
April 18—Hearst-Selig News Pictorial, No. 16 (News) 1000
April 20—The Adventures of Kathlyn—No. 9—The Spellbound Multitude (Special—2 parts—Drama) 2000
April 21—The Second Wife (Drama).....1000
April 22—The Last Man's Club (Drama).....1000
April 23—In Spite of the Evidence (Drama)...1000
April 24—Mike the Avenger (Comedy).....
April 24—Doc Yak, Artillery Man (Picture Cartoon) .....
April 25—Hearst-Selig News Pictorial (News).1000
April 27—Shotgun Jones (Special—2 parts—Dr.).2000
April 27—Hearst-Selig News Pictorial, No. 18 (News) 1000
April 28—The Schooling of Mary Ann (Drama)..1000
April 29—The Pirates of Peacock Alley (Dr.)..1000
April 30—Little Miss Bountiful (Comedy).....1000
May 1—A Knight of Trouble (Comedy).....
May 1—The Plot that Failed (Comedy).....

VITAGRAPH.

April 7—Memories that Haunt (Special—2 parts—Drama) 2000
April 8—'Fraid Cat (Comedy-Drama).....1000
April 9—The Little Sheriff (Drama).....1000
April 10—An Easter Lily (Comedy).....1000
April 11—The Girl from Prosperity (Special—2 parts—Comedy) 2000
April 13—The Battle of the Weak (Drama)..1000
April 14—He Never Knew (Special—2 parts—Drama) 2000
April 15—The Chicken Inspector (Comedy).....1000
April 16—The Kiss (Drama).....1000
April 17—Innocent Bert Awkward (Comedy)...1000
April 18—The Vanity Case (Special—2 parts—Drama) 2000
April 20—Sonny Jim at the North Pole (Drama).1000
April 21—The Spirit and the Clay (Special—2 parts—Drama) 2000
April 22—Fanny's Melodrama (Comedy-Drama) 1000
April 23—A Little Madonna (Drama).....1000
April 24—Tangled Tangoists (Comedy).....1000
April 25—Her Great Scoop (Special—2 parts—Drama) 2000
April 27—The Awakening of Barbara Dare (Drama) 1000
April 28—The Tattoo Mark (Special—2 parts—Drama) 2000
April 29—Setting and Style (Comedy).....1000
April 30—Tony the Greaser (Drama).....1000
May 1—Bunco Bill's Visit (Comedy).....1000
May 2—Mareea, the Half-Breed (Special—2 parts—Drama) 2000

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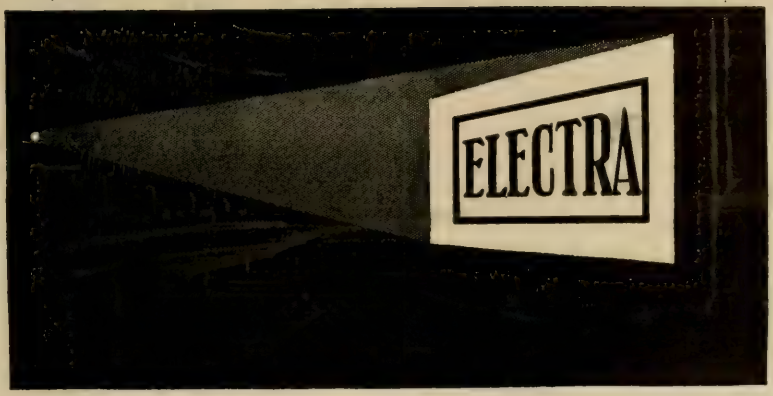

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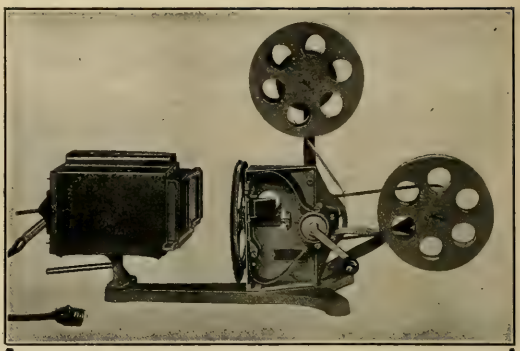

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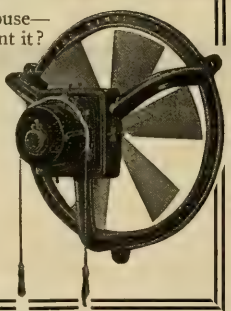

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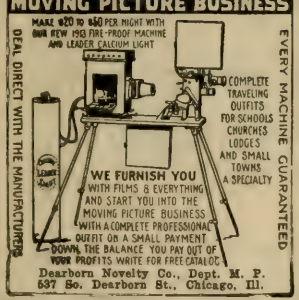

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(*Continued*)

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MOVING PICTURE WORLD

THE FILM INDEX

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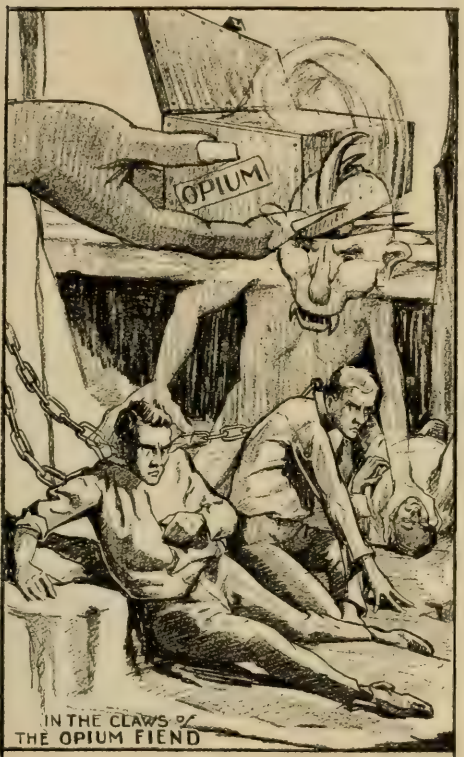

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RHODES BUILDING ATLANTA, GEORGIA

"30 FAMOUS FEATURES A YEAR"

ARNOLD DALY, IN HIS FIRST APPEARANCE IN MOTION PICTURES.

DANIEL FROHMAN

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ARNOLD

In The Famous Mystery International

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A Dramatic Heart and

By The Noted Novelist,
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"THE PORT *of*

is a delicate and delicious maze of diplomatic intrigues, of adventures, with American back-ground. The production that stirs the pulse, gladdens the happy colors. The earnestness youthful love, mingled with a

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of youth is in it, and the fervor of
quickening thread of royal intrigue

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"30 FAMOUS FEATURES A YEAR"

FORGIVEN or JACK O'DIAMONDS

IN SIX PARTS

Featuring

EDWIN FORSBERG

Supported by an ALL STAR CAST

in a masterful adaptation of the above melodrama from the pen of

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This dramatic photoplay is a masterpiece. You will go on booking the **"JACK O'DIAMONDS"** long after many other features are forgotten. One of the strongest and most gripping stories ever written. Extravagant phrases do not make a successful picture. It must have dramatic merit, the story must hold your audience, the photography must be perfect and the entire photoplay must have quality.
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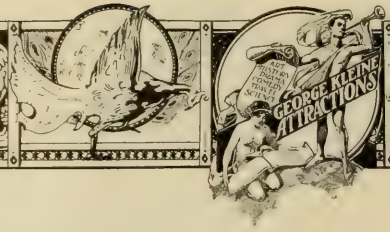

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"The Toreador's Romance"

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For Release Tuesday, May 12, 1914

A blighted love causes the Toreador to sacrifice his life in the Public Bull Ring—A story of Spain and the Bull Fight.

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In Four Parts.

Alice Joyce, Guy Coombs, Alice Hollister, Marguerite Courtot and other famous Kalem stars appear in this superb adaptation of the famous old French drama. The Battle of Fontenoy will hold your patrons a-quiver with excitement.

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In Three Parts.

A Secret Service detective story that gives a wonderful insight to the warfare waged between the Government and smugglers. The trap laid by Cole, the detective, for the criminals and the fight which ensues, just one of the many tense incidents.

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BIG WEEK

FOR

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DOMINO BRONCHO

KEYSTONE

BRONCHO

Monday, April 27—THE KEYSTONE COMPANY will release the two-real comedy, "CAUGHT IN A CABARET," featuring MABEL NORMAND and CHARLES CHAPLIN.

Wednesday, April 29—THE BRONCHO COMPANY will release The First Part, in two reels, "SHORTY ESCAPES MATRIMONY," featuring "SHORTY" HAMILTON (the second part of this Photo-Play will be released May 6).

Thursday, April 30—THE DOMINO COMPANY will release another of WALTER EDWARDS' great productions featuring himself, Clara Williams and Harry Keenan in "OUT OF THE NIGHT," two reels.

Thursday, April 30—THE KEYSTONE COMPANY will release that screaming farce, "WHEN VILLAINS MEET."

Friday, May 1—THE KAY-BEE will release one of its famous Indian-Western photo-plays, "LOVE'S SACRIFICE," two reels, featuring TSURU-AOKI as an Indian Girl, and WM. EHFRE.

PHOTOS

8 by 10 Photos of Players mentioned below can be had by sending to the Publicity Dept.

15 cents for one—50 cents for sets of four—$1.00 for sets of eight

MABEL NORMAND	CLARA WILLIAMS	GRETCHEN LEDERER	TSURU-AOKI
MACK SENNETT	CHARLES RAY	RICHARD STANTON	MILDRED HARRIS
CHARLES CHAPLIN	CHET WITHEY	SHORTY HAMILTON	WALTER BELASCO
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TWO PARTS

The Wife in a Moment of Folly Arouses Her Husbands Jealousy. Resenting Her Actions He Takes A Most Unusual Way of Giving Her A Lesson By Which She Profits and Regains Happiness.

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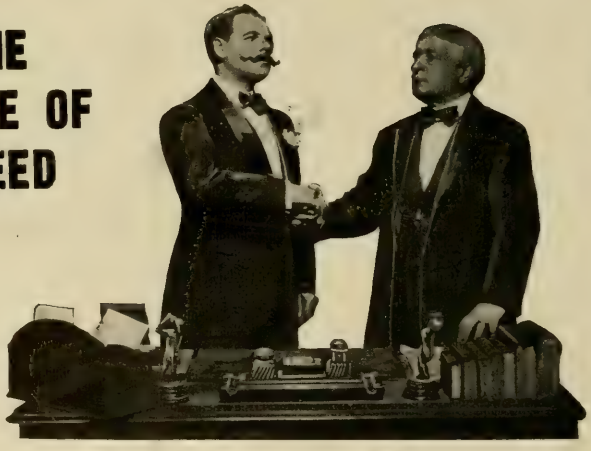
COMING

THE CURSE OF GREED



THE COMPACT

Released MAY 19th in Five Parts

THE CURSE OF GREED

MELIES G BRAND

Released Through the General Film Company

TWO COMEDIES WEEKLY

MONDAY
APRIL 27

BOBBY AND THE BANKER

A very laughable comedy. Bobby in the absence of his parents learns that his father's banker is about to abscond with the securities. By a very laughable ruse he manages to delay his departure and effect an arrest. In this a fireman's hose pipe figures to a good purpose.

ON SAME REEL

KNOCKABOUT KELLY, MAGICIAN

A truly great laugh. K. K. steals a magician's wand which produces water. Wherever K. K. goes water continues to flow. Much damage and merriment are caused—even the police can find no room for him as the station is soon flooded. This is a real novel and amusing comedy.

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SPECIAL 8x10 PHOTOS OF OUR ACTORS AND ACTRESSES

MOST EXCELLENT 4-COLOR 1-SHEET

SPECIAL 8x10 PHOTOS OF OUR ACTORS AND ACTRESSES

THURSDAY
APRIL 30

THE TANGO and how it is danced in different countries. A very up-to-date and interesting subject.

ON SAME REEL

BATTY BILL, MONKEY AND PELICAN

Probably one of the best of this series—apart from the great housing of the comedy. It is wonderful how the Pelican and Monkey are trained. The Pelican becomes detective and the Monkey chief secretary to Batty—with whom he secures the thief of the pearl necklace. This is truly a fine reel.

MELIES G FILMS

EDISON

**THE END OF THE UMBRELLA

The most sensational of the "Dolly" films in which Mary Fuller, as "Dolly," does some clever detective work and is nearly blown to atoms by the bomb explosion which kills a man with whom she is struggling. This film is a complete story in itself and can be shown as such. But you will increase its drawing power a hundred-fold by running it as part of the "Dolly" series.

RELEASED SATURDAY, MAY 9th

COMING SINGLE REELS:

***In High Life**
Fifth "Wood B. Wedd" story.
Comedy. Monday, April 27th.

****The Mystery of the Silver Snare**
Sixth "Cleek" story.
Drama. Tuesday, April 28th.

***A Fugitive from Justice**
Drama. Wednesday, April 29th.

****Her Grandmother's Wedding Dress**
Drama. Saturday, May 2nd.

TWO REEL FEATURES:

*****The Unopened Letter**
Drama. Friday, April 24th.

***** Frederick the Great**
The drama of his life.
Friday, May 1st.

**One sheet. **One and three sheets. ***One, three and six sheet Posters by the Morgan Lithograph Co.*

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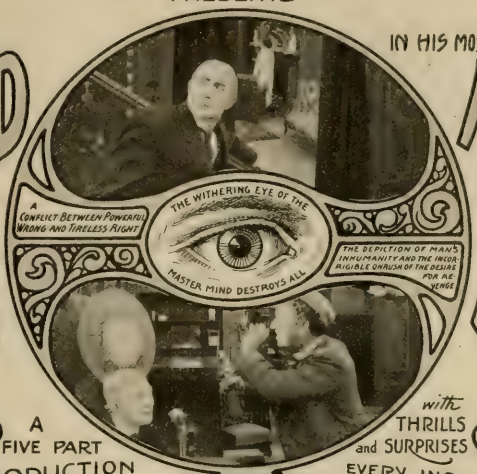
IN HIS MOST THRILLING DRAMATIC TRIUMPH —

"THE MASTER MIND"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THE WITHERING EYE OF THE MASTER MIND DESTROYS ALL
THE DEPICTION OF MAN'S INHUMANITY AND THE INCORRIGIBLE ONRUSH OF THE DESIRE FOR REVENGE

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4 ACTS
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A powerful play by CHARLES KLEIN in five parts. Produced by LUBIN

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IN
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A STRONG FOUR PART DRAMATIC SUBJECT
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A CHARMING STORY PERFECTLY PICTURED—FIVE PARTS

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A FOUR PART MELODRAMA—POWERFUL AND THRILLING!

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"THE INVENTOR'S WIFE"—2 Reels. Wednesday, April 29th.

Five Reels **"THE GAMBLERS"** By Charles Klein

(RELEASED MONDAY, MAY 4TH—THROUGH GENERAL FILM MASTERPIECE DEPARTMENT)

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A Comedy Every Tuesday and Saturday	A Drama Every Friday	A TWO-REEL FEATURE Every Wednesday and Thursday

Five Releases Each Week

"THE TALE OF A CHICKEN"—Comedy } "ANOTHER TALE"—Animated Comedy }	Split Reel, Tuesday, April 28th
"THE INVENTOR'S WIFE"—2 Reel Drama	Wednesday, April 29th
"A PACK OF CARDS"—2 Reel Drama	Thursday, April 30th
"THE GETAWAY"—Drama	Friday, May 1st
"HE NEVER FOUND OUT"—Comedy	Saturday, May 2nd

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Every Week
Two Vitagraph Special Features
Each in Two Parts
Tuesday and Saturday
Every Week
A Comedy every Wednesday and Friday.

"The Old Fire Horse and the New Fire Chief."

"THE AWAKENING OF BARBARA DARE"

Drama. Monday, April 27th

Brought up in a Puritanical atmosphere, she steels her heart to all human emotions. The advent of her little grandchild breaks through her cold reserve and arouses her better nature. Clara Kimball Young, William Humphrey, Mary Maurice and Donald Hall are the cast.

"THE TATTOO MARK"

Drama. Two-Part Special

Tuesday, April 28th

After years of separation, a sister and brother are brought together by a startling recognition. He tries to redeem his past in his service to her and society. S. Rankin Drew, Ada Gifford and Ned Finley are the principals.

"SETTING THE STYLE"

Comedy. Wednesday, April 29th

Bunny as a street cleaner and Josie Sadler, his wife, unconsciously set the style for the Four Hundred. They create a sensation at the Annual Horse Show.

"TONY, THE GREASER"

Drama. Thursday, April 30th

He misinterprets the friendly kindness of a young girl as an evidence of love. He nevertheless shows his kindness by defending her home against a band of marauders and sacrificing his life. George Cooper and Margaret Gibson are the leads.

"BUNCO BILL'S VISIT"

Comedy. Friday, May 1st

Bunny talks bravely and threatens to annihilate the desperado. Flora Finch doesn't say anything, but captures the villain with a $500.00 reward.

"MAREEA, THE HALF-BREED"

Drama. Two-Part Special

Saturday, May 2nd

She longs with all the primitive love of her animal nature. She would have killed the innocent victims of the man's duplicity, but refrains when she thinks of him. A strong and dramatic portrayal of real life in which Anne Schaefer is the central figure.

SIX A WEEK

"CUPID VERSUS MONEY"
Comedy.....MONDAY, MAY 4th

"THE OLD FIRE HORSE AND THE NEW FIRE CHIEF"
Comedy Two-Part Special.....TUESDAY, MAY 5th

"SANDY AND SHORTY START SOMETHING"
Comedy.....WEDNESDAY, May 6th

"HIS LAST CALL"
Drama.....THURSDAY, MAY 7th

"BUNNY IN DISGUISE"
Comedy.....FRIDAY, MAY 8th

"THE ANTIQUE ENGAGEMENT RING"
Drama Two-Part Special.....SATURDAY, MAY 9th

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS—7 x 9 PHOTOS OF VITAGRAPH PLAYERS

BROADWAY STAR FEATURES, SURPASSING ALL PREVIOUS VITAGRAPH ACHIEVEMENTS.

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THE VITAGRAPH CO. OF AMERICA
East 15th St. and Locust Ave., Brooklyn, N.Y.

An Alice Joyce Feature Every Two Weeks

Commencing with "Nina of the Theatre." Released Monday, June 8th. Arrange with your exchange for it to-day. See Kalem Kalendar for further announcements.

Released through the Special Feature Department of the General Film Company

THE BOER WAR
(In Five Parts)

WOLFE, or THE CONQUEST OF QUEBEC
(In Five Parts)

THE DEATH SIGN AT HIGH NOON
(In Three Parts)

A CELEBRATED CASE
(In Four Parts)

FRANCIS MARION, THE SWAMP FOX
(In Three Parts)

THE OTHER HALF OF THE NOTE
(In Three Parts)

REGENERATION

Presenting Guy Coombs and Anna Nilsson in a Two-Part Sociological Drama

He is a drunkard—she, an outcast. Fate gives each a new start. Ignorant of each other's past, the two meet and fall in love. The outcome will hold spectators spellbound.

Released Monday, May 11th. 1, 3 and 6-Sheets that are Real Business-Getters

A MAN'S SOUL

Featuring J. P. McGowan and Helen Holmes in a Powerful Two-Part Drama

The terrible prairie fire that spreads death and desolation—Carleton's superb heroism in dashing through the flames to rescue his wife, make this wonderfully exciting.

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235-39 W. 23rd Street
NEW YORK

MOVING PICTURE WORLD
THE FILM INDEX — EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

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WESTERN OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands ..... 3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

ADVERTISING RATES.

CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, 50c.
DISPLAY ADVERTISING RATES made known on application.

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NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

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Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, May 2, 1914.

Facts and Comments

WE are both surprised and pleased to receive clippings from newspapers covering every part of the country, all of which deplore the agitation for censorship of motion pictures. There is no doubt whatever that in this attitude the press reflects a growing public sentiment. People everywhere begin to notice that motion pictures have improved, and when they hear irresponsible parties wildly denouncing their favorite entertainment they are apt to resent it. They ask: "Where are these objectionable pictures? We see so many motion pictures and the bad ones seem to escape us."

*

Eventually public sentiment will decide this whole matter of picture regulation. It is no longer a safe, though it may be a profitable, indoor sport to harass the picture interests. We are getting the public on our side. It is the duty of the exhibitors, and especially of the organized exhibitors, to utilize this favorable public sentiment and to marshal it against hostile influences and adverse legislation. It is the duty of the producers to co-operate with the exhibitors in all such activities, which redound to the benefit of the whole industry.

THE question of censorship has many aspects. There are issues involved in the principle of censorship which have never been raised and which are not touched by the litigation now pending before the Supreme Court of the United States. No test has ever been made of the legislative power to impose censorship on pictures portraying either current events or scientific subjects. Kinematography is being used now to make demonstrations in surgery. Suppose a professor of surgery shows the details of a surgical operation to a class of medical students, must he obtain the permission of the censors? If a man wants to see the motion pictures of his own wedding or wants to show them to his friends, will he be prosecuted if he does not ask leave of the censors? Once set the machinery of censorship in motion and it is difficult to stop it. Follow it out to its logical conclusion and you will have to assign a special censor to every camera man. Eventually the studios will be run by the censors. The common sense of the public revolts at such conclusions, but who can deny that they may reasonably be drawn from the premises of official censorship.

* * *

A "BACK to the Book" movement has been started in a neighboring city by a co-operative bureau of publishers. The promoters of the movement declare that the motion picture has retarded the normal growth in the number of readers of books. The gentlemen in charge of the movement have given out a statement to the effect that "the motion picture theater has detracted the attention of the public from literature." We cannot agree with this statement. On the contrary, it has been demonstrated beyond the peradventure of a doubt that the motion pictures stimulate an existing interest in literature and often create an interest in literature where none existed before. Let a filmed version of some well-known classic be presented in a large theater and the neighboring libraries will soon have a call for the book which served as a subject for the films. The magnificent motion picture portrayal of Dante's Inferno roused an interest in this immortal book which was felt by the librarians of every city where it played. The same is true of other similar productions like "Homer's Odyssey," "Jerusalem Delivered," "Les Miserables," "Quo Vadis?" "The Last Days of Pompeii" and others too numerous to mention. The book and the motion picture are not at all hostile one to the other, but on the contrary they are supplementary of each other. They form two separate but entirely harmonious elements in the new scheme of education. Words, whether printed or spoken, are in conjunction with moving pictures an incomparable combination for reaching and teaching the human mind.

* * *

CABLE despatches from Europe announce that the exhibition of the white slave films has been prohibited by the police and that the promoters of these films have been threatened with arrest and prosecution. This shows plainly enough that the standard of common decency is international and that the exploiters of sensational crazes have little to expect in the way of profit or approval on either side of the ocean. It is curious to note that the cables again connect the name of John D. Rockefeller, Jr., with these white slave films, despite the emphatic repudiation of that gentleman of any connection with these "enterprises."

All appeals to the sense of decency being quite unavailing, it is now possible to reason with the ilk of "white slave" film promoters on the ground that these enterprises do not pay. The filming of yellow journal sensations hardly ever bring any returns. The working out of such "popular crazes" may or may not boom the circulation of a newspaper which caters to the lowest strata, but to film them and expect substantial returns from them has led to nothing but disappointments.

Between the Lines

By Louis Reeves Harrison

MANY intelligent people become deeply interested in moving pictures, even become fair judges of them, with little idea of the complexity and subtlety of mental operations by which they reach a decision for or against what they see on the screen. The popular interpretation of what is presented may not be wholly superficial, but people go to the picture show to be entertained, and do not particularly care to bother about the underlying reasons for their likes or dislikes. Their attitude, however, is of tremendous importance to the producer, and to the exhibitor, as artistic and financial success depends on studying the logical aspects of a theme and its interpretation.

The favorable or unfavorable popular opinion of a picture is largely an unconscious inference, like an offhand measurement of distance by the eye, and it rarely takes into consideration the varied elements that sum up in an effect. We pass an attractive house while driving in the country and instantly realize its composite charm. It delights our eyes and fills us with a sense of satisfaction. Then we drive on. Perhaps we remember the place and often refer to it as an ideal residence. If, however, we wish to build such a place, we become gradually enlightened, and finally amazed, at the amount of thought and feeling, to say nothing of hard work, involved in producing that structure from the moment it was conceived in the mind of creative imagination to the last finishing touches by the hands of skilled artisans.

A profound study of the building will usually reveal that it was carefully planned, before the foundations were laid, by some one competent to bring all its details into unity of form, and it will usually be found that general treatment has not varied materially from the architect's specifications. What was scarcely noticed at first now becomes obvious and well-recognized. We now think we know why the house impressed us so favorably, but we have not gone far enough. That is as far as many go who know how to design plays and to direct their interpretation on the screen, and it is farther than many go who regard themselves fine critics.

Let us visit that house. We at once become conscious of something not defined in its conception and construction. We are affected by an invisible influence, the atmosphere of home life, the subtle essence not previously manifested, a pervading spirit that warms and humanizes what might have otherwise been a cold and lifeless thing in spite of its perfect lines. That is the element in a visualized story only *felt* by the audience, and it is the one element that must never be absent in a story that is to win its way to human hearts. We speak of woman's beauty as if it was a material thing, but how pitiful it becomes in death. The perfect corpse is the perfect but inanimate play. It is the soul shining out through beauty that we really love. It is the warm and throbbing soul that quickens our sympathies in the individual or the drama.

If I review a play that awakens very little sympathetic feeling, I may praise its form and treatment in recognition of artistic skill shown, but it does not rank in my estimation with one which holds tense interest through what is *felt* in spite of technical errors. The structure of the latter may lack polish and elegance, yet profoundly stir an audience by its rude and impassioned sincerity. The function of contemporary art is something more than mere reflection—it must concern itself with penetrative interpretation.

Instead of attempting to merely reflect on the screen some past success in another art, it might be better for a producer to carefully consider if the story he is inclined to visualize contains something worth communicating to people of to-day and something that will reach and hold their attention. Competition is fast becoming one of quality, and there is bound to be a lot of bitter disappointment in the near future among those new producers who plunge into making feature plays with little knowledge of what they are undertaking and subsequent neglect of important elements of success. There is less reason to-day than ever for attempting to tell a story on the screen unless you have a good story to tell.

As to what constitutes a good story for a five-reel feature when the latter is adapted from a novel or from a stage play, give first consideration to whether there is enough matter of sustained interest in the original to hold an audience for two solid hours. "Is there a big story here that has not been told and that will keep an audience enthralled for a protracted period?" If there is not enough material in the original—nearly always the case—is there some principle, some truth, of human life which may be formulated in the abstract from the original play's general proposition? Is there a live theme capable of being entertainingly conveyed through the medium of moving pictures?

If there is a general truth of life for the spectator to learn or consider, remember that this theme is the soul of the story and is not to be placarded in any of the titles nor thrust upon the audience in the manipulation. Its nature is spiritual—it is to be read between the lines. It may pervade the body and animate its movements, but the very fact that it is not obvious adds to the enjoyment of people watching the story. The very mystery of it keeps them waiting for something specific to happen which shall logically, plausibly and satisfactorily solve the problem involved. If this secret is worth keeping, it must be equally worth telling. The anticipation aroused must be fulfilled, for the audience will be disgusted at the end if it is discovered, after all, that the play is a soulless dummy.

It is a fine art to tell a good story from start to finish and permit this depth of motive to be felt, rather than revealed in an obvious and ordinary manner. But it is the subtle effect that oftenest carries a story from the vast desert of mediocrity into an oasis of success. After an author has mastered a wonderful plan, after directors and interpreters have done their best to develop and complete the structure, there will be a thing of beauty to gaze upon and one deserving high praise, but it might as well be marble or painted panel if there is not an individuality of thought or purpose hidden in it as we are hidden in our bodies, manifested by the unconscious processes which make character known.

This new art's progress, its popularity, its profit, all depend upon quality of product, and the most beautiful quality in that product is a meaning whispered by minds of creative talent to the millions who sit in darkness and silence and waiting more for what is revealed than what is expressed. Only at rare moments are we permitted to glimpse the true characters of those with whom we are constantly associated—so the vital principle of a story is glimpsed—it is not so much the thing we say, nor even the way we say it that most deeply interests those who are listening to us—what they are after is the motive behind it all.

Gradations in Service.

By W. Stephen Bush

SIX months ago the condition of the film market, and indeed the future of the motion picture generally, seemed to baffle the most experienced and keen-witted of observers. There was a vague feeling that the multiple reel had come into permanent dominion; there was much discussion and some confusion as to just what made a feature different from a mere multiple reel; there was a good deal of speculation as to just what effect the entrance of many new producers and importers would have on the market; there were constant changes in the policy of some of the dominant factors in the industry. Things appeared to be in fermentation, and few men were daring enough to venture any prophecies as to the final crystallizations.

To some extent at least this uncertainty has now passed away, and we may catch a glimpse of new alignments and new departures. For a long time all film production and all film service has been tending toward some system of gradation. This goal is now plainly in sight. The lines of cleavage appear more sharp and distinct than they ever were before. In every part of the country new theaters have been built, most of them specially designed for photoplay entertainments. These theaters have aimed principally at three things: good projection, large capacity and the highest degree of comfort with safety. The number of old theaters changing to motion pictures has also increased all over the country. All these larger theaters have recognized the importance of presentation and the importance of having none but the best pictures obtainable. These theaters could no more be served by the old time-table releases than a stout man could be fitted into a suit intended for a thin man. It is here, then, that the gradation of service begins. The owner and manager of a first-class modern motion picture theater is naturally looking for the cream of the film productions, for he cannot use any other variety of service and hold his patronage.

At present there is comparatively but little of this cream. The men who run the big theaters, especially the big theaters where no daily change is practised, know that this statement is no theory, but an actual condition. It cannot be denied that the present methods of distribution are far from satisfactory to the first-class exhibitor. Just as soon as a chain, say, of twenty or thirty big theaters all catering to strictly high-class patronage, is well established, there will be the nucleus for a good demand for exclusively high-class films. These films will in all probability be marketed along entirely new lines, and the old-fashioned state-right plan will be improved upon. If a producer of high-class specials knows that thirty big theaters stand ready to pay substantial prices for a rental of a week or two weeks or a month, the problem of cost will be solved in part at least. It is for the best interests of the industry that films of the first class begin their travels at the top.

It is not difficult to imagine a strong chain or a number of strong chains of theaters of the second class. The line of division between theaters of the first and the second class will in all probability be marked by the length of the entertainment. The first-class feature is apt to exceed four reels in length, though there will be exceptions. The shorter features with a suitable admixture of single reels will in all probability constitute the general program of the theaters of the second class.

This classification does not and is not intended to exhaust the list. There will be a third class of theaters which in point of quality may challenge comparison with any of the bigger theaters, but which, owing to a smaller seating capacity, must needs depend chiefly on variety and a short program. We firmly believe that in this process of evolution the unfit theater will be painlessly eliminated. In speaking of unfit theaters or misfit theaters we mean the theaters that cater by preference to the tastes of the vulgar and of the morbid.

There is room in this country for different classes of picture houses, and there is a distinct sphere of usefulness for each one. The process of gradation which is going on now, and which will run its course until a perfect system is reached, will bring great and lasting benefits to the industry at large. Gradation will do away with waste. What the motion picture industry and especially the exhibitor has suffered from lack of gradation in the past is incalculable. We have repelled audiences in the fine residential section by cheap melodrama and an excess of "Wild West," and we have often made a misplaced appeal with the classics to audiences whose tastes are of a wholly different kind. Graded service will make it easier for the exhibitor. The man in the Five Points District will no longer find films like "King Oedipus" in his can, while the exhibitor who caters to the upper West Side will no longer be obliged to explain so many "Rattle Snake Bills" to his indignant patrons.

The gradation in the quality of theater and of film will naturally be followed by a gradation in prices. The public has been educated to dissociate the high-class picture entertainment from the nickel. There was a time when such an achievement would have been considered incredible. The time when a raise in the price of admission brought forth an indignant protest: "What! pay a dollar for moving pictures?" is passing away as rapidly as the best friends of the picture could wish.

While gradation will not abolish competition, it will in all likelihood confine it within the bounds of reason. It is scarcely probable that one exhibition will attempt to draw any patronage from another whose audience is quite different in its tastes from his own. Competition will exist more likely between exhibitors seeking to reach the same audiences and to please the same tastes.

The public has been ready for this gradation of service and quality for some time past. Indeed, it may well be said that the public has insisted upon gradation. Nor will the valuable democratizing tendencies of the motion picture suffer through a natural process of gradation. The educational values of the film will in varying proportions be found in every class of theater.

THOSE WHO FAVOR A RAISE, SAY—"I."

Stanley, Wis., April 13, 1914.

Editor Moving Picture World,

Dear Sir: Please find enclosed check to cover the cost of my subscription to your valuable paper. The reviews in it are alone worth many times the subscription price to me, for I have learned to rely on them and they have saved me from many pitfalls. The exhibitors can well afford to pay $4 for what you are giving them and I believe nearly all of them would not kick if this was done, besides you are actually giving them more than one dollar's worth extra now, in the difference between the publication at this time, and the time when the price was raised to $3. I remain,

Very truly yours,

Manager Star Theater. TOM FOSTERS.

"The Swamp Fox"

Kalem Produces a Three-Part Story of the Revolution—To be Released by the General Film Company.

AMONG the feature subjects released by the General Film Company during the week of April 26th is a three-part production, entitled, "The Swamp Fox," being episodes from the military career of General Francis Marion, whose services to the cause of American independence won for him distinction and honor. Every American school boy has read of the daring expeditions organized against the British forces operating from Charleston, S. C., after that town was surrendered by the American General Gage, and how, with his ill-armed, poorly-clad band of farmer riflemen, he practically caused the British to withdraw their forces from that section of the Colonies. To the boys as well as to the grown-ups this picture will have added

Scene from "The Swamp Fox" (Kalem).

charm because of the strong flavor of patriotism with which it is tempered.

Then there is just a bit of heart interest injected by the thread of a love affair which is woven into the otherwise strenuous story of bitter warfare in which quarter was neither given nor asked. History as it is taught is not explicit of this phase of the life of General Marion, but as it is reasonable to suppose that so brave a man must have had many admirers among the fair sex the writer of the story from which the picture was made was justified in drawing some such conclusion; then, too, it is the custom to weave love stories into all our historical pictures.

The story takes up the life of Francis Marion at a time prior

Scene from "The Swamp Fox" (Kalem).

to the breaking out of hostilities with Great Britain when the Indians menaced the lives and prosperity of the colonists. During those troublous times Young Marion became the leader of the colonists and defeated the Indian marauders in many a foray. It was on one of these occasions that he is pictured as rescuing a young white girl from the Indians and giving her into the keeping of his sister after her father and mother had been killed in the attack.

Ten years is supposed to have elapsed and Marion returns home a Colonial congressman to find the girl grown to womanhood. He falls in love with her, but believing his nephew, Gabriel, and the girl are in love with each other, he conceals his affection. Balfour, a young Tory, is also in love with the girl, whose name is Mary, and becomes jealous of Gabriel with whom he has a serious encounter in which there is some sword play. Balfour is worsted and dismissed in deep chagrin by Marion, who interferes at a critical moment.

Shortly after this news comes that Cornwallis has landed at Charlestown. Marion gathers up his farmers and starts to offer his services to General Gates. Gates treats his proffers with contempt, telling Marion that he wants soldiers, not ragamuffins. Soon after this Gates is defeated and the memorable strife that gave Marion his name of "Swamp Fox" was begun when the British tried to drive him out of the Carolina swamps and capture him.

Event succeeds event in which Balfour and Mary play an active part. The Tory has associated himself with the infamous Tarleton and betrays Marion's hiding place. Marion's sister and Mary take refuge at the home of a Mrs. Motte, but Tarleton appropriates this refuge as his headquarters and the women are ejected, Mary being kept a prisoner at the suggestion of Balfour, who is determined to have her for his own.

When these happenings come to the ear of Marion he sets out to rescue the girl. A fight occurs at the Motte house and Gabriel, who approaches the house under a flag of truce, is shot by Balfour. In the fight that follows the house is captured and Balfour is killed. After that it is plain sailing for Marion with the girl and the ending is as happy as every Kalem.

Guy Coombs is an heroic Marion and bears himself well and soldierly throughout the three reels. Marguerite Courtot takes the part of Mary in a sweet, winsome manner. The scenic effects—bits of southern wastes—are well chosen and the handling of the combatants is such as to give the picture a touch of realism that is all sufficient. There is action and interest throughout, making the "Swamp Fox" one of the best of the feature subjects the General Film Company has offered in some time.

BETWEEN THE SCENES IN CALIFORNIA.

If you don't think that the picture players are happy look at this picture. The Vitagraph players at Santa Monica, during the whole year, eat like this every day under the spreading fig tree in the back-yard of the studio. The girl at the right of the table is Hazel Henderson, while at her left is Otto Lederer, and just next to him is Daisy Smith, of the scenario department. Karl Formes is at the left of the table

and just behind him is Director George C. Stanley. The characters in the background are the cameramen and stage directors.

It seems queer, but, however, it is true, that these photo-players eat outdoors in shirtsleeves and bareheads all the year round. Last week the whole company went ocean swimming at the beach. And that is why they all like to work in the Sunny State, "where watermelons grow all the year round."

ECLECTIC OPENS CLEVELAND EXCHANGE.

The Eclectic Film Company announces the opening of a branch office at No. 622 Prospect Avenue, S. E., Cleveland, Ohio, where exhibitors will be enabled to obtain bookings for Eclectic features. Mr. H. C. Holah is the manager in charge of the Cleveland office.

"Pierre of the Plains"

Five Parts—All-Star Feature Corporation.

Reviewed by W. Stephen Bush.

MORE vivid than a novel and far more convincing and realistic than the stage is this motion picture portrayal of lights and shadows in the life of the Canadian Northwest. Broadly speaking, the success of the filmed version of this play depended on two things mainly: On the man who was to impersonate the part of Pierre and upon the atmosphere. In both these essentials it seemed to me the play measured up to what we had a right to expect. Edgar Selwyn, the author of the play and often the portrayer of the leading character, has stood the test of the camera well. Without the aid of words, upon which he had for years relied

Scene from "Pierre of the Plains" (All Star).

with natural confidence, he has conveyed to us all the shades which go to make up the complex character of Pierre. Pierre has a bad reputation. He is a handsome fellow in whose veins the volatile blood of the French and the crafty daring of the Indian are mixed in puzzling proportions. The love of a woman brings the good in him to the surface and he becomes a man worthy of the affections of a good woman.

Mr. Selwyn knew how to make the character sympathetic and he endeared himself to the audience from the first. I must say that in view of the diversity in characters and in view of the complexity of the action a subtitle or two in the early stages of the plot might help. Once the spectator has

Scene from "Pierre of the Plains" (All Star).

grasped the relation of the parties he can have no trouble in following the course of action. I would rather miss a few of the later titles and put in a few at the beginning of things. The working of the North West Royal Mounted Police has of course an intense human interest. Here the realism of the picture rises to admirable heights. It is easy to believe that the producing company "were quartered in the hearts of the North Woods for more than four weeks and that the thermometer hovered around forty below." Of course this fact shows to some extent in the photography, but few will consider this a defect as it is the most positive proof of the fact that the pictures were indeed taken in regions very similar to those of the far Northwest.

The atmosphere was not all dependant on scenery alone. The very breath of the rugged life in the wilderness of snow is in the films. We experience the sensation particularly delightful to us children of an artificial civilization of being among primitive men surrounded by primitive conditions; we are made to feel that in the shadows of these somber forests and upon the vast plains of snow and amid the savage children of an alien race the real worth of a man comes to the surface and here hearts are weighed in an unerring balance.

The acting of William Conklin (Durkin), of Joseph Rieder (Vail), of William Riley Hatch (Peter Galbraith), and Sydney Seward (Sergeant Tom), was entirely satisfactory. Dorothy Dalton as "Jen" made an earnest effort to rise to her part, but it seemed to me as if it were not entirely congenial to her and at times she lacked both emphasis and power of characterization. It was no easy part, but it had great possibilities.

While both adaptation and direction bore marks of high quality, it must be pointed out that the drugging of Sergeant Tom was not conveyed in a plain manner. Indeed there was doubt in the audience as to whether the drugging had or had not been done. As the incident of the drugging is part of the plot and its subsequent development, it should stand out with the clearness of letters on a monument instead of which it seems buried in agate, decipherable but to few.

The great strength of "Pierre of the Plains" lies in its finish. It is wrought out in the films with rare art, beauty and power. Another point of merit is the element of suspense which holds us from the moment we understand the cast and the plot to the very last inch of the film. It is a play which has not even a mite of lost motion in its five thousand feet and which leaves a deep but most pleasing memory in every one lucky enough to see it.

Donald McKenzie.

DONALD McKENZIE, whose motion picture experience dates back to The Cameraphone Company, the original talking pictures, has been for the past year actor-director for Pathe Freres. Mr. McKenzie made his theatrical debut in Forbes Robertson's company, in the tragedy, "For the Crown." Following this, a season in London with George Edward's Daly Theater company, in the musical comedy success, "A Country Girl."

Donald McKenzie.

Mr. McKenzie came to America in 1903 to join the Augustin Daly Musical Company at Daly's Theater, New York, and play Lord Anchester in "A Country Girl," his original part.

After a short dramatic season as leading man with Madame Pilar Morin in the Japanese tragedy, "O Mat San," Mr. McKenzie again took to musical comedy playing "Fairfax" in F. C. Whitney's production of "Dolly Vardon"; "Gen. Allen" in "When Johnnie Comes Marching Home" came next; two seasons with the W. T. Carleton Opera Company; "Lord Mito" in "The Royal Chef"; "Johnnie Hicks" in H. H. Frazee's "Time, Place and Girl."

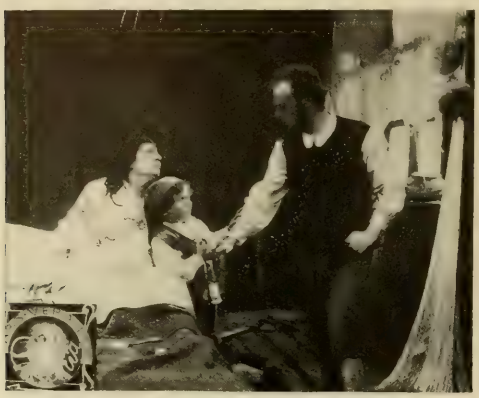
About this time, Mr. McKenzie was engaged as motion picture leading man with Kalem's New York company. After a year of this, he received an offer from Weber and Fields to create the comedy part of the Parlor Boarder in their production of "The June Bride." On his return to New York, he became leading man with Pathe Freres. A few months later, Mr. Gasnier, head director of Pathe Freres, gave him a picture to produce. He is at present working as actor-director with Mr. Gasnier in the popular series picture, "The Perils of Pauline," taking the part of the Pirate.

"On Life's High Sea"

Gloria—Three Reels.

Reviewed by W. Stephen Bush.

THIS feature is a superb picture telling a story of tender and intense human interest. The settings are beyond all praise. The plot needed a rocky, impregnable fortress from which escape seemed impossible. The producers have found an ideal spot, a castle perched upon inaccessible heights with the waves of the sea washing the precipitous shores below. All the outdoor settings are of the same realistic and artistic variety. The settings showing the tempestuous surf and the escape of the officers are particularly



Scene from "On Life's High Sea" (Gloria).

fine. The photography has never been surpassed, and equalled but rarely.

The story deals with the days of Bourbon tyranny and oppression in the early part of the last century, and the theater of action is Naples. Three officers in the Bourbon army have been members of a patriotic society and upon being discovered they are degraded and condemned to death. Their friends, however, have not been idle.

The patriots have adherents in all classes of society, among the poor and lowly no less than among the rich and influential. A note is smuggled into the prison wherein the three young men are confined and a bold plan for their de-

Scene from "On Life's High Sea" (Gloria).

livery has been conceived. The plan succeeds, thanks mainly to the daring and patience of a poor fisherman, who has given his heart to the cause of his country's freedom. The rescued patriots are safe in the shelter of the fisherman's cottage. The fisherman's wife is ill to the great sorrow of her little son, a charming little lad of six. He goes out to get medicine for his mother, but having no money he is turned away by the druggist. Secret agents of the government have followed him and by promising him money for his mother's medicine they induce him to take them to his home where the hiding officers are found and arrested.

The patriots, suspecting the fisherman of treachery, summon him before their secret council and are about to condemn him to death when the little boy appears and by his ingenous answers and actions reveals the truth showing the innocence of his father. Thereupon the patriots acquit the fisherman, who is later arrested by Bourbon spies and himself condemned to death. Once more the little boy comes to the rescue in the nick of time.

There are many fine pathetic touches in this feature. One of its greatest merits consists in its winning the sympathy of the audience from the start and holding it to the last. The acting is strong and natural and much above the average. Exceptionally fine types of men and women have been selected. The boy in particular is bright and intelligent and takes his part with no mean skill.

"A FLURRY IN HATS" (American).

Reviewed by James S. McQuade.

HARRY POLLARD, Miss Margarita Fischer and their clever company have turned out a most enjoyable comedy under the title, "A Flurry in Hats," a "Beauty" film that will be released by the American on April 28.

The complications of the story are very funny, and what makes them still more enjoyable is the fact that they are by no means far fetched. They impress one as being very probable indeed, and the action has none of the farcical element about it.

Young men and young women, as well as old men and old women(who have braved the tempestuous sea of matrimony, will laugh heartily at the icidents in which hats—feminine hats if one will be pardoned for assigning them gender—fill the vision to the exclusion of every other object.

Scene from "A Flurry in Hats" (America).

I refuse to tell the story, for that would take a great deal of the spanking novelty from this mirthful diversion. You must let the film tell it, and then take your laughs as they come! and, believe me, they will come fast and furious near the close.

Miss Fischer, as Hattie Hood Dunlap, the young wife, starts the fun that keeps accumulating until her young husband, her father, her mother and Bridget, the cook, get mixed up worse than her first pie—if she ever made one. And her acting is as dainty as the best made, first-class pie ever turned out by an expert.

Harry Pollard, as the husband, Fred Gamble, as the father, and Mary Scott, as the mother of the young wife, fit in so well that one cannot even wish for substitutes. And Jane Shafer is a peach as Bridget, the cook.

WINSOME MARY FULLER WINS.

Mary Fuller, the "Mary" of "What Happened to Mary," the "Dolly" of "Dolly of the Dailies," and particularly bright and scintillating star of a hundred other Edison photoplays, has just been notified that she is the first choice in a popularity contest recently concluded at Dallas, Tex. Almost forty thousand votes were cast in this contest which was conducted by the Times-Herald, of Dallas, and the count disclosed the fact that Mary Fuller had received 9,298, about one-fourth of the total.

"The Southerners."

Three-Reel Edison Feature—Adapted from Cyrus Townsend Brady's Novel.

Reviewed by Louis Reeves Harrison.

CAST:

Mary Annan	Mabel Trunnelle
Beverly, her brother	Julius A. Mood, Jr.
General Peyton, C. S. A.	Bigelow Cooper
Mrs. Peyton	Anne Leonard
Willis Peyton, C. S. A. } his sons	Richard Tucker
Boyd Peyton, U. S. N. } his sons	Allen Crolius
Robert Darrow	Herbert Prior
David Glasgow Farragut	Duncan McRae
The Chaplain	Harry Linson
Captain Johnson	Augustus Phillips

THE feature that was in process of production when the Edison Studio burned, "The Southerners," has apparently not suffered thereby. It is a story of love and adventure in war times whose main incidents are grouped around the Battle of Mobile Bay. The cast comprises some of the finest of photo-drama interpreters and they respond so well to what is required of them that no fault can be found with their work. Mabel Trunnelle carries off the honors, a habit that seems to be growing on her, with Bigelow Cooper a good second.

The story opens with a scene of great beauty, one of Ridgely's

Scene from "The Southerners" (Edison).

well-chosen natural backgrounds. His taste of selection contributes heavily to the charm of productions he directs. Mary Annan, typical southern girl, proud, pure and sweet, has what Louis the Eleventh of France decided to be distinctly a feminine attribute when he wrote on a window pane at Fontainbleau with his diamond ring, "Souvent femme variee," or, in English, "Ladies often change their minds." It has since been discovered that gentlemen may take the same liberty, but tradition has fastened inconstancy on woman. Mary Annan is in a state of doubt, hovering between Boyd Peyton and Robert Darrow, with the odds in favor of Peyton. The latter is an officer of the United States Navy, and his homecoming at the beginning of war starts the story.

The antipathy between southerners and northerners, one dating back to the days of Cavaliers and Roundheads, was bitterest among women. The "Yankee" represented all that was vulgar to the average southern lady and she became a tremendous factor in the Civil War, urging her loved ones to fight for the "Southern Cause," ready to aid them in every extremity, at once the bravest and gentlest of creatures, idolized and idealized from those days of blood and iron to these of apology and grape juice.

On Boyd Peyton falls the self-struggle that tortured many a southern man serving the flag at the beginning of hostilities between brother Americans. Honor demanded allegiance to the nation, inclination, allegiance to family. The young naval officer was asked by his friends and expected by his sweetheart to lead a company in battling for "The Cause," but he decides for the flag and loses the girl. Mary pledges herself to Robert Darrow, Boyd's rival.

"The Southerners" now takes on a military character. We are shown the field actions in which Darrow participates and in which he meets with a brave man's death. More stirring are the scenes aboard the flagship "Hartford" in which Boyd Peyton serves under Farragut. Boyd's father, General Peyton, is an officer at Fort Morgan during the action between Farragut's fleet and the shore batteries, so that we view what was common enough in those times, men of the same blood arrayed against one another in deadly conflict.

Boyd Peyton performs an act of valor beneath his father's eyes, when he commands an open boat that Farragut sends to the relief of men on the sinking "Tecumseh," General Peyton watching the exploit through a glass from the walls of the fort. The young officer is desperately wounded later in the action, and he is taken ashore when Mobile is captured, to become the charge of Mary Annan. When peace comes to the land, it comes to their young hearts in complete reconciliation.

The deck scenes during action are those of highest value, affording a spirited touch of realism. Edison productions of naval warfare have been consistently strong in this particular, but there is a tendency in them not to glimpse the sea which might

Scene from "The Southerners" (Edison).

be corrected in future, similar plays. The exploit of Boyd Peyton in saving the Tecumseh's men while exposed to a storm of shell from the forts would have contributed materially to the effect. To see him leave the ship and return again and cover his absence with a subtitle is not enough. While the people in front readily accept a statement that the hero has done a brave thing, they would prefer to see him do it.

The Edison Company has done much to keep alive patriotism by plays of this kind, and is well equipped by experience to give others. Why not release one or more features showing events of the war between this country and Mexico in 1845, the battles won by Taylor, or those by Scott, or the reduction of California by Fremont and Stockton, all resulting in the treaty which gave us California, Nevada, Utah, most of Arizona and parts of New Mexico, Colorado and Wyoming, with maps to show what civilization gained at that period of our history.

DELTA THEATER CORPORATION.

New Company That Will Combine Picture House With Restaurant and Dance Hall on Broadway.

The Delta Theater Corporation is the name of the company which has secured control of the old Metropolitan Rink property at Broadway and 52d Street, New York City, and is changing the structure into a combined picture theater and restaurant with cabaret and "tango hall." The company was organized by George F. Kerr, a well-known showman who has interested himself in motion picture exhibition for the past several years and who has a long record of successes in catering to the public in theatrical lines. He has associated with him in this new venture several capatalists, among whom are Charles J. Hite, president of the Thanhouser Company, so that there is ample backing for the enterprise.

The building is being remodeled. In the half fronting on Broadway a picture theater seating 800 persons is being built after the most approved designs. The east half of the building fronting on Seventh Avenue will combine a restaurant and dancing floor. The balcony of the theater will be the exclusive section of the house. Only loge seats will be provided and the prices will insure patronage of the highest class. This balcony will be connected with the restaurant balcony, also exclusive. Catering to women's clubs will be the policy of the company, although other organizations and individuals will be provided for at all times.

The name chosen for the new place of amusement is "Broadway Gardens." Pictures of the highest class will be shown. A large pipe organ and an orchestra will provide music for the theater and restaurant and refined cabaret and exhibition dancing will provide entertainment in the restaurant. It is expected that the "Broadway Gardens" will be ready for the public sometime in May.

"In the Moonlight" (American)

Reviewed by James S. McQuade.

PRODUCER THOMAS RICKETTS, of the American, has given patrons of that product a two-part subject, "In the Moonlight," which has many delightful light effects and artistic settings. The story has a sad ending, but the effect is lightened by the careful avoidance of gruesome details.

The cast is exceptionally strong, as we have Miss Winifred Greenwood, Miss Charlotte Burton, Ed. Coxen and Geo. Field in the leading characters. Miss Greenwood, in the part of Mary Langton, brings out strongly the disappointment of a young woman, flushed with health and hope, who is deceived by the wealthy broker, George Lytton, a married man,

Scene from "In the Moonlight" (American).

to whom she has given her affections, ignorant of the fact that he is a man of family. Miss Burton, as Sunshine, Mary Langton's niece, is buoyant and girlish, and carries with her the atmosphere of happiness and innocence in her first love affair that ends so happily. Ed. Coxen gives us another finished portraiture in the part of Frank Lytton, the sweetheart of sunshine. George Lytton, father of Frank and the unscrupulous character of the story, has an able counterpart in

Scene from "In the Moonlight" (American).

the person of George Field. The society woman, Dora Westley, mother of Sunshine and sister of Mary Langton, is very capably represented by Miss Josephine Ditt.

Mary Langton is visiting at the home of her married sister, Dora Westley, where George Lytton, Dora's broker, is also a guest. He is a man of fine appearance and great personal magnetism, and prides himself on his conquests among the fair sex. Dora omits to tell Mary that the rich broker is a married man, and Mary gives her heart to him before the truth is disclosed.

On a beautiful moonlit night the pair take a canoe trip on the river, and Mary acknowledges her love. Learning after the trip that Lytton has deceived her, Mary sharply rebukes her sister for the oversight made at the introduction, and, seized with an overpowering revulsion for the man, she immediately quits her sister's home and leaves, heartbroken, for a tour of foreign lands.

Years pass and Lytton has forgotten the incident. His son, Frank, has grown to young manhood, and Sunshine, Dora's daughter, has arrived at the age where she gives her first house party. Dora invites Frank for the occasion and also his father. At the same time she receives a letter from Mary, who advises her that she is on her way to see herself and Sunshine once more.

Frank arrives a week before his father, and in that time is thoroughly captivated by Sunshine's charms. The girl reciprocates his advances, but Frank has not yet proposed. At this juncture Mary Langton arrives, and learning that Frank is the son of the man who deceived her, she plans revenge.

Mary's charm of manner, aided by her physical beauty, is employed to win Frank's favor, and the boy, unskilled in love affairs, becomes a captive.

George Lytton now arrives, and is seized with consternation as he learns of his son's infatuation, because he can see Mary's motive. He implores her to spare his son, forgetting that he had showed no mercy in Mary's case. But his pleas have no force to move the woman, whose heart has already decided that Frank is not for her, but for Sunshine. Then she takes another trip in the old canoe down the river with the moonlight shining just as sweetly as on that other night long ago; but she is alone. And as we gaze we catch our last glimpse of the canoe, creeping out of the shadows of the sedges, and it is empty! The release date is May 4.

WILLIAM HERSHBERG GOES ABROAD.

AMONG the passengers who sailed on the Imperator, Wednesday, April 15, was the president of the General Feature Film Co., of Chicago, William Hershberg. Mr. Hershberg, under whose management the General Feature Film Co. has grown to considerable proportions, spent a week in looking over the market in New York.

He expects to remain abroad for a period of about two months, during which time he will study conditions and endeavor to find a few special features that look suitable and inviting for the American market. He intends to make London his headquarters for a few days and then go on the continent.

William Hershberg.

Few feature men are better known in the middle west than Mr. Hershberg, who rose to his present position of prominence through his industry and integrity. Mr. Hershberg, though still a young man, has had much experience both in the exhibiting and distributing branches of the industry and he is known all over as a keen judge of good pictures. During his stay abroad the General Feature Film Company will move into newer and larger quarters, the growth of the business having been such as to necessitate this change.

ALL STAR GETS LEW DOCKSTADER.

Contract has been entered into between the All Star Feature Corporation and the great minstrel and black-face comedian, Lew Dockstader, for the debut in motion pictures of this widely known comedian. For so many years it seems the oldest inhabitant must have been young when he began, Dockstader has been entertaining the audiences of the world with quip and jest.

It is the present plan of the All Star Corporation that immediately upon the completion of Upton Sinclair's powerful story, "The Jungle," Dockstader will begin work on his production. An especially written scenario by a writer well known to theatergoers and fiction readers will furnish the vehicle in which he is to appear.

"Mr. Barnes of New York."

This Latest Vitagraph Six-Part Feature is a Fine Production—Every Player Scores.

Reviewed by George Blaisdell.

THE CAST.

Marina Paoli	Mary Charleson
Tomasso	Charles Kent
Count Musso Danella	William Humphrey
Lieutenant Gerald Anstruther	Darwin Karr
English Principal in the Duel	Donald Hall
Antonio Paoli	S. Rankin Drew
Enid Anstruther	Naomi Childers
Lady Chartris	Alberta Gallatin
Maude	Adele De Garde
M. Lefebre, Detective	Robert Gaillord
The Railway Guard	Albert Roccardi
Mr. Barnes of New York	Maurice Costello

TO these splendid players the Vitagraph Company has intrusted a powerful story. It is adapted by Eugene Mullin from the play and novel by Archibald Clavering Gunter. Mr. Mullin has earned the thanks of picture-goers. He has surmounted an obstacle that has been responsible for the wreck of many a fine production in its journey from stage to screen—a long cast. The action runs swiftly, clearly, and above all, cumulatively. It always holds; many times it thrills and as often it stirs. Dramatic situations abound, but there are moments of pathos and also of merriment.

Scene from "Mr. Barnes of New York" (Vitagraph).

It was said of a battle off Santiago nearly sixteen years ago that it was a captains' fight. It might be said of "Mr. Barnes of New York" that it is an actors' play. So equally is the work divided that the mind automatically recalls the famous saying of Commodore Schley, uttered at the conclusion of the combat just referred to: "There is glory enough for all." From Veteran Charles Kent to Near Miss Adele De Garde the work of the cast is uniformly excellent.

Maurice Costello and Robert Gaillord direct the production. Mr. Costello in the title role typifies the easy-going New Yorker in search of amusement abroad, as ready to start a fight on his own account when to him it seems necessary as he is to do his best to prevent others from fighting when it seems unnecessary. Mr. Costello has the faculty of clear enunciation, if so it may be termed—oftentimes one may read his lips. An instance of this was when, as he looked carefully at the name engraved on the dueling pistol, he said: "I'll remember that name"; or, again, at the denouement, as he nonchalantly, deliberately remarked: "I am Mr. Barnes of New York."

Mary Charleson, as Marina Paoli, the ward of Count Danella, portrays a difficult role with intelligence and skill. It is a part making heavy demands on emotional qualities, and containing many pitfalls. A sister waiting in her home for a visit from her only relative, a brother, is summoned to a distant point. She arrives and finds on the beach the body of her brother. She is told he has been killed by an unknown English naval officer; she swears a vendetta. Later when she falls in love with a man she knows must be a brother officer of the slayer of Antonio she reluctantly recants her oath of vengeance. After her marriage she is told her husband is the slayer. All the evidence points to him. It is Mr. Barnes who clears matters. The role of Marina is in all essentials the antithesis of the light and airy part Miss Charleson so cleverly sustained in "The Honeymooners," the silent comedy which for nine weeks held the stage in the Vitagraph Theater, which makes her success in "Mr. Barnes" all the more notable.

William Humphrey as the guardian in love with his ward, and who later tries to encompass the death of Marina's husband in the belief that he is the man who slew Antonio, gives a fine, a finished, performance. That Danella meets his eavesdropping death even as did snooping, loquacious old Polonius behind the arras is regrettable. It is not required by the demands of retributive justice; it is a gratuitous tragical contribution of the author. Danella is animated throughout by a regard for the customs of Corsica—an eye for an eye—he never knew the life he so faithfully sought was snuffed out at the bombardment of Alexandria. Charles Kent as Tomasso, the servant of Marina, is Charles Kent. We can't add anything to that statement.

Darwin Karr and Donald Hall, the English officers, make a splendid team. Mr. Karr is at his best in his efforts to win the hand of the Corsican girl who is struggling between regard for her self-imposed obligation and affection for Lieutenant Anstruther. Mr. Hall has a most wholesome likable personality, and in his short part makes a distinct hit. The selection of these two men was ideal. Miss Childers as the English girl, the sister of Anstruther, does her best work in the scenes in the railway carriage, when she is compelled through hunger to capitulate to the persistence of the fascinated, acquaintance-seeking, scheming Mr. Barnes.

Albert Roccardi, the railway guard who so efficiently aids Mr. Barnes in his conquest, furnishes a bit of delightful comedy. So, too, does little—at least, she used to be—Adele

Scene from "Mr. Barnes of New York" (Vitagraph).

De Garde, the mischievous miss who is kept in extremely short dresses the better to befog the guessers as to the maternal age.

The staging is of the Vitagraph's best—barring the over-water bombardment, that is palpably stagy. The on-shore scenes of the tumbling buildings and scurrying natives are well done. There are many artistic backgrounds, some natural, some artificial. The interiors are finely appointed. The photography is striking—practically the entire picture is toned. One factor that unquestionably adds to the effectiveness of the production at the Vitagraph Theater is the musicianly work of the organist. Except during scenes of turmoil, such, for instance, as the bombardment, it has a subtle, subconscious influence; unobtrusive but ever-present.

FAVERSHAM IN "A SOCIAL HIGHWAYMAN."

Though Daniel V. Arthur, managing director of the Playgoers Film Company, is now in France and just about as busy on the Cavalieri-Muratore production of "Manon Lescaut" as a producer could well be with a company of from 50 to 250 on his hands each day, he found time on Saturday last to cable his New York office that he had completed arrangements with Miss Alice Kauser for "A Social Highwayman" as the vehicle in which William Faversham will make his initial bow in motion pictures. Mr. Faversham has agreed to close his season in St. Louis on May 9 and report of the Playgoers' Yonkers studio on May 12, to begin immediate work on the presentation. "A Social Highwayman" is from the pen of Elizabeth Phipps Train and was played with great success by the late E. M. and Joseph Holland in their joint starring tours.

Mr. Arthur, Edward A. Morange and the acting members of the "Manon Lescaut" company expect to reach New York not later than May 8.

"William Tell"

Five-Reel Production Released by Greene's Feature Photoplays, Inc.

Reviewed by Louis Reeves Harrison.

CAST:

William Tell	Karl Kienlechner
Lord Gessler	Fritz Feher
Tell's Wife	Margareta Wilkens
Stauffacher's Wife	Ilse Von Tasso
Old Heinrich	Emil Lind
Three Confederates	Franz Orlop, Rudolph Benziger, Hans Bilerose

THE story of the legendary hero of Switzerland is said to be taken from the "chronicle" of Peterman Utterlin, clerk of the Court in Lucerne and captain in the wars against Duke Charles of Burgundy. The Tell legend in its Swiss form appeared for the first time in the latter part of the fifteenth century in a manuscript known as the "White Book of Sarmen," which places the events after the accession of Rudolph to the Austrian throne in 1273.

Scene from "William Tell."

Schiller's drama, "William Tell," is, however, founded upon other "chronicles," which say that the main incident occurred in 1307. They are not well enough authenticated to be regarded as historical, and have been preserved because of the interesting story from which the photodrama closely follows. This would argue that, in order to become immortal, one must not only make history, but such history as may be preserved in entertaining form.

"William Tell," the five-reel feature, starts off with realistic details, picturing the decree of Duke Albrecht of Austria summoning the Swiss of three cantons to do him homage as their King. The proclamation is read to the liberty-loving Swiss people and leaves them saddened. They send a messenger to the King with an explanation that they are living under ancient Letters of Freedom, but he refuses to ratify such a form of government.

Master Stauffacher, one of the wealthy Swiss farmers, who has built him a chalet of grand proportions, is among those who most deeply deplore the evil times to come "when the strong men of the cantons shall weep bitterly and their freedom lie in the dust." What he vaguely foretells comes upon him when Lord Gessler invades the region with his men. This autocrat decided that Stauffacher's home is too pretentious for a peasant, and burns the beautiful place, reared with pains and toil of many years, to the ground.

Gessler's soldiers become engaged in the same pursuit that is going on to this day, that of pillaging the weak, though we do it through the courts in more costly fashion. The soldiers take the cattle of an old farmer named Heinrich, stating that a peasant should draw his own plough. Heinrich's son resists and strikes down one of the soldiers. He is pursued into the mountains and hides in a cave. His father is ordered by Gessler to produce the boy in three days or have his eyes put out with hot irons.

This preparation, exhibiting the outrageous oppression of the self-exalted ruler, is all done in an interesting manner, before the central figure makes his appearance. The Swiss are characterized as simple and peace-loving, and this has its bearing on the personality of Tell. None of these children of the hills and valleys is represented an pugnacious, even in resistance to oppression. They attempt to organize, but a leader is lacking. They decide in conference to call upon a man of great physique and gentle heart, the mightiest hunter of the mountains, noted for his skill with the crossbow, William Tell.

Tell's character, as shown in both his family and social relations, is that of a man almost incapable of animosity. He has all the freedom his heart desires. He has a simple chalet high up in the Alps, a high-minded wife, and children, particularly a boy who is near to his heart. He has the mountains to range, and game in plenty for his needs. The boyish innocence of his nature hardly qualifies him for a military leader, and it plays an important part in one of the leading events of his career.

Tell lives so far from the centers of turmoil and conspiracy that he knows nothing about political affairs, and it thus happens that he disobeys an order issued by Lord Gessler, the murderous and usurping Huerta of his day. He, in fact, meets Gessler while descending from the mountains, and the latter, a coward by nature, shrinks away at the sight of the famous hunter. Tell is passing through a village when two soldiers indicate Gessler's hat on an upraised pole, the perpetual symbol of his authority, and order Tell to bow to this mockery. He refuses, and an uproar follows.

Scene from "William Tell."

Gessler and a band of soldiers arrive and place Tell under arrest. A cruel penalty is imposed on the spot. He is required to shoot an apple placed on the head of his little son. He breaks down at the thought — the lion in him is hard to rouse — but he recovers when his child shows no fear. The boy is confident that his father's markmanship will set him free. Tell draws two arrows, places one ready in his belt and sends the other through the apple. Gessler asks what the other arrow is for, and Tell boldly replies that it was for Gessler if he, by mischance, injured his boy. For this he is arrested and dragged away to be imprisoned in Kussnacht Castle.

The episodes of bowing to the hat and shooting an apple placed on his child's head are purely legendary, appearing in earlier German tales and old Norse myths, but they furnish interest to the Swiss revolt under Tell's leadership and have become so identified with his story that they have come to be regarded as historical.

Tell escapes while being ferried across a lake to the Castle, and this incident proves to be one of the most interesting in the photodrama. He is a powerful man in appearance and proves to be one in reality. He leaps into the lake and climbs a precipitous rock—no camera trick—until beyond recapture. He is joined in the mountains by peasants in revolt and finally consents to lead them in battle.

Tell's nature appears to be one without ferocity, but he finally slays Gessler in cold blood, ambushing the tyrant on the castle road. This act weighs on his mind to such an extent that he dreads telling of it to his family after the war is over and peace once more reigns through the land. He confesses it as he would a crime, but he succeeds in justifying the murder as committed for the sake of those he loves.

This is his last act of war. Having rid his uneasy conscience of self-blame by confession, he goes alone to the mountain top, and lays his crossbow down forever where no man may find it. His love of peace is symbolic of that which characterizes Swiss people to-day. His love of liberty is that which characterizes our own people. There is no doubt that such a remarkable character existed and he is splendidly impersonated in the visualization, "William Tell."

British Notes.

(Special Correspondence to the World.)

THE week's event has been the annual dinner of the moving picture industry. This is quite distinct from the similar functions promoted respectively by the Manufacturers, Renters and Exhibitors' Association, and is in reality the most representative gathering of the industry on our side. Close upon five hundred people attended, "Pop" Lubin arriving from New York just in time to be present. Other American agents to the number of thirty were also present. J. H. Balfour Browne, K. C., presided, and in proposing the success of the industry briefly reviewed its progress since it was a toy. He aptly compared the kinematograph to the evolution of the gyroscope and kite. Both began as toys but now their principles were used in locomotion and aviation. J. F. Brockliss called upon Mr. S. Lubin to respond and the latter remarked that in his rush to get to the dinner he caught an autodriver who directed his attention to a broken lamp on his car. As he had no time to quarrel he paid for a new lamp and got here pleasantly surprised to see such a big company. Twenty years ago he made a film twenty feet in length and people thought it wonderful. But since then the business had grown and he always tried to make the finest films in the trade; he looked to all in the trade to help him. He did not want to be an inventor again. He fought his patent case a good many years ago and spent all his money on it. He went away from Europe as a poor mechanic and a working man and he earnestly hoped that the working man in this country might soon be able to enjoy the picture theater on Sunday.

* * *

The first Australian "cowboy" picture arrived on these shores a few days ago from the Lincoln-Cass studios in the Antipodes. The first release, "The Two Bushmen," a two thousand-footer, is dated for May 25 and early reports from the British selling agent report that bookings will be exceptionally good.

* * *

Last week at the New Gallery Kinema in London a French inventor, M. Pierre Ulysse, demonstrated a perfected process of moving color pictures. Several prominent men in the trade who attended pronounced the results as marvelous and, although specifications of the process have not been divulged, the two salient features claimed for it are that it can be easily adapted to any projector and requires only the same illumination as monochrome films. The first picture taken by this process was a severe test for any color process, the Battle of Flowers at Nice carnival, but developed with such clarity that it is being already exhibited to the public in London.

* * *

Sigmund Lubin accompanied by his daughter, Mrs. Ira Lowry, arrived on Tuesday on the Lusitania, but has now left for Paris. He visited quite a number of friends during his few days' stay. It is understood that while in the French capital he will select a site for a new Lubin studio.

* * *

Charles Urban, the Kinemacolor magnate, has taken the Holborn Empire Theater in London to show his feature "The World, the Flesh and the Devil." The U. S. A. rights of this feature have been bought by the James McEnnery Syndicate.

* * *

For educational picture exhibitors or, in fact, on any occasion where it is desirable to keep a moving picture film stationary for a few moments while the lecturer explains some point of interest to his audience, an invention of Messrs. Lamm will be most acceptable. This firm announces that all projectors sold will be fitted with an electrical connection and the lecturer upon pressing the button makes the film stationary in the gate. At the same time an electric fan is set in motion directing a strong current of air at the film thus avoiding fire. A light of forty emperes was directed for four hours on a film so "fanned" but no blistering or effects of heat was traceable.

* * *

Avalanches to order is the newest sensation for the spectacular scenes in a drama being produced by a European house. A corps of cameramen are now in the Swiss Alps with their cameras stationed on the treacherous slopes of the Bernese Oberland. At given signals the cameras will be started and powerful mines will be exploded under huge falls of snow. Then the avalanche will start upon its downward course, that is, providing all the pre-arranged details come off as expected. All that I can add in alternation is that the company have specially insured their staff and apparatus.

J. B. SUTCLIFFE.

Blache Forms New Company.

Will Be Known as United States Amusement Corporation and Will Make Big Features.

UNDER the name of the United States Amusement Corporation, Herbert Blaché, president of the Exclusive Supply Corporation, and Blaché Features, Inc., has formed a $500,000 company for the production of large feature photodramas. Besides Mr. Blaché, the directors of the company are Madame Alice Blaché, president of the Solax Company; Joseph M. Shear, Charles D. Lithgow, Joseph Borries, Henri Menessier and Jules E. Brulatour.

The Blaché picture producing plant in Fort Lee, N. J., has recently been enlarged by the addition of a new factory which is said to be one of the most perfectly equipped for the developing and printing of film of any in the United States. The old factory is rapidly being remodeled to furnish space for dressing rooms, offices, etc., and the new features will be produced in the Fort Lee plant under the direct supervision of President Blaché.

The product of the new company will be pretentious photodramas of five or more reels in length, picturized from well-known plays and novels. The first feature which is already well underway, will be the well-known English star, Mr. Tom Terriss, and his Charles Dickens' Associate Players in "The Chimes." Herbert Blaché is staging the picture dramatization of this famous novel in collaboration with Mr. Terriss, who is a noted student of Dickens' works, and has appeared in his own adaptations of "A Christmas Carol," "Cricket on the Hearth," "Oliver Twist" and "Nicholas Nickleby," all over the English speaking world.

Mr. Terriss, who is perhaps most widely known for his wonderful characterization of "Scrooge" in "A Christmas Carol," is a son of the late William Terriss of Sir Henry Irving's great Lyceum Theater Company.

Realizing the importance of the correctness of character drawings and stage settings for the successful production of one of Dickens' novels, Mr. Terriss has surrounded himself with a company that is experienced in interpreting the famous authors' works and is also using his valuable collection of Dickens' relics, which includes watchmen's rattles and truncheons of the period of 1840, Georgian bellows, foot warmers, candle snuffers, chestnut roasters, warming pans, pewter tankards, candlesticks and a hundred and one interesting articles known to all lovers of the author's stories.

The cast of "The Chimes" is headed by Mr. Tom Terriss, who interprets the character of "Trotty Veck," and is supported by his brother, William Terriss as "Mr. Fish," Alfred Hemming as "Alderman Cute," Robert Harvey as "Fern," Cyril Bidoulph as "Richard," Herbert Vivian as "Sir Joseph," Herbert Cripps as "Tugby," Eliza Mason as "Mrs. Tugby," Faye Cusick as "Meg" and the little Solar star, Vinnie Burns, as "Lillian."

President Blaché has closed a number of important contracts for Broadway theatrical successes and well-known stars to be produced in the near future. The Solax Company and Blaché Features, Inc., will not be affected by the activities of the new concern, but will continue to confine their offerings to one four-reel photodrama released every two weeks as in the past, while the United States Amusement Corporation will present only large special productions at intervals depending upon the length of time that is consumed.

PHOTOPLAY AUTHORS' LEAGUE INCORPORATED.

The Photoplay Authors' League of America held its first annual meeting at Los Angeles, Cal., April 10. Many members were present. The formality of incorporation was gone through with. Richard Harding Davis and Ernest A. Dench, the latter of London, were elected vice-presidents. Checks were received to the amount of nearly $300. It was decided to publish a monthly bulletin, the editors to be Frank A. Smith, Marc E. Jones and W. M. Ritchey. The constitution was adopted, and a seal ordered designed and printed. A resolution was passed authorizing the secretary and treasurer to be paid their office expenses, and a fund for stationery, etc., was allowed. The secretary was ordered to write a letter of thanks to the Ohio representative, Willis, for his good work in getting the copyright bill before the house. The California representative, William D. Stephens, and Senator John D. Works will be urged to help this bill along. After the minor business had been attended to, the league adjourned until next April, when the second annual meeting will be held.

A good laugh came when one of the members made a motion like this: "I move you that we hold the annual meeting more than once a year." Much laughter resulted and the person who made the motion withdrew it, amended it, and resubmitted it. It did not carry.

"The Staircase of Death."

The Gaumont Company Shows a Three-Part Crook Picture Containing Thrilling Situations.

Reviewed by George Blaisdell.

THE Gaumont Company released on April the 25th a three-part story of a crook-murderer masquerading in good society. "The Staircase of Death" has as a sensational factor a staircase that upon the pulling of a cord swings upon a pivot, plunging a victim into the depths below and to probable death. It is not a love story, although one young woman of charming personality portrayed a character that for some considerable period labored under the delusion that it was. Sybil is a niece of Admiral Trent, retired; the two are spending a few weeks at a Paris hotel. Jack Burgess, an adventurer, in league with Sybil's companion, contrives the detention of Sybil for shoplifting and then secures her release without arrest. Sybil falls in love with the good-looking man who has been so kind to her and meets him clandestinely as well as openly.

Scene from "The Staircase of Death" (Gaumont).

Burgess, through Sybil, invites to his house Mr. Pascal, an art collector. The visitor is dropped down the staircase and killed. Sybil is told that Pascal has departed in a hurry. When next day the girl reads of the finding of Pascal's body in the Seine she is suspicious. Her fears are confirmed when she receives a note from Burgess for her to let him into her house late that night. When he appears he demands the keys to the admiral's safe, threatening Sybil with exposure to her uncle. Sybil yields and Burgess robs the safe and escapes. Parker, a detective called into the case, finds a clue that leads straight to Sybil. When he receives a note from Burgess the detective follows her, shows his detective badge to a chauffeur, and changes cap and coat with the driver. Parker forces an entrance into the house of Burgess, and when he attempts to save Sybil from the thief, who has received from her a thousand dollars on the promise of returning her letters, Parker is dropped down the oubliette. His coat catches and saves him from the straight fall. With his knife he gets loose and goes to the bottom, shaken but not seriously hurt. He escapes by jumping into the river alongside.

The detective awaits the appearance of the crook. In his room he rigs a dummy, sitting at a table. When Burgess enters the room after climbing the drain pipe he swings a blackjack on the figure. As he does so the detective captures him and turns him over to the police. Sybil has her compromising letters returned to her, and the detective assures her that she will not appear in the case, and furthermore that her uncle will be none the wiser. Just how Parker will secure the conviction of Burgess without the testimony of Sybil does not appear.

The picture is well made and there is an excellent cast. It interests and in the final part will thrill. The young woman who portrays Sybil is a new-comer apparently and her name is not known in the New York office of the Gaumont Company, but we may be sure that she will be heard of again. She photographs splendidly; she has more than her share of good looks and, what is better, she also possesses acting sense.

George Stanley.

THE latest addition to the big corps of expert production directors of the Universal Company is George Stanley, formerly with the Pathe, the Vitagraph and the Lubin companies, and for the past twenty-five years prominently identified with dramatic, operatic and musical comedy productions of the country. Mr. Stanley has taken over the Universal-Powers company, of which Miss Edna Maison is leading woman and Ray Gallagher the the leading man.

George Stanley.

In point of experience Mr. Stanley rates as one of the veterans of the motion picture business. In addition to being a producing director of unusual abilities, he also is a player of much experience and diversified talents. For the present at least, he will confine himself to directing only, working on the basis that the viewpoint of the onlooker and expert critic is primarily essential to the success of motion picture plays.

Mr. Stanley started out in life twenty-five years ago in San Francisco as a boy choirister. Possessed of an unusually good tenor voice, he soon won recognition. His first theatrical engagement was as a soloist in the old Haverley's minstrel troupe.

Mr. Stanley's connection with the film producing world commenced seven years ago when he became leading man for the Vitagraph Company. Within a year he was assigned the task of playing leading roles and directing his own company. He remained with the Vitagraph Company for three years and then became director and leading man for the Pathe company. The Lubin company next claimed his services. Mr. Stanley officiating as head production director and playing leads for that concern for a little over a year. He then went back to the Vitagraph Company as director and leading man. He comes from the Vitagraph Company to the Universal.

Apropos of his plans with the Universal Company and the capable galaxy of Powers brand players over whom he will have supervision, Mr. Stanley says: "I intend to produce high-class scripts only. If I cannot get the right kind of plays—plays with real punch to them— I will keep my company idle until I can get such a play. In Miss Edna Maison I think I have one of the most talented of leading women, while other members of my company also are high class players. With them as an asset, the Powers company will produce some real Universal features."

Getting Ready to Take a Recent Kalem Picture in the Far West. Carrying Cameras Across the Mojave Desert.

"The Black Triangle."

Five Parts—Exclusive Supply Corporation.

Reviewed by W. Stephen Bush.

THIS five-reel production is indeed after the heart of the sensation hunters. At the same time it is a feature of great general merit. Rarely have I seen finer photography than was displayed here by an expert in light effects who seemed to toy by preference with light and shade problems that have been the despair of many a cameraman. Its high quality is well sustained and the interest is kept alive to the very end.

I would not be doing this excellent production full justice if I were to content myself with calling it a detective story. To be sure that is its classification, but it is high

Scene from "The Black Triangle" (Films Lloyds).

above the average detective story. The problem which the detective has to solve in this feature is worthy of the best efforts of Sherlock Holmes at his best.

The daughter of a rich man is mysteriously kidnaped in the peace of her home and in the depth of the night. At first suspicion falls upon the young lover, but when the father receives a demand for ransom it becomes plain that the girl is in the hands of daring criminals. The police are called in and advise that the demand of the blackmailers be complied with and a box containing the money be placed at the side of a wooden bridge out in the country. Behold, just as the police are waiting for the blackmailers to appear

Scene from "The Black Triangle" (Films Lloyds).

and be arrested, a dog runs across the little bridge, swiftly picks up the package and runs away. The police follow and easily trail the dog through the snow, but beyond the snow they cannot follow. It is at this juncture that the aid of the great detective is called in. Webb, the detective, is a man of scientific deductions. He determines by a microscopic test that one of the band wears a gray wig. He draws the fire of the band by advertising for a servant. He succeeds in getting one of the band to apply for the position of butler in his house and then convinces the lover of the kidnaped girl that his guess was correct by watching the disguised crook in an attempt to poison him.

And now begins a battle of wits between detective and crooks such as I have never seen in films before—surprise succeeds surprise,—the unexpected happens and nothing but the unexpected; in one scene the villains seem hopelessly foiled and in the next they become the foilers of the detective. When the escape of the villains seems impossible they get away in an unheard-of manner which sometimes makes our hair stand on end. At other times the detective seems destined to meet the fate of a celluloid rat chased through Hades by an asbestos cat but, or rather BUT, he gets away in some fashion that no one could possibly dream of. The dungeons of the Spanish Inquisition, notoriously the finest specimens of crooked architecture, seem as simple as the pagodas in a summer garden compared to the secret passages, sliding doors, movable walls, plain and fancy trapdoors, peep-holes, death-chambers, false bottoms, etc., etc., in which the villa of the villains abound. Just when we breathe a sigh of relief at the prospect of the rescue of the kidnaped girl down falls the detective into an underground passage filled with water, which is rising with disquieting rapidity. Nor does any such simple expedient as swimming out help him in the least. He can't swim out, but he escapes just the same. Webb descends into a room of the villains through the chimney and one of the villains seems at his mercy but the villain sees the reflection of the detective in the champagne cooler and Webb is foiled. The next moment Webb gets out his new revolver, which is loaded with ether, and calmly puts the villain under anaesthetics. Thus it goes with Fortune smiling and frowning alternately upon the villains and the detective. It certainly is exciting and better still it hardly ever offends the law of probabilities.

Here and there the scrutinizing eye of the gallery gods might find a flaw but on the whole the succession of unusual things done in an unusual way remains well within the probable. One of the biggest sensations in the play comes at the very end and is done in an extremely clever and original way. It works out the detective's theory of the man with the gray wig. All ends happily except for the three rogues. These constituent members of "The Black Triangle" are rushed off to jail.

Bruce McRae to Famous Players.

Prominent Star Will Be Featured In a Big Political Drama by Dr. Cyrus Townsend Brady.

The Famous Players Film Company have secured Bruce McRae, who will shortly be presented in the popular romance of love and politics, "The Ring and the Man," by Cyrus Townsend Brady. The commanding personality and splendid poise of Mr. McRae fit him peculiarly for the role of Gormley, the man whose bravery and self-possession in the face of crucial circumstances enable him to successfully oppose the corrupt forces of the gigantic political ring that is trying to ruin him. Gormley's real name is Fordice, but the shadow of crime which hangs over his past has caused him to change it to Gormley, by which name he is known to his business associates and the public, who respect him as a great merchant-prince and reform candidate for mayor. Back of Gormley's ambition is a good and beautiful woman, Eleanor Haldane, whose father is owner of the Gotham Traction Company, a powerful corporation which has always controlled the city's administration. The Gotham company and Gormley become involved in business complications, and Gormley, seeing the evilness of the city politics, partly through a desire to destroy the power of the Gotham company and partly to realize Miss Haldane's faith in him, decides to enter the mayorality race, and is soon far in the lead of the Gotham company's candidate.

Another woman in Gormley's life—a woman of the past—now tries to regain her power over Gormley, and failing, takes the great secret of his former life to the chief of police, who is a tool of the Gotham company. The chief calls on Gormley and threatens to expose him unless he withdraws from the race. Gormley courageously refuses and sends a statement to the papers giving the true facts of the case and the attempted bribe on the part of the chief. Haldane is informed of this development by the chief of police, and knowing of Gormley's love for his daughter, urges her to offer herself as wife to Gormley if he will cease his fight against the Gotham company. Loving her father, and wishing to test Gormley, Elizabeth does this, and is both pleased and grieved when Gormley sacrifices even his love for his principles, and refuses to be bribed even with the gratification of his greatest wish. How the shadow of his crime in the past is lifted from him, how he defeats the vicious ring forces and finally wins his election and his bride, is dramatically visualized in this gripping story.

CHICAGO LETTER

BY JAS. S. McQUADE

IN AN editorial, under the heading, "No Censorship," the Chicago Tribune recently treated of the Holbrook Blinn incident, in which Art, as Mr. Blinn conceives it, collided with the Chicago police. As censorship of the drama and of moving pictures may be placed in the same class, so far as mature minds are concerned, the editorial, in part, as given herewith, will be worthy of careful scrutiny:

Mr. Blinn, confronted with a police order for suppression, exclaimed that if censorship were to be established, it might at least be intelligent. A police sergeant, Mr. Blinn is convinced, is not an intelligent agent in this respect.

"A censorship committee," said Mr. Blinn, "should be composed of intelligent, well read, experienced men or women. Now, my idea would be to have men chosen from every walk of life—a university professor, an artist, a minister, a doctor, an alderman, a playwright, and so on. No one minds being judged by peers or equals, but it is this criticism of genius or talent by uncomprehending minds that galls."

What Mr. Blinn suggests has the distinction of being worse than the police method against which he protests. The occasional blundering intervention of the police, whether with or without justification, is to be preferred to the establishment of a censorship.

The temptation ever present with the censor is to censor. That is his office and that is his duty. His reasoning is simple and disastrous. He's a censor, therefore, he must find something to bring under his authority; something to refuse license, to expugate, to drive out. If he does not prove that he is standing between society and a contaminating influence he offers himself as evidence that he is not needed. It is not the habit of bureaucracy to prove that its services are dispensable.

There would be established an active, aggressive agency of suppression. The police act when it is brought to their attention that a production is offensive to decency and morals. Frequently they blunder. Frequently they are as uncomprehending as Mr. Blinn says they are, but they are less dangerous to freedom within the limits set for freedom than a board of censors would be.

Censorship elsewhere, whatever it might prove to be here, has been largely an attempt at the limitation of intelligence. In Great Britain it is the ludicrous but stubborn target for the scorn of the best minds in the country. Its ineptness is amazing and its prohibitions ridiculous, and with singular certainty it sees viciousness in plays which are honest and virtue in productions which are inherently vicious.

Where and when has censorship of productions for mature minds been intelligent?

In the case of moving pictures most of the best minds in the manufacturing end are agreed that wise censorship for minors is necessary, in the best interests of the business itself. Even at this stage of moving pictures, when there is a strenuous, healthy competition among manufacturers to excel, were the ban of censorship removed a horde of irresponsible freebooters—caring nothing for morals or social uplift and all for the dollar—would flood the country with subjects that would speedily ruin the industry.

Fine Arts Theater Added to Picture Houses.

Charles C. Curtiss, vice-president and managing director of the Fine Arts building corporation, issued a statement Saturday, April 18th, denying reports that the Studebaker Theater had been leased to Jones, Linick & Schaefer for moving pictures and vaudeville entertainments.

"It is true that high-class moving pictures will be shown during May, June, July and August in the Studebaker Theater," he said, "but no vaudeville performances will be given. On September 1st the theater will resume its wonted place and policy in amusement affairs. Also the Fine Arts Theater has been leased to Alfred Hamburger for similar moving picture entertainments, and on October 1st it will revert to its usual activities."

Prices for both houses have been fixed from 25 cents to $1, according to the announcement.

Under an arrangement with William A. Brady, the first of the photoplays will be shown at the Fine Arts Theater in about two weeks. Mr. Hamburger plans showing dramas, comedies and tragedies, acted by celebrated players, in pictures.

Little more than two years ago there were sixteen flourishing high-class theaters in the Loop district. To-day the legitimate stage claims only eight of them, the others having been transformed, temporarily at least, into moving picture houses or vaudeville.

The following have been taken over: Colonial, McVicker's, La Salle, Ziegfeld, Princess, Studebaker and Fine Arts. The Lyric has become the Hippodrome.

"Traffic in Souls" Has Private Exhibition.

About 700 people—chiefly ministers, members of women's clubs and others interested in moral uplift—attended a private exhibition of "Traffic in Souls," by invitation, at the American Music Hall, this city, Wednesday, April 15th. This subject by the Universal has been refused a permit by the board of censors, and pressure is being exerted to have it passed.

At the end of the fifth reel, cards were passed about and those present were asked to vote on whether or not they believed the censor board should reverse its decision and permit the production of the white slave film in Chicago. Only 356 availed themselves of the privilege and only 37 of them voted no. The management seemed pleased with the result and announced it would again seek a permit from the censorship board.

"The film is an exaggerated view of red light life, but well produced and with absolutely no suggestiveness," says the Chicago Tribune, in a review. "Those who came to be shocked were disappointed. There isn't a shock in the entire six reels. There are plenty of thrills, however, and the remarkable work of Detective Burke, who, single-handed, raids a bagnio, rescues any number of 'white slaves,' and arrests the 'slavers,' roused the house to violent hand-clapping.

"Considerable space is devoted to the various methods of luring girls to the underworld—at railroad stations, wharves and city shops. Aside from this warning to unsophisticated feminine moving picture fans, the film has no special mission other than furnishing good entertainment as a well-put-on melodrama."

Conditions in Omaha and Sioux City Very Promising.

E. R. Pearson, of the Omaha Branch of the General Film Company, writes me that R. V. Huth, former manager of the Lyric Theater, Minneapolis, is now manager of the Grand in Sioux City, Ia., and that he is getting his service from the Omaha Branch.

The Grand opened two weeks ago, and Mr. Huth wrote Mr. Pearson as follows, regarding the outlook: "Things here in Sioux City look very favorable. We have the best people of the city coming and I have no doubt but that we can keep them coming if we hold the standard of our shows up to the opening one. We are running exactly on the order of the Lyric in Minneapolis. In fact, our stage setting is an exact duplicate of the one they are using. The theater is decorated throughout with palms and artificial flowers, combined with a system of inverted lighting. I am using the best singers and entertainers I can get and a ten-piece orchestra on the stage."

Mr. Pearson also advises me that three suburban theaters are under course of construction in Omaha just now, and that all of them will install first-class equipment. He writes that indications are especially good in that territory for increased patronage for moving picture theaters. In that section it is evident to everyone that moving picture patrons will support only well-equipped theaters which are securing the most efficient service possible.

Chicago Film Brevities.

E. H. Phillips, credit manager for Thomas A. Edison, Inc., made a short stay in the city last week.

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R. C. Seery has been appointed district manager of the Mutual for the middle west. He assumed his duties Monday, April 20th, at the company's offices in the New Mallers Building.

* * *

J. C. Graham, general manager of the Universal Film Manufacturing Company, arrived in the city from New York, Tuesday, April 14th. After spending a day here, he left to visit Kansas City and other prominent cities in middle western territory.

* * *

Louis Brown, manager of the White Palace Theater, 1609 South Kedzie Avenue, this city, paid us a visit last week. Mr. Brown seemed highly pleased with the volume of his business. He uses Licensed service and charges five cents admission, except on Saturdays and Sundays, when ten cents is charged. The White Palace, which is owned by Abe Ostrowsky, seats 740 people. Mr. Brown formerly owned the Pilsen Theater, nineteenth Street and Blue Island Avenue, which he ran for seven and one-half years.

* * *

H. A. Hill, owner of the Star Theater, 1415 Fullerton Avenue, this city, called at THE WORLD office last week. Mr. Hill ran "The Reform Candidate," a Majestic three-reel feature, Tuesday, April 14th. Clara Byers, one of Majestic's Broadway favorites, who appeared in one of the leading roles, chanced to be in the house at the time, and saw the entire show. Mr. Hill was not present, or he would have invited her to the stage and introduced her to the audience. The Star runs mixed programs of Universal and Mutual, and is doing very good business. An admission of five cents is charged for four reels.

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L. A. Raden has been engaged by the Napoleon Film Company of America, to represent the entire state of Illinois. He will be found at that company's office, at 68 West Washington Street.

* * *

Fred J. Nortman, part owner of three motion picture theaters on Sixty-third Street, this city, was convicted in the Hyde Park Court of kissing Miss Marie Pagel, eighteen years old,

against her will, in the Lexington Theater. Judge Wells fined Nortman $20 and costs. Miss Pagel lives at 1175 Waveland Avenue, and is employed as clerk in the popcorn store of Holly Havens, next door to the theater. She was too poor to pay a lawyer, but an attorney in court volunteered to serve her without charge.

* * *

Health Commissioner George B. Young directed the police department last week to close the Jewel Theater, 522 West Division Street, because of insufficient ventilation. Investigators for the health department reported that the carbon dioxide content of the air in the theater was as high as 34 points. The ordinance allows 12. A new ventilating system will be required.

* * *

Mme. Tetrazini the famous opera singer, is credited with preventing a panic in Canton, O., one afternoon last week. The draperies over the exit in a moving picture theater caught fire, and a stampede was made by the audience. Mme. Tetrazini, who was present, urged the excited people to take their time; but no attention was paid her until she began to sing one of her concert selections. Although no one knew her, the magic of her voice held them until ushers had put out the fire.

EDISON TO PRODUCE "FANTASMA."

The Edison company has acquired the filming rights to the Hanlon Brothers' celebrated extravaganza, "Fantasma," which was played in every town in the country that boasts a theater. It simply swept the country, ranking with "Uncle Tom's Cabin" and "The Old Homestead" as a popular classic.

The fantastic effects and trick scenes lend themselves to perfect photographic reproduction. Charles M. Seay will produce the film in which one of the Hanlon Brothers will appear in his original part. The present plan is to give the entire production, which will probably require five reels.

KATHERINE F. CARTER, INC.

In a previous announcement published in the Moving Picture World, Mrs. Katherine F. Carter intimated that it was her intention to open an office in New York for the purpose of providing a motion picture service for church and club entertainments. She now announces the formation of the Katherine F. Carter, Inc., Educational and Motion Picture Service Bureau, with offices at 171 Madison Avenue, New York. Mrs. Carter will arrange and manage motion picture entertainments for clubs, hotels and private residences and will supply a complete equipment to churches, schools and educational institutions.

Having had charge of the educational department of the General Film Company prior to forming the new company, Mrs. Carter is probably better posted on the whereabouts of good educational subjects than any one connected with the motion picture business. Energy, enterprise and an engaging personality should win success for her in this new undertaking.

THE PROOF OF THE PUDDING.

Editor Moving Picture World.

Dear Sir: I wish to congratulate you on the fairness and good faith toward both the exhibitor and manufacturer that you show in the criticisms on films each week. This is especially true of the special features. Speaking for exhibitors in this part of the country I am glad to say that we are depending more and more each week on what the Moving Picture World has to say about a feature.

Work well done is worthy of praise and you are certainly entitled to a lot of credit. Hoping that the Moving Picture World will continue to prosper and be our eyes, I am,

Cordially yours,
THE BRUNSWICK CO.
Duluth, Minn., April 11, 1914. THOS. FURNISS.

View of the 100 x 150-Foot Open Air Stage at the Lubin Company's Los Angeles Plant.

"By Power of Attorney."

Strong Photodrama in Three Parts Released by the Features Ideal—An Interesting Story Well Told.

FEATURES IDEAL is releasing upon the state right plan a particularly strong and interesting photodrama entitled "By Power of Attorney," which will appeal to the lover of good pictures. A singularly good story well depicted places this subject among the best of the week's productions and should win for it a wide sale. The portrayal is excellent and the settings are well chosen, many of them beautiful. The photography throughout is good so that there is little to be desired.

We have said that the story is good; it is consistent and properly constructed to create and hold the interest. The principal character is Jack Hilton, a young naval lieutenant who is in love with Adriana Duncan, a beautiful trainer of animals. Jack has an old uncle whose vast wealth he is to inherit, but the uncle promises to cut him off if he should

Scene from "By Power of Attorney" (Features Ideal).

dishonor the family name by marrying a mere circus performer. This threat does not daunt Jack or turn him from his purpose, and the marriage is celebrated. The old uncle hears of the affair and proceeds to carry out his threat, but the hand of Death is laid upon him while he is in the act of making a new will and his estates go to Jack.

Scene from "By Power of Attorney" (Features Ideal).

The young lieutenant does not learn of his windfall until he has embarked on a Government expedition to the interior of India to discover the source of the Sacred River. He is obliged to leave his young bride at home and, on his way to his ship he meets an old friend to whom he trusts the management of his affairs while away.

The trusted friend proves false from the first. He installs himself as a servant in the home of Jack Hilton and intercepts the power of attorney Jack sends to his wife. Armed with this he secures control of the estates of Jack's uncle and uses the money for his own advancement to the utter disregard of his friend's wife.

The expedition of which the lieutenant has charge meets with disaster. It is attacked by natives and all but Jack are killed. He is brought before the rajah and condemned to death. The rajah's daughter, a very beautiful girl, pleads for him and he is cast in prison instead only to be ordered to the lions later. Again the rajah's daughter comes to his rescue and he is allowed to escape, making his way as best he can to civilization.

While these things are happening to Jack, his traitorous friend, not satisfied with having stolen Jack's fortune, determines to possess his wife, now reduced to poverty by the long absence of her husband and compelled to go back to the circus to support herself and child. Trevalny, which is the name of the false friend, attempts to force his attentions upon Mrs. Hilton and is repulsed, being driven from the house by the entrance of one of the tame leopards which the woman keeps near her as a pet. Furious at his failure Trevalny buys the circus and then tells Mrs. Hilton that she must accede to his demands or be driven upon the streets. She goes to plead with him.

About this time Jack returns home and, finding the letter, follows his wife to Trevalny's house, arriving in time to save her from the villain's assault. Jack, in his rage, would have settled accounts with his traitorous friend at once, but his wife restrains him and calls the police who take Trevalny in charge and the reunited husband and wife are left to enjoy their happiness.

Our sympathies are aroused at once for the beautiful wife, at once deprived of her husband's protection and left to the tender mercy of a false friend. The villainies of Trevalny also arouse a desire to contribute to his downfall. Add to this a fear for the fate of Jack among the fanatical natives of India whose sacred things he has defamed and our interest is sufficiently aroused.

According to the rule Jack should have engaged in an affair with the rajah's daughter, but the producers have spared us the spectacle of the faithless husband, and Jack returns the hero still. 'Twas as well, though the temptation must have been great. It might have been made a bit clearer why this incident did not happen and then we would have the better understood how the interest of the rajah's daughter came to be enlisted in Jack's behalf. However, the picture is good as it stands and will please.

"The Python Robbery."

Four Parts—I. S. Plaut Co.

Reviewed by W. Stephen Bush.

THIS feature has many points of great merit while its faults are so trifling as to be negligible. There is no doubt that it will have a big run. It stands the test of criticism well. There is a good, strong and simple plot, there is genuinely dramatic action, the acting is above reproach, there is the added attraction of novelty while the settings are splendid and unique. The photography is generally good, though in one or two scenes the perspectives were a bit dim and hazy.

"The Python Robbery" is in the better sense of the word a detective story. It is daringly original and never inconsistent or improbable. Two men who live alternately by their wit and their violence have learned that a famous opera singer will play her part with all her famous jewels on her person. They hire a room in a building opposite the dressing room of the opera singer and rig up a pole at the end of which they fasten a mirror. By means of this mirror they are enabled to watch every movement of the singer and the maid in the dressing room. The singer has returned from the stage and has taken off her jewels when the robbers decide to act. They have a horrible ally. Their ally is a huge python which they suspend from the pole in such a manner that the head of the snake protrudes through the portieres of the singer's dressing room. At the sight of the monster both singer and maid promptly faint and the thieves take away the jewels.

The pursuit of the guilty men by the detective is very much different from pursuits of that kind, the trail leads to London and then to Paris and back again to London. We see the real Paris, the famous spot on the Rue de la Paix where English and Americans "most do congregate." The Continental Express from London to Folkestone figures in the picture, likewise a real airship racing with the train. I liked the climax of the picture best of all, it was skilfully prepared and the whole thing was logical and satisfying.

A young boy with a most engaging personality and of a pleasing English type shares the honors of heroism with the detective. His rescue of the "tec" from the crushing coils of the python was exceedingly clever.

"The Pawns of Destiny."

In a Three-Part Victor Subject Florence Lawrence and Matt Moore Do Work That Makes Deep Appeal.

Reviewed by George Blaisdell.

THE Universal Company will release on May 8th "The Pawns of Destiny," a three-reel product of the Victor Studio. The story is written and directed by H. L. Solter. It is a convincingly told tale of those in humble circumstances, of struggle on the part of a man, of love which she dared not reveal on the part of a little slavey; of her bravery in rescuing from death this man, of her self-sacrifice and self-abnegation in supporting a blind man, and of his self-renunciation in turn when he refuses to permit an officious landlady to force a marriage of a man incapable of supporting even himself on to a woman in

Scene from "The Pawns of Destiny" (Victor).

spite of her willingness. There is deep human appeal throughout—in the second reel especially there is a pull on the heart-strings that to some may be at times uncomfortable.

Florence Lawrence has the role of Sarah, a slavey in a boarding house of the most unpretentious sort. Living here is Robert Brandt, a young lawyer without clients, portrayed by Matt Moore. Sarah shows, in many definite feminine ways, her affection for the man who is so absorbed in his studies that he never gives her a look—to all appearances he is unconscious of her presence. When she cleans his room her vigorous attention is concentrated

Scene from "The Pawns of Destiny" (Victor).

on the things most closely associated with him. She dusts and redusts his chair, she polishes the covers of the books over which he pours and which she vainly tries to comprehend. When Robert, in his effort to coax a flame uses in the little cylinder stove oil from his lamp and sets fire to the house, it is Sarah who forces her way up the stairs of the great tenement house and drags Robert down a flight of stairs, where the firemen find the two in a heap.

Sarah visits Robert in the hospital, where she learns that he is blind and his hands badly burned. Gordon, Robert's partner, tells the injured man the story of the rescue and of Sarah he says: "This is our little heroine." Sarah appeals to the landlady to let her bring Robert back to the house, stipulating that she will work for nothing. The agreement is made and put into effect, but when the woman of the house discovers slight but none the less significant evidence of affection between the two she informs Robert that she will immediately bring in a clergyman to marry them. Robert's protests are unheeded. Sarah, mistaking his attitude, is disconsolate. While the landlady is gone on her righteous mission Gordon enters with word of a legacy for Robert. A marriage takes place, but it is by a clergyman of Robert's selection.

Some of the best situations in the picture are those in the new home. Sarah can't keep still. She must be working. She enters the model kitchen, to the dismay of the cook. She conceives a fondness for the attire of one of the maids and has herself arrayed in the same manner. There are dramatic scenes surrounding the operation upon Robert's eyes. While the surgeons are at work Sarah sits at the foot of the stairs and waits. Her pathetic attitude will strike deep into the souls of the many followers of the picture who have experienced similar hours of trial—but Sarah has as an added weight the fear of what her husband will say and do when he sees her for the first time. Robert in his impatience disregards the injunctions of the surgeons and tears from his eyes the bandage. He seeks his wife. As he passes Sarah in her maid's garb she falls weeping into a chair. When the husband is told that his wife is in her room he shuts his eyes, he puts his hand on the face of the woman he locates there—and recognizes her. What happens then settles any doubts in the mind of Sarah.

It is all a pretty story and an absorbing one. It is well staged. One of the most effective settings is the operating room and the showing of the surgeons at work in the single shaft of light that pierces the absolute darkness. The elaborate kitchen will interest the feminine side of any house. It is a detail, but not a minor one. The fire in the big tenement house, with the fleeing tenants and the entering firemen, is vividly portrayed. Charles Craig, who plays Gordon, is excellent in his characterization. It will be noticed that in Miss Lawrence's interpretation of the slavey there is an absence of the lightness of foot which is one of her characteristics; in its stead there is the stiff-jointed gait of the drudge.

W. H. Turner.

THE union between the dramatic stage and the cinematograph studio is becoming closer every day. The ablest stage players are finding wider scope on the screen for their talents than they have known behind the footlights. An instance of this condition is found in William H. Turner, who is the latest addition to the powerful Lubin organization. For sixteen years Mr. Turner played under the Frohman management, scoring in the Frohman successes, "Held by the Enemy," "The Fatal Card," "The Prisoner of Zenda," "Sowing the Wind," "Because She Loved Him So," "The Girl from Mixims," etc. In addition to his wide experience as a leading character actor, Mr. Turner is one of the few picture players who have starred in the spoken drama. Mr. Turner headed his own company in "David Harum," "Father and the Boys" and "The Governor and the Boss." He brings to the screen all the artistry of a man who has proven himself in hundreds of roles a master of character portrayal. Mr. Turner, while one of the latest recruits to the silent drama, was also one of the first. Seven years ago when there were fewer actors on the screen, he accepted a short summer engagement. Consequently, when Mr. Lubin assigned him a few months ago to the direction of Joseph Smiley, he had not the usual difficulty of adapting his technique to the demands of the camera. Mr. Turner's vigorous, finished acting will shortly be seen in coming Lubin releases, "The Root of Evil," "The House of Darkness," "The Better Man," "The Trunk Mystery," etc.

William H. Turner.

Doings at Los Angeles.

EVERY manufacturer around here is wearing a broad smile that cannot be rubbed off. The reason is that Old Sol has been with them ever since the 24th of February, and not a rainy day has marred film activities. Only one day of light rain, and that was on Saturday, has stopped work, and the forecaster predicts fair weather from now on.

* * *

The Fred Mace Feature Film Company has started work at the old Majestic studio on the east side of the city. Fred will direct one company as well as appear in the comedies that are being arranged especially for him. Harry Revere is directing another company. Fred will appear in both comedies. Revere is a director of knowledge, and he promises some new and original work. Bert Longnecker will preside at one camera and will also have charge of the laboratories. Marguerite Loveridge, who has been seen with Mace in former pictures, will be in the company as will Carrie Clark Ward, who has done much comedy work. Sydney de Grey will be there with his laughable personality and will, in addition to taking part in the pictures, be known as business manager.

The company is assured of good releases, having already arranged for a European as well as an Australian and African market for the films. This studio is one of the finest in the South, having large stages, well appointed offices and roomy dressing rooms, besides plenty of room for scene work and stage manager's quarters. The laboratories are large and up-to-date in every way. Work has started on comedies, but drama will be done later.

* * *

Otto Lederer, who for so long a time has been seen in numberless character roles in Vitagraph films, has severed his connections with the Western branch and has joined Thomas H. Ince at Bronchoville, where he will hereafter be seen in brands of the New York Company. He played a most wonderful character part in Captain Alvarez, the five-reel Vitagraph feature. He was the old ambassador, and his difficult work was much complimented. He will now be with his wife, Gretchen Lederer, who is also with the Broncho players.

* * *

Mary H. O'Connor, who was photoplay editor, reader, and publicity manager for the Vitagraph at Santa Monica, has joined Burton King's company in Glendale, where she will be scenario editor for the soon-to-be-released Usona brand of films.

* * *

The work of extending the fire mains and hydrant system to the plant of the Balboa Company, has been rushed and soon the studios will be safe as far as protection goes. The studios are well fixed for emergencies of this kind, but the city fathers of Long Beach were kind enough to extend the system.

* * *

"The Valley of the Moon" will be run on Monday evening, the 13th, by Bosworth, at the Los Angeles Athletic Club, being the first time the film has ever been threaded in a public projection machine. Many invitation cards have been issued, and the eight-reel play will be witnessed by all the "high brows." Myrtle Stedman and Jack Conway played the leads. Miss Stedman, who some time ago was cut and bruised when her horse became frightened and dashed into a barbed wire fence, has recovered from the shock, and the bruises and cuts are nearly all healed.

* * *

At the big Universal ranch there has been an addition to the wolf family, Silverside, the she-wolf, gave birth to a litter of six pups, two of which died, but the four little fellows that are enjoying the sunshine are bright-eyed urchins and will prove a source of much merriment when they grow up. Everybody has been kodaking them since they arrived.

* * *

Anne Tully, former opera singer, musician and dancer, who has for some time been manager of the wardrobe department of the Vitagraph, was given the best of a suit against Col. J. B. Lankershim, owner of the San Fernando Building, for injuries received in an elevator accident last year. She will be paid $2,000.

* * *

Phil Lonergan, brother of Lloyd, photoplay editor of the Thanhouser Company, has left the local Majestic Company and will travel East to assist his brother. Another scenario man, George Hennessey, who was with the Mutual, has left that company and will go to the East to free lance.

Frank Montgomery, producer of Indian pictures for Glendale Kalem, was near being arrested a few days ago when a burly policeman grabbed him on the street in the evening and wanted to know where he was going to fight with "brass knuckles." Said knuckles being a handsome ring which was presented to "Monty" by Mona Darkfeather and the tribe. The policeman apologized and expressed his admiration of the solid gold ring, surmounted by two generously weighted diamonds set into two heavy elk teeth. The ring weighs about as much as an old-fashioned gold watch.

* * *

George Larkin, who has been seen in many Lubin and Kalem films, is playing opposite Cleo Madison at the Universal. This company is doing a great two-reel drama, with a large cast.

* * *

The Photoplayers' Club has been torn up for a week. Carpenters have been fixing the walls, as the winter rains penetrated through the brick and the dampness wrought damage with the tinted surfaces.

* * *

Bosworth's studio is a busy place. A large new drying room is being built, which will add greatly to the laboratory space. A tinting room is another addition. This studio is the center of visitor's thoughts, and the doorkeeper has a hard time receiving the many callers.

* * *

Miss Alice Rhodes, the charming actress who has been for the past year with Edwin August, is to be married the latter part of May to a young business man of this state. She left the Universal last month and is spending her time at the seashore resting up from the strenuous work of being tossed into lions' dens, and other daring film work.

* * *

Eddie Dillon is a regular wild animal fancier now. His latest stunt is training a quartette of cinnamon bears in the trick of "not looking at the camera." He succeeded,—not. The bears were placed "on the lines" and as soon as Mr. Cameraman ground two feet of gelatin, the brown fellows took offence and a wild scramble for high places followed. The Majestic studio lost some of its majesty when the playful bruins started ruling. Leading ladies literally flew to their painting rooms, while men in title roles dodged down sky cellars, jumped through rapidly closing doors, and the whole stage force vaulted over fences and "clumb" poles. Not fifteen seconds from the time when the bears started their rampage, was there to be seen a soul around the studio. Magic is no word for it. The owner of the bears soon quieted them, and even then, few actors would venture forth.

* * *

"This is the life of the business here and it is like the climate of the Philippines," said a film man the other day. "Edwin August has left the Universal, and has not selected his studio as yet, but has gotten together a few people who will be with him in the new company. There you are. Changes every day; all the time. These popular actors are the hardest things to keep track of that I ever saw."

* * *

The Broncho cowboys and Indians are always on the job when it comes to aiding the police, rangers, and everyone who is in trouble. When the big forest fires raged, they fought the blazes. Last week they were out scouring the hills with the police for a boy who had wandered away.

* * *

Phillips Smalley and Lois Weber, together with a company of sixteen, have gone to Lagoona Beach to do some shore pictures for Universal. They will be gone about a month.

* * *

Burton King made a three days' automobile expedition into the fastness of the Santa Monica mountains to do some scenes in the hills. He made the long and tedious trip for the purpose of getting settings that had never been snapped by any film camera.

* * *

Henry McRae and his Hawaiian company have been doing great stunts over in the "Pineapple" Islands. Not satisfied with holding the Pacific Mail liner twenty minutes to load on his auto, he made the jolly captain stop the ship and pick up an actor who was thrown from the navigation bridge in a thrilling sea picture. The latest is that six women fainted when an auto went over the Pali and down the steep precipice loaded with dummies. The women saw the originals of the fake humans pass on the high road, and soon after saw the machine plunge over. They thought the people had been killed.

CLARK IRVINE.

Moving Picture Educator

WIDE-SPREAD USES OF THE EDUCATIONAL PICTURES.

FROM all parts of the country reports are coming in of the extensive use of educational pictures in such a manner as to make it seem that they are almost universal in their adaptability in every sphere of life. It is rapidly becoming an accepted fact that all the great trades must adopt the pictures for the twofold purpose of teaching and increasing the technical knowledge of the trades in the factories, as well as to make public by means of exhibitions the arts and sciences of manufacturing. The commercializing of the products are now largely increased by means of the pictures, assuring a more intelligent knowledge on the part of the buyers.

Pictures of Minnesota Mines for Norway Exposition.

Norwegians of Minnesota are preparing a series of pictures of the mining activities of the state, together with the iron industries, lumbering and farming, with illustrated descriptions of th extensively populated Norwegian settlements. A feature of the mining exhibits will be motion pictures of the mine operations. There will be eight of these reels showing miners at work underground, the hoisting of ore, scenes in and about the various mining locations, and work in the open pits. In addition to these several geological pictures will be prepared showing the formation of the ore throughout the state. Pictures descriptive of the safety appliances used, as well as of the sanitary methods adopted for the benefit of the employees. These pictures are intended to convey to the people of Norway information concerning American mining industries, as well as giving an idea as to how Norwegians in this country are employed and are prospering.

Cleaning up Spokane. The Pictures Aid.

Seven picture houses in Spokane will show "clean-up" pictures in connection with a pre-arranged movement for the cleaning and beautifying of the city. The plan is under the direction of the Health Department, which is using the moving picture to show the people what is required and how it is to be accomplished. Seventeen thousand children will be shown the pictures, and then be instructed to work out the proposed improvements. It is certainly a compliment to the moving picture that by its teaching powers a "City-Beautiful" can be made possible. It is also pleasing to record that exhibitors are here working in harmony with the authorities; under such conditions there are sure to arise many other opportunities for helpful co-operation. That this plan should be continued along other educational lines will not only be good for Spokane but an example to many other cities; if exhibitors will take the hint they may yet prove to what extent they may become leaders in such movements.

Insane and Normal Brains.

Moving pictures of the brains of insane and normal men were shown at the annual meeting of the Medical Association of Pennsylvania. The motion pictures which have been introduced into the study of medicine by the faculty of the University are under the direction of Dr. C. K. Mills and Dr. T. H. Weisenberg. They showed the sluggish movement of the brain of an insane man, as compared with the active movement of the normal brain. The nature and the use of brains, it would now appear, are both possibilities of the moving picture; the rapid advance of medical science is increased by this means. Harvard University is now classed one of the recent converts to the thorough adaptation of the motion picture, like Cornell, they are having a beneficial effect upon the student body, increasing their opportunities for dormitory entertainments, thus decreasing their desires for previous excesses which were one of the curses of college life, besides adding to the greater advantages of the lecture room.

Pictures Judicially Declared to be "Healthful."

In London, England, the Chancery Court was recently called upon to decide a fine point as the moral standing of the moving picture. The case was a motion to restrain the Corporation of Shoreditch from permitting the Hoxton Public Baths from being used as a kinematograph theater. The corporation has found that there was no use for the baths in the winter months, and accordingly had let it for what it was contended was a purpose outside the provisions of the "baths and wash-houses act." The point of the case was whether the purpose was to afford "healthful recreation" which was legitimate. Counsel submitted that a moving picture entertainment did not come within that description. After hearing arguments Mr. Justice Eve said the word "healthful" applied to an entertainment which was wholesome, and provided salutary recreation, was appropriate, he therefore refused to stop the showing of the moving pictures.

Growing Use of Religious Pictures at Easter.

Never before have the newspapers contained notices of so general a use of religious pictures at Easter time as during the last few days. The Moving Picture Educator advised a general use of Easter pictures, and the response has been most thorough and highly satisfactory. From Cleveland, Ohio, comes what appears to be the best report so far. The manager of the Colonial Theater gave the week to the picture entitled "The Life of Our Saviour," and invited the Federated Churches to participate in the movement; this they agreed to do, even to the extent of arranging a schedule whereby a different clergyman was in charge of each afternoon and evening performance. The Rev. E. B. Wright, secretary of the Federated Churches, said at the end of the week: "It is fitting that the churches co-operate with the theaters in the presentation of such pictures at this season of the year; the members of the federation are convinced that the moving pictures properly utilized for the exploitation of religious subjects, will result in much good. This is a result much longed for by the Educator, often suggested to exhibitors, and at last most satisfactorily carried out, even as anticipated with equally good results for clergymen and exhibitor. In Cincinnati likewise, this same series of pictures was shown with the cordial support of the churches. Organ recitals were added, and a quartette from the Cincinnati College of Music led in sacred songs, the audience frequently joining in chorus.

Cardinal Gibbons and St. Patrick.

Cardinal Gibbons, accompanied by many other church dignitaries, recently attended an exhibition of moving pictures depicting the life of St. Patrick, in the Lyola College Hall, Baltimore. The film is a very costly production, written by G. B. Theobald Walsh, and was enacted by 3,000 Irish peasants amid the same scenes portrayed in the life story. The peasants are dressed in ancient Irish historical costumes. Divided into four parts it contains 5,000 feet of film. The first part opens with the baptism of St. Patrick, and is divided into four scenes. Part two shows St. Patrick sold into slavery, and is divided into five scenes. Part three opens with the arrival in France, and the re-union with his mother, followed by the Baal festival, the last dogmatic rite in Ireland; and closes with the death of the famous saint. The Rev. Joseph M. Renaud had general oversight of the exhibition.

MACHINE INSTALLATIONS IN NEW PLACES.

The Polytechnic High School, of Pasadena, California, realizing the value of the motion picture in dealing with technical subjects has purchased a Power's Cameragraph No. 6A projecting machine. This machine was sold through the Theater School Equipment Company, of Los Angeles, Cal.

St. Mary's Rectory, at Kingston, New York, through Father J. J. Hickey, has installed a Power's Cameragraph No. 6A motion picture projecting machine.

St. Patrick's Rectory, at Mount Morris, New York, has purchased a Power's Cameragraph No. 6A motion picture projecting machine through the Auburn Film Company, of Auburn, New York.

A Power's Cameragraph No. 6A motion picture projecting machine has been installed in St. Patrick's Rectory, Jersey City, New Jersey. This machine was sold through J. H. Hallberg, of New York City.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

IN illustrating a skit on "What they say at the movies," Callahan, in the Sunday World, portrays a young man making desperate efforts to simultaneously keep his eyes fixed on the screen and the keys of the piano upon which he is playing. With the illustration the artist supplies this comment: "This is the reason why the music is so bad in most movie places. The pianist must be a contortionist. He can't watch the ivories and pictures at the same time, so when he sees a sad film he plays ragtime." What the artist intended to be funny is really something to which exhibitors should give serious consideration. In the first place the music in most picture houses is declared bad and in the second place the artist, perhaps unintentionally, has assumed the role of sponsor for negligent and irresponsible pianists who have offered the comment made as an excuse when houses have been criticized for not furnishing suitable musical selections for the changing scenes thrown upon the screen. It is a fact that many pianists indulge in the grotesque actions of pancake tossers in the show windows of the Infants' restaurants, but it is not true that the work required of them is responsible for it. Most of the piano players are too busy conversing with friends, or trying to make an impression upon some attractive person in the audience, and miss the changes on the screen. The majority of them cannot offer as an excuse the inability to watch the keys because their stock of selections is so limited and they repeat them so often that the same results could be attained if they played with their eyelids closed. The writer watched a pianist who had her face turned from the screen and conversed with a friend seated in the audience almost during the entire time the picture was on the screen. The heads of many pianists seem to be adjusted very much like those affixed to the figures used by ventriloquists. They are almost capable of complete revolutions when the pianists imagine their playing is the feature of the show and they cast "your kind applause, please" glances to the audience. Some of the players do not care a hang because they are not getting even ribbon counter salaries, and the managers are afraid to kick lest they may be required to raise the ante in making the change. So after boiling the proposition down to the proper consistency we find that the musical end of the shows is up to the exhibitor. While Callahan was only joking, it should be remembered that many a true word is spoken in jest.

* * *

William Warner Kirby, who died at Los Angeles, Cal., on the 18th inst. after being attacked by a lioness used in a motion picture production by the Universal Company, was well known in the East. After his return to this country last spring with the Paul Rainey South African expedition people he worked at the Vitagraph plant in Brooklyn and remained there until last October, when he left to seek a field where animal training was more in demand. One of his most intimate friends was Max Sloman, who recently closed with an animal outfit in Florida and is again at the Vitagraph studios. When Max heard of his friend's awful death tears streamed down his cheeks. "Well, I am not surprised," said Max. "Kirby was a big, strong, nervy fellow, and had a lot of animal training experience, but he was over confident. We were together with the Bostock and other animal shows at many places. I often heard Kirby say, when we saw or heard of trainers being attacked by lions, or other animals, 'A man is a fool that lets a lion bite him.' He was so confident that he believed none of the beasts could get a hold on him. His death is a lesson. The element of danger is always present, no matter how well trained the animals may be, or docile they may appear. And the lesson applies to all lines of moving picture work where hazardous undertakings are involved. Nerve and confidence have their limits in all spheres, but caution should be boundless."

* * *

A press agent tells of how a leading actress in the motion picture field lived the life of a distressed poor for an entire week in order to get color for a picture in which she was cast. There was a gulping sensation on our part when we read of how the ambitious actress abandoned her Fifth Avenue home and, disguised in rags and a shawl, procured lodgings in a Hester Street garret upon advance payment of nine days' rent at the rate of a Fifth Avenue dollar a month. Tears filled our eyes as we perused that part of the story telling of how the garret was shared by two other women and old pieces of awning were used as bed coverings; and of each of the three chipping in forty cents (why was it not thirty?) with which to secure a four days' supply of meat to be cooked in a large kettle over a charcoal peanut roaster. But when we read that the meat they cooked and ate was five pounds (why was the quantity specified?) of dog bone stew (why did the press agent particularize on bone stew?) meat we were overwhelmed by a sensation far worse than that which seized us when we read of how Capt. Cook stuffed the Arctic inhabitants with gum drops. Give us air! From Fifth Avenue to dog meat! Hey, operator! Flash that "One minute, please" slide.

* * *

The attempted humor in this criticism may not be appreciated by our readers; but, considering the matter from a serious standpoint, is it not reasonable to assume that press agents should exercise caution as well as animal trainers? Suppose, in heralding the coming to this country of the great Sarah Bernhardt her press agent had filled the newspapers with narratives of how she attained success in the roles that brought her such great international fame through local color acquired by sacrificing tours in the poverty-stricken parts of Paris, in search of horse meat goulosh? Do you think the divine Sarah could be restrained from giving the agent a knock on the block?

* * *

In a picture house located in the lower port of the city one night last week a flashily dressed youth stood against a wall in the space just within the doors leading to the auditorium. In front of him stood three girls, eagerly listening to what the youth was saying. None of the quartette appeared to be much over the age of sixteen. Many observers thought they were younger. The youth was spinning yarns about his experiences as a motion picture actor—and other things. A lady who had overheard part of the conversation, and as a writer takes an interest in the motion picture business, sought the manager of the place and in his absence found the assistant. She suggested that such groupings, and the character of the conversation carried on, was one of the chief incentives for complaints against picture houses by investigators. The assistant manager is described as a rough, uncouth individual, better fitted for manager of a dog fight. "Aw," he exclaimed in answer to the lady, "wot are yer buttin' in fer? Wot der yer expect me ter do? Can't a young feller talk ter his sweetheart widout youse people making a holler? Dats our pianer player taking his supper time off. Don't yer want him to eat?"

* * *

The lady reflected for a few moments and then turned upon the ruffian with some spirit, saying, "You may not be your brother's keeper, and you no doubt cannot intervene in that youth's love affairs; but I will give you, or the manager, five minutes in which to clear the passageways of this theater of loiterers."

* * *

The fellow's jaw dropped and he stared at the lady, trying to satisfy himself as to whether she was an official, or "one of dem reformers." Turning to go to the group he drawled, "Aw, well, seein' as yer bound to make trouble, I'll tell the kid to beat it, or go back to pound der box." Then he walked away muttering something about some people not being able to mind their own business, but he was not like Huerta.

* * *

Suggestion is made that exhibitors be careful that their names and the names of their associations be not used as a cloak for entertainments, balls, picnics, or excursions managed by their employees. It is said that this is contemplated, if it has not already been done. The inference does not apply to the operators. Perhaps the suggestion has been occasioned by a remark dropped by some moving picture people recently, after attending a gathering supposed to be under the auspices of exhibitors. One said, "I was there and the attendance was a good one, but my observations led me to believe that ushers and others were at the head of the affair. I met very few exhibitors."

"BUNNY IN PLASTER."

The De Renca Art Studios, New York, has favored the Moving Picture World with a small plaster statuette of John Bunny in a characteristic pose. It is made with the full permission of the famous Vitagraph star and is on sale at various theaters.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Airdomes.

ALREADY the open air places are being furbished up and the Winter accumulation of dirt and rubbish is being removed. If you have not started on yours and are going to do much, see what you can do.

In the first place tear down the high board fence. Put the screen at the front end of the lot and the machine at the rear. Now throw up an open fence that will let the passerby see how your audience is enjoying the performance and make them your ballyhoo.

For another thing, get your bill boards made so that the board part is separate from the frame. Have the frames lettered "Coming," "Tomorrow" and "Today," and have the board so that you can move board and paper from one frame to the other and the patron can tell from the position of the board which is which.

If you use board benches, have them fixed so that the seat part can be turned over. If it rains the under part of the board gets wet. If you have tip-up seats get tarpaulins, each large enough to cover two or three rows of seats. Drape the seats each night whether it looks like rain or not.

By the entrance gate erect a board large enough to contain the casts of all the plays to be shown, or better still the casts for the day and the day following. This is the day of the favorites. Play them up.

When you build that new fence, build in a couple of gates on either side of the entrance to be used as exits, letting the crowd out quickly. It will help you to get a crowd in, also.

If the chairs are placed directly on the ground instead of on a board flooring, have a few wooden platforms made about eighteen inches square with a handgrip cut in the centre (merely an oval hole for the fingers). Supply these to old and rheumatic persons. Advertise the fact that these will be supplied and get the trade of the old people who are afraid of the effect of damp ground on aching feet. A few lengths of two by four, some old soap boxes and a quart of paint will help a lot to make friends with the old folks, and Grandma may take the kiddies when the mother is too busy.

Box in your screen, but in such a way that it does not hide the view from any seat.

Even if you cannot run a program in the winter, the soda and ice cream advertisements should give you a small profit in the summer.

Any other suggestions will be welcome and we will appreciate novel schemes for placement or advertising of open air theaters.

Wants Suggestions.

Herschel Stuart, publicity man for the Queen Theater, Dallas, Texas, tells of an odd experience. They had "Judith of Bethulia," for a recent day and spent $150 advertising it. He says: "It brought hundreds of people to our door, only to hesitate when they saw the war scenes on the paper, that did not seem to harmonize with the religious story and they beat it up the street to where there was a Keystone comedy. The boss said, 'Biograph or Barnum! one of them is wrong,' so we took down the paper and the people came in."

Now the paper, though vivid, is in excellent taste and thoroughly in harmony with the story and the production. The letter is not given here as a criticism of the paper, for it does not appear that the paper is to be adversely criticized, but merely to show what a little thing will influence a crowd and also to show that the utmost care must be used to catch the temper of the patrons. The story of Judith is the story of the siege of Bethulia, a war story if there ever was one, and assuredly not the only war story contained in the bible. It does not even appear that the advertising of this house unduly featured the religious feature. It was simply that this particular clientele did not feel that the war scenes were in consonance with a religious story, and so they went away until an adroit manager sensed the situation and took in the paper. In other sections, perhaps in the same town, the battle scenes might have attracted where the religious feature would not. It only goes to show that if you would find the greatest success, you must study your own particular audience.

Mr. Stuart asks for personal criticism of some of his advertising. We do not see much to criticize and would not have the time to do this if we did. He writes pulling copy and sees that he gets a good display. You can't do more than that except to send an auto after the audience. The one thing we note and do not like is the program of a sister house that speaks too much of the films and too little about the house, an error we hope Mr. Stuart does not make when he himself comes to this most valuable advertising.

If You Please.

We did not get the last issue of the Academian. We mourn our loss.

Help Wanted.

Although he writes that he is a regular reader of this department, W. S. Osborne has not noticed that we do not preserve programs sent in and asks for a bunch. Since we cannot help Mr. Osborne out, will some of you please send him samples? His address is 60 State Street, Boston, though the house, the Empire, is in Portland, Maine.

Booming Lucille.

We notice from the Spotlight, the program of the Fichtenberg enterprises in New Orleans, that in starting the Lucille Love series there the Times-Piacyune published with the first installment of the story a coupon good for a free admission to the Plaza to see the first section at the film run. This is rather a costly mode of advertising when figured merely in lost admissions, but if it is realized that a lot of new business will be brought in the expense is trifling as compared with results. Since this combination of newspaper and theater is growing increasingly popular, the idea is passed along for others to try. It takes a little nerve to lose the profits of the house for two days, but figure on your possible gain.

We also note that the Dreamworld will be a five cent house seven days a week, with second-run Mutual subjects. The general trend is toward higher, not lower, prices.

Another.

John's Theater News, Jacksonville, Texas, is one of the latest. John Morris, Jr., says that "as time goes on and I get on to the method of getting up copy, I hope to make it as much sought after as the most prominent papers that come into the home."

He makes a good start in the first issue. There is plenty of interesting material about the players and purely paragraph stuff as well. About the only suggestion is that the titles of the plays in the program be set in full face instead of Roman. The text is about right, gossipy and newsy. We will appreciate being put on the mailing list.

Right In Line.

Right in line with what we have been urging comes a small sheet from L. J. Scott, of the Gem, Warrensburg, Mo. It is going to be enlarged when he can get the printer to handle it, but meantime he has a little editorial that will help others:

> Many people are interested in motion pictures. The business has advanced until it is past the experimental stage. Not only that, it is past the stage where the possessor of a few seats, a cheap machine and a worn out film service can cater successfully to your pleasure.
>
> I want you to get my idea of a first class picture show; what the aim of the management is and why we have adopted the policy we have.
>
> A man grew famous over night by giving his book the title "Pigs is Pigs." I make my bid for notoriety by saying "Films is not films—always."
>
> Recently I saw films advertised at $3 per reel. Not for rent, but for sale at that price. Think of it, less than half the price we pay for rental of our Daily Service.
>
> I can furnish you six reels every day for the same price you now see three. I can furnish you ten at no greater cost to myself than the four feature reels you now pay a dime to see on Special Days.
>
> Do you want quantity at a sacrifice of quality?
>
> I hope not, for you will be disappointed when you patronize the House of Quality.

Mr. Scott also runs straight "plate" photoplay matter in the daily paper three times a week with an underline "Furnished for Photoplay Followers with the compliments of the Gem theater." This is a novel scheme, but practicable only in a small town where the advertising rates are not heavy, unless you can arrange with the editor to share the expense with you.

We are waiting for the enlarged edition.

A Little Old.

The Neptune theater, New Rochelle, is sending out a program in an envelope addressed "For the lady of the house." That is an idea a little too old even for New Rochelle. It would be better to distribute the unenclosed program than to employ this once favorite device of soap makers and breakfast food builders. But here is a good line for a neighborhood theater:

> ? ARE YOU' AWARE ?
>
> That in your neighborhood within a few minutes walk of your home, there exists a Moving Picture Theater which in every possible respect, stands second to no other Theater of its kind or size in Westchester County?

Perhaps.

Perhaps C. K. Kazanjian meant it when he wrote:

> We are very interested readers of your department and have received many helpful ideas from it.
>
> We are sending for your criticism of our program for this week which has now been in existence for almost a year. The paper on which it is printed is changed from time to time, as is also the design of the front.
>
> It is a source of pleasure and profit to read your columns in which some get roasted and some have bouquets thrown at them we are going to take a chance at being the "goat" and let some one else profit thereby.
>
> Let us have all the "knocks" that are coming our way.

And then, again, perhaps he knew that he was sending the rock of the family and a nice family at that. If we moved to New Haven and were looking around for a theater, we think we would give the Garden Theater

the "once over" on the strength of the appearance of the program alone.

It is not a large program: it's only four 4½ by 7 pages on a gray paper given a bluish cast through the use of linen fiber. The paper of itself is different—and better—from the average and it gives a good first impress. The display is admirable and the first page gives the name of the house, tells where it is and the times of performance. It is all there where we can see it. Some of it is in four-point gothic, which would be too small were there much used, but too much is not used. That front page is a nice thing to look at just because it is artistic.

On the second page is a brief talk on features. It is worth reproducing:

LITTLE GARDEN CHATS

A Feature Every Day

Keeping pace with the growing and ever improving conditions of the Motion Picture, the Garden Theater announces that each and every day hereafter, there will be a multiple-reel feature on its program.

All over the country there has been a manifest demand for more features; multiple-reel productions of two or more parts of superior merit. And in keeping with this demand, the manufacturers of motion pictures have been making more and more features.

Looking back two years, or about the time the Garden came into existence, we remember that one two-reel feature a week was considered a big thing. That was all we could get then. Today, in our own country alone, more than two dozen features are made every week. Almost every day some new feature producing company is organized and the market is being flooded with features, good, bad, and indifferent.

It would be very easy to give our patrons two, three or more features every day, but the whole thing simmers down to a question of Quality, of Worth-while-ness. Out of this mass of feature productions each week we are selecting six; the six which in our estimation are really worth while.

And following are the features for this week. Each and every one is good; the best in quality that can be had. Look them over, see them and enjoy the good Garden program.

There follows a running story of the coming features with day and date, a full-face side head and underline for each. At the bottom of the last page is the single advertisement the sheet carries, the modestly set announcement of a drug store.

Very probably Mr. Kazanjian meant it when he said he was willing to take the knocks, but he must have known there were no knocks due. It is one of the prettiest pieces of printing that has come into this department since it was started and we think the sender knows enough about good printing to know how good it was. Perhaps he'll send you one if you enclose a stamped and addressed envelope. It's a treat to the eye and the intelligence.

He Got There.

Quite some time ago an "operator and janitor" sent in some samples of his work and we expressed the opinion he should be promoted to be press agent. He writes he is now Operator, Manager and Advance Agent, but he no longer is the janitor.

It seems that an opposition house started that foolish eight-reel show because that was all the manager apparently knew, else he would not have done it. This in Carthage, New York. Claude E. Lindstruth, who manages the Hippodrome with a program of ten to fourteen-day stuff. Instead of losing his head and running nine reels of commercial to beat the other man's junkright he started a campaign of education and writes that *he is getting his trade back* simply through making people realize that four good reels are better than eight poor ones.

We said that it could be done. Mr. Lindstruth has done it. Anyone else can, too. Here is one of his "bulletins," which is printed on a straight news sheet 9 by 12 inches, printed on one side only:

FACTS CONCERNING MOVING PICTURES NOT FOUND IN THE NEWSPAPERS.

CAN YOU SPARE THE TIME TO-DAY (SATURDAY) to see our Program? The first four reels you will see are MUTUAL PROGRAM, viz: "The Reform Candidate" (3 reels), a timely drama disclosing the methods of crooked politicians, and "Up in the Air Over Sadie."

When you have seen these four reels thrown on the screen, you will have received more value for your money than you are aware of. The age of films governs the rental price of same. Our Mutual Program, of which we show 24 reels per week, four of them being shown every day, are all new pictures. Films that have been in use over the different circuits for two or three months or longer, are then known as Commercial Reels, and cost but one-third the price paid for our films. In other words we could show twelve old reels daily at the same rental that we pay for four new ones. As you watch our new pictures you will observe that there are no dark streaks resembling rain running downward in the picture (this is a sure sign of age), the titles are lengthy, and the film has a clean, healthy appearance, the ending is not abrupt, but gradually darkens and fades away. Pictures of this description are worthy of your patronage. In your wordly travels give your good money to a man who shows this kind of pictures, as you will be getting value received. At the same time your patronage will encourage managers to put up the money demanded by all film exchanges for this class of film. Of late we added four reels of Commercial film to our daily program. Compare the two programs to learn the difference between new pictures and the cheaper ones.

I am giving you this inside information not because our worthy competitor has been using Commercial film, but because the new policy to be developed at this theater demands that you learn much of which has been denied you heretofore.

Look for Bulletin No. 3. It may be of interest to you.

Matinees at 3:00. Evenings at 7:30.

We hope Mr. Lindsthruth will remember his promise to send along the rest of the series as they appear.

Fine!

We wish that every exhibitor would take this stand and mean it. The paragraph is from the Academian, Selma, Ala. The opening of the paragraph speaks of the recent New York craze for slime and filth and goes on:

> We have absolutely no criticism to make of the exhibitors of the film here, we only wish it distinctly understood that the Academy of Music and its present management are unalterably opposed to the exhibition in that theater of pictures built about the so-called "White Slave Traffic" and to impress upon you the fact that pictures of this nature will never be exhibited upon our screen. It is not a matter of morals, but of respect for the business in which we are engaged and of the people to whom we attempt to appeal.
>
> We believe firmly that there exists here sufficient demand for pictures of ideas exhibited with respect to the better natures of people to make the operation of a theater with that policy profitable, and is this belief which we are following. Neither "white slave" films nor other of ultra sensationalism will be exhibited at the Academy of Music, and if we cannot conduct our business without them, it becomes truly a matter of shame to the city itself and not to us. But our sincere respect for the intelligence and high-mindedness of our fellow townspeople makes us confident of the soundness of this policy.

It is a pity there is not a greater number of managers who can see tomorrow's dollar rather than today's ten-cent piece or quarter.

More From Buhl.

If we do not get some stuff from Buhl, Idaho, about every so often we wonder whether it is a fire or a flood, for Kalina and Sergel seem to run an idea factory there in the Rex Theater. Lately they have been showing the "Villa Mexican War" pictures and they got a fine display in the Buhl papers as well as this handbill:

WAR

In chaotic Mexico, will be shown in motion pictures at the Rex today (Sat., March 14) Matinee and Night. This

IS

a chance to see conditions as they are, the picture being taken under an exclusive contract with the Rebel leader, General Villa, whose recent activities prove Gen. Sherman's famous utterance,

——————War is——————

HELL

This is in black on deep red paper. We do not as a rule approve of profanity on billing matter, but the Sherman classic does not count as profanity, and it makes a most striking piece of advertising. The three words are in ten-line letters, the minor text being in ten-point well leaded and with plenty of space between the sections. Someone out here, we think it is W. J. Sergel, has a better-than-usual realization of the value of space and he doesn't try to spill the whole printing office on a five by eight dodger.

Another advertisement carries a useful line. It reads:

These pictures are not the same as shown last night.

With a daily change and frequent dodgers, we think we would keep that line working regularly. It's good, and drives home the fact of the daily change.

They are alive out in Buhl.

Something New.

The Third Street Theater, Easton, Pa., asks for brief criticisms of what its patrons consider the best film of the week and promises to print the three best. If you have the room, remember that all like to see their name in print, and this offer gets them studying the films and realizing what a lot they get for their money. Of course the contributions are signed. Remember the first time you saw your stuff in type? That's how the patrons will feel.

On the other hand we do not see what interest a printing of a recent judicial decision in a dispute between a film exchange and a manufacturer has for the average spectator. Keep this sort of trade item out in favor of the gossip about films and film players. No one cares that an exchange man bested a manufacturer. Most of them would not know what an exchange is. Put in the stuff that counts.

Used the Doorknobs.

Harold Vailhancourt, of the Yale Theater, Maywood, Illinois, writes he has been using the "doorknob special" idea for four weeks and thinks it the best publicity scheme he has found yet, adding "with the money received from the advertising on the back page, I can pay printing bills and still have a little left.

The program is printed on heavy, but cheap paper that takes a 50-screen cut very nicely for the front page. The first issue urged the fans to retain the program for at least a week, that it might be consulted. The program is nothing more than an advertisement of the films for each day, which is about all that a doorknob special need be. Probably in time it will grow into a house organ, but it seems to be doing very nicely as it is and evidently gets the business in.

This program seems to more than pay expenses. Others do not cover the expense with more advertising than the three cards this contains. Evidently there is a wide variance in the prices asked. Don't make the advertising too cheap.

Advanced.

R. D. Wilson, of the Osborne Theater, Winnipeg, Canada, writes that he has just stepped out of the projection room into the manager's office, and sends in some recent bulletins. The issue is a four pager and though Mr. Wilson is a very new manager, he makes the program work for the house as well as the reels of the moment. Some of the pages look a little "white" through a scarcity of headlines, but otherwise they show up well. One phrase we like is used in speaking of the vacuum cleaner. He declares "you are safer here than in the open air."

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

At the Inquest.

ALONG about half way through the meeting of the Inquest Club the other night, E. M. Wickes wanted to know if it really was a meeting of the Inquesters or a lecture on the Universal, because Monte Katterjohn was doing most of the talking, but Mr. Katterjohn was doing most of the talking because he had things to say, his most appreciated remark being that he would be glad to have the questers become the guests of the Universal at their projection rooms some evening, and it is probable that this invitation will be accepted for one of the May meetings.

Mr. Katterjohn and the Coroner spoke at some length of the evil that men do in the cutting room, explaining to some of the fortunate why their stories looked so very poor on the screen after an overrun of perhaps fifty per cent. of the footage had been eliminated by the slovenly process of cutting out entire scenes instead of gaining by shortening the scenes at the start and finish. Sometimes 3,000 feet may be condensed to 2,000 with profit, but it is not generally the case.

A recent item in this department in which Mr. Katterjohn spoke of "strangely foreign" scenes was elaborated. It is a simple matter to make South African or East Indian scenes around Los Angeles, so long as not too many structures (which must be specially built) are shown, and the mountain districts afford slopes much like those of Switzerland, but without the chalets. Strangely foreign, therefore, means the certain peculiarities of architecture that cannot be reproduced in America without too great an expense.

One important point was the definition of "comedy-drama." It was not, it was explained, an alternation of raw farce and tense tragedy, but a drama with a slight comedy relief that did not intrude upon the big scenes. Many writers, it was shown, were under the impression that both the comedy and the drama must be in each scene or at least in all parts of the film, but it was argued that in the rapid succession of scenes there was no time afforded in which to swing the audience from comedy to tragedy and back again.

Discussion of the reels lately witnessed at the Savoy Theater did not bring much food for discussion, but it did advance the fact that most of the old time dramas and plays presented as multiple reels were purchased to please some old time director who remembered with appreciation the dramatic situations of the relic of the past. In many cases it happens that the tense situation of the stage does not work out so well in photoplay.

The next meeting of the Inquesters will be held Monday evening, April 29th, at the Savoy Theater.

Mrs. Carr Wants.

Mrs. Carr writes that the North American wants artistic one, two and three reel subjects and adds:

> It seems very hard to get the sort of photoplays that are worth while, and I must confess that sometimes I grow disheartened.

And this in spite of the fact that the schools turn out a few thousand graduates a week and lots of others write plays without even a school course because they "just know" that they can write better stuff than they see on the screen. It seems to be up to some of the real ones to cheer Mrs. Carr up. She does not mention prices. Better write and ask her first if you are sure you can deliver the goods.

Frontier Wants.

Frontier wants "clever light comedies, suitable for one reel production." They should be sent to Santa Paula, Cal.

Perhaps.

A correspondent suggests that the possible granting of copyright privilege (it has not come yet) may result in a new pest even worse than the schools, the fake copyright lawyer.

This looks like a promising field for the faker. The patent lawyer is a necessity since certain forms of preparation must be followed and interference argued, but copyright, where possible, is simple in the extreme. You send to the Copyright Office for entry cards, which are supplied free. You fill out one yourself with the very simple entries and put in an envelope with your fee, then you take it to the post office, tell the clerk that it is copyright business, and you don't even have to put on postage stamps. We do not believe that copyright is coming, even through the able and adroit efforts of Congressman Willis, but if it does and you hire a lawyer, you will be foolish in the extreme.

No Vacancies.

When we announced that we had decided to abandon script criticism in favor of a study of the work of certain pupils, we had no idea that we would be deluged by applications for free scholarships. Clearly there are even more photoplaywriters in New York than we thought there were. For the benefit of the half dozen who have not yet written in, we would explain that we shall not need student material for at least a year.

It is characteristic of the lack of care of many writers that of all the letters, but two writers enclosed a return stamped envelope and two others stamps unaffixed. The rest, asking a favor, left the writer to supply paper, envelope and stamps as well as time. It is not stinginess on the part of the writers, they simply do not think of the little courtesies, though they are loud in demanding courtesy for themselves, and yet a favor is always more willingly granted to the courteous applicant.

Outsiders.

About three times a week someone wants to know if the outsider ever gets a chance. One of these inquiries some time ago was framed with such sincerity that we wrote a two-page letter in reply, telling the author the exact situation. He wrote he had decided that he would stick. The other day we shook hands with him. It was in the office of one of the big companies and he pointed with pride to his new desk.

Six months ago no one even knew his right name, for a previous line of work had given him a pen name. He had no pull, but he did give promise as a writer. Following our advice he concentrated on one studio; the studio his work best seemed to fit. In the end he was asked to come over and see the plant and how pictures were made and he went back home only long enough to get his other suit and some clean collars before he got on the regular staff.

You can do the same thing if you have it in you to stick and learn to make good. It is not pull that counts. It's hustle and ability.

Without Straw.

You would not try to make bricks without straw, providing that they still made bricks with straw. Why try to make a photoplay without a plot? Maybe you think you have a plot, but be certain. Fully half the stories that are sent back are sent back because they have no plots, and a story without a plot is as useless as a honk without an automobile to go with it.

It is the plot that makes incident interesting. No matter how funny each incident may be, without a plot there is no binding interest, no question to hold the interest to its solution. The plot is the question and it's answer Jim and Jack love Jane. Who wins? The question and the answer is the plot. If Jim and Jack love ane in the first scene and are still loving her in the last, no matter how attractive the various situations the proposition calls up, the story is unfinished and therefore is not a story. This is, of course, an elementary example, but the idea holds good of all plots.

Ask a question.

Answer the question.

The interest in the story lies in the cleverness with which you keep the audience guessing as to the answer. Make them want Jim and Jack to win, make them afraid that the other fellow will be the one to lead Jane to the altar and the result is a story that holds the attention because it rouses interest first in Jim or Jack and then in the question of his victory or defeat.

And even after you get a story it may not be a photoplay story. Not all stories make good plots for photoplays. We've a series of fifteen books on the desk right now. Each contains four to six stories. We are trying to find twelve photoplay stories out of the seventy or eighty. They are stories, but not stories to be told in action.

Most beginners want to write a story Tuesday and get the check for it Friday. The child learns first his letters, then learns to combine the letters into two and three-letter combinations. After a time he can spell words of eleven syllables.

Learn first what a plot is.

Then write simple plots.

Then learn to intensify these plots by adding more plot.

Then add more story, and so, more plot, and get into the two-reel class, but don't expect to dash off two-reel stories and expect to sell, any more than you would expect to learn the alphabet and because you know the difference between O and Q start in to spell protoplastic or heptastitch.

No lasting success was ever founded on a chance sale of a first script. There is certain preparatory work that MUST be done. Make up your mind to do it quickly and get it through with. It's the only way.

Plagiarism.

It has been quite some time since we have had a complaint of plagiarism, though we think that there have been kicks that were not registered with us. Comes James A. Davis with this letter:

> I am a constant reader of your department and find your articles a great help to me, not only in the writing of photoplays, but also in my other literary work. I was very much interested recently in your remarks on plagiarism. Along this line I am compelled to believe somewhat in mental telegraphy. For instance: Some time ago I wrote a script, following the style and instructions of a certain editor and I, of course, had him in mind as I planned each scene mentally. The result was this, before I submitted my script that same editor completed and had staged a script with plot almost identical. Now take the inexperienced writer of fiction or scripts and you have this result: If he had a story in the mail or in the hands of editor, whether that editor had read his story or not, and a story of similar plot or style appeared, the howl of plagiarism would be heard. The plain fact is that the other fellow beat him to IT.
>
> Success to you in your work.

Trying to write the editor's own style of stuff is quite likely to run afoul of his own story. We can top that. Got one back the other day that ran: "I made this two weeks ago—also about five years ago."

Every writer knows that he is bound, now and then, to use some old idea and men like Mr. Davis make allowance for the fact, though Mr. Davis could not help knowing there was no theft since he had not sent out his story.

When you are dead sure that someone has stolen your story, think of Mr. Davis's experience and cool off.

Rejection Slips.

Recently we invited comment as to the use of rejection slips and just one writer, Miss Alice C. Brown, seems to have any ideas on the matter. She says:

> In regard to rejection slips, why don't all the editors send "overstocked" slips to the "Impossible"? "Overstocked until" three or four months ahead would—or ought to—curb the impulses of the crowd, without hurting their feelings, and three or four months' practice might develop an impossible into a prospect. If not, and if they come back, another overstocked would shunt them

for another period, and possibly kill the majority. Personally, I don't take any stock in the conventional words on the slips. My experience hasn't been very extensive, but even so, I've had a couple of "come-backs" that rob the slips of their terrors. Once upon a time, I sent a tragic, perfectly original story to a certain magazine, and it brought back the statement that the editor "regretted that it was not available for "Under the Chestnut Tree." It certainly was not, but the office boy need not have added insult to injury. Another time, a scenario was returned with a note at the foot of a letter, that "Arizona Sweethearts" was not available, etc.; it happened that my script was "The Light in the Wilderness" and the other fellow's was "Arizona Sweethearts." Again the office boy was at fault. This was the more inexcusable in that the note was written on the other fellow's own letter, and returned (?) with my script. I also have gotten them back without any slip at all, but I sensed the gist of the proposition—the editor didn't want the script, and that was all that mattered.

That is all that does matter at the moment, but the idiot of to-day may be the star of to-morrow and no editor likes to take a chance. On the other hand, something might be done to kill off the palpable pests and the overstocked seems to be a good solution. It is passed on to the editors.

We can recall a time when our own short stories were so bad that an editor would have been justified in chloroforming us, but we got better and sold to the self-same companies to their complete contentment.

On the other hand, we think that real harm is done by the checked rejection slip, and few companies still use this form of slip. We like best Lawrence S. McCloskey's slip, which leaves plenty of room for a helpful hint when he wants to write one. That is the sort of help that counts.

In our own editorial days we used to have one contributor who hit an idea about every three months. We read an awful lot of horrible stuff in between, but we never took the axe to him because now and then he did hit a good idea. It is the same thing that now calls out the "jolly" slips. The best thing would seem to be to warn the authors not to take them too seriously.

Learn Things.

Here is part of an interesting letter:

> Perhaps I will win out in the end; I have sold two single-reel scripts. And I owe it (that is, my possible success), in a way, to you. I have always been a failure. I have been a carpenter, a glass-worker and a terra-cotta worker. I have studied oil painting. If I visited a doctor I would find him showing me his instruments, and he would end up by telling me that I should have been a doctor. And it would be the same with musicians, and lawyers, with men of almost any trade or profession. Hunters and fishermen would talk to me, taking it for granted that I was one of themselves, though I had never caught a trout or shouldered a shotgun. But I, myself, knew that I would succeed at none of these things. I could write passable English but thought I could not write stories because I lacked imagination.
>
> That is where I was wrong. I wrote my first scripts because paper was cheap and I needed money. I finally sold one for twenty-five dollars. Then I started buying the MOVING PICTURE WORLD. The articles you wrote on "plots" were revelations to me. Imagination is my one strong point; and story writing is the one thing in which I may, possibly, make a success. And if I do succeed I will owe it to you. I read the Editor, I have The Plot of the Short Story and have read numerous other works of a like nature; but those little talks of yours in the MOVING PICTURE WORLD were what put me on the right track, and I feel more grateful to you than I can express. And, by the way, most of what I read on plotting, I find I already knew, or have read it in your department.

Here's a man after our own heart. He learns things. There is not a man, woman or child in the world who cannot tell you something of interest that some day may be of value to you, and a writer, of all persons, needs to know all things. Doctors show this correspondent their instruments and his medical scenes are correct as are his hunting and fishing scenes and others. He is building up a foundation for a perfect treasury of facts. And each of these facts may, some day, suggest a story and a good one. Read and listen and you'll learn. Lubin's "Women of the Desert" and "In the Harem of Hashem ' were based on the Koran or rather suggested by parts of that work and the footnotes to the "Sale" translation and "Winning His Wife" was built on the centuries old Ramayana, though the story is modern. Get your hints from everywhere and remember that the more you can know the more you can write.

And the same trait that leads this writer to pick up information from everywhere leads him now to study plotting for he knows that therein lies his present weakness. Most authors seem to rise superior to plotting, though we have had one pupil working on plots along since last fall and he's just commencing to realize what a plot it. You do not have to draw plans in order to build a dog house, but you can build a better dog house if you draw plans, and you can't possibly put up a three-story building without them. The plot is to the story what the plan is to the builder, if you would build a story draw a plan or a plot.

With Seeing Eyes.

If you take the time to read this department, why not take the trouble to know what you are reading? Just the other day a visitor told us she read every line and it helped her so much, so very much. Then we spoke of a paragraph in the preceding issue and had to get out the scrap book to show what we were talking about. She remembered that she had read it.

It was a scheme that was precisely what she needed, but she had read merely the words and not the thought behind the words, and so she gained no benefit from her reading.

At the head of the Inquiry Department each week it is stated that a list of addresses will be sent free under certain conditions. One of those conditions is that the paper and not this department be addressed, and yet two or three letters a day addressed to this department ask for the list and we have to stop other work and get out the list and put it in the envelope and seal it and drop it in the box. They read that a list will be sent and stop reading and dash off to send a request incorrectly. This is not, perhaps, a matter of great importance, but it shows how few read understandingly, and yet hundreds read Technique of the Photoplay through once and get little in return. Others study it and get full value. As one recent writer said, "You can't carry it around in your clothes and expect to catch it like you do the measles. You must study and absorb it."

It's the same way with the department. Don't give it the "once over." Study to get the fullest meaning from each line.

Self Deception.

There seems to be a growing class of writers who deliberately delude themselves. They get a story. In their hearts they know the story is all wrong, because the characters act as no human beings ever would act. Just the other day we told a writer that no woman would possibly act as one of her characters was acting. "I think that *this* woman would," was her ingenuous reply, and she is still wondering why we won't criticise her scripts when we could write a play in the time it would take to point out all this sort of stuff in her work.

If it will make a strongly dramatic scene to have Mary stab her father, don't put it in just "to make the story more interesting." It does not make the story either interesting or dramatic, but merely irritating unless there is a clean-cut and logical reason why Mary should commit fratricide.

"He's such a consistent writer," explained an editor the other day, telling how a certain writer came to get a fat studio job. "He never has a character do a startling thing that he does not first prepare you for it. He doesn't make you expect to see the hero jump over a railroad train, but if he did have this action, there would be some scene earlier in the story to show that John was enough of a jumper to accomplish the feat, so that the act, when it is performed, is a surprise but not a shock."

"Preparation for the event," is one of the first things that writers should learn, and about the last thing they do learn.

Writing to Suit.

"I don't see why I should write to suit the editors," is the burden of a recent letter. "It is the public that should be suited."

Jusso. And any time the public hands you a check for your stories you write to please the public.

As it stands, it is the business of the theater manager to try and please his patrons. It is the business of the rental exchange to try and please the manager. It is the endeavor of the manufacturer to try and give the exchange what it wants, and it is the business of the editor to give his employer, the manufacturer, the sort of stories the manufacturer thinks the exchange thinks the manager thinks the public wants. It is merely your business to give the editor what he thinks the manufacturer thinks the exchange thinks the manager thinks the public wants. You suit the editor and your responsibility stops there. You may know better—much better—than the editor what the public really wants, but it is the editor who sends you the release slip and he will not send one for what does not please him.

And it is just barely possible that he knows more about it than you do, after all.

Poor Economy.

Don't worry along with a broken down typewriter when perhaps for a dollar or two a repair man could put it in proper shape. You'll do better work if the machine does better work.

Inquiries

NOTE—No inquiries can be replied to by mail. Look for your answer here. No question can be replied to that necessitates the handling of the manuscript. Always give your name and address. It will not be published. A list of addresses, to which photoplays should be sent, will be supplied on receipt of a **STAMPED AND SELF ADDRESSED ENVELOPE.** The request should be made to the paper direct and not to this department, nor to the Answers Man.

C. S.—Most of your letter is taken up in the department. By suggesting one ending for home consumption and a stronger one for the foreign trade, Mrs. Breuil had in mind the censorship rules.

W. M. O.—This department does not recommend any photoplay course by mail. The school you mention is the one reliable concern we know of.

M. J. B.—Photoplays are written in a certain fashion. If you will send a commercial No. 10 envelope, stamped and addressed to yourself, to this department, you will be supplied with more definite information. Repeat the question, please.

H. H.—We do not recommend submitting to that company.

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THE MOVING PICTURE WORLD

17 Madison Avenue - New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of the Moving Picture World, and of this department, that no apparatus or other goods will be endorsed or recommended editorially until such articles have been demonstrated to a member of our staff. In case of apparatus pertaining to projection, this means the editor of this department.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending 4 cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay.

The first seventy-four questions are now ready and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you can't answer without a lot of study.

Question No. 30.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permission to use the contributor's name must accompany each answer, otherwise only the name of the city will be used. Theater managers looking for high class men will do well to watch the Roll of Honor.

Explain, and show by sketch, how you would measure the horsepower of an engine or a motor.

Roll of Honor on Question No. 24.

Question 24 brought out a number of excellent answers—some of them very good indeed. Joseph H. M. Smith, Fort Worth, Texas; L. S. Usher, Winnipeg, Canada; L. B. Minges, Lestershire, New York; Los Angeles, California; W. S. James, Camden, New Jersey; St. Louis, Missouri; S. S. Holt, Marshalltown, Iowa; Chicago, Illinois; Boston, Massachusetts (2); C. F. Smith, Beach, North Dakota; San Francisco, California, and Harry T. Dobson, Toronto, Canada.

I have selected the reply by St. Louis, Missouri, as the best in that it covers the greatest number of points with the least error.

The replies of brothers James, Minges, Usher, Holt, and, in fact, all those on the Roll of Honor this week are very excellent indeed. The sketches submitted by brother Usher are very fine.

Reply to Question No. 24.

By "St. Louis," Missouri.

The question:

Suppose you were using 110 volt a. c. from a city lighting system, and the owner purchased a 70 volt d. c. generator to supply current for the entire house. What, if any, changes would be necessary in the theater equipment, giving, in detail, reasons for each change named. The city current being 110 volt a. c., what shape would this leave you in case of breakdown in your plant, and what could or would you do, or recommend, under these circumstances?

The answer:

There are a great many angles from which question 24 may be considered. Also there are quite a number of ways in which the question could be correctly answered. If the city voltage be 110 a. c. and the house generator voltage be 70 d. c., it would require the changing of almost everything but the wiring in order to switch over from the 110 volt to the 70 volt. In the first place, reducing the voltage to 70 and changing from a. c. to d. c. would require first the changing of all the incandescent lamps, and all motors, including ventilation, fans and projection machine motors. It would also require the changing of ozone machines, if any were used; and of the flaming arc lamps, if any there be. It would require the exchanging of any transformers or choke coils for resistance. This is to be qualified, however, by the statement that it is possible to get motors that will run on either a. c. or d. c., but such motors are seldom economical on more than one of the currents, and, moreover, the 110 volt motors could not be operated on 70. About the only thing pertaining to the 110 volt system which would remain as it was would be the house wiring, switches, fuses and projection arc lamps. It would even be necessary to change the volt and ammeters, if any there be.

Having effected the change and installed 70 volt incandescent globes, 70 volt d. c. motors, flaming arc lamps, and a small rotary converter to supply the ozone machines and resistance in place of transformers or choke coils for the projection circuits you could then arrange to cut over to the 110 volt a. c. system temporarily by cutting in sufficient resistance in the house feeders to reduce the voltage to 70, and by cutting out the d. c. motors which would, of course, leave you without ventilation, and oblige you to run the projection machines by hand. But this would be pretty costly since the difference between 110 volts and 70 volts would be consumed in the resistance and you would have to pay for that waste. Moreover, you would get a higher amperage at the arc than you would with d. c., using the same resistance. Of course, if a type of motor be used which would run with either a. c. or d. c., then it would not be necessary to cut out the motors.

The foregoing is practical, but what I would recommend to my manager would be either the use of 70 volts on the projection arc and the use of 110 volts for the fans and house lighting, or else, the installation of a 110 to 70 volt a. c. to d. c. rotary converter to be used in case of breakdown. This would allow you to switch from one supply to the other without any change whatever, and while such a converter would be costly where only designed for temporary use in case of breakdown, still it would, in my judgment, be a good investment. The method of wiring in the latter case is shown on page 102 and 103 of the Handbook.

Question 24 is really one which is intensely practical, and it is one which should be thoroughly understood by operators. It looks simple when you first glance at it, but the more you look at the thing the more you are likely to conclude that it is not a simple question at all, but a mighty hard one.

This reply, I think, covers the ground pretty thoroughly, except that St. Louis' second recommendation amounts to a possible duplication of the outfit already installed, since the source of power is not indicated in the question. As remarked, question 24 is by no means an easy one. I was amused by one of the brothers who said: "Question 24 is the easiest one I have tried to answer (its not easy, but just the easiest of the twenty-four)." I am afraid the brother is entitled to another view of that matter, because it is not the easiest of the twenty four, by a considerable jump, to my way of thinking. In fact, there are more points involved in question 24 than in any other one which has preceded it, and I am glad to see that so many were able to give a reasonably comprehensive and fairly correct reply.

Nicholas Power.

The writer is in receipt of post cards from various points in Europe and Africa sent by Nicholas Power, the last being from Luxor, Egypt. Mr. Power has, it pains me greatly to be obliged to say, become a regular gad-about. The card before the last one came from Constantinople, the city of harems. Probably the next one will be dated the Fiji Islands, Patagonia, South America, or some equally outlandish place. Shame upon you, brother Power! We are surprised at a man of your years and superior discretion gallivanting around the world like a ten year old kid.

Joking aside, however, Nicholas Power has earned a rest if anybody ever did, and we are mighty glad he is able to get away from business, travel around and enjoy life. We would do the same thing ourselves if we could, but since we cannot we are more or less jealous and there you are.

Addresses Wanted.

L. Fuller, New York City, writes:

> Several years ago I made every effort to obtain certain information and finally after many failures applied to you and obtained the same at once, which was correct, therefore merely as a reward, I am annoying you again. I have for some time been trying to obtain the factory or studio address of say, ten of the best motion picture producers. On several occasions the reply has given me the city office or film exchange address, but what I want is to reach the factory where the camera work is done, and as a last resort am addressing you.

I see that you are located at Union Square in the Hotel Slevin right in the middle of New York. Now, my dear boy, if you will place one foot in front of the other, alternately, and keep doing it until you are carried straight across Union Square to number 24, you will there find Mr. Epes Winthrop Sargent, Esq., and if, as an open sesame, you show him this article, he will give you the address of every film producer, both past and present, and if he wishes to can also provide you with their history almost to the remote item. Friend Epes is a reasonably good natured thumpagun, so you need not approach in fear and trembling.

P. S.—You don't need to provide me with any reward for this.

Righto.

Jacksonville, Florida, says:

> Have not turned a crank for more than year, simply because I will not work for present wages, nor will I join a union. I am, however, keeping up to date, and you will find enclosed money order for the book by Swoope. When I hear some of the operators talk it makes me feel very incompetent until I see the results they put on the screen, whereupon my confidence returns.

Correct, neighbor Hawkins. Some of the boys who talk loud are a good deal like a base drum—all noise and mighty little but wind inside of them. You are wrong and very foolish in saying you will not join the organization of your craft. By becoming a member of the union you are simply emulating the example of the banker, the lawyer and the doctor, all of whom belong to the unions of their professions.

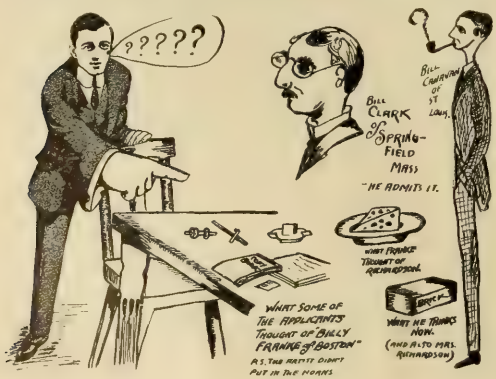
A Pleasant Visit.

The committee who examined the dissenting faction of New York operators for admission into Local 306, by invitation of the editor, spent one evening at his home. By reason of sickness of two of the original appointees William C. Franke, Business Agent of Boston Local Union 182

and W. A. Clark, Secretary-Treasurer, of Springfield, Mass., Local 186, and William Canavan, 3rd Vice-President, I. A. T. S. E., composed the committee. A most pleasant evening was spent, although brother Franke and the editor had some strenuous discussion.

The preceding photograph shows brother Franke enjoying life in New York City. It is self evident that the visit to Gotham was a thoroughly enjoyable occasion for the Business Agent of Local 182. The reason for the calmly dignified look of repose upon his statuesque and mildly classical countenance is variously explained by different ones. Brother Canavan asserts that when this picture was taken Franke was preparing a broadside for one of the candidates, whereas Clark avers that Franke had just closed his eyes to get them straightened out, they having become cross-eyed from trying to take in the charms of six Broadway damsels in one glance. Personally the editor rejects both these explanations, and is inclined to think that the glare of the Great White Way is responsible, or that Franke has his eyes closed to help concentrate his thoughts so that he could think of a new argument to advance while discussing matters with the editor. At any rate we are reliably informed that the local that brother Franke represents is not near as sleepy as its business manager appears to be.

The next picture is entirely self-explanitory. The last picture shows Clarke, Franke and Canavan watching the Broadway poultry display. Note carefully the interested look on Clark's face.


????
BILL CLARK OF SPRING-FIELD MASS
"HE ADMITS IT."
BILL CANAVAN OF ST LOUIS.
WHAT FRANKE THOUGHT OF RICHARDSON.
WHAT SOME OF THE FRATERNITY THOUGHT OF BILLY FRANKE OF BOSTON"
AS THE ARTIST DIDN'T PUT IN THE HORNS
WHAT HE THINKS NOW. (AND ALSO MRS. RICHARDSON)

One Sided.

This department is in receipt of a copy of the contract which the Griffin Amusement Company, whose headquarters is somewhere in Ontario, Canada, requires its employees to sign. Section 3 of the clause says: "The company reserves the absolute right to dispense with the services of said employee at any time, without being called upon to assign any cause therefor, or without giving said employee any prior notice thereof; whereupon said employee shall receive his said salary or wages calculated at the rate of ——— dollars per week, up to and inclusive of the day his said services may be so dispensed with by said company, and for no longer period." Clause 5 says: "That the said employee shall during the whole term of his employment give his undivided and entire attention to the business of said company."

My gracious goodness, what a howl the Griffin Amusement Company would probably make if one of its operators quit without any notice whatever! The aforesaid G. A. Company would feel that it had been outraged—that it had been badly dealt with by the employee, and that it was very much aggrieved: in all of which it would be entirely correct. But let me inform the Griffin Amusement Company that it is a mighty poor rule that does not work both ways. The employee has just exactly as much right to feel outraged and aggrieved at being summarily discharged without notice as the employer has to feel that way when an employee quits summarily and without notice. In the first case the employer may be put to considerable inconvenience, and some loss, and in the latter case the employee would undoubtedly be put to considerable loss and inconvenience—and there you are. We are also informed that the aforesaid Griffin Amusement Company is paying some of its operators as high as $15 per week, and that it feels this is too much. Well it certainly is an awful sum of money to pay all in one chunk for a week's work, particularly when that work is performed by the man upon whom the excellence of the entire show depends. Really the company has reason to feel that it is a regular spendthrift in dishing out such an enormous sum every Saturday night. If it was not so serious a matter it would be laughable.

Keeping Up the Good Work.

B. Steinhauser, Shelbyville, Indiana, writes:

> Don't see much in the department from this city except from our amateur cameraman, friend Stiles. Nevertheless we are on the map and enthusiastic readers of the Moving Picture World. We have our troubles the same as the rest, but hold to the theory that troubles located by the operator himself are more valuable to him than where he seeks and obtains help. Now don't get the idea I am knocking the department. By no means. Keep up the good work. What did that Minneapolis matter (Mr. Hirsch) mean? When such things appear it is time to speak up. Is it a joke, or were the questions bona fide? Then regarding another matter in the same issue, February 28th, by Robert T. St. James: I have been working along those lines for some time, and have made a few experiments. The contrast proposition sounds correct, up to a certain point, but with my arrangement the trailer flicker blades of the shutter can be completely done away with, thus increasing the amount of light very largely. However, I don't believe friend St. James is correct when he says the auxiliary light would have to be selective by reason of the constantly changing density of the film. This with my arrangement is done automatically, the auxiliary light being reflected from the machine side of the shutter.

What I suppose brother Steinhauser means is that he has affixed a reflecting device to the blade of the shutter which, of course, would make the light automatically selective. But I nevertheless believe that any light thrown to the screen during the dark period will do more harm than good. As to that Minneapolis matter, why possibly the gentleman had an idea he was a comedian. We are all likely to be mistaken sometimes.

Keeping Up with the Game.

L. Scott Woods, Fitchburg, Massachusetts, writes for the address of the publishers of "Lessons in Practical Electricity" and "The Electric Motor." He says:

> I have a fairly good knowledge of electricity—sufficient to pass the Massachusetts operators' examination. I know just enough to realize what a lot I don't know. To my mind the next general advance will be the installation of motor-generator sets, and motor driven machines, and, since I desire to keep up with the parade, I want these two books.

Brother Woods is absolutely right in his position. "Keep up with the parade" is something we all have to do unless we want to drop behind and become back numbers; and a back number is not much good to himself or anybody else. It is the live ones, the up-to-date ones, the well posted ones who count in the moving picture game or in anything else in this old world of ours.

Answers to Questions.

Archie Duncan, Regina, Saskatchewan, Canada, orders a Handbook and copy of the questions. Says he would be glad to have the answers also.

The answers to the questions will be published from week to week in the department, and that is the only way they can be procured.

Photographer-Operator.

Andrew M. Body, Manhattan, Kansas, makes his departmental bow as follows:

> Enclosed find photographs which I took. I send them for your inspection and criticism. Have been turning the crank for four years, first in Pennsylvania, but have been here about fourteen months. I note in February 28th issue that brother Rogers says he can see the crater of his carbons on the face of his condenser by looking through the tinted glass in the lamp house. This is true, but I have placed a red or smoked glass in a metal frame on the outside of the lamp house at an angle with the ruby glass so that I can see the crater without any trouble. Am using a Simplex and Edison Model B, pulling 35 amperes from a Wagner converter. In one of the photographs you will notice that two wings of the three-wing shutter are perforated. I find this gives a great deal more light, and by making the shutter blade a little larger than the standard it will almost eliminate flicker. I have also made an arrangement to hold a ruby glass so that the white light from the spot does not strike the eyes. I find by this combination and the painting of the interior of the room dead black relieves the strain on the eyes and enables the operator to keep his picture in better focus than he otherwise could. I have spliced two spiral springs, like those used on screen doors, for a take-up belt, and it works fine. I use cotton flannel held between the fingers to clean the films, and find that it not only helps to clear the picture, but if any part of the film is likely to break it will do so in the process of cleaning, which eliminates stops during the show. I would like to know if you object to a non-union operator corresponding, remembering that we operators in small towns have trouble in joining the union.

Where in the world did you get the idea, brother Body, that this department was for union operators alone? It is quite true that I favor organization, but the department is for everybody who has anything of interest to offer, utterly regardless of whether he belongs to the organization or not. As to the ruby glass and dead black walls you have my ideas exactly, except that instead of ruby I would use very light green—what is known as a pot green glass. Dead black walls are the only walls for an operating room. The less light in the operating room the better will an operator be able to see his picture and correct faults therein. Don't overlook that fact. As to the lamp house reflector, that has been published several times. What brother Rogers meant was the side-line of the carbon; your reflector shows the side view, not the side-line. Come again, brother, when the spirit moves you. By the way, your photographs certainly are splendid.

The photograph of the theater cannot be beat, I think. I have placed your picture on the same card with the theater in order to save space.

From the Green Mountains.

New Hampshire sends the following:

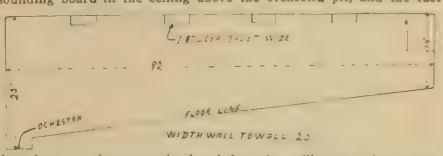
> Find enclosed $2.25 for Swoope's book and those questions, which all real operators are getting. By the term "real," I mean those who realize that, no matter how much they may know, they still have more to learn, and are willing to get right down and study. I have been operating for three and a half years and am a member of local 195. I have always been a department fan and it is, thanks to it, that I am something that looks like an operator today. Am the proud possessor of a Handbook and must say that it deserves its place among the "books of art" where a certain person recently saw it in a New York Library. I am grinding away in a 6 x 8 operating room; I hate to call a thing like that a room, but do so out of courtesy to yourself. Am running a Power's Six A, using 110 volt, 60 cycle current through a Fort Wayne compensarc, the latter on 60 ampere contact. For some reason, which I am unable to determine, my fuses, or, more particularly, one of them, which, by the way, are 60 ampere and placed on the primary side of my compensarc, gets so hot that I cannot keep my fingers on it more than five seconds. Now, I know it to be a fact that one side of my supply line is grounded to the operating room, and I am also sure that it is ahead of the main switch in the operating room, as I have been over every inch of the machine and lamp circuit, which are O. K. All the other wiring is in conduit.

If 60 ampere fuses on the primary side of your compensarc get hot there is something radically wrong somewhere, and it would indicate a very large waste which is being registered on your meter. I would suggest that you have the power company man put an ammeter on the primary and see what reading you get. If those fuses are 60 ampere you must have an awful current leakage somewhere. You ought to be pulling only about 20 amperes on the primary. The indication is, however, that you are pulling more than 60, which would be equivalent to using 180 amperes at the arc—somewhat expensive. No, I don't like to call a coop of that size a room, but the point I have made is, as long as we *talk* about coops we keep the coop idea in the managers' noodle. If we get him accustomed to talking about *rooms* he will soon get used to thinking about a room and maybe build one. Many thanks, New Hampshire, for your kind words. Better put an ammeter on those primaries and see what is doing. It hardly seems possible there can be such a condition as your letter indicates.

A Queer Thing.

E. A. Nelson, proprietor Star Theater, Duluth, Minnesota, writes:

> I am owner of a one-floor picture house containing 400 seats. Enclosed find photograph and drawing of the auditorium. (Don't find any photograph.—Ed.) The house is satisfactory, except for the acoustics. When the auditorium is one-third full the acoustic effect is fine, but as soon as it fills up the music seems to have a dead sound, and I can hardly hear the violin of the three-piece orchestra when standing at the entrance. You will note there is no sounding board in the ceiling above the orchestra pit, and the fact



> that there are beams projecting below the ceiling may have some effect on the matter. What I would like to be informed of, through the columns of the department, is the best way to remedy this trouble at small cost. I have been told that it could be helped by stretching steel wires near the ceiling, but I have been offered so many suggestions as to the way to place these wires that I am at sea as regards which is best. Therefore seek your advice, or trust you will allow discussion through the department, though I know it is not exactly in line with your work, yet it may be of great interest to other managers who have similar troubles.

No, brother Nelson, I don't feel competent to advise you in this matter, nor do I believe that the stretching of steel wires will accomplish the purpose, though it is possible it might. I would myself prefer to have this matter discussed in the department. Personally I am inclined to think that the ceiling beams are the real seat of the trouble though other houses which have a similar ceiling arrangement experience no such difficulty. I think I will have to pass the matter up to the department fans, and ask them to express their views, also any of them who feel disposed can communicate directly with friend Nelson. The underlying principle of acoustics is the funnel or megaphone. Roughly speaking, an architect plans an auditorium as much like a megaphone as he can. This accounts for all parts of an auditorium tapering toward the stage. The sounding board above is part of this scheme and seems to be of more value than any other part of the scheme. Try placing some solid surface at a bevel below the ceiling, running clear across. A drop of two feet on the side away from the audience should make a big difference. Get it flush against the ceiling on the near edge. A drop of two feet would mean a surface three feet wide if set at 45%.

More Theaters.

Seattle, Washington, orders a question booklet and says:

> There are three theaters to open their doors to the public here in the latter part of May, or the first part of June. They are the Alaskan on Second Avenue, the Mission on Fourth Avenue and the Liberty on First Avenue. The Alaskan will have a seating capacity of about 900, the Mission about the same and the Liberty something like 2500, the latter will be the largest picture house in the city. There is considerable talk about two more houses going in, but it is not definite.

Suffering mother of the sacred garter snake! Seattle can take its place at the head of the class at once. I certainly thought when I was there last summer, that that little city was pretty reasonably well supplied with moving picture theaters, and it certainly had some beauties too. And now here are three more, one with a seating capacity of 2500, and the end, it seems, is not yet. Well, more power to you, Seattle. It is merely a proof that your city knows a good thing when it sees it. My compliments to the boys; both friend and foe (we will all be friends some day). May their shadows never grow less, and their projection continually grow better.

It is Great.

Ernest Morris, Cleveland, Mississippi, writes:

> Received the Handbook and can say it is simply great. Am running a Power's Six, using 40 amperes of 60 cycle current through a Fort Wayne Compensarc, 43 M. P objective, mirroroide screen, 13.6 picture at 68 feet, Power's regular two-wing shutter. Have a bad flicker. Have tried various kinds of pasteboard shutters without result, also three-wing shutters of different width blades. Also have a jump in the picture. Intermittent sprocket has a little circumferential play. Am running 120 day stuff, so you can see where I am at.

As to the flicker, it seems that you have tried about everything, therefore I am afraid I cannot help you in the shutter matter. Probably you are running below normal speed and in that event there is nothing that will stop the flicker except increasing the speed of the projector. As to the other matter: you will have to tell me what kind of a jump it is. Read the instructions on the Power's Six machine in the Handbook carefully. Possibly it is in the film, as you are using 120 day stuff.

Strand Operating Room.

For months those in touch with affairs in Gotham filmdom have been impatient for the opening of the Strand Theater. It was heralded abroad that the Strand was not only to be the most magnificent home of the photo-play in all America, but also the very last word in up-to-dateness.

The Precision Machine Company displayed to the writer with very evident and fully justifiable pride two Simplex machines having lamps of 100 ampere capacity, and white enameled stands and magazines. We were given to understand that the installation was to be ideal in every way and we fully expected that it would be.

Friday afternoon, the day before the Strand opened, the writer, acting on his own initiative, climbed up to the operating room. Here is exactly what he found. A "coop," reached by an iron ladder fastened to the wall, located approximately 150 feet from the screen and, at a guess 40 feet above it. This room is so small that there is hardly more than 30 inches between the arc lamp controls of the projection machines and the back wall of the room if there is that much. And this notwithstanding the fact that they could just as well have built a room 10 x 20; there is plenty of space and to spare. The ceiling of this room was originally made so low that it was necessary to tear it out and raise it up all it could be raised without cutting through the roof, which makes a sloping ceiling, the highest point of which is not more than seven or eight feet from the floor. Originally there was no vent flue at all—only a window at the rear, but they did cut a vent flue through the roof when they raised the ceiling. Now they could just as well have made that flue 24 inches in diameter, but instead of that they made a little inadequate vent, which I am sure will not exceed 16 inches in diameter, and I doubt if it is even that large; but I will deal with this phase of the matter further on.

The observation holes were originally round in shape and about 10 inches in diameter, but they were cut through the brick wall so high up that it was necessary to chop out the bottom about 8 inches, and even then the hole is so high that if the operator sits down at all he will have to have a chair about four feet high. The floor is of concrete, but the machines are blocked up on wooden blocks. It may be claimed that this is only a temporary arrangement, I do not know, but that is absolutely no excuse. The exact height and pitch of the machines should have been figured out, and a concrete slope made to receive their stands. At one end of the room, on a shelf probably three feet from the floor, are three or four huge rheostats ,made to deliver very high amperage. This room is jammed right up against the roof, and around about July I will certainly feel sorry for the operator, unless he is a salamander. As I understand the matter, they intend to pull 60 amperes d. c. At the rear is a window; in the ceiling is that little ventilator; below is an audience of 3000 people. Why, let me ask, didn't they set those rheostats up on a shelf about three feet from the ceiling, (there is nothing but the roof over the operating room) make a hood to cover the shelf, and all the enormous amount of heat those rheostats are going to produce would go right up where it would not do any harm.

And now let us consider the fire danger. The ports are protected by an elaborate system of steel shutters, held open by a master cord having fuse links. But these "fuse links" are located immediately above the upper magazine and, at a guess, at least 2 feet from the machine aperture, and again, at a guess, four feet from the lower magazine. Moreover, I did not see any damper in the vent pipe weighted to remain normally open and only held closed by being attached to the safety cord. What is going to happen if they should have a fire in the Strand operating room? With no damper in the vent pipe, and if the window at the rear happened to be closed, there is then no outlet for the smoke, except out into the auditorium. How long would it be before those fuse links melted? Well, it is a cinch they would not melt until long after the audience had caught sight of the fire and the smoke pouring out of the ports.

My disappointment was very deep. I had hoped and expected that this installation would be ideal. It is anything else but that. Nothing but praise can be given so far as the projection machines themselves be concerned, but what is the use of having fine projection machinery and hampering the operator by such an installation. If the operators in the Strand produce high class results it will be in spite of the installation, not because of it.

It is no pleasant thing to be obliged to write thus of such an otherwise magnificent house, but surely we are entitled to look for better things in the shape of an operating room in a house costing nearly $300,000.

Jack-Knife Carbon Sets.

Kansas City, Mo., contributes the following:

> Am operating two Power's Six, one old and one new. Use ¾ carbons "jack-knifed" as much as possible, pulling about 60 amperes, 110 volt a.c. The reason I use ¾ carbons in this way is that they burn slower than the ⅝, and as I have two machines I find it much more convenient, since it allows time to thread up the off machine, trim the arc, rewind, etc., without so much running back and forth to trim the arc. Also I find with the smaller carbons it is almost impossible to keep the brown edges off the picture and get machine number two ready. I send this in in the hope that it may seem practical to you and be of assistance to some one, and if I am off on any point, I hope you will correct me. I do not recommend this method of setting or the ¾ carbons where only one machine is used, because the results are not so satisfactory as the other way.

Aha! villain! Have at thee! You must be looking for trouble, Kansas City. In fact, you must have expected a roast when you wrote that. Boiled down to its real meaning you simply say: I am using a poor arrangement in order to save the salary of a helper to thread the second machine, do the rewinding, etc. The jack-knife set is out of date; it is inefficient, and has long since been discarded by up-to-date operators. No, Kansas City, I cannot recommend your scheme at all. The operator has no business running around threading machines, rewinding, etc., when his picture is on the screen; there should be a helper for that. The operator should be right there at the observation port, with one hand on the speed control, one hand in reach of his lamp controls, and both eyes glued to the screen.

Kansas City then described a trouble he was having, but I cannot make much out of it. It was so puzzling that I took the matter up with the machine manufacturers asking them to correspond with Kansas City direct, which they have done. The way Kansas City set forth his trouble it was practically impossible, so he must have made some mistake in his description. However, I would suggest that he examine his apron rollers and see if they are in line with the lower sprocket.

Can't Be Remedied.

C. E. Freeland, Newport, Oregon, writes:

> Here is a peculiar trouble I have been unable to eliminate. Possibly it may be in the film. My picture is steady, and what many would call flickerless, yet as objects with strong highlights such as faces, hands, straw hats, etc., move across the film rapidly, they seem to dance or have a jerky movement. Is there anything one can do to lessen this trouble, or is it one of the can't be overcome ones? I have a Power's Six, using 47 amperes at the arc, through a Preddey economizer, working on the fourth notch; three-wing shutter; all three wings slightly perforated. I find that the perforation of the shutter blade reduces flicker. I run 55 feet a minute, and have a strap and weight on the shutter to stop any back lash.

The trouble is in the photography, or rather it is this way: Moving pictures are not moving pictures at all, but simply still photographs taken at the rate of approximately sixteen to the second. The illusion of movement is obtained through that quality of the eye known as persistence of vision. Now when a figure moves straight across the scene rapidly, the pictures being taken at the rate of one every 1/16 of a second, the figure moves so far in the sixteenth of a second that the movement becomes visible, and the persistence of vision will not carry from one picture to the next. Your eye, under these conditions, actually catches and registers the successive still photographs. Actors should never move rapidly straight across the scene.

Orders a Handbook.

H. S. Medland, Hartley, Iowa, orders a Handbook, and says:

> I have a photoplay house seating 225. Hartley has a population of 1,100—not so large, but enjoys good projection and good subjects. I am using a Power's Six A machine, and projecting a good picture at 65 feet. Purchased the machine November of last year and had a perfectly steady picture until a week ago when I noticed a slight jump, about four times to each revolution of the crank. Upon close examination I find the intermittent sprocket idler only turns about half the time, also I am convinced the intermittent sprocket idler bracket is not true, but I do not think this would cause the jump. The intermittent sprocket is exceptionally tight, with but very slight circumferential play, but it is not tight enough to bind. The machine is thoroughly braced, so there is no movement whatever on the screen when I project a white light without a picture in.

Using a condensing lens as a magnifying glass carefully examine the face of your intermittent sprocket and see if there is not a small quantity of some substance adhering to its face somewhere, or if something has not struck its surface and raised a little bump. Your trouble is either due to that or to the sprocket shaft being sprung, and the latter is hardly possible, since it would require a heavy blow to do that. No, the idler has nothing to do with it, I think. There is something wrong with your intermittent sprocket or its shaft.

Film Signal.

Arthur Koch, Decatur, Ill., writes:

> Enclosed find patent drawings of my film signal device which I submit for your approval. I have had four of these working on machines for almost two years and they have worked with universal success. Once they are used the operator could hardly get along without them, since they tell him when his film is almost exhausted —that is to say, the signal is given in time for him to light his other lamp and get ready to change reels. The device is simple, but does wonderful work. It can be adjusted for any time, so if you have a split reel and want to run only half of it, arrangement can be made accordingly and the light will light at the proper time.

The device is as brother Koch says, quite simple. It consists of an arm at the end of which is a roller which rests on the film in the top magazine. This arm actuates a second arm which is directly connected to a switch. As the film roll decreases the arm is lowered, the switch blade is brought down until it finally makes contact and lights the lamp situated wherever desired, though presumably on top of the upper magazine. The patent drawings are too large to reproduce, and if reduced the figures would not show. However, as nearly as I can make out, the thing can be set so that the lamp will light at any desired distance from the end of the reel. Friend Koch wants capital to manufacture and market the device. My opinion is that it is entirely practical and very simple; also it would certainly be very convenient to the operator.

Mercury and Wattage.

Winnipeg, Canada, writes criticising brother Wooden's take-up as being so complicated as to be, in his judgment, not very practical. He then speaks very highly of a take-up that has been invented in Winnipeg, and says I will have one soon for testing, and that the Winnipeg boys are willing to bet that it is a device that will not be beaten for years to come. He then asks how many watts a mercury arc rectifier would take from the line in order to deliver 40 amperes at the arc. Voltage either 110 or 220. He closes by saying that a magnetized screw driver is very handy for small screws and that it can be made by laying it for awhile on the top of the transformer of the mercury arc rectifier.

I have the take-up referred to by the brother, but have not tested it yet. It certainly is simple enough. I will say more about it after the test has been made. As to the rectifier there ought to be less than 5 per cent. loss; in other words, your arc voltage multiplied by the arc amperage, plus from 3 to 5%, should give you the approximate wattage taken from the line.

The Telephone Stunt.

H. D. Grove, Davenport, Iowa, writes:

> Notice in March 28th issue the trouble Toronto, Canada, is having with his generator. Also he states he tried brother Johnston's experiment with the telephone receiver. Think he must have discovered the shunt field, and on connecting up again reversed the wires, therefore causing the series and shunt field coils to work in opposition to each other. I may, of course, be in error in this matter, but I believe that if the machine is connected in this manner the action will be as follows: With the carbons drawn far apart the current in the series would be weakened, therefore the action of the shunt would overcome it, and with the carbons close together the current in the series would increase thereby overcoming the action of the shunt and reducing the voltage. Now, when the voltage is reduced the amperage in the series is reduced, and thus the shunt is able to overcome its action and build up the voltage again. This action would set up a rapidly decreasing and increasing voltage which would cause the light to flicker, as in Toronto's case. If I am wrong in this matter don't land on me too hard.

I am not going to land on you at all. I have not time to study that matter out, therefore will just turn it over to the department fans, and if you are wrong you'll get yours.

A Cast-Iron Nerve.

Ashland, Wisconsin, sends in a letter from manager of a theater in Duluth, Minnesota, and writes:

> Am enclosing letter from an exhibitor in West Duluth which, I think, speaks for itself. To my mind it is just such managers as these who produce the genus crank-turner. This type of manager stifles, or at least retards the advance of competency in operators. I would be glad to see your opinion of the attached letter expressed in the department, and would ask only that the name be withheld.

The letter in question reads:

> In reply to yours of the 5th inst., will say that I am in need of an operator; that is, I am going to make a change, as the one I now have is getting very slack in his work. I want a man I can depend on; one who is not afraid of work—not merely a crank turner. I pay my operator $10 a week and expect him to help with the other work. If you would like to come up here on the above terms, let me know at once, or come.

I cannot express my opinion of this proposition, because the managing editor would not stand for this kind of language in the paper. Moreover, the ink would turn green, whereas all the ink in the department is supposed to be black. The cast-iron nerve of a "manager" who "wants a man he can depend on," and "one who is not afraid of work and not merely a crank turner," and whom he expects to help with the other work, to offer the munificently splendid and sublimely magnificent salary (salary is good) of $10 a week! Men of this type are not managers. They are not even good imitations. I presume this manager won't like this line of talk, for facts do sometimes hurt. But even in a small city like Duluth no man could live decently on the sum of $10 per week, much less support a family.

Publishing Addresses

James S. Gordon, Minnedosa, Manitoba, Canada, says:

> I am glad you have discovered the two books, "Lessons in Practical Electricity" and the "Electric Motor." I notice these books are by separate authors and publishers. Would it not be a good scheme to get the addresses and publish them in the department as it would then relieve you of all trouble?

Yes it would relieve me from a lot of trouble all right, because I have had to handle a whole lot of correspondence and money since I recommended those two books, but, brother Gordon, I would be right there infringing upon the advertising department and the advertising manager would proceed to bounce a brick off my ivory-topped dome. Sorry, old man, but, much as I would like to, it cannot be did. If it could be there would be a lot of them here with bells on every week, each with his name and address and a demand that it be published. The total result would be instead of paying $3.50 subscription price for the Moving Picture World you would pay probably more than twice that amount.

No Harm Done.

R. J. Hawkins, Lincoln, California, says:

> Just a word from a small Western town. Am operating a Motiograph 1912 model, and have just noticed something that worries me, even though I see no ill effects from it. By turning the crank until the intermittent sprocket is in motion and then holding the flywheel still I can turn the intermittent sprocket a distance equal to almost three-quarters of the space between two teeth. How can this be possible and not show on the screen? I thread in frame by having my portable lamp connected through a snap switch fastened to the machine so that it is close to my left hand.

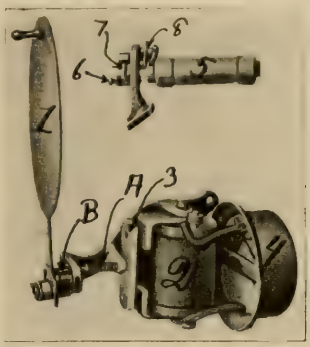
The lost motion in the intermittent when it is off the lock amounts to nothing. Some of the Power's Six machine intermittent sprockets will turn almost one-fourth of a revolution when the sprocket is off the lock, but that cuts no figure. I cannot explain it to you, but if you will take the lid off your intermittent casing, you can see for yourself just how the thing works.

Wishes to Co-operate.

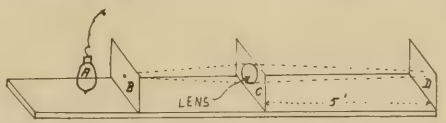
J. E. Robin, sales manager of the Precision Machine Company, desires this department to announce to all managers and operators that the manufacturers of the Simplex machine are desirous of extending their services to all operators and users of the Simplex, and earnestly request users of their machine to co-operate with them to the end that the service be improved in every possible way. All of which is very commendable on the part of the Precision Machine Company.

Automatic Dowser.

Fred R. Klink, Canton, Ohio, forwards for inspection a working model of his new invention known as the Alhambra Automatic Dowser. I have not had this device actually tried out, because I think it is unnecessary to do so. The operation is so simple, and so positive that there is no question but what the device would work, and work perfectly, when properly installed on any make of machine. It consists primarily of two parts, the first being a dowser, (1), held normally open by pin B, made to engage with the stem of the dowser by spring A, which holds the dowser normally



in an upright position. Pin B is controlled by electro magnet 2 which pulls magnet bar 3 to which pin B is attached inward when current is supplied to the magnet, thus releasing the dowser and allowing it to fall by its own weight. 4 is a buzzer which gives an alarm when the dowser drops. This part of the device is attached, by means of screws, to the lamp house, so that the dowser will fall in front of the condensing lenses, and cut off the light, should the film break. 5 is a roller which is attached in such manner that it is held upright by the film between the lower sprocket and the fire trap of the lower magazine.



A wire attaches at 6, extending to the binding post of electro magnet 2. Lever 7 is held away from binding post 6 when roller 5 is held upright by the film, and post 6 is insulated from lever 7. The wire from the battery attaches to lever 7 and the circuit is completed when lever 7 touches post 6. It will thus be seen that should the film break, roller 5 would be instantly released, whereupon it is thrown around by spring 8, so that lever 7 makes contact with post 6, thus completing the circuit, upon which electro magnet 2 yanks bar 3, carrying pin B, inward, and releases the dowser, which automatically drops by gravity.

This all sounds rather complicated, but it is really very simple, and, moreover, it is positive in its action. The device is both mechanically and electrically very well made, is nickel-plated, and, taken altogether, is a very practical device which will, in the judgment of the editor, deliver the goods, and instantly shut off the light when the film breaks, or when the take-up of the machine fails to operate and take up the film properly.

A Good Bunch.

Reading, Pa., encloses 25 cents for the list of questions and says:

> The boys in this little city are a good bunch, but at times they seem a little dead. Our projection, as a whole, is very good, but we have the stuff you call "rotten" with us.

The brother then goes on to answer question No. 18, whereas we have already sent the answer to question 26 to the printer, and will attend to question 25 next. Readers should consider that there are always about three answers at the printer's, and govern themselves accordingly.

Operators Are you perfectly satisfied with the results you get on the screen?

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Comments on the Films

Licensed

THE RESURRECTION OF CALEB WORTH (Edison), April 14.—A pleasing and meritorious visualization, that carries with it sympathy for the leading role, the old bank president, who, his colleagues imagine, has outgrown his usefulness. Many touching scenes are shown. William West portrays the title role in a masterly manner, and Bessie Learn as his daughter is graciously sweet. The acting on the part of all the cast is adequate. A picture that is above the average.

BUSINESS AND LOVE (Lubin), April 14.—This photoplay, written by E. W. Sargent and directed by Arthur Hotaling, concerns a peddler who goes to Broken L ranch to sell goods. While he and Jolly May, the cook, are transacting business the cowboys torment Izzy and insist on paying for what the cook buys. They shoot him up. Izzy purchases a couple of guns and returns to make the boys dance to his music. He puts a bullet through his foot and the cook nurses him, making the boys jealous. Afterward they are married. James Hodges as Izzy Leopold and Mae Hotely as Jolly May play the leads. A good comedy.

THE PICTURESQUE COAST OF CATALONIA (Pathe), April 14.—On the same reel with "The Ruins of Angkor." This film is in natural colors and shows some of the beautiful castles for which Spain is noted.

THE RUINS OF ANGKOR, INDIA (Pathe), April 14.—This film is taken from the architectural record. It shows the ruins of glorious temples erected in the ancient city of Angkor. Among the scenes are the Terrace of Elephants, built about the tenth century, The King of the Lepers, The God Buddha, The Indian God of Gods, etc., etc.

THE PEACEMAKER'S PAY (Lubin), April 14.—This comedy picture is written by Frank Griffin and produced by Arthur Hotaling. The leading character is a henpecked husband. His name is Henry, which is rather coincidental. A quiet little poker game is the theme of this serio-tragic plot. Henry wins but loses, when he looks at the clock and realizes he is ninety minutes off the schedule allowed by his wife to "get in." He gets in finally as does a friend. This is where the comedy gets in also. The acting is adequate.

PIERRE, OF THE NORTH (Essanay), April 14.—A story of the northwest woods which is gripping and out of the ordinary. Richard C. Travers portrays the character of Pierre Vignault, a trapper, and Gerda Holmes essays the wife of Rene Bennett, another trapper. Both are fortunate in obtaining the pelt of a silver fox, for which there is a prize offering. The complications and the finale are satisfactorily developed. This is a strong and gripping picture throughout.

A ROMANCE OF THE FOREST RESERVE (Selig), April 14.—William Alfred Cory is the author and William Duncan is the director. There is in existence a law prohibiting the owner of flocks of sheep, goats or herds of cattle grazing on the National Reserve. Elmer Benson (Lester Cuneo), a ranger, discovers while riding his division in the National forest (prohibited territory), that David Fletcher (Francis Wheelock) is encroaching upon the reserve. He has become interested in Fletcher's stepdaughter, Barbara, who is being ill-treated. He finds that his orders are disregarded and to exhibit his authority arrests the foreman. He is attacked and bound in his cabin; a dynamite cartridge is exploded with the intention of wrecking this cabin. Barbara succeeds in releasing him at the critical moment and then they hunt up a preacher.

WHIFFLES' AFFINITY (Pathe), April 15.—On the same reel with "The Flowers That Bloom in the Spring." Whiffles and his wife conduct a small store. His wife becomes jealous over his fitting the leading lady of a burlesque company with gloves. He delivers the gloves and receives a kiss from the painted lips of his affinity. Imagine the finish when his wife discovers the impress of the painted lips on his cheek. This is an amusing number.

FLOWERS THAT BLOOM IN THE SPRING (Pathe), April 15.—This picture is an educational one. Though not altogether new it is very interesting, showing as it does the development of the cherry blossoms, the begonia, the martagon lily and the geranium, blooming gradually until they finally burst forth in all their glory.

AND HE CAME BACK (Essanay), April 15.—This is a side-splitting comedy, showing how a woman attempted to convert and how she succeeded in not curing her husband (her second), who was much peeved when he discovered his wife had decorated their rooms with her first husband's photographs, and he proceeds to destroy them. In pique she starts home to mother, when she meets a would-be actor who resembles her former husband and she bribes him to impersonate Mr. Firstchoice. For a time Mr. Secondchoice has laughable experiences, but in the finale he is victorious.

THE CHICKEN INSPECTOR (Vitagraph), April 15.—This is a superior comedy by Roy L. MacCardell, directed by Wallie Van and Wilfrid North. Wallie Van plays the leading comedy part, Willie Wildwave, and his home town is Jimpsonville. He visits New York and purchases a "Chicken Inspector" badge. He works it on the butcher, the restaurant keeper, seminary girls and the visiting burlesque show. He gives the town the liveliest time and biggest laugh Jimpsonville experienced. Finally they get his number, 23.

LO, THE POOR INDIAN (Edison), April 15.—Written by Carlton S. King and directed by C. Jay Williams. This is an amusing and legitimate comedy in which the author plays the title role, Mr. Lo, and what Mr. Lo doesn't succeed in accomplishing through his ignorance of pale-face ways is hardly worth mentioning. He is rescued from the pathless wilderness by A. Hunter (William Wadsworth) and is used as an object lesson in a lecture. But poor Lo gets tangled up with a quart of fire water, and in his untutored way starts to clean up things with a carving knife, causing the lecturer to proclaim that the grandson of Chingachgook might be some speed on his native heath, but is not a household pet.

A PAGE FROM YESTERDAY (Selig), April 15.—Written and produced by Walter Clark Bellows, and heralded as a troubled romance. The cast is made up of Clifford Bruce, an artist; Ralph Delmore, a paralytic father; Harry Vosburgh, his son, and Adrienne Kroell and Alma Russell as his two daughters. This is evidently intended to be a pretentious picture—perhaps it is. The production is commendable, artistically considered, but the plot as developed on the screen is unpleasant and inconsistent.

A QUACK AND THE WOULD-BE SUICIDE (Melies), April 16.—A half-reel comedy number of about ordinary interest, the settings and photography being handled with characteristic care and attention to details.

BATTY BILL'S PERTINACITY (Melies), April 16.—This, on same reel with above, shows an eccentric actor in a peck of trouble over a girl. Falling furniture and a final resting place in the dump heap are features of this, which brings considerable laughter.

HIGH LIFE HITS SLIPPERY SLIM (Essanay), April 16.—This is a combination of the ordinary Western comedy with eccentric photography and chase scenes. Slim is given a treatment by the doctor while sleeping in a barrel, and proceeds to make things hum around the countryside. This is fairly amusing, particularly to young observers.

THE FLIRT'S REPENTANCE (Selig), April 16.—A story, written by James Oliver Curwood, apparently dated in Civil War times. The girl, after causing a duel by her flirtations, takes the place of her lover and receives a mortal wound at the hands of his rival. This tragic number is well presented and holds the attention strongly.

MELODY AND ART (Biograph), April 16.—A strong story of Bohemian life. The musician and girl artist live in the same apartment house. Their love develops, but a second artist induces the girl to pose for him. The scenes in the studio, where the girl slashes the painting after the second artist tells her she cannot paint, are well handled. This makes a very good offering.

THE KISS (Vitagraph), April 16.—This number, featuring Margaret Gibson and George Holt, tells an entertaining story of the hopes and aspirations of a girl clerk in a department store. The settings and photography are excellent and the plot true to life. All of the incidents follow in a convincing manner. A good release.

A CHANCE IN LIFE (Lubin), April 17.—This starts off with an unusual situation, in which the woman with unbalanced mind mistakes the young convict for her missing son. At the girl's behest, the convict assumes the part. The photography is good and some stirring situations come up at the railway station. The suspense is well maintained in the later scenes. A good release.

INNOCENT, BUT AWKWARD (Vitagraph), April 17.—Sidney Drew appears in this number as an eccentric professor who carries mice, birds and other pets around with him. The humor of this is very rich and appealing. It is well photographed and makes an excellent comedy release.

RED HEAD AND MA'S SUITORS (Selig), April 17.—In this half reel a mischievous girl plays numerous pranks on her mother's suitors. The humor never becomes uproarious, but it is quite pronounced in places and brings some laughter.

DOC YAK, OVER THE FENCE AND OUT (Selig), April 17.—A few of Sidney Smith's animated drawings, run as a tail piece to above.

A RACE WITH THE LIMITED (Kalem), April 17.—In this railroad story the light-headed girl operator mixes up the orders and nearly causes a wreck in consequence. The hero averts this by a dash on his motorcycle. The newest feature in this is where he moves the semaphore arm by shooting at it. The picture as a whole is one of about average merit.

BRONCHO BILLY AND THE RATTLER (Essanay), April 18.—A thrilling Western drama featuring G. M. Anderson. The sheriff is Carl Stockdale and Billy is his deputy. The trouble is over a valuable case of jewels which is to be delivered. There is an almost murder over the delivery. Billy succeeds in his mission and is promoted to the sheriff's office for his honest efforts.

A PRINCESS OF THE DESERT (Edison), April 18.—This is a beautiful picture to visualize owing to the lavish oriental costumes and setting. Especially the palace and throne chamber scenes. The moonlight opening of the picture on the desert is impressive. Marc MacDermott and Mary Fuller are in the leading roles. The photography and light effects are flawless. This is a strong and beautiful production.

GUARANTEED RAINPROOF (Lubin), April 18.—This is on the same reel with "A Strenuous Ride" and concerns a man who purchases a suit of clothes. On this the comedy hinges. It is a real laugh producer.

MIXED MAILS (Biograph), April 18.—On the same reel with "An Ambitious Pa." The comedy in this picture versifies the caption, and the conception is a happy one and gains hearty and deserved laughter. It is well made and acted.

AN AMBITIOUS PA (Biograph), April 18. This is on the same reel with "Mixed Mails," and is an enjoyable and laughable little farce comedy.

A STRENUOUS RIDE (Lubin), April 18. On the same reel with "Guaranteed Rainproof." A series of mechanical cartoons.

THE FIGHT ON DEADWOOD TRAIL (Kalem), April 18.—An Indian story that is full of plenty of excitement; it is full of fights from start to finish, also robbery and treachery. Princess Mona Darkfeather plays the Indian maiden. To those that like shooting and riding scenes this will prove thrilling.

SONNY JIM AT THE NORTH POLE (Vitagraph), April 20. A heart touching photodrama in which Sonny and his dog Shep play the leading roles. Sonny's daddy reads in the morning paper an article concerning the North Pole, and explains it to Sonny, who unfortunately has been reprimanded for some trival mishaps at breakfast and told that if such things occur again Shep will be sent away. In desperation he and Shep start out to find the North Pole. How they succeed is very "gripping." This is a beautiful number in all respects.

PATHE'S WEEKLY, NO. 32 (Pathe), April 20.—This full reel contains many interesting topical scenes, the most gripping of which is a long series showing the sailing of Uncle Sam's war ships to Mexican ports. This portion gained loud and long applause.

THE ADVENTURE OF THE STOLEN SLIPPER (Edison), April 20.—This is the fourth of the series of the Octavius Amateur stories, and is very entertaining and embraces considerable comedy in its construction. This is written on a real occurrence that took place in New York City in the near past. A good offering.

THE SCAR (Biograph), April 20.—A very strong story and cleverly produced. Jealousy on the part of the wife of a leading politician is the foundation of the plot. There are good strong scenes, and able acting combined. Claire McDowell, Joseph McDermott and Kate Bruce are the principals and do good work.

Licensed Specials

THE SECRET VAULT (Kleine-Cines), April 14.—An exceedingly strong and fairly developed plot concerning political affairs, that is intense and interesting. It concerns and exposes the grafting methods resorted to by unscrupulous rings in political circles. There is an interesting love story that is closely allied in the plot. Much that is intense and gripping is embraced in the scenes. In every respect it is well worth viewing.

HE NEVER KNEW (Vitagraph), April 14. A special feature in two parts. It would have been a shocking mistake; a loathsome and unheard of marriage. They were of course both ignorant of their relationship, but death happily intervenes and "He Never Knew." This picture was written by Bessie Boniel and directed by Ralph Ince. Although such a combination of circumstances might possibly happen in the course of human events, it is not a pleasant visualization to the audience as a whole. The acting is commendable especially on the part of Anita Stewart, ably supported by James Morrison. Rose Tapley and Julia Swayne Gordan were at their best.

THE NAVAJO BLANKET (Kalem), April 15.—A two-part Indian romance featuring Princess Mona Darkfeather. The cast also contains Art Ortega, Big Moon, Eagle Wing and Jim Davis. It depicts the tragedy of the weaving of a Navajo blanket, embroiling the Shoshones, the Apaches and the Navajoes in a struggle of the three nations for supremacy. The entire cast is made up of Indians. The acting, scenery and photography are up to the standard.

A FATHER'S HEART (Lubin), April 15.—Another of the prevalent two-reel offerings that has a padded-out plot that embraces in its tiresome unfolding unfaithfulness in a trusted wife, a heart broken husband, etc., etc. This picture has thrilling scenes though it is full of inconsistencies.

STRENGTH OF THE FAMILY TIES (Lubin), April 16.—This story, written by Shannon Fife, has a very involved plot, in which a dissipated father loses track of his girl baby, after his wife's death, and adopts a son. In later years the girl appears, having been raised by a foster mother. There are numerous love affairs, all skilfully handled, but requiring close attention on the part of the observer to avoid confusion of mind. The scenes at the banquet in the last reel are the best, and contain good suspense. None of the characters are very sympathetic. The photography is good.

A MAD LOVE (Pathe), April 16.—A two-reel number in which the photography and settings are very pleasing. The story, however, is of a distinctly unpleasant sort. It shows how the unsuccessful suitor for a girl's hand becomes madly jealous and tries to kill her husband and herself. After wrecking a balloon, in which they were all riding, he is sent to an asylum. On his release he procures a gun and renews his efforts to start trouble. There is an auto chase in which two machines go over a cliff. Pictorially this is very interesting, but it is depressing and morbid in theme.

A QUESTION OF HATS AND GOWNS (Edison), April 17.—A two-reel number, with Miriam Nesbitt and Augustus Phillips in the leads. This story of the country town girl, who becomes a milliner in order to win the love she craves, strikes a strong note of human appeal. Miss Nesbitt gives one of the most finished performances we have seen on the screen. Her handling of the lovelorn girl, from graduation days until she becomes a striking beauty, is intelligent and appealing. The story develops naturally and has a lot of human nature in it. An unusually pleasing number.

THE WINNER (Essanay), April 17. A two-reel low comedy number, with Eddie Redway, Louise Willis and others in the cast. The humor is of a rough sort and includes electioneering, pie throwing, wrestling and the like. There are moments when some of the scenes are very laughable, but the fun is of a distinctly rough house character and not adapted to the best houses. The photography is fair.

THE GHOST (Pathe), April 18. This is an American feature in three reels and is a superior production in its entirety. M. O. Penn accomplishes some wonderful silent acting in this offering, especially where his conscience drives him mad when he imagines he sees his brother's ghost, whom he had left to perish in the quick sands. Crane Wilbur, William Riley Hatch, Logan Paul and Clare Rea were the other leading characters, and the talent displayed by all is above the standard. The plot is laid in the time of the buccaneers, early in the 19th century.

THE VANITY CASE (Vitagraph), April 18.—A special two-reel feature that contains an interesting plot that is located in a home of wealth. Through an innocent mistake a young girl is intimidated into becoming an accomplice of a rascally young man and made to commit a theft. The story is well carried out and splendidly acted by James Marrison, Gladden James and Dorothy Kelly in the leading roles. A splendid production.

THE ADVENTURES OF KATHLYN, NO. 9 (Selig), April 20.—A special two-reel picture which is also heralded with a sub-title, "The Spellbound Multitude." The spectacular merit of this effort can not be questioned, nor can the acting and costuming be criticised. The plot and the direction, however, are full of inconsistencies that are glaring. The photography is fairly done.

THE SECRET FORMULA (Kalem), April 20.—A special two-reel drama embracing a strong plot that is somewhat complicated, but it has been cleverly directed and acted in all respects. It is evident that nothing has been neglected to make this picture a feature offering. Much credit is due to the actors and producers as a whole in this offering.

Independent

HER AWAKENING (Princess), April 17.—This is an entertaining picture which carries with it a lesson to girls who are forced by circumstances to hold positions in offices where they are at the mercy of unprincipled employers. Muriel Ostriche plays the part of a little stenographer, in a natural and artistic manner. She is the oldest of three children, whom a loving and widowered father is attempting to the best of his abilities to provide for. A well made and worthy offering on any program.

THE OLD MAN (Reliance), April 17.—A peculiar sort of plot this, with the cast made up of the leading people of the Reliance stock, the majority of whom have little to do. Henry Walthall is the grouchy old man and Dorothy Gish the maid-of-all-work. The finale is satisfactory and touching.

COLLECTING THE RENT (Royal), April 18. A very laughable rough comedy which introduces several diversified characters attempting to collect rent money from a garrulous and parsimonious old maid. After the boss, the stenographer and prizefighter fail it is amusing to see dear little Milo get the money and a job for life.

UP AND DOWN (Apollo), April 19.—One of Fred Mace's comedy mix ups and it is up and down, in and out and all over before it is finished. In the closing the whole of the cast is in the "hole." This is one of the best put over by Mr. Mace. A great laugh creator.

MUTUAL GIRL, NO. 14 (Reliance), April 20.—This is a series of happenings which takes place on board the battleship Arkansas, to which she has been invited to visit. She is chaperoned by her aunt, Mrs. Knickerbocker. The officers vie with one another in making the visit enjoyable. It is educational in some respects to the spectators. Miss Phillips seems to be acquiring an effusiveness in her work that unless curbed by her director, will eventually prove disastrous.

THE UNREDEEMED PLEDGE (Majestic), April 21.—This is a very interesting story. It concerns a family consisting of a father, mother and daughter. An old friend of the father's returns from the mining regions of the West, and displays golden nuggets which he has brought back with him. This imbues the father with the spirit of unrest, and taking with him a beautiful collie dog he secretly departs to search for gold. Ill luck follows him and he pledges his dog to a storekeeper. Later, he discovers gold in quantities. An accident entombs him. The dog is instrumental in saving him. A good picture.

WHEN ALGY FROZE UP (Thanhouser), April 24.—A comedy wherein the plot is laid during an old-fashioned winter as the mise-en-scene, by Lloyd F. Donergan. An ambitious mother afflicted with more money than brains decides to marry her daughter to an English nobleman. She induces him to come to America where he meets the daughter, who of course dislikes him. With the assistance of her friends and her father, they make it so unpleasant for the mother's choice that he concludes to beat it for dear old England. A laugh creating offering.

HER FIGHTING CHANCE (American), April 24.—Jim Corbin, a novelist (Ed Coxen), and his wife (Josephine Ditt), become estranged on account of not having mutual tastes. It is the old story of the husband meeting and becoming enamoured with Nell Dare, a young writer (Winifred Greenwood). The picture is interesting from the fact that it covers an immense amount of territory to develop the plot. During his absence the wife tries her hand and writes a book that is the sensation of the season. The ending is satisfactory. The picture is finely produced.

THE SMOULDERING SPARK (American), April 24.—This photoplay tells of a derelict's regeneration. The director has shown creditable discrimination in this visualization. The derelict sacrifices himself to shield the dissolute scion of a wealthy family. A wager is made between the father of the dissolute son and an intimate friend that when once a man is down he is unredeemable. The derelict not only proves that he still possesses a smouldering spark, but saves the son of his benefactor. There is a lesson in this picture.

THE STRATEGY OF CONDUCTOR 786 (Thanhouser), April 26. The novelty feature of this picture pertains in the fact that the scenes all transpire either in or out of a suburban street car. The conductor of the car takes upon himself to assist a young lady, one of his regular passengers, in her love affair. He succeeds in his mission and "gets even" with father. Riley Chamberlain and Miss Rey are the principals. This is amusing and interesting.

THE OLD MAID'S TRIUMPH (Powers), April 27. A laughable comedy showing how a burlesque company was frozen out and prevented from giving a show in a rube town, by the wives and mothers of the male contingent who attempted to flock to the town hall to have a "lookin."

IN THE BARRACKS OF THE ROYAL NORTHWEST MOUNTED POLICE OF CANADA (Powers), April 27.—On the same reel with "The Old Maid's Triumph." This is a well made picture, edifying and instructive. It illustrates barrack life in all its various phases.

TEMPER VERSUS TEMPER (Imp), April 27. In this story Ethel Grandin has the role of a young woman with a violent temper who falls in love with and marries the doctor called in to prescribe for her. The picture will interest and at times amuse. Hobart Henley is the doctor who

tries the scheme of fighting fire with fire, and displays even more violence than did his wife, with most salutary results. The picture is well staged by Ray Smallwood.

UNIVERSAL IKE AND THE SCHOOL BELLE (Universal Ike), April 28.—There are things in it that will astonish laughter from any audience. The reel is a bit long, but will make an excellent offering.

WOMEN AND ROSES (Nestor), April 29. A pretty, conventional picture by Wallace Reid, adapted from Browning's poem. There is nothing in it that is extraordinarily convincing or interesting. It is well done, however; in fact, visually, it is beautiful. It will please those who are fond of displays of roses, as this seems to be the predominating feature of the offering. It is a dainty and pleasing number for any program.

AN EPISODE (Rex), April 30. Phillips Smalley and Ella Hall appear in this film-sketch, written by Calder Johnston. The piece has a Mexican setting and is attractively pictured. It concerns the love of two women for a man, both of whom he casts off. A slight plot agreeably presented.

A FATAL WEDDING (Sterling), April 30.—This introduces Ford Sterling in a rapid-fire one reel offering. All of the first part of this offering is very laughable, but toward the last the pie-throwing and other sloppy scenes interfere with the humor, as invariably happens when these things are overdone. The photography is good.

CUCKOOVILLE GOES SKATING (Frontier), April 30.—Pretzel does a good business in this film, selling roller skates. The humor is of an eccentric sort and rather rough in places. The chief drawback is lack of a definite plot.

HER HUSBANDS (Nestor), May 1.—This is an amusing offering in which Eddie Lyons agrees to pose as the young husband of a woman at the seashore. He regrets this step when the real husband appears. The latter shoots up the big hotel and some very funny situations occur at the close. Good comedy.

THE BUCKET SHARPER (Joker), May 2.—In this number Mike and Jake run a bucket shop and are relieved of their wealth by Light-Fingered Fanny. Low comedy which becomes amusing in one or two places. It lacks plot interest.

THE RUNAWAY (Frontier), May 2.—This is the story of an unwilling stepson. He quarrels violently with his stepfather and thinks he has killed him. This leads him to run away, but later developments bring the story to a happy close. The plot is not strong, but it holds the interest and the photography is good.

HIS SERVANT (Eclair), May 3.—This is a financial story in which O. A. C. Lund plays the role of a good and faithful servant. He saves his master from being swindled by a gang of bond sharks. The auto chase was exciting and, while the plot is slight, it gets up a fair degree of suspense.

CHARLIE AND A DOG (Crystal), May 3.—In this comedy number Charlie DeForrest makes an effort to realize on his health policy. He pretends to get hydrophobia from the bull terrier. The chase on the part of the dog gets to be extremely funny and will draw a great deal of laughter from almost any audience. One of the best things of the kind we have seen.

ALMOST A HERO (Universal Ike), May 5.—In this characteristic number Ike plays a joke on the hero-sheriff, by planting a scarecrow where it will cause the most excitement. The humor is of the familiar brand and is helped considerably in this instance by good photography.

ROLL YOUR PEANUT (Joker), May 6.—In this number, written by Grace Cunard, the old election bet, in which the loser must roll a peanut around a block, is put into motion. It is full of amusing incidents and makes a novel offering of this kind.

HIS STRENUOUS HONEYMOON (Nestor), May 8.—Eddie Lyons appears as a young bridegroom in this number, his better half being played by Victoria Forde. Jealousy and counterfeit money bring up some complications, but as a whole the reel is only a moderate success from the standpoint of laughter.

THE OUTLAW'S DAUGHTER (Frontier), May 9.—Rather unsatisfactory Western. The introduction of the story is obscure, leaving the observer much in the dark. Two bandits hiding from the authorities manifest almost too much nervousness to be successful at their chosen calling. There are excellent photographs of a primitive country.

Independent Specials

THE STILETTO (Reliance), April 18.—A two-reel melodrama by Frank E. Woods (old Spec), which has evidently been written to order to fit Courtenay Foote. It is based on the vendetta. While the picture is interesting, it is void of "grip" and "punch" of a convincing nature. Lack of detail in the direction is noticeable to the spectator. Too much premeditation in several scenes wreck the surprises before they get over. The cameraman's work is adequate and no fault can be found with the acting.

THE TIE THAT BINDS (Majestic), April 19.—This two-reel drama visualizes existence in the lower walks of life. There are some striking scenes especially between Hogan (Lamar Johnstone), a former pugilist, and his rival for the affections of Molly McIntyre, when they come to blows. Molly accepts Hogan to later regret it. He attempts to rob the office and is sent to prison. Molly secures a divorce and marries McGuire. Here is where the "punch" comes in, as Hogan, by a hair-breadth, misses killing his own child. A very interesting picture.

FROM THE FLAMES (Thanhouser), April 21.—A two-part melodramatic picture play that contains intense and gripping scenes, which follow each other rapidly and consistently. It visualizes how a dissolute son comes to grief through an attempt, with the aid of a dishonest clerk, to destroy his father's last will. There is a spectacular fire scene in this picture that is wonderful. Everything considered, a superior production.

THE STRIKE (Thanhouser), April 21.—This superior two-reel picture illustrates the influence a strike agitator holds over unionism and how he can induce employes to inaugurate a strike against their own interests on trival matters. This is a strong picture and of much interest to labor organizations. A superior explosion and fire scene is involved in the plot.

A COMMON MISTAKE (Domino), April 23.—A two-reel photo production that is well acted in all its scenes and has a plot of merit and heart interest. A girl with an ambition which is discouraged by her father determines to make a try of it at least. After many disheartening days she succeeds and secures a talented husband. The obstinate father is obliged to acknowledge his mistake.

THE RIGHTFUL HEIR (Kay-Bee), April 24.—This is a two-reel piece of old-fashioned conventional melodrama with Irish trimmings. It is not without the usual improbabilities of the melodrama and the acting is just about fair.

A DIAMOND IN THE ROUGH (Majestic), April 26.—This is a rather superior two-reel Western picture, in which Eugene Palette plays the title role. Miriam Cooper, in the opposite leading part, portrays a character whose soul is wrapped up in cheap literature, and Edna Mae Wilson is the little level-headed sister. This photoplay is finely directed and contains many gripping scenes which hold the closest attention of the audience. Little Miss Wilson shows herself to be a fearless and excellent rider. At the finale she forces her sister to recognize the diamond in the rough.

LUCILLE LOVE, NO. 3 (Gold Seal), April 28.—This two-reel installment pictures the adventures of Grace Cunard, as Lucille, among the island natives. The chief presents her with a little white elephant on a chain, which saves her from death. There is also a live white elephant which the natives worship. Hugo again appears. The action seems a little forced at times, but the series has a certain spirit of adventure about it which appeals.

SHORTY'S ESCAPE FROM MATRIMONY (Broncho), April 29.—This four-reel sort of film still appeals to many motion picture patrons. The adventures of Shorty are interesting and entertaining and there can be no doubt that "Shorty" is a clever comedian. In this play he is at his best. Settings and photography are splendid. The play will be released in two installments.

THROUGH THE EYES OF THE BLIND (Imp), April 30.—In this two-reel drama Walter Miller, the former Biograph player, does good work as a blind man who through losing his direction enters the wrong house just after a murder has been committed. There are good situations and novel ones, too. The picture is well acted and should make a fair release.

THE TWO GUN MEN (Powers), May 1.—A two-reel number, with Edwin August as producer and principal actor. The father, a political grafter, raises the rent on certain tenements in the poor quarters. The son is an idol among the residents there and distributes his father's graft money with a lavish hand. Later, when the father's enemies are closing in upon him, the son saves him from the Black Hand. The plot is extravagant and melodramatic in the extreme, but it is quite interesting.

THE TRAGEDY OF WHISPERING CREEK (Bison), May 2.— A two-reel number, written by Lon Chaney, with Pauline Bush and Murdock MacKenzie in the cast. The story is very uncertain in development, but has an unusually pleasing setting throughout the entire production. The backgrounds were selected with a good eye to artistic effects. The story is vague in places and the photography not quite up to standard. The closing scenes are of a tragical nature.

THE NATION'S PERIL (Bison), May 2.—A two-reel number, with William Clifford and Marie Wolcamp. The first reel develops an international intrigue of a complicated and not very interesting nature. The second reel has a lot of melodramatic action in it and contains one particularly thrilling scene, where the auto goes over a cliff. This has never been presented more realistically and is sufficient in itself to make the production an unusual one. Some of the photography is not quite up to standard.

THE PAWNS OF DESTINY (Victor), May 8.—An extended review of this excellent three-reel drama, written and produced by H. L. Solter, and in which Florence Lawrence and Matt Moore have the leads, will be found in another columns.

THE HOSTAGE (Dania Biofilm).—This four-part subject contains well-photographed views of a rocky ocean shore. The story is loosely jointed; there are several situations that do not convince. For instance, a mother permits kidnappers to enter her child's bedroom and take away the little one without making an outcry. She just faints. The two men take the child to the ground over ropes without disturbing anyone in the household—and it is not late at night. Then, again, it is hardly likely a bandit would send to the father of the child a note signed by himself and setting forth that in pursuance of his threat the child had been put to death. It was not clear why the police chief when he had recovered his child did not take her home over the same route as that by which he had arrived at the appointed place rather than to send a telegram for the police to come and get him. The foregoing are examples of carelessness in construction. The acting of the chief of police is good, that of many of the cast is indifferent. The child is notably weak, rarely missing an opportunity to look at the camera.

WAR NEWS FROM THE FRONT.

The Hearst-Selig News Pictorial has crack cameramen aboard the U. S. S. Battleship Minnesota, U. S. S. Tacoma, and likewise on Hearst-Selig's private yacht bound for Tampico. Everything of importance in the move toward the front will be instantly captured for the Hearst-Selig News Service. Excellent facilities for securing views of the news directly on the scene of action give unusual advantages, and it will be sent forward at once to be filmed. Up-to-date this is the most enterprising bit of news work pictorially that has been reported.

GETTING HIS MONEY'S WORTH.

Marysville, O., April 13, 1914.

Moving Picture World Company,
New York, N. Y.

Gentlemen: Inclosed find check $3, for which please renew my subscription to Moving Picture World. I take nearly all the magazines pertaining to moving pictures, but I find I get all the latest and most valuable information from this old reliable. Have been a subscriber for several years and have more than got my money's worth.

Yours most truly,
Manager Dreamland Theater. E. N. GUCKERT.

Albert Blinkhorn in Educationals

His Initial Release Is In Five Reels and Shows Interesting Pictures of the Capture of a Sea Elephant.

Reviewed by George Blaisdell.

UNDER the serial title of "Blinkhorn Natural History Travels," Albert Blinkhorn, president of the Hepworth American Film Corporation, is now showing to state rights buyers a five-reel production of unusual interest. It is Mr. Blinkhorn's initial release of a straight educational subject, but it is his intention to make a specialty of such pictures in the future. It is a noteworthy beginning. The picture is the result of a journey last summer along the rocky shores of Santa Catalina, Santa Barbara and, most important of all, about the Island of Guadalupe. The trip was inspired by a report of an old sailorman, who insisted that on the shore of the latter island could be found a herd of sea elephants, believed by many scientists to be extinct. The expedition was successful in every way, and the camera results prove that not only was the mariner in the right, but that the herd numbered about seventy-five. One sea elephant was caged and brought back to Los Angeles. He was not full grown, his weight being only 2,400 pounds. Some of these gentle creatures are said to bulk as large as five tons. The roping and caging of the big fellow forms one of the most interesting incidents in a film filled with good things.

A Monster at Rest.

An Unexecuted Threat.

Robert Cushman Murphy, curator of mammals in the Brooklyn Museum, has displayed the liveliest concern in the picture and has already engaged it for three lectures, the first one to be before the Brooklyn Institute of Arts and Sciences early in May. Mr. Murphy's interest in the picture was one of the impelling factors in determining Mr. Blinkhorn to acquire the world's rights on these five reels. Mr. Murphy is the author of a thirty-page pamphlet, "Notes on the Sea Elephant," which, under date of February 20, 1914, was extracted from the bulletin of the American Museum of Natural History.

The opening of the picture shows the expedition laying in stores aboard the power craft Nora, in which the trip is to be made. The little vessel with its crew of a dozen men passes in close to Santa Catalina, enough so to get an intimate view of great clouds of seagulls. Then on to Santa Barbara, where some of the men go ashore and cross the island to a point where it is impossible to land from the sea. By means of ropes photographers are let down the cliffs and close-up views are taken of seagulls. They are shown hatching from the egg, then we see them at the age of three weeks and again half grown. The chief value of the trip here, however, was in the remarkable pictures obtained of the seals, there being literally thousands of them. There are views of the mother seal teaching the young to swim. The littler ones are taken out into the heavy surf and compelled to make shore as best they can. If an unusually heavy roller forces the youngster under, the mother takes a grip on its neck and pulls it back to the surface. We see the entrances of the unnavigable, cavernous tunnels under the cliffs where the seal much do congregate. The glossy skinned animals are as tame as they are intelligent.

The expedition secured many pictures of the pelicans. They are shown as they emerge from the egg and in various stages of growth. One interesting fact in connection with these large birds is that they cannot fly until full grown. Like the seal they do not avoid human society, making no effort to get away from the members of the expedition. On Flea Island unusual views were secured of the cormorant.

On San Miguel Island photographs were taken of many sea lions. Great herds of them are shown in the surf and on the rocks, remarkable agility being displayed by these apparently clumsy animals. While the seals are tame, they will fight when they think their young ones are threatened. Here also are shown the gathering of abelone, a shellfish with meat much resembling that of an oyster. These sometimes grow to a length of a foot.

The Nora then made a straight jump of 500 miles south to the Isle of Guadalupe, which was the real destination of the party. Anchoring in what they named Cabrillo Harbor, two men went ashore to explore. It did not take them long to locate a herd of seventy-five of the monster sea elephants, and the entire crew went ashore and pitched a tent. In cleaning off an old bolder near an abode house one of the men discovered chiseled into the rock the names of four men, Americans, as the outlines of a flag plainly indicated, and the date 1807. The camera brings out the inscription.

There are many views of the sea elephants. They are not pugnacious; but some of the larger ones manifest a disposition to fight if they are annoyed. Where the seal has four flippers the elephant has but two, much resembling the human hand. Its method of locomotion reminds one of a caterpillar. It was the intention of the leaders of the party to shoot one of the animals and to bring back the skin and skeleton. Their hearts failed them, however, when about to put the intention into execution, and instead they determined to capture one and bring it back alive. This was no simple matter. The picture shows in great detail the battle that resulted when an attempt was made to rope a 2,400-pounder. It took ten men six hours to get the less than full-grown elephant into a skeleton cage.

There are many fine pictures in these five reels—pictures of heavy surf and of rocks inhabited by great droves of seals and cormorants. The photography is good, the camera having been manipulated by an experienced man. The interest is sustained throughout. "The Capture of a Sea Elephant" will do more than entertain any audience. It will instruct.

ECLECTIC SUBJECTS IN THE HEARST PAPERS.

In collaboration with the Eclectic Film Company, the Hearst newspapers throughout the country are publishing, in serial form, the multiple reel features which are being regularly released by the Eclectic Film Company. The first of these subjects was "Loyalty," an elaborately colored film which is made by the Eclectic natural color process. The popularity of this reciprocal publicity arrangement between the Eclectic Film Company and the Hearst newspapers is evidenced by the multitude of orders for bookings which are being daily received at the different Eclectic Feature Film Exchanges.

The next story published by the Hearst newspapers is "War." This is the same feature that is being shown in motion pictures under the title, "War is Hell." This film is particularly appropriate at this time, owing to the tremors which are now filling the air with rumors of war. "War is Hell" has many features that commend themselves to the moving picture fans.

GEORGE KLEINE VISITS NEW YORK.

George Kleine made a flying trip to New York last week in connection with the opening of the new theater and other matters touching upon the release of some big features in the near future.

Nicholas Power Surprised.

His Associates Celebrate His return From Abroad by Dining and Entertaining Him—A Rare Occasion.

THE friends and associates of Nicholas Power, president of the Nicholas Power Company, put one over on him on the evening of Saturday, April 18, at the establishment of Mine Host Mouquin in Sixth Avenue. Mr. Power knew he was going to a dinner on Saturday evening. He had told Edward Earl, the treasurer of the Power Company, that he would be delighted to join four or five of the "boys" in a little celebration, which he was given to understand was to be in honor of his return on the preceding Tuesday from a two months' sojourn abroad. Somehow Mr. Power had the impression the affair was to take place at the St. Regis Hotel. When he appeared there he found only Mr. Earl, who explained in a way that was perfectly satisfactory to the guest of the evening that he was to meet the "boys" at Mouquin's. When Mr. Power walked into the Red Room at 7:30 o'clock instead of four or five he found ninety awaiting him. It is likely he will for many a day remember the reception.

Captain Arthur J. Lang, the executive secretary of the company, was toastmaster. With him to greet Mr. Power were Mr. Earl, John F. Skerrett, general manager of the company; Will C. Smith, assistant general manager; S. S. Cassard, purchasing agent; L. W. Atwater, sales manager; William F. Rock, president of the Vitagraph Company, an old friend of the guest of the evening; E. B. "Farmer" Dunn, H. T. Edwards, S. D. Cseszsnak, A. E. Jones, A. Costello, F. Lowenstein, Kenneth A. Earl, F. I. Thompson, S. B. Emmert, Charles Bobst, J. R. O'Neil, W. D. Alling, S. H. Hendricks, George Goodsir, A. D. Bell, Charles H. Luscomb, W. B. Morton, H. B. Gregory, Philip Braender, H. B. Willis, C. G. Bourne, E. M. Bain, A. W. Gilbart, G. L. Thomas, Franklin Coe, E. C. Johnston, Joseph Honey, J. Stiefel, F. Skerrett, J. A. Morrison, Joe Farnham, Wen Milligan, William Barry, W. A. Johnston, Arthur Leslie, J. F. Fairman, Phil Mindil, George Proctor, Quentin Crawford, Louis C. Mouquin, Templer Saxe, A. C. Carruthers, Waldemar Kaempffert, George Blaisdell, Franklin Johnston, Sam Spedon, T. Cecil, Harry Ennis, Fred Beecroft, E. J. McGovern, Bert Ennis, Tracy Lewis, H. R. Hazard, W. H. Peckham, William Steiner, Bert Adler, E. Kohn, Theodore Uhlemann, G. V. Tucker, J. J. Dalton, Sr., H. J. McKinnon, Frederick J. Bird, J. Ornstein, H. G. Wrede, J. Abrams, J. Saulo, H. E. Northrup, A. Loope, Lawrence H. Tasker, F. W. Swett, John Landrock, A. L. Raven, E. E. deHart, J. Dalton, Jr., E. T. Landon, F. Saullo.

Nicholas Power.

Captain Lang had arranged matters, and with military precision. Things began to happen right away. There were songs to be sung and in between times individual greetings for the guest of the evening. Mr. Power remained in his place of honor until he could no longer withstand the inward pressure. He made a circuit of the tables, greeting each one. When in about the center of the room he was suddenly surrounded. "For he's a jolly good fellow!" came from the group. Instantly every man was on his feet with glass raised and in full-lunged intonation "bore down" on the old familiar air. There was an electric quality, a spontaneity, in the action that spelled unmistakable sincerity.

Mr. Power in responding to the toast "Nicholas Power the man," told how he had been successfully trapped by his friends. "It has been more than a surprise to me," he said, "and I heartily appreciate it. I thank you one and all from the bottom of my heart. I can't say any more."

When coffee and cigars were reached there appeared a very long dark personification of the Motion Picture arrayed in the habiliaments of the nursery. On his front he wore a strange device warning speakers to refrain from intimating he was still in his infancy. Sandwiched in between the numbers of a most excellent entertainment were short talks by Sam Spedon, of the Vitagraph Company; H. B. Gregory, Mr. Earl, F. W. Swett, Mr. Skerrett and Fred Beecroft. Mr. Spedon praised Mr. Power and his work. Mr. Gregory spoke of the democratic methods employed by Mr. Power in the management and operation of his business. Mr. Earl, who was introduced as a man who always brought happiness and sunshine with him, explained how in his work on the board of strategy he had told Mr. Power nothing but the truth, the whole—well, he told him the truth, anyway. Mr. Swett was introduced as one who had represented Mr. Power all over the country, and expressed his gratification at having returned from a three months' trip in time to tender his respects to Mr. Power and the assembled guests. Mr. Skerrett told of the pleasant associations in the Nicholas Power Company. Mr. Beecroft started off just as if he were going to make a speech, but he disappointed his friends as he pleased those who did not know him by propounding a conundrum instead.

Captain Lang announced that Mr. Power had something to say before retiring. "I have only one or possibly two words to say," said the man who had been the recipient of so many congratulatory words during a long evening. "I heartily thank you all, one and all, from the bottom of my heart for this reception. I can't say anything further. I bid you goodnight."

For entertainment there were shown motion pictures of the reception of Mr. Power at the steamship, which were warmly received. The Vitagraph "Wild Animals at Large" kept the party in a roar, as did two Keystones, "Making a Living" and "Twenty Minutes of Love." Templer Saxe was in especially good voice and was compelled to respond to several encores. Many members of the White Rats furnished a long and most enjoyable programme.

It was late when goodnights were said. Many verbal bouquets were bestowed on Captain Lang, the chairman of the committee, for his all-around generalship both before and during the event—for event it was. In picture parlance there was action every minute. The dinner was excellent—from the standpoint of eatables as well as drinkables, as to the latter of which there was an especially wide and choice variety.

The committee aiding Captain Lang were Edward Earl, John Francis Skerrett, S. S. Cassard, J. C. Bell, A. D. Bell, William Barry, Will C. Smith and Lawrence W. Atwater.

Harry Handworth.

THE accompanying cut is a splendid and characteristic likeness of Harry Handworth, the well-known director formerly with Pathe, who will supervise the production of the newly formed Excelsior Film Company. During his recent visit to this city where he organized a well-balanced company of photo-players, his arm was nearly wrenched from its socket by friendly grips of his many admirers who wished him success in his new venture.

Harry Handworth.

Speaking of his company, Mr. Handworth said: "Our policy during the past three months has been one of 'Watchful Waiting,' watching the ever changing conditions in the moving picture field, and waiting for the 1st of May to begin operations. Our policy in the future will be the production of multiple reels of the highest order, in which Octavia Handworth, former Pathe star, will be featured: her many friends throughout the states will now be enabled to see her at her best.

"Three-reel features will be our standard, with an occasional four- or five-reel picture if the story warrants it. Padding and stretching a story will not be tolerated; our prospective buyers will be assured of three solid reels of action and story; our photography will be up to the Pathe standard, which insures a perfect and steady picture when projected. No money will be spared in the studio, a company of twelve players will comprise the roster, many of them well known as screen stars.

"The studio is located at beautiful Lake Placid, in the Adirondack Mountains, often referred to as the Switzerland of America."

Speaking of the condition of the film market Mr. Handworth said, "The five-, six-, seven- and eight-reel picture must go, except in rare cases; a story to run more than three reels must have exceptional merit. The public is tired of seeing a five- or six-reel picture that is not worth more than one or two reels, the filming of dramatic plays is carried to excess, many of these plays are not good enough for a half reel, yet many producers are running into sure destruction by releasing them as six-, seven- and sometimes eight-reel features. The photoplay public won't stand for that much longer. A change is ever occurring; two and three reels will predominate, but they must be "meaty" and contain a "punch" in every reel.

"The open market will shortly be an actual fact. Many association firms will put their product out independently and compete against each other. Merit will win, and it will be a survival of the fittest."

KING OF SIAM'S FAVORITE SPORT AT SOLAX.

Madame Blaché and the members of her company witnessed an interesting game of bicycle polo at the Solax studio during the staging of a coming multiple-reel photodrama by James Johnson. The polo players were members of the International Bicycle Polo team, which recently completed a tour around the world and was the pet diversion of the King of Siam for several months.

The same spirit of sportmanship that prompted the king and his court to wager high stakes on the result of the games and also caused the team to be delayed in Spain for almost a year while the Spaniards enjoyed the sport, quickly spread through the studio and the cameramen were ignored while the members of the company rooted for their favorite players.

The photodrama, which contains interesting scenes staged by Director Johnson on Broadway, the top of the Metropolitan Opera House, and the Brooklyn Bridge, will present Edwin Brandt of "The Garden of Allah" and "Svengali" fame in his well-known characterization of a hypnotist, and also a leap of more than one hundred feet made by one of Barnum and Bailey's famous acrobats from the roof of a building.

Complimentary Dinner to Nicholas Power in Celebration of His Recent Return From Abroad.

The Motion Picture Exhibitor

GETTING READY FOR DAYTON.

Delegates Being Named by State Leagues for the Big Exhibitors' Convention—Trade Exposition Will be Comprehensive.

WHILE nothing of great importance has happened at Dayton during the past week in connection with the preparations for the coming National convention and the second International Exposition of Motion Picture Art, to be held in that city during the week of July 6, there is evidence of unusual activity among exhibitors throughout the country. In every state where conventions of state league organizations have been held delegates have been chosen to attend the Dayton meeting and individual exhibitors in large numbers have expressed a determination to accompany those delegations. During the month of May a number of important state conventions will be held and further delegates will be named. That there will be a full representation of all states at the fourth annual convention of the Motion Picture League of America there is not the least doubt.

Word comes from California that the California State League will charter a special train and bring a large delegation from the Coast states. Fifty exhibitors belonging to the California branch have signified their intention of making the trip; as many more are expected from Oregon and Washington, with other far west states still to be heard from.

The convenience of Dayton to the great body of exhibitors in the Middle West insures the attendance of hundreds who could not find time to make a longer trip. The convention committee has estimated that fully 6,000 exhibitors are within three hundred miles of the convention city and, while not all of them are members of the league, the opportunity to foregather with the enterprising men of the trade, to see the latest devices shown at the exposition and to get valuable information regarding the conduct of their business, will not be neglected.

Secretary George H. Wiley, chairman and managing director of the exposition, and his staff of assistants, are busy with the arrangements for both convention and exposition. The forty members of the Dayton local are members of eight different committees to whom have been entrusted the reception, registration and entertainment of delegates and visitors, special attention being given to arrangements for the entertainment of the wives, daughters and sweethearts of exhibitors. The Algonquin Hotel has been selected for convention headquarters and delegates will find it convenient to make reservations at that house. Other hotels will provide ample accommodations for all who wish to attend the meeting. The Greater Dayton Association has interested itself in the event and is giving the convention committee every possible assistance.

Regarding the exposition in particular, Managing Director Wiley says that the reservation of space in Memorial Hall enables him to predict a trade exhibit of the most interesting and diversified character. Every device and mechanical equipment, or accessory of the motion picture, will be represented on the exposition floor. Already much of the available space has been taken and the success of the exhibit is assured.

A magnificent program of the convention and exposition will be published. It will be a very beautiful publication and will be distributed free to all who attend the meeting. It is also planned to distribute copies to all members of the league prior to the convention. The program will not be sold, but given away. Mr. Charles S. Pholy, of the program committee, is in New York calling upon the trade at this point.

In the way of publicity a handsome poster has been designed and will be distributed presently. An illustrated

Officers of New York Local No. 1 Motion Picture Exhibitors' League of America.

Top row—R. L. Macnabb, 1st Vice President; Louis S. Harris, 2nd Vice President; M. L. Fleischman, Secretary. Bottom row—J. J. Mullaney, Treasurer; John J. Wittman, President; J. L. Deegan, Seargeant-at-Arms.

pamphlet directing the attention of the exhibitor to the importance of the exposition and pointing out the salient features thereof has been mailed to every exhibitor in the United States and Canada, with a strong invitation to attend. This excellent promotion work together with the boosting that is being done by the several state branches of the league should insure a large attendance at the Dayton meeting.

INTERNATIONAL EXHIBITORS' CONVENTION.

It Will be Held at the Grand Central Palace, New York, During the Exposition.

The forthcoming exposition in New York City at the Grand Central Palace, June 8 to 13, will afford plenty of opportunities for the manufacturers to exchange views, as the annual convention of the International Motion Picture Exhibitors' Association and the independent exhibitors of America will be held in the convention hall of the Grand Central Palace.

This convention will be an open one, permitting the exhibitor to voice his views, to express his thoughts, thereby seeking a remedy to the many existing evils affecting this industry. Identification cards are being issued to all bona fide exhibitors applying to the secretary, Harold W. Rosenthal, 136 Third Avenue, New York City. This card will entitle the holder to all privileges during the exposition and convention.

One of the most important questions which will be taken up at this convention is the matter of state and local censorship. This association is strongly opposed to individual censorship.

That the exposition is going to be replete with many novel features is already shown by the large number of novelties which will be introduced by the many manufacturers and producers who have already contracted for space.

The committee selling floor space for the exposition at the Grand Central Palace, June 8 to 13, just closed a large contract with the All Star Feature Film Company, who are going to make an elaborate exhibit. New York Edison Company (electric lighting), a $1,200 space. An exteremely interesting exhibit this year will be the Automatic Ticket Seller and Cash Register, in booth 356. The Shubert Feature Film Company and Wm. A. Brady are going to exhibit at the big show.

Valuable prizes will be awarded to the most popular photoplay actor and actress. This voting contest will be an interesting feature. The public only will be permitted to cast votes, thereby insuring a fair test of the photoplayers popularity.

PREPARING FOR CALIFORNIA MEETING.

The executive board of the California state branch of the Motion Picture Exhibitors' League, met at the headquarters of the organization in the Phelan building, San Francisco, on April 2, and decided upon tentative plans for the third annual convention that is to be held at Sacramento this year. It was originally planned to hold this event in September, during State Fair Week, but at the recent meeting it was decided to hold it on the 6th, 7th and 8th of October. All the members of the board were present except M. W. Cory, who was absent on a business trip in Seattle, and W. H. Hilts, of San Diego. Plans are being made for a great gathering. It being estimated that no less than one hundred and twenty-five persons will make the trip from San Francisco and the bay cities. The local exhibitors plan to charter a boat and make the trip to the Capitol city by night, returning by train, the unusually low rate of $2 having been named for the round trip. A large attendance of ladies is expected, and the Sacramento exhibitors are making plans for entertainment on a large scale. It is hoped that some official of the national organization may be present as the meeting will be an important one, and the state organization enjoys the distinction of having been in existence before the formation of the larger body.

AN EAST SIDE BRANCH.

Exhibitors representing almost every motion picture theater on the East Side, held a mass meeting at Tishlers' Rivington Casino Theater on Monday morning, April 20, for the purpose of forming a branch organization to improve conditions of the moving picture business on the East Side.

After general discussion a temporary organization was formed, Wm. Brandt being elected temporary chairman, and Moses Silverman temporary secretary. In order to give every exhibitor a chance to be present to help organize, a special meeting will be called for Tuesday morning, April 28, eleven o'clock, at the same place. It is believed that the East Side will be the strongest branch in the city.

CONVENTIONS SCHEDULED.

May will be a busy month with the state exhibitors' leagues. Already a number of conventions have been scheduled and others are to be heard from. The Iowa convention, originally dated for May 12 and 13, has been set forward to May 28 and 29 to enable President Neff, of the National League, to attend.

There promises to be a big meeting of exhibitors of North and South Carolina at Charlotte, N. C., on May 18 to 20. This is the first meeting of exhibitors that has been held in the Southeast. President Neff, of the National League, is expected to attend this meeting.

The following convention dates have been reported:

New York State at Seneca Hotel, Rochester, May 5.
North and South Carolina at Charlotte, N. C. May 18 to 20.
Alabama at Birmingham.....May 21 and 22
Iowa at DesMoines.....May 28 and 29.
Nebraska at Grand Island.....June 2 and 3.
Michigan, Tuller Hotel, Detroit.....June 9 to 11.

MASSACHUSETTS TWENTY-MINUTE LAW.

The committee on mercantile affairs of the Massachusetts Legislature has made a favorable report on the bill of the American Federation of Labor which seeks to codify all laws relative to motion pictures in that state and carries with an amendment repealing the so-called twenty-minute law. While there is grounds for believing that the twenty-minute law will be repealed a hard fight is expected and all Massachusetts exhibitors are urged to lend their support to the men in charge of the fight.

NEW YORK STATE LEAGUE CONVENTION.

Exhibitors of New York state are reminded that the ennual convention of the New York State Exhibitors' League will be held on Tuesday, May 5, at the Hotel Seneca, Rochester, N. Y. After the convention a ball and reception will be given in the evening. Many prominent photoplayers will be present. There is a good time in store for all who attend.

GREENE BUYS MENDEL BEILIS TERRITORY.

Greene's Feature Photoplays, Inc., has secured the rights for New York, Northern New Jersey and New England, for the French-American Film Company's feature "The Mystery of the Mendel Beilis Case."

STRAND PROGRAM CHANGES.

The program at the Strand Theater, New York, will change on Sunday, April 26, when the Lasky feature, "Brewster's Millions," will become the principal subject.

U. S. S. NEW YORK ADDS POWER'S MACHINE TO BATTERY.

The super-dreadnought New York, which sailed Sunday night, April 26th, for Vera Cruz, has installed a Power's 6A Projector, and on the trip down the coast will show to the sailors and marines pictures demonstrating military and naval tactics. The subjects are the same that have been shown to the cadets and midshipmen at West Point and Annapolis.

SAWYER ANNOUNCES RELEASE.

A. H. Sawyer, Inc., who has taken permanent offices in the Mecca Building, 1600 Broadway, New York, announces that his first feature release will be "The Lightning Conductor," a melodramatic subject produced by William Elliott, with William Farnum in the principal role. It is a seven-part feature written for pictures by Walter Hale, from C. N. and A. M. Williamson's story of the same title.

The cast, consisting of Mr. Farnum, Mr. Elliott, Mr. Hale, Miss Helen Bertram, Miss Rosina Henley and others, left New York last summer, taking with them two large automobiles, and all accessories necessary to produce the picture. The action of the picture begins in London, where Molly Randolph, a wealthy American girl, decides to take a motor trip through Europe. She buys a second-hand car, which, she is assured by the owner, is as good as new. Beginning with a breakdown shortly after leaving London, troubles with a rascally chauffeur and complications with the police of the different countries passed through, furnish a series of incidents that have been clearly reproduced. A trip of over five thousand miles in automobiles was made in order to produce the different scenes in the exact locations recorded by the book. Some wonderful backgrounds are shown in the pictures, particularly scenes through the Alps, and those along Lake Como, in Italy. The production is in seven parts, and an invitation exhibition will be given at one of the leading theaters in about a week.

Manufacturers Advance Notes

"AURORA OF THE NORTH" (Rex).

Lloyd Ingraham is the author of this play. It is a romance of the early days in the trackless forests of the great Canadian Northwest when fur traders were monarchs of their domain and upheld their self-imposed authority by force of arms. First, Mr. Ingraham has developed a vigorous plot with tense action; second, he has evolved a character that fits finely Robert Leonard's great physique, splendid personality and ability as an actor. Miss Hazel Buckham, playing opposite as Aurora, also has a role that allows much opportunity at disclosing her delicate attractiveness and emotional power.

Scene from "Aurora of the North" (Rex).

Mr. Ingraham is combined with Mr. Leonard in producing the piece. To secure the picturesque backgrounds they have taken their company into the mountains proper. Every detail has been carefully looked to with an eye of projecting a perfect atmosphere of "yesterday" up in the great woods of the North. It is a photoplay that is going to appeal to all, at least to all who have a taste for the best in "romance," gripping situations and finished character studies.

The story opens when a party of Indian trappers bring the news to the fur trader that a strange white man is hunting in their territory. Soon after the stranger, unaware that he is transgressing the traditional rights, is captured and brought to the post. Aurora, the trader's motherless daughter, has been raised to womanhood with the association of but few people other than Indians. We soon find the stranger and Aurora in love.

The story proper concerns Aurora's sacrifice, the saving of her lover from starvation in the woods when he is sent out without gun or knife by her father as punishment, and the final forgiveness of the father. An Indian, who secretly loves the girl, also plays an important part.

"THE JUNGLE" A POWERFUL FILM.

Upton Sinclair, novelist and dramatist, returned to New York from Bermuda this week to stay long enough to add a few touches and play his role in the coming production in moving pictures of his life's greatest work, "The Jungle," which is being produced by the All Star Feature Corporation, and which it is announced will be the next attraction to be offered by that company. A tremendously powerful company has been engaged for the production, and under the personal direction of Augustus Thomas, director general of the company, there has progressed the taking of many scenes of more than unusual dramatic intensity.

George Nash, formerly star of "The Gamblers" and of "Officer 666," and who is at the present time enjoying a most successful run in "Panthea" at the Booth Theater, is cast in the strong part of Jurgis, while opposite him is none other than Gail Kane, present star of "Seven Keys to Baldpate." Others of the company are Alice Marc, Robert Cummings, George Irving, W. Vermilyea and Julia R. Hurley. The attention to detail and vivid depiction of what the author means to convey in the big scenes in the stockyards and manufacturing plants bespeak success for the film version of "The Jungle," which will be the next release of the All Star company about May 25.

"HER FIGHTING CHANCE" (American).

A two-part society drama enacted with the usual "Flying A" efficiency, of excellent dramatic merit and photographic quality. Ed Coxen as Jim Corbin, the husband, sacrifices domestic happiness to his literary ambitions and the tie that binds is strained to the breaking point when Winifred Greenwood, as Nell Dare, enters the life of the novelist.

Scene from "Her Fighting Chance" (American).

The bond of sympathy matures into sincere admiration when fate permits the paths of the two women to cross each other. On the part of Nell the mental struggle that ensues results in an heroic sacrifice of selfish interest to the prior and legitimate claims of the wife. A portrayal of touching pathos tempered by realism and natural ease makes this subject stand out distinctively.

"MABEL AT THE WHEEL" (Keystone).

The Keystone release on April 18, "Mabel at the Wheel," a satire on the Grand Prix held at Santa Monica, Cal. March 26 brings out almost all the Keystone stars. Mabel Normand and Harry McCoy work in most of their comedy through the medium of racing automobiles. Mack Sennett sits up in the grand stand and does the country boob act while the inimitable Charles Chaplain plays a sort of a Desperate Desmond and is all over the place, puncturing tires, oiling the tracks, throwing bombs and doing everything imaginable. This will undoubtedly be the Keystone success of the year. Mabel Normand and Mack Sennett collaborated in the direction of this picture.

MELIES CHANGES RELEASE DATE.

The big five-part production of the Gaston Melies Company, entitled "The Curse of Greed," which has been advertised as scheduled for release on June 3, will not be released on that day. Exhibitors will be able to get the picture a few weeks earlier than that date and the proper release day is now May 19. The Melies advertisement in this issue also calls attention to the change. The subject is to be released through the General Film Company. Exhibitors will please note the change in release date.

FOUR NEW OFFICES OPENED BY WARNER'S.

H. M. Warner, the general sales manager of Warner's Features, Inc., announced the opening of four new exchanges or branch offices of the parent organization. They are as follows:

3 Reilly Building, Wheeling, W. Va., in charge of Edward A. Wheeler; Louisville, Ky., under the management of J. J. Herbert; 333 Oak Street, Portland, Oregon, with J. W. Dumont as manager, and 445 South Warren Street, Syracuse, N. Y.

Plans are also underway to establish a branch office in

A Group of the Live-Wires Representing Warner's Features.

Top, left to right: S. B. Kramer, Indianapolis; Sol. J. Berman, Kansas City; H. L. Hirsch, Chicago; J. L. Noecker, St. Louis. Bottom, left to right: Phil Soloman, Chicago; H. M. Warner, New York; W. L. Merrill, Minneapolis.

Charlotte, N. C. This will bring the total of the Warner exchanges up to twenty-seven, guaranteeing exhibitors in all parts of the United States and Canada a quick service of feature films.

Other recent changes in the personnel of Warner's field staff are the selection of J. S. Hebrew for manager of the Philadelphia office, succeeding G. D. Briggs, Jr., and the sending of M. L. Krieger to Los Angeles to replace Fred C. Dawes.

"THE GOD OF VENGEANCE" (Chariot).

This is a story of a collector of curios who gets possession of a sacred jewel taken from the shrine of an Indian god. The Indian god is an object of worship to a large sect of followers who look upon the despoilment of the treasures of their god as a sacrilege. A number of these fanatics have followed the curio collector to his home in England and

Scene from "The God of Vengeance" (Chariot).

two of them are selected by a secret council to recover the sacred jewel at all costs. They gain entrance into the Englishman's home by means of a forged letter and at once set about their self-imposed task to recover the missing jewel. This gives rice to a series of thrilling and interesting adventures. The English curio collector having received repeated warnings that he must surrender the sacred jewel or answer for it with his life, has carefully concealed the jewel in a secret drawer. The two Hindoos succeed in locating this secret drawer and are about to break it open and hasten away with the jewel when they are surprised by the daughter of the curio collector. The daughter has fallen in love with one of the Hindoos who exercises strange hypnotic powers over her. The entrance of the father breaks the hypnotic spell and the two Hindoos are pursued by the collector and his household. A long and desperate chase ensues in the course of which the chief Hindoo is seriously wounded. He has, however, obtained possession of the jewel and in a dying condition drags himself to the room where his co-religionists are gathered in secret conclave. He restores the jewel to the shrine of the god and then expires.

Photography, settings and acting in this feature are uniformly good and the action is logically worked out.

"THE INVENTOR'S WIFE" (Lubin).

Worthy men so immersed in arts and mechanics often permit their brains to be so intent in their labor that home and wife are entirely forgotten, such was the case with John Ward, a mechanic of a large electric corporation, who was working on an idea that would make millions for his employers and which made him a hopeless domestic wreck. A rival corporation succeeded in installing a female spy into Ward's workshop who, with the tact of the adventuress,

Scene from "The Inventor's Wife" (Lubin).

not only acquired the inventor's secrets but by continual contact at work won Ward's thoughts from his esteemable wife. Sickness by nervous prostration took possession of the man and the spy became his companion. The wife's happiness was wrecked and misery invaded the home. But retribution came. The spy tampered with the invention and in so doing met her death by electricity. The secret was preserved and the happiness of the home restored. Arthur Johnson and Lottie Briscoe play the leading roles and give full value to the worthy script written by Shannon Fife, one of the most intense writers of the Lubin staff.

UNIVERSAL WAR SERVICE.

No modern war is complete now without its battery of moving picture cameras, and the present Mexican embroilio is no exception. In order to be in a position to give the world all the news of the fighting at first hand, the Universal, through its organized news service, the Universal Animated Weekly, has started two of its most expert cameramen post haste toward the seat of war.

The Universal pictures of the fighting, if there is any, will be taken with the full permission of the Navy Department, under certain restrictions. Mr. Jack Cohn, editor of the Animated Weekly, made a rush trip to Washington last Monday to see Secretary of the Navy Daniels, and obtain the permission of the Department to have a moving picture operator accompany the battleships. He was successful; the necessary orders were given, and wires were sent by Mr. Cohn from Washington to the Coast plant of the Universal to send Al Siegler from there to San Diego, where he would catch the Battleship South Dakota, which is on its way to Panama, and to Charles Rucker, in New York, to catch the Nersus at Hampton Roads Wednesday.

In this way the Universal will have a man on the Atlantic side and one on the Pacific as well, and should be able to secure some wonderful pictures. No reel will be released to the public until it has been first submitted and passed by the Navy Department, which will also receive a print of every reel for its own use.

GENERAL FILM RELEASING BIG SUBJECTS.

At the time of the opening of the Vitagraph Theater, New York, it was not determined as to whether the Vitagraph five-reel production, "A Million Bid," was to be released through the General Film Company or direct on the state rights plan, therefore no mention could be made of the channels through which it was to be released in the review of this picture, which review appeared in THE MOVING PICTURE WORLD of February 7th of this year.

It is now definitely decided that "A Million Bid" will be released through the General Film Company by its Feature Departments. A synopsis of this picture is given in April 11th issue of this paper. The picture will be released during the week of April 26th. During the same week the General Film Company, through its special Feature Department, will release two other big productions, namely, "The Militant Suffragette," a five-reel Pathé production, and "The Swamp Fox" in three, by the Kalem Company. The synopses of these two releases are given elsewhere in this issue. An extended review of "The Militant Suffragette" appeared on page 494 of THE MOVING PICTURE WORLD of April 25th and a review of "The Swamp Fox" appears on page 646 of this issue.

Scene from "A Million Bid" (Vitagraph).

"THE MYSTERY OF ROOM 643" (Essanay).

"In the Moon's Ray," released April 10th, is shown the first adventure of Richard Neal, private investigator of crime. "The Mystery of Room 643" is the second adventure. Francis X. Bushman portrays the character of Neal, the famous detective, and plays the part smoothly. There is an atmosphere of mystery throughout the entire two thousand feet that will hold the interest of the observer. Some valuable papers have been stolen from a safe. Neal is sent for to solve the mystery. This production is one of the best the Essanay Company has released this year. There is not a dull moment or a hitch from the main title to the Indian head trade mark. One of the features of the story is the fight in the villain's den. This is thrilling in the extreme. A love story runs through the piece, which makes it very interesting. The photography is superb. This production is booked for release Friday, May 8th.

APPERTAININ' TO "THE MASTER MIND."

"The Master Mind," the third release of the Jesse L. Lasky Feature Play Company, is now complete and the negative in its finished state is enroute East in the custody of Edmund Breese, the brilliant dramatic actor, who again appeared in the role of Richard Allen, the master mind, a part in which he appeared two hundred times on the acting stage.

A letter from Oscar Apfel to Mr. Goldfish, executive head of the Lasky company, says "The Master Mind" contains numerous surprises and that its many novel features will give this unusually interesting picture an added attractiveness.

Where, as in the stage production of "The Master Mind," the action of the piece began with Henry and Richard Allen full grown men and hardened crooks, the film version will begin with the two Allen boys, as children. One is kidnaped by a traveling gypsy band and grows up a crook. The elder then goes to New York and by slow degrees becomes head of a gang of bad-men.

Virile to a degree, with a most absorbing topic and headed by Edmund Breese there is every reason to look forward to the third Lasky release with anticipatory pleasure.

RITA SACCHETTO IN A MILITARY DRAMA.

The East India Feature Film Company offer state rights for its four-reel feature production, "In the Line of Duty," a drama of military life in India, featuring the famous emotional actress, Rita Sacchetto, in which production this distinguished Italian artist scores a distinct triumph and demonstrates her versatility as an emotional actress, classical dancer and pantomimist. "In the Line of Duty" is a tense, overpowering drama that just escapes tragedy by a happy twist. It teems with thrilling and unexpected situations, that culminate in a climax of more than ordinary strength. With the interest in military drama that has resulted from the conflict between the United States and Mexico, this feature possesses a timely as well as a general value.

"THE TOREADOR'S ROMANCE" (Kleine-Cines).

Many of the scenes of George Kleine's new two-reel feature subject, "The Toreador's Romance," are laid in picturesque sections of sunny Spain seldom visited by the tourist, yet equal in natural beauty and historical interest to any ever shown upon the motion picture screen. The earlier scenes take place among the "ranchos" of Andalusia; later the action of the story takes us to beautiful Seville, and finally we find ourselves in the great arena of that city, watching the most famous toreadors of Spain display their prowess in the national pastime.

All the scenic beauty and educational interest of this special film, however, are only incidental to a strong plot worked out with all the cleverness so characteristic of the best of European directors. This is a story of love and sacrifice, full of exciting incident, teeming with sensational scenes and tinctured with the romantic spirit of old Castile. How Jose, a herder on a Spanish "rancho," is saved from prison by a wealthy manufacturer, how he becomes a famous toreador and the idol of the Spanish populace, finally sacrificing his life in the arena for the happiness of his benefactor, is splendidly portrayed. This is a "Cines" subject and is scheduled for release through the General Film Company Tuesday, May 12.

Scene from "The Toreador's Romance" (Kleine-Cines).

E. W. SAWIN, FAMOUS PLAYERS' EXCHANGEMAN.

E. W. Sawin, formerly manager of the Washington Branch of the General Film Company, is now manager of the Famous Players Film Company, of Atlanta, which controls the entire annual product of the Famous Players for distribution in the states of Alabama, Mississippi, Georgia, Florida, Tennessee, Louisiana, North Carolina and South Carolina. The company's headquarters are in the Rhodes Building, Atlanta. The next release of the Famous Players southern distributing office will be "A Good Little Devil," to be followed by all the Famous Players features that have been released since then, as well as the future productions that will appear on the program of that concern.

HARDIN GOES TO ECLECTIC.

John Hardin is the latest recruit of the Eclectic Film Company, which is building up a strong selling and distributing organization. Mr. Hardin will be connected with the home office at 110 West 40th Street, New York, associated with Mr. Arthur Kane.

Notes of the Trade.

SEVERAL interesting African jungle scenes are being put on by Otis Turner and his Special Features company in "The Prowlers of the Wild." One scene shows a lion hunt in which a magnificent specimen of the king of beasts is trapped in a pitfall, while another shows a half dozen lions feeding in their lair. Herbert Rawlinson, Anna Little and William Worthington are starring in the production, which will be in two reels.

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Marie Dressler, America's leading comedienne, will be seen soon in a series of special Keystone Mutual Movie comedies, three and four reels in length. Work of production has been going on for some time under the direction of Mack Sennett, head producer of Keystone films, and the comedies featuring Miss Dressler will start to appear before the public by the first of July.

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Charles Hanemos, recently a member of the Santa Monica Kalem company, is now with Frontier.

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"The Brass Bottle," a four-act feature, which will be released through the World Film Corporation, was originally done in England as a play, written by F. Anstey. The original cast, which includes such well-known names as Holman Clarke, Lawrence Grossmith and Doris Lytton, who is known on this side as the original Effie in "The Blindness of Virtue," were retained to make this cinematographic version of the play.

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Thos. Ricketts of the "Flying A" studios is producing a polo story featuring Elmer Boeseke and his wonderful pony, Blue Knot. A number of scenes in this subject will reproduce the thrills of gymkhana sports.

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With a general stock company made up of former "extra" people who have shown talent, the Universal studios have set a precedent which in all probability will be adopted soon by other companies maintaining studios in Southern California. Earle C. Simmons will be in charge.

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Work of producing the great feature picture, "Home, Sweet Home," has been completed by the Mutual Film Corporation. This big multiple-reel production was staged under the personal direction of D. W. Griffith. In its cast are twenty-five famous motion picture players. "Home, Sweet Home" is expected to be the greatest all-star motion picture ever produced. The picture is a series of plays within a play showing the life, work and death of John Howard Payne, author of the immortal song.

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Dolly Larkin, lately with Lubin, has joined Frontier as leading woman of the dramatic company.

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The offices of the World Film Corporation are rapidly being put into shape. The formal opening of the offices is to take place Monday evening, May 18th, at which time an elaborate entertainment is planned.

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Samuel S. Hutchinson, president of the American Film Manufacturing Company, returned to Chicago recently from a two months' stay at the California studios. Mr. Hutchinson reports excellent progress in the line of one and two reel features soon to be placed on the market by his company, and promises many very agreeable surprises. After a short stay in Chicago he will return to the coast.

• • •

Five hundred pounds of dynamite and 2,000 pounds of gun powder will be used to blow up an island near Laguna Beach in a motion picture to be produced by the Universal Film Manufacturing Company. The blowing up of the island is a part of a film drama depicting naval affairs which has its finale in the destruction of fortifications.

• • •

General Villa, the famous leader of the Constitutionalist forces in the war in Mexico, will soon be seen as a motion picture actor. The Mutual Film Corporation has just completed a big multiple reel special feature entitled "The Life of General Villa," with the famous warrior himself in the leading role. A large company of Mutual players, under the direction of W. C. Cabanne, went to Mexico to take the picture. General Villa played his part in the slack times between battles and skirmishes.

• • •

"The Sheriff's Story," a novel Western offering with Willis L. Robards, Arthur Allardt, Joe Franz and Florine Garland in the principal roles, is a Frontier that is decidedly out of the ordinary. It will be released at an early date.

• • •

William F. Bennett has just erected Maple Theater in Richmond Hill, Long Island, N. Y., at a cost of $45,000, with a seating capacity of 600. Mr. Bennett is an old showman and is thoroughly conversant with the motion picture business. At the present time he is using the General service and has made arrangements with the World Film Corporation to play all of their features.

• • •

Wilfred Lucas recently commenced the production of "The Severed Hand," a three-reel drama which is replete with stirring situations, and in which as a semi-climax there is a revolver duel between secret service men on one side and Mafia members on the other. A pretty love theme runs through the story. Cleo Madison enacts the role of "Nan," while Dave Larkins, Edward Alexander and Ray Hanford, of the Gold Seal Brand (Universal), take prominent parts.

• • •

In putting on "All for Mabel," one of Anita Loos' farces, Edward Dillon, now of the Majestic forces, used up all the gunpowder in Los Angeles. He is now hard at work on another Anita Loos farce comedy to be called "Nell's Eugenic Wedding," a burlesque on the modern eugenic propaganda.

• • •

Edythe Sterling, who has been with Frontier for the past year, has left and is taking a much needed rest prior to accepting another engagement.

• • •

Clay E. Brehm, manager of the Cincinnati branch of the World Film Corporation, has been brought to the New York office. Mr. Brehm was one of the first men in the motion picture field to realize the possibilities of features, and produced "Twenty Years in Sing Sing," which was a huge success.

• • •

Once again after a brief respite the public is to be treated to one of the attractive "Calamity Anne" series, "Calamity Anne's Love Affair." This subject will be released on Friday, May 8th. Louise Lester plays the titular role, under the direction of Thos. Ricketts.

• • •

Al E. Christie's Nestor comedy company have just completed "Could You Blame Her," a one-reel mirth provoker in which there is a galaxy of complicated situations arising from a rich husband's desire to buy his wife an appropriate birthday present.

• • •

Thirteen is a number which always attracts attention, especially from the superstitious. But Norma Phillips, who plays the title role in the "Our Mutual Girl" fifty-two reel Mutual Movie serial, goes on her way calmly despite the number of thirteens involved in her work.

• • •

Lloyd V. Hamilton, the principal comedian of the Frontier comedy company, and Ford Sterling, of the Universal, resemble each other so much, particularly when in their make-ups, that they can only be distinguished with difficulty. The two recently met in Los Angeles and agreed to exchange photos. Hamilton now says that it's hardly necessary, as all he would have to do to get the right effect would be to sign Sterling's name to one of his own pictures.

• • •

Murray F. Beier has resigned his position as manager of the New York branch of the World Film Corporation to accept a position as manager of the Emby Feature Film Company. Mr. Beier has a host of friends who wish him all kinds of success in his new undertaking.

• • •

"The Story of the Olive," a strong drama with a quasi-educational interest, will be released on Wednesday, May 6th by the American Film Manufacturing Company. Sydney Ayres and Vivian Rich play leads, with Jack Richardson as the villain. Aside from a love interest the olive industry is exploited.

• • •

Frank Lloyd, who plays heavy leads with Otis Turner's Special Features company of the Universal, is passing out the cigars, taking his friends to noon-day lunch, and doing other expensive things. A baby girl, weight eight pounds.

• • •

The West Coast Photoplayers' Baseball League has just been formed out in Los Angeles and three of the Mutual organizations have organized teams to play the Universal and General Film companies teams. The Reliance, Majestic and American teams have already gone into practice and a local firm has put up a big silver cup as a trophy.

• • •

Photoplaywrights should take notice that Frontier has discontinued its "Slim" series, J. Arthur Nelson no longer being connected with that company.

• • •

The Vienna "Extrablott" of recent issue devoted its entire first page to illustration of Selig's famous play, "Terrors of the Jungle." It declared its wonder and admiration for the production and admitted it was completely puzzled as to the processes employed for getting the various wild animals, including the big elephants of the jungle and the hungry carnivora always in the range of the camera in association with the actor.

• • •

"In Search of the Castaways," the first of the series of Jules Verne's novels which have been filmed by the Paris Eclair Company, and which will be marketed through the offices of the World Film Corporation, was produced with the active co-operation and collaboration of M. Michael Verne, the gifted son of the great Jules Verne.

• • •

"Universal Ike After the Eats" is the title of a side-splitting comedy being put on by Harry Edwards' "Universal Ike" brand company. Augustus Carney is assisted by Louise Glaum, Helen Thatchers, Fred Hornbey, Harry Moodie and "Charley," the Universal Company's elephant.

• • •

Arthur (Sheriff) Mackley is hard at work upon a one-reel Western drama by Mary Roder Mechtold, the well-known writer of short stories for the Munsey Magazines, entitled "Dad's Outlaws," which will be an early Reliance release on the Mutual program.

• • •

The male members of the Frontier Company have organized a baseball team and are seeking a franchise in the Federal League.

• • •

A company of Selig actors of Chicago, led by Gwendolyn Pates, under the direction of Wm. Grew, producer, spent last week in Washington, securing a series of scenes amid locations that are historic the world over. Several comedies in which the city of Washington and its official figures are in process of making by the Selig forces.

• • •

Dolly Ellisberg, who has been private secretary to M. E. Hoffman, advertising manager of the World Film Corporation, has resigned to accept the position of secretary to R. H. Burnside, the big theatrical producer. Her place has been taken by Miss Meagher, formerly with the Kinemacolor Company.

• • •

"The Transformation of Prudence" is the title of a pretty comedy-drama, Mr. Stanley, the Universal Company's latest acquisition, is putting on. It deals with the marriage of a pretty and unsophisticated Quaker girl to a wealthy young business man.

• • •

The Selig Polyscope Company has arranged for two releases of the Hearst Selig News Pictorial weekly, on Mondays and Thursdays.

• • •

Phil Gleichman has just returned from Canada, having made arrangements to open two offices in Toronto and Montreal for the World Film Corporation. "Joan of Arc" is to be the first release through these offices, to be followed by "The Triumph of an Emperor."

Dustin Farnum, Mary Pickford, J. Warren Kerrigan, Hobart Bosworth, Owen Moore, Melville Ellis and a half dozen other celebrities of the motion picture world were the guests of Mr. and Mrs. Phillips Smalley, of the Universal, at a week-end party given at Laguna Beach last week.

* * *

The American Fotoplayers' Company has equipped ten theaters throughout the State of California belonging to the Turner & Dahnken people with Fotoplayers, some of the theaters with its regular styles and three of the theaters with special instruments.

* * *

Kathlyn Williams, the heroine of "The Adventures of Kathlyn," after months of strenuous experience in jungle-land, dodging wild beasts and thwarting the villanies of Umballah, having concluded this line of daring and picturesque adventures, took a brief rest in her own mounatins of Montana, unvexed by the terrors of the jungle. She returned last week to the Selig studios at East Lake, reporting for service.

* * *

According to a report received from England, "In Search of the Castaways" bids fair to set up a new record for the Eclair film.

* * *

The Los Angeles chapter of the Station Club, of America, Tuesday night moved into its new quarters in the Westlake Park district, and as an adjunct to moving gave a house warming party. A half hundred persons prominent in motion picture doings were in attendance, among them being Phillips Smalley, Allan Dwan, Hobart Bosworth, Lois Weber, Fred Balshofer and Dustin Farnum. Phillips Smalley and Miss Lois Weber contributed $50 to the local chapter, to be used in purchasing technical books for the library.

* * *

Richard Stanton, leading man, and George Osborne, character man of the Kay-Bee, Broncho and Domino Films, have graduated from the ranks and, as Jay Hunt has been directing for the past two months, this makes three advancements in that length of time.

* * *

F. J. Grandon, the gifted and resourceful producer of "The Adventures of Kathlyn," spent a few days in Chicago last week, en route to New York on a wedding trip. Mrs. Grandon, nee Miss Clifton, the scenario writer, visited friends in Chicago during her brief stay there. They have since returned to the Pacific Coast.

* * *

Another distinguished actor has been added to the Vitagraph staff of players. Alan Campbell, son of Mrs. Pat Campbell, recently married to Lord Cornwallis West, has been engaged to accompany Sidney Drew's company of Vitagraph players on its tour to Florida in the portrayal of a Florida enchantment.

* * *

The Pan-American Film Company has shipped to Arthur J. Aylesworth, Edmonton, Canada, two Prestwich cameras, one Williamson printer, and an entire equipment for studio and dark room, together with fifty thousand feet of raw film stock. This is the beginning of activities in connection with the Rocky Mountain studio, to be established at Edmonton, Canada, for the purpose of making multiple-reel features in that unused territory.

* * *

The Sedeg Feature Film Company continue to do a big business with their Fantomas series and other features. Assistant Manager Roy L. Frank is helping out at the Buffalo office, owing to the extended bookings up State.

* * *

In the third part of the latest Warner's feature, "Under the Mask of Honesty," in which the new Warner star, Helen Hesperia, is appearing, one of the most powerfully dramatic love scenes ever produced has been staged.

* * *

With the return of spring, and the welcome of real sunshine, the thespian forces of the Selig Co. in California has grown very active and is making up for lost time. Three companies were in the field all the past week, with directors in summer suits.

* * *

The Western Vitagraph management is contemplating sending a company to Bear Valley, Cal., where there is snow, and has some fine scripts for them to take. There is also an ad in the local paper for gopher snakes, to fill a snake pit with, and Mr. Vosburgh is to have the extreme pleasure of going into it.

* * *

"Native Life in the Philippines," exploited by the Pan-American Film Company, is playing the first-class theaters on a percentage basis. This week large audiences are enjoying these pictures at the Majestic, Los Angeles; The Broadway, Denver, and the Broadway, Detroit. All three films are booked up solid until June.

* * *

"Judge Not," a magnificent four-reel subject made by "Cines," is soon to be ready for booking by George Kleine. The story has a distinctly out-of-the-ordinary plot and is conspicuous for its interesting situations and swift action.

* * *

The exhibitors of New York have shown their appreciation of Sedeg features to such an extent that it has become necessary for the Sedeg Feature Film Company to inaugurate a day and night force in order to better handle the many shipments.

* * *

In securing Miss Helen Hesperia as a Warner star the last word has been said in film extravagance. She is the highest salaried artiste in Europe and hereafter will appear in Warner's Features.

* * *

Shea's Hippodrome, the largest photoplay theater in Buffalo, seating 3,000 persons, has installed two Simplex machines.

* * *

The Western Vitagraph Company has just finished a two-reel play of the time of Henry VIII, in which Anne Schaefer plays a very strong part of a mother who steals and changes her dead father's will for her son's sake. The scenes are extremely imposing and the action very impressive.

* * *

Mr. Percy Standing, who has been playing with Florence Lawrence, and has just completed a four-reel feature for the English market, produced by an independent firm, entitled "The Red Flame of Passion," the New York rights of which are being handled by the De Luxe Feature Film Company, sailed for England on the Olympic recently.

* * *

Starting April 20, a new policy was inaugurated at Marcus Loew's Yorkville Theater, 87th Street and 3d Ave., New York. Big feature pictures will be shown exclusively, and each will be shown at the theater several days. The features will be changed Monday and Thursday, as acts are now changed in Loew's vaudeville theaters.

* * *

The Pathescope was exhibited before the faculty and principal of the Washington Irving High School, New York, April 13, with reference to its particular adaptability to educational use in the class room. The demonstration was attended by about seventy-five teachers, who were delighted with the simplicity of operation and beautiful projection of the instrument.

* * *

In order to fully understand the life and habits of New York's poor, Miss Gene Gauntier, author, playwright and actress, abandoned her home on Fifth Avenue two weeks ago and disguised in rags and a shawl, invaded lower Hester Street, where she secured lodgings in a garret at a rental figure of one dollar a month.

* * *

"Brewster's Millions" will be the main motion picture feature at the Strand Theater for the week commencing April 26. Edward Abeles, the well-known comedian who created the role of Montgomery Brewster and appeared in it eighteen hundred times, will be seen in the Strand production.

* * *

In the first part of Warner's new and stupendous production, "A Mother of Men," a pro Civil War slave is unmercifully and unsparingly whipped for attacking a son of the plantation owner.

* * *

Dickens' "The Old Curiosity Shop," produced by Hepworth's, London, was shown at Proctor's Fifth Avenue Theater for the first half of the week beginning Monday, April 20th. Over one thousand little school children were present, the guests of Mr. F. F. Proctor, at the Monday matinee, and intently followed Little Nell and her grandfather in their wanderings.

* * *

Beginning Saturday afternoon, April 25th, the Universal moving pictures will present Annette Kellermann in "Neptune's Daughter." This picture feature is in seven reels of five hundred scenes that required three months to produce. The story is written by Captain Leslie T. Peacocke, and produced under the direction of Herbert Brenon.

* * *

A striking feature of the new Warner production, "Under the Mask of Honesty," lovers of mechanical wonders will see great sets of scenery changed automatically by the mere pressing of a button: furniture made to disappear without the touch of a hand, and even the floors and walls to metamorphose into other floors and walls of an entirely different construction and build.

* * *

Hepworth's seven-reel version of Charles Dickens' "David Copperfield" opened Saturday, April 25th at Carnegie Lyceum for a limited engagement. This picture replaced Victor Hugo's "Les Miserables."

* * *

George Kleine will open at the Pitt Theater, Pittsburgh, Pa., for an indefinite run with his big feature, "Antony and Cleopatra." The opening date is May 4th.

* * *

The Pathescope industrial department has recently filmed a surgical operation in one of the prominent New York hospitals, and the film is now being exhibited by the operating surgeon to his admiring colleagues.

State Right Purchases

NOTE.—Exhibitors are requested to keep this list on file or copy from it the names of purchasers in their particular territories. These lists will not be republished and we cannot undertake to furnish back information by mail to those who have neglected to keep a record. Contributors to this department are requested to have their copy conform to the style of the column.

THE GRIP OF IRON (Apex—4 Reels).—For Indiana and Kentucky by the Independent Features Company, Cleveland, Ohio.

A BATTLE IN THE CLOUDS (Apex—3 Reels).—Same territory and purchaser as "The Grip of Iron."

FANTOMAS (Gaumont—4 Reels).—For Indiana and Kentucky by the Sedeg Feature Film Company, Indianapolis, Ind.

THE MYSTERY OF THE FATAL PEARL (American Kineto Corp.—5 Reels).—For New York State outside of Greater New York by Sedeg Feature Film Company, 145 West 45th Street., New York City.

FIRE AND SWORD (Kismet Feature Film Company—6 Parts).—For New England by Famous Players' Film Company of New England, 31 Beach Street, Boston, Mass. For California, Washington, Oregon, Nevada, New Mexico and Arizona, by the Progressive Motion Picture Company, of San Francisco, Cal.

ROUSSEL NOT NEW AS ECLECTIC MANAGER.

In our last week's issue in a personal sketch of K. W. Linn on his departure for London as European representative of the Eclectic Film Co., it was stated that he would be succeeded as manager of the Eclectic by Arthur Roussel. This was an error, as Mr. Roussel has been manager of the Eclectic Film Co. for upward of a year.

CAPTAIN BOENNING IN TOWN.

Capt. L. A. Boenning, president of the American Cinematograph Company, Chicago, has been spending a week in New York with the object of extending his eastern business.

Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

KENTUCKY.

THE Louisville Evening Post is one of the many papers of the country which is to run the serial story "Lucille Love," which the Universal Film Manufacturing Company has just released. It has not been decided definitely, but it is probable that the Novelty Theater will be the first to run it in Louisville. Louisville packed the theaters to see the releases on "Zigomar," and it has been proved that multiple-reel pictures create a world of interest locally.

The Westonian Airdome, Louisville, will open on May 20 for a season's run, according to the latest reports. This will be the third season for the Westonian, but the policy of the house will be slightly changed this season, and high-class feature performances will be exhibited.

Manager H. A. Bilger, of the Hopkins Theater, Louisville, has announced his intention of operating the house through the whole of the summer. It has been customary to darken the house as soon as the park season opened, as Mr. Bilger is also manager of the Fontaine Ferry Amusement Company, and is forced to give a good deal of his attention to the handling of the park. It has been such a good season with the Hopkins, however, that it has been decided to keep the ball rolling all summer. One reason for this is the fact that it always takes a few weeks to get a crowd back in the habit of coming to a show house after it has been closed for several months. The prices will remain the same, ten cents for the first floor and five cents for the upper floors.

Walter H. Anderson, manager of the Louisville branch of the Miller Feature Film Company, New Harmony, Ind., recently returned from a trip to Lebanon, Middlesboro, and Corbin, Ky., which are located in the mountain district of Kentucky, near the Tennessee line. His cousin, W. L. Anderson, who is with him, has returned from a trip to Elizabethtown and Southwestern Kentucky. The two Andersons work Kentucky and Indiana with eight feature films, which they have the leases on. One of the latest films upon which the company has taken lease is the Emmaline Pankhurst feature, showing "what eighty million women want."

Joseph Goldberg, manager of the New Grand, on Portland avenue, Louisville, reports business as having been very light during the whole of Lent, but that very good crowds have attended the Sunday performances. His assistant, Clarence Curry, better known as "Pickles," is a wonder. Manager Goldberg said that the boy is a regular horse for work—he is always ready to help every one, but still manages to keep his own work up. The boy is only about eighteen years of age, but, according to Mr. Goldberg, he is a comer.

R. S. Shrader, manager of the Central Film Company, Louisville, has returned from a trip to the company's main office in Indianapolis.

Jack Johnston, of the firm of Carpenter & Johnston, Louisville cameramen, has given up his position with the Novelty Theater. Mr. Johnston worked at the Novelty as an operator with his partner, Carpenter, during the dull season. His eyesight has gone back on him, and for the next two weeks he will take life easy at West Baden Springs, Ind. After the vacation he expects to give his whole attention to the taking of moving pictures for commercial purposes.

Solomon & Taylor, Hodgenville, have opened a new moving picture theater. A new Power's 6-A machine was installed. Harry Abney, who for a number of months has been an assistant at the Novelty, Louisville, will be in the operating booth. Abney is considered to be one of the best operators in Louisville, and is a good electrician, but was barred from the operators' union of Louisville because he was not of age. He is only nineteen years old, and could work only as an assistant, but is thoroughly competent.

J. S. Bingham, of the Empress Feature Film Company, Indianapolis, Ind., was recently in Louisville looking for bookings for some of the company's latest releases.

The South Louisville Amusement Company was recently incorporated with a capital stock of $1,000, divided into shares of $10 each. Joseph L. Lenihan holds fifty shares, Ralph Ciabattaci, 49, and A. P. Norheimer, 1. The debt limit is placed at $1,000.

Louis J. Dittmar and Judge Allen Kinney have taken a lease on a building on Fourth avenue, near Jefferson street, and will put in a new picture show which will have a seating capacity of five hundred. The Columbia Theater is on the same block, but on the other side of the street. The lease on the old theater expires on July 1, and the Princess Amusement Company will turn it loose, according to President Allen Kinney.

A building permit has been granted to the Rio Realty Company to build a motion picture house at 2817 Dumesnil avenue, which is in Parkland. The structure will be two stories in height and of brick construction. It is estimated that the house will cost about $7,500. M. H. Thatcher, former governor of the Canal Zone, is president of the Rio Realty Company, and J. Frank Taylor, formerly surveyor of the port in this district, is secretary. The new theater will be called the Parkland.

Ashland is to have a new picture house on which work is well under way. The theater will be on Winchester avenue, and will be called the Scenic. A. P. Barnard, president of the Kinemacolor Company of America, with headquarters in New York, is in Louisville on a visit. Louisville is Mr. Barnard's home. He has been visiting his father, Captain L. P. Barnard, head of the Louisville Tobacco Warehouse Company. Mr. Barnard was formerly a prominent figure in Louisville tobacco circles as well as in those of the State, and at one time was chairman of the board of trustees of the New Albany lodge of Elks. A dinner was recently given for him by some of his intimate friends, at the Seelbach Hotel.

The Lion Operahouse Company has been incorporated at Glasgow, Ky., with a capital stock of $10,000. The incorporators are Amess K. Maluf, Phoebe N. Maluf and T. P. Dickinson.

J. J. Johnston, of the firm of Carpenter & Johnston, Louisville cameramen, returned from a short trip to French Lick Springs, Ind., but will go back in a few days. He has been considerably under the weather for the past month, and needs a long rest.

Carpenter & Johnston recently made a picture of a negro baptism, which was held on the Louisville water front. Easter Sunday was the day chosen for the baptising, and about seventy-five negroes were present who expected to go under the water. The water was anything but warm, and the temperature was not very high. The consequence was that a lot of the dusky breathren declined the issue, after seeing some of the baptized ones come out with chattering teeth. The pictures have been forwarded to the Selig Hearst News Pictorial. The real Southern negro is hard to beat for comedy, and the pictures should make a big hit.

The Walnut Theater, of Louisville, has secured the big feature, "Lucile Love," a Universal multiple-reel serial production, and will show the first installment soon. The Louisville Evening Post is putting out 100,000 special editions which give the story of the pictures, and are scattering them from house to house in Louisville, New Albany, Ind., and Jefferson, Ind. The Central Film Company secured the contract for the pictures. The pictures will be shown in weekly installments of two reels for fifteen weeks.

Business with Louisville exhibitors has started to pick up since the wind-up of the Lenten season, and from now on it should be as good or better than it was at the corresponding season of last year. There is considerable talk of a new theater to go up on Fourth avenue, between Walnut and Green streets, but nothing definite has been learned regarding the reports.

Ralph A. Studyvin, special representative of the Central Film Service Company, Indianapolis, Ind., was recently in Louisville, calling on Manager R. S. Shrader, of the Central's Louisville branch.

Edward Bingham, president of the Empress Feature Film Company, Indianapolis, Ind., was recently in Louisville and signed up a contract with the Walnut Theater, to show the six-reel English production of "The Old Curiosity Shop."

The Warner Feature Film Company, Indianapolis, has opened offices in Louisville at 235 Courier-Journal building. The company has been booking considerable business in Louisville for several months, and a local office has become necessary.

The six-reel Universal production of "Samson" will be shown at the Walnut Theater, starting May 10. Warren Kerrigan takes the principal part in the production, and as he is a topheavy favorite in Louisville, the feature should make a big success. Kerrigan was formerly of New Albany, Ind., which is directly across the river from Louisville.

The Owl Feature Film Company, Louisville, is getting out circular letters to its trade, in which it is making a special play on the feature, "Ten Nights in a Barroom." Kentucky is well worked up at present over the whisky situation and the feature should meet with marked success. At a recent meeting of the General Assembly the State came very near being voted dry, and prohibition is a matter that the smaller towns are particularly interested in.

Luther E. Hewson, chief of police, Lancaster, and associates are building a new theater which will be used as a moving picture house. The building will be 40 x 90 feet, and two stories in height. A part of it may be used as a garage.

The Perryville Theater, Perryville, Ky., near Danville, recently opened for business, and is getting a good run from the start. The house is only showing three nights a week at present. Tuesdays, Thursdays and Saturdays are the days on which pictures are shown. Admission prices are five and ten cents. Managers Prower and Bottom are very well pleased with conditions so far.

George L. Cox, of the Advance Motion Picture Company, Chicago, was recently in Louisville with the Chicago Roosters' Club, which is making a tour of investigation over the whole of the Southeastern part of the country. A trip was made around Louisville to the principal points of interest, and an informal reception was held at the rooms of the Louisville Board of Trade. Mr. Cox took moving pictures of the festivities and the auto trip. The pictures will be shown later at a meeting of the Chicago business for the edification of those who were not able to make the trip.

The Lyric Theater, Henderson, Ky., has been leased by Stonewall Watson and R. P. McClanahan. The latter will be in active charge of the theater, which will be operated as a straight five-cent house.

The Nickelodeon Theater, Henderson, Ky., has opened and is showing some very good pictures. The first picture exhibited was the five-reel Famous Players, "A Lady of Quality," in which Cecilia Loftus takes the principal part. Coupon tickets are given away with each purchased ticket, and a prize drawing is held each Friday night. The prize is one share of stock of the company, which is valued at $10, and which is redeemable at the end of ninety days at the Henderson County Savings Bank.

The Breeze Amusement Company, Fleming, Ky., has placed an order for a modern individual electric lighting plant to be used in operating the Princess Theater. The dynamo will be driven by a gasoline engine, which will be installed shortly.

The Park Theater, Henderson, Ky., has been sold by Podley & Burch, of Owensboro, Ky., to H. L. Hunt, of Jacksonville, Ill. Mr. Hunt recently retired from the management of the Grand Opera House and Hotel, at Jacksonville, and has had considerable experience along the line. He expects to run vaudeville and motion pictures at the Park.

The Enterprise Amusement Company, Campbellsville, Ky., which operates the Opera House, is showing five reels of pictures, the admission fee being five cents. The company is doing some co-operative advertising with some of the largest concerns in Campbellsville, and recently took a part of a full-page advertisement with W. M. Wilson, the leading vehicle dealer.

It is generally understood that Louisville will be in the circuit which the Shuberts of New York are said to be figuring on. Jules Murray recently announced that the company expected to open about 1,000 houses in the United States, and would cover practically the whole country. It is also understood that the Shubert Film Producing Company will be subsidiary to the Shubert Film Booking Company.

Fisher Brothers & Company, Lawrenceburg, Ky., have completed the new motion picture theater which has been in course of construction for some time, and have started giving daily shows. The two Fisher brothers, James and Carroll, recently made a trip to Cincinnati to procure the motion picture machine, chairs and piano.

The fight between the Cherokee Amusement Company, of Louisville, and the property holders in the neighborhood of the proposed new theater has not been quite settled yet. The property holders were under the impression that the theater was to be used for vaudeville and cabaret performances, and it seems that it is impossible to get the idea out of their heads. The proprietors had no intention at any time of operating anything but a straight motion picture house.

J. C. Benson, of the Blache Feature Film Company, Indianapolis, Ind., was a recent visitor to Louisville.

G. D. CRAIN, JR.

SAN FRANCISCO.

THE Sherman Theater, a moving picture house conducted at Twenty-second and Mission streets, is now under the management of P. E. Roswald and A. H. Ely, who have purchased the interests of Harry Schoenhaut.

The De Long Amusement Company, Sheldon building, which recently secured a lease on the American Theater, Market street, near Seventh, announces that this house will be renovated and opened within ninety days as a high-class moving picture theater.

The Portola Theater has just closed a record run on "Mission Bells" and will present next week a sensational picture, entitled "The Drug Terror." As this city was formerly the great importing center for the opium trade with a Chinatown filled with smoking dens, the picture will be of more than ordinary interest.

M. E. Cory, a well-known local exhibitor, made a trip to Seattle this week to assist in getting a moving picture expedition, in which he is interested, off for Alaska.

Michael Gore, who conducts six large moving picture houses in Los Angeles and who is popularly known as the "King of Los Angeles Exhibitors," paid a visit to San Francisco this week and called upon many friends in the local field.

Frank Weston, manager of the Columbia Amusement Company, Santa Rosa, Cal., was here re-

cently on a short business trip. Mr. Weston has been seriously ill for three months and was able to leave the hospital but a short time ago.

Sol Lesser, president and manager of the Golden Gate Film Exchange, Inc., is making a business trip to New York. This makes his second trip to that city since the first of the year.

The Kinemacolor is closing its place of business at the Golden Gate Avenue, and manager Roy Madden will leave shortly for Portland, Ore. The business that has been worked up in this field will be cared for by the Independent Film Exchange, which is to move from the Grant Building to the Golden Gate Avenue location within a short time.

The Tivoli, conducted by the Turner & Dahnken Circuit, will show the World Feature Film Corporation's film, "Prodca," during the week of April 26.

The Savoy Theater, in McAllister street, is now being conducted by W. A. MacKenzie, who plans to show travel and educational films exclusive at a uniform admission price of 25 cents. This theater is fitted up in typical Oriental style, and a number of improvements are now being made to the decorative scheme, making it a unique house. The Savoy Theater was conducted for a time by E. Fleet Bostwick, who has mysteriously disappeared. It is being reopened with a two weeks' run on the Carnegie Museum new Arctic Hunt pictures taken by Captain W. E. Kleinschmidt during 1913, the lecture accompanying the pictures being delivered by the cameraman, S. A. Powell. Following this the Balkan War pictures will be shown for a week, these to be succeeded by a very interesting educational film, "The Boy and the Law."

C. B. Price has been appointed district manager of the interests of the World Feature Film Corporation in the territory west of Denver and is now in San Francisco on his initial trip of inspection. E. H. Duffy, special representative of this firm, is still on the Coast, but will leave shortly for Chicago, where he will make his headquarters, having been appointed district manager for the territory of which that city is the center.

J. E. Watson has been granted a permit for the showing of moving pictures at 1355 Tenth avenue.

Will A. Ragan, advance agent for Thomas & Bauman, Portland, Ore., was here recently making arrangements for the exhibition of the 1913 Pendleton Round-up pictures.

Willis Brown, well known as a jurist and the founder of a Boy's City, was in San Francisco this week. He is the author of the scenario from which the film, "Boy and the Law," was made.

The Eclectic Film Company has made a great success of the release of its film, "The Perils of Pauline," as far as San Francisco is concerned, and much interest is being taken in the production. Fourteen copies were released here on the opening date, which was a week later than in other territories. The second release will be dated one week from the first, and after that the films will be put out every two weeks. Manager Frank L. Hudson, of the San Francisco office, is flooded with orders and inquiries from outside points, indicating that the publicity campaign has been an unqualified success. The "Perils of Pauline" was to be seen on the opening date at the following San Francisco houses: the Edison Theater, the New Theater, the Jose Theater, the Majestic Theater, the All Star Theater, the Garrick Theater, the Liberty Theater, the Silver Palace, the Panama, the Premium Theater and the Washington Square Theater.

President C. W. Goddard, of the California State Motion Picture Exhibitors' League, and J. Ray Williams, president of Sacramento Valley Local No. 3, visited exhibitors in Stockton this week to form a local there.

W. Traggardh, secretary-treasurer of the Union Film & Supply Co., is planning to make a visit to Los Angeles shortly, and from there will probably go to New York. This firm is in the process of reorganization, president and general manager E. H. Emmick having recently withdrawn to affiliate himself with the Golden Gate Film Exchange.

The Golden Gate Film Manufacturing Company, of which C. Moore is the head, is preparing to erect a large studio and producing plant near San Jose. The company is capitalized at $500,000.

The Golden West Film Company, which is erecting a studio near San Rafael, has commenced the production of moving pictures. The concern is under the management of Robert Kurrle.

The California Motion Picture Corporation is having work rushed on its studio buildings at San Rafael and will commence producing there about the twentieth of April.

Mrs. Hunt, of Woodland, Cal., has recovered from a very serious illness and is again able to resume the management of the Elite Theater at that place.

Frank Howard has disposed of his interests in the Iris theater, at Modesto, to his partner, Mr. Gillette, and has returned to Turlock.

At Saint John's Church, Oakland, colored motion pictures were shown during the evening services on Palm Sunday.

The Wonderland Theater, at Turlock, is being enlarged, and when the improvements are complete the seating capacity will be over five hundred.

The Empress Theater, at Sacramento, is securing considerable publicity through a controversy with labor unions there. The Federated Trades Council is running a notice in the daily papers to the effect that the house is unfair, while the theater management denies this in a similar advertisement. The new policy of showing pictures in the morning and in the afternoon between the vaudeville shows is proving a success.

Mrs. C. B. Gray has awarded a contract for the erection of a reinforced concrete theater building at Martinez, which is to be occupied when completed by the Novelty Theater.

It is reported that a moving picture theater, to cost $75,000, is to be erected on the George W. Gates property at Burlingame. The house is to have a seating capacity of about 1,000.

The Grand Theater, Sacramento, has opened with the Bert Levey circuit of vaudeville. Three reels of moving pictures are on each program.

Following a petition put in circulation at Dinuba to close all places of amusement on Sunday, business men of that place have started a petition demanding the passage of an ordinance closing all places of business, including ice cream parlors, cigar stands and durg stores.

Mayor Charles Heywood, of Berkeley, dealt a broadside to baseball and moving pictures recently in a talk at a revival meeting. He advocated setting aside Saturday as a business holiday, so that persons could have the amusement they craved and would have no sports or entertainments allowed on Sunday.

CHURCH.

MISSOURI.

BALMY weather in Kansas City has proved beneficial to exhibitors. The streets have been filled at all hours, while the same statement applies to motion picture houses. Recent productions have been as favorable as weather conditions and probably have had more to do with the fine attendance.

The Star Feature Film Service is the newest arrival in Kansas City, where it has established offices in the Gloyd building. The new exchange is under the management of B. Barnett, who has operated the Star Feature Film Service at Minneapolis, Kan., for seven past. The Minneapolis exchange has been turned over to B. Barnett, Jr., a son. The elder Mr. Barnett will give his personal attention to the Kansas City service, which controls the Jesse L. Lasky productions for Missouri, Kansas, Iowa and Nebraska.

Malcolm MacKay, Kansas and Oklahoma lessor of "Les Miserables," has returned to Kansas City after a successful tour through Oklahoma. Sixteen thousand people saw the feature in Oklahoma City, and 6,000 at Tulsa, according to Mr. MacKay. The feature will be shown in Kansas in the immediate future.

The Hammond Theater, one of the tent shows prohibited by an ordinance recently introduced in the Kansas City council, has opened for business at Twelfth street and Virginia avenue, Kansas City. C. Rosenberg is the proprietor. Mr. Rosenberg plans to give patrons high-grade features at an admission price of five cents. The ordinance which will put him out of business if passed is pending in the council and probably will come up for action in the near future, with the spring election out of the way.

J. E. Ratekin, treasurer of the Grand Theater Company, which stages "gob" plays chiefly, has edged in on the moving picture business. Mr. Ratekin will manage the Gladstone Theater, at 4608 St. John street, which is now owned by J. G. Hiatt. E. P. Churchill, the old owner, has retired.

The Missouri rights for the All Star features have been secured by the Kansas City Feature Film Company. They had been held by a St. Louis exchange for some time past.

After several years as an exhibitor, Herbert Thatcher has joined the Universal, and will do road work in Kansas. He formerly was in business at Salina.

The World's Leader Feature Film Company's Kansas City branch, heretofore conducted by Julius Singer, has been taken over by M. C. Nolan and L. M. Bacon, who will conduct the exchange as an independent one. Mr. Singer has left for the East. He recently engaged in a dispute with the local authorities as to the merits and demerits of "Shadows of Sin," a feature, and shortly after decided to abandon Kansas City as a place of business. The new owners have added the Ramo features to those handled. Mr. Nolan is best known as a wealthy lumber manufacturer, but is willing to spend some money in the moving picture industry, if necessary. Mr. Bacon has had active experience in the exchange business. The quarters in the Gloyd building will be retained.

Mirror screens are highly popular in Kansas City, but Frank L. Newman, promoter of the new Royal Theater in Main street, has found a drawback to them. A $1,000 screen for the Royal, which will be opened on May 10, recently arrived in Kansas City, and Mr. Newman decided to store it until the house was ready to receive it. His plans went awry, however, when the transfer companies refused to take a chance on moving it, unless all liability was waived by the owner. Mr. Newman decided to let the mirror screen rest in the freight depots for a time.

An unusual advertising plan has been put into commission by the Standard Amusement Company, of Kansas City, which controls four popular theaters. Double space has been taken in a number of street cars to advertise the coming programs at the various motion picture houses operated by the company. The cards are to be changed weekly. The announcement of the coming attractions at all of the four theaters will continue to be flashed on the screen, as in the past. Whether the added publicity is worth the price paid is a mooted point in moving picture circles. Officers of the Standard, however, view the experiment with favor after a short trial and probably will continue it.

Dustin Farnum, in the "Squaw Man," was a notable attraction at the Tenth Street Theater recently. The four-reel feature brought patrons from all sections of the city. The impressive thing was the manner in which the producers retained all of the heart interest, which has not been so successfully handled in all such reproductions.

A new house to seat about 300 persons is under course of construction at Savannah, Mo. Fred Hartley, owner of the new motion picture house, has not yet selected the name.

T. K. Fredorovicz is the owner of a new photo theater which recently opened at Hays, Kan., with a seating capacity of 350.

The Royal Amusement Company, which recently was formed at St. Joseph, Mo., by the consolidation of the Royal and Orpheum theaters, promises to become a power in moving picture circles of the West. Barney Reilly, who formerly managed the Royal in St. Joseph, is general manager of the company. Mr. Reilly, on a recent visit to Kansas City, announced that the Royal has secured exclusive rights for the Famous Player productions, All Star features, and the Jesse L. Lasky offerings in St. Joseph. The Royal Amusement Company has completed and opened the Royal Theater at Sioux City, Ia., and has broken ground on the new Orpheum Theater at Atchison, Kan.

Close watch on Western moving picture theaters which are introducing vaudeville or other similar attractions, and "legitimate" theaters which are transferring their allegiance to motion pictures, shows a decided majority in favor of the silent drama. Two houses which recently decided that moving pictures are the most potent attractions are the Knoxville, Ia., Opera House, under the management of Clarence Smith, and the King Opera House, at Albia, Ia., under the supervision of Elbert Payton.

Frank L. Talbot, who has met with conspicuous success in the vaudeville business, will make his debut as an exhibitor in the not distant future, according to a recent announcement. Mr. Talbot, who rather likes the jingle of gold coins, has watched the progress of animated pictures in Kansas City with mingled smiles and tears. He asserted recently that a lease on a site in Kansas City has been secured, and that a $150,000 motion picture theater will be erected. Mr. Talbot will continue to operate the Hippodrome in Kansas City.

MURRAY.

INDIANA.

"THRILLER" films are to be introduced at the Irving, Indianapolis classical suburban picture house according to announcement just made. The management now seems to be convinced that the "highbrow" films are not for his house.

Charles Shaw says he will show Greenfield, Ind., to be a first class town. To this end he announces he will build an airdome there this summer.

Fire originating in a Wabash Avenue block in Terre Haute spread to the Fountain Theater, one of the leading and most popular of the local moving picture houses, and damaged the place $600 worth. This house recently changed hands.

The Hippodrome Amusement Company, of Terre Haute, Ind., has incorporated to operate a string of theaters. Capital stock is $100,000. Moving pictures will be a feature of the new houses. The incorporators, who are old hands in the picture and theatrical world, are T. W. Barhydt, M. Heiman, J. M. Finn.

Manager Mack, of the Peerless Film Company, is back again as manager of the World Special Films Corporation, Indianapolis. Mr. Mack formerly was with this last concern, but changed over to the Peerless recently. "The Triumph of an Emperor," a four reel World Special Films Corporation subject just put on at the Grand Central picture house here, is causing much talk. Mr. Mack watched at the door of the theater on one of the nights that the picture was shown and was personally congratulated by a score of patrons. The manager is noting good business with this film throughout Indiana and Western Kentucky.

"The Master Criminal," a four-reel film being placed by the World Special Films Corporation, is going strong. This film is being advertised in this part of the country with hand-colored photographs of exceptional merit.

E. Parker, former jailer and Gamewell police operator in Indianapolis, is managing the Peerless Film Company's exchange here.

During the Easter program moving picture houses throughout the State of Indiana advertised extensively in the newspapers, many carrying two and three column photographs of the leading favorite picture actors and actresses.

One paper in Brazil, Ind., is educating its readers along moving picture lines with two and three column articles describing the perils encountered by an English moving picture company in obtaining pictures "above the clouds."

The Mutual Film Corporation, Indianapolis, will occupy the rooms above the new Keystone Theater when completed.

Moving pictures played a prominent part in a Democratic meeting in Indianapolis the other night. The motion pictures were introduced as cigars were passed around. One of the films used was that portraying Lady Godiva and her sensational ride through the streets of Coventry.

The Muncie, Ind., school board has decided to use moving pictures in the recitation rooms for history teaching. The board thinks the pictures will not only facilitate education, but will detract pupils from the attention given to note writing and love-making while in the classrooms.

"WILLIAM."

WASHINGTON, D. C.

THE Washington Exhibitors' and Exchangemen's Social Club has just been organized here with a charter membership of forty and with the probability of having more than one hundred names on the roster before the month is out. This club has been formed for purely social purposes, all matters of a business nature being left to the Exhibitors' League, and it is proposed to hold meetings monthly with a view to bringing together more closely the various men interested in the moving picture business. "Fraternity" will be the watchword of the infant association, and the first meeting will take the form of a "Dutch Lunch and Blowout" the latter part of May. Just what this "blowout" business is, no one will say, so the inquisitive ones will have to be on the job to find out. However, inasmuch as A. Dresner is president; Maurice Davis, vice-president; Joe Morgan, treasurer; and Harry Crandall is secretary, little more need be said. It is planned that this club will be of a type similar to the Screen Club of New York.

A persistent rumor to the effect that A. Dresner was about to sever his connections with the Washington Film Exchange was put to rest by that gentleman when he told the World representative that this rumor had no more foundation than that which would lead the public to believe that the exchange was to be discontinued. The business of the exchange has so grown that it was recently found necessary to open a branch exchange in Richmond, Va.

The Electric Theater Supply Company recently opened offices on the second floor of the Bank of Commerce Building, at Seventh and E streets, Northwest, where a number of offices have been engaged, and Mr. Daniel M. O'Brien has been installed as manager. The features of some eight different manufacturers will be here distributed, including the All Star and the Playgoers. The former was shown here for the first time during the week of April 26, when Tom Moore at the Garden Theater ran "The Great Diamond Robbery" for that week. The All Star features are already known here and the productions are being shown at a number of the houses. This exchange will cover Maryland, Virginia and North and South Carolina as well as the District of Columbia.

Mr. E. L. DeCosta, formerly with the Greater New York Film Exchange in charge of the Washington office, has severed his connection with that concern and has gone with Warner's Features, with his headquarters at Philadelphia. Mr. Getzler, the district manager, with territory south of New York, has taken over this office and will give it his personal attention.

Tom Moore, proprietor of a chain of moving picture houses in this city, is about to enlarge his Plaza Theater on Ninth street and will take in the adjoining building. The consolidation of the two properties will give him nearly twice his present floor space, and the alterations that will be made will give him one of the most attractive theaters along the street.

Some of the moving picture exhibitors and exchange men in the District of Columbia are greatly in favor of the enactment of such legislation as will cause the creation of a national censorship board by the Federal government. Some little complaint is heard along Ninth street because of the local censorship which seems to be personified by one police officer who, seeing a film which does not meet his approval, will cause the offending production to be withdrawn. One of the interested parties said it would appear that this man's duty was that of a patrolman, but that if he should witness all shows on Ninth street along where first runs are shown, it would require that he be on a duty other than that of a policeman for more than ten hours per day. If there were a national board of censorship a reel having their approval could be shown in any city in the country. At present a reel that will be passed as O. K. in New York or Chicago may be thrown out here and vice versa, for practically the same condition is universal. Of course, an appeal can always be taken, but no matter what the decision may be, it is always against the exhibitor, for the reel would not be put.

S. J. Mayer is again welcoming his friends and patrons of the General Film Company's local exchange for he has returned as its manager. Mr. Mayer left Washington some six months ago to open the Brooklyn exchange for the General Film Company and during a part of the intervening period has been acting as traveling auditor for the Mutual Film Exchange in the middle western territory. His return to Washington is a matter of no little satisfaction to local exhibitors for he is well known and universally liked.

The Southern Amusement Company has opened a moving picture theater at Greensboro, N. C., where a Power's 6A has been installed. This corporation also controls the Bijou Theater in Danville, Va., and both houses will be under the management of George F. Pryor, of the latter city. The name of the house is the Bijou.

C. W. Sawin, formerly manager of the local exchange of the General FEm Company, has gone to Atlanta, Ga., where he will join the Famous Players forces.

Ira J. Lamotte, manager of the Hippodrome, played host to 125 children from the Washington City Orphan Asylum, when on Thursday afternoon the doors of his theater were thrown open to the youngsters and a special program put on for their entertainment. The youngsters were brought from their home to the theater in automobiles furnished by the Cook & Stoddard Company and were taken back in the same vehicles after the entertainment was over.

M. D. Rosenberg, secretary-treasurer of the Colonial Amusement Company, has issued a call for a meeting of the stockholders of that company to be held at 4 o'clock, p.m., May 16, at the office of the corporation, at 927 Pennsylvania avenue, Northwest, for the purpose of electing officers for the ensuing year and the transacting such business as may come before the meeting.

Moving pictures of the Greek pageant-drama, "The Fire Regained," were shown here recently, but, according to the producers, these are somewhat unsatisfactory and a new set of reels are to be made when the drama is given here early in May. Some 1,500 young people will take part in the production. They are being recruited from the various dramatic and social organizations and will include many of those prominent in local society.

Congressman Frank B. Willis, of Ohio, has announced that he is preparing a measure looking toward the protection of motion picture manuscripts by copyright. The bill will be introduced into Congress within the next few weeks and action forced thereon.

Samuel Greenberg, of the Empire and Stanton Park Theaters, was recently awarded damages in the amount of $500 in a suit brought by him against the American Amusement Company, by whom he was formerly employed as manager.

The Gem Theater Company, of 1131 Seventh street, Northwest, has been incorporated with a capital stock of $3,300, divided into thirty-three shares of $100 each. The incorporators and trustees for the first year are Herman H. Hable, Fred Mayer and Fred H. Hable.

C. L. LINZ.

PHILADELPHIA.

THE popularity of moving pictures makes no distinction in classes of people. For the exclusive entertainment of the wives and the daughters of members of the Union League, a special performance of David Copperfield, by which Charles Dickens is best known, was given at the League recently through the courtesy of George W. Elkins.

Preparations are under way for the erection of a one-story brick moving picture house at 31st and Wharton streets, by the Star Amusement Company. The cost of construction is judged to be about $5,000.

A charter was granted to the American Cinema Film Company, of Philadelphia, under the laws provided by the State of Delaware. The corporation is capitalized at $50,000. E. R. Hansell, of Philadelphia, is the principal incorporator.

Final arrangements have been made by Samuel F. Wheeler to take over his new moving picture palace, recently purchased by him from the Berman Brothers, at 52nd and Thompson streets. Mr. Wheelers new enterprise will be named the "Appollo." This is one of the largest moving picture houses in this vicinity, and the price paid is close to $100,000. This is one of three largest houses in that district that is controlled by Mr. Wheeler.

Dr. Ross V. Patterson, of the Jefferson Medical College, set aside and denounced as without foundation the report that moving picture film contributes to an alarming degree to the spread of St. Vitus dance among the school children. "It cannot see," said he, "why any child should get St. Vitus dance by frequenting the 'movies!' There is no reason for it. The theory that they acquire the disease at such places is hectic and without foundation." This statement by a noted specialist along these lines will no doubt allay the sentiment that is arising among the mothers of this vicinity against their children attending moving picture shows.

Considerable interest is being manifested among the exhibitors of Reading, Pa., in the proposal for all houses to run ten-cent shows. By this means it is expected to generally elevate the moving picture theater business in and about that city to a higher plane. Already many of the proprietors of picture theaters located on the outskirts of the city have established a ten-cent admission for special feature plays and thus far report favorably on this proposition.

Plans have been completed for a theater to be built at the southeast corner of Sixty-first and Vine streets, for Herman Beyer & Company. It will be 4 feet 6 inches by 110 feet and the total cost will be about $5,500.

Regulations for the conduct of moving picture theaters in Pennsylvania will be the sole subject of discussion at a meeting to be held by the new State Industrial Board at Harrisburg some time in the near future. At this meeting the board, which has been making a study of the conditions, will submit a draft of rules to Commissioner John Price Jackson, who is chairman of the board, as to just how the moving picture houses should be regulated.

The construction of a moving picture house at Germantown avenue and Sharpnack streets for Benjamin Haas is being rushed to completion and it is thought that in the course of a few weeks, the picture house will be able to be occupied. The building is to be a one story brick, 45 by 84 feet.

A transaction was closed recently for the sale of about a half million dollars' worth of theater properties in various parts of the city. The properties in question are the Plaza, in Broad between Porter and Ritner streets; the Century, Marshall street and Erie avenue; the Parke, Thirty-third street and Ridge avenue; and the Imperial, Sixtieth and Walnut streets, assessed for a total of $280,000. The purchaser was the syndicate which controls the Stanley Amusement Company, and the price as announced by the brokers was close to $500,000.

Plans have been submitted to Jacob Kettenring of a moving picture house that will be built by him in Lancaster avenue, Ardmore, Pa. The picture house will be an up-to-date one-story building, and no doubt will be a success, as this is a much needed project in this section of the city.

The large populace of Bethlehem, Pa., soon will be able to see itself in action in the motion picture. Arthur Butler, of the National Film Company, received permission from Mayor Mitchell Walter, M. D., to photograph the city in action. The fire department and schools will be done in two reels. The work of taking the pictures will begin just as soon as complete arrangements are made.

An interesting and educational show was given by the Boot and Shoemakers' Association of Philadelphia in Musical Fund Hall, on April 15th. The chief attraction of the evening was a reel of moving pictures showing the processes in the manufacture of footwear of all descriptions. About seven hundred members of the association attended the show, and all were highly pleased with the exhibition.

Preliminary plans have been completed for the erection of a moving picture house for Levick & Walden, at 2709 North 5th street. The building will be a one-story brick and will have a seating capacity of five hundred. Work will begin immediately on the construction of the property and will be rushed to completion.

The Photoplay, a moving picture theater with a seating capacity of 1,200, at 221 Market street, Harrisburg, Pa., has been taken over by the Silverman brothers. The property formerly was owned by the Einstein Amusement Company. The Silvermans are members of a syndicate which will operate a chain of theaters in Altoona, Lancaster, Johnstown and Harrisburg. Around $75,000 was thought to be the amount involved in the transaction.

The Palace moving picture theater, of Emaus, Pa., which was badly damaged a few months ago by fire, reopened on April 11th. The theater has undergone several improvements, among which are the installation of a new system of wiring and the re-arranging of the exits. In making the changes the owner had but one object in view and that was the welfare and safety of his patrons.

Local moving picture theaters are proving an important factor in Philadelphia's "clean-up week" campaign. All moving picture theaters and houses have been supplied with a series of slides made up in an attractive manner, advertising the date of "clean-up week" and giving hints as to what should be done to rid the city of dirt. This co-operation on the part of the moving picture houses has brought forth much favorable comment from the public and the city officials and has considerably helped the movement.

The construction of a moving picture theater is under way at Seventeenth and Venango streets for the Tioga Realty Company. The building will be 120 by 120 feet and will have an entrance wing 42 feet wide. The approximate cost of construction will be about $50,000, and when completed the theater will have a seating capacity of 2,000 patrons.

The Lyric moving picture theater of Allentown, Pa., has again reopened after being closed for a period of several weeks, during which time it was undergoing several improvements. CONGDON.

NORTHWESTERN NEW YORK.

GEORGE W. ERDMANN has been appointed manager of the new Elwood Moving Picture Theater, Buffalo, which will open at an early date. An outline of Mr. Erdmann's plans and a description of the house will be given later.

"We are planning to use all the best of the big productions as they come along," said William Leyser, Jr., manager of the Marlowe Moving Picture Theater, Buffalo. "Our policy is to satisfy all our patrons all the time." He recently played to capacity "The Stranglers of Paris."

Moving pictures showing Mr. and Mrs. Vernon Castle in modern dances were given recently at the Teck Theater, Buffalo.

"The Three Musketeers" has been booked by Manager Edel, of the Strand Moving Picture Theater, Buffalo.

Harry C. Fox has been appointed treasurer of the Gayety Theater, Buffalo, a burlesque house, which occasionally plays moving pictures.

The Olympic Theater Co., which is remodeling the old Lafayette Theater, Buffalo, is still being blocked. A notice has been served to stop the remodeling of the old building, alleging that all such work was in violation of the city ordinances providing for exits and entrances.

The Stratford Theater Co., Inc., will build a $200,000 theater at the northeast corner of Court and Franklin streets, Buffalo, for the production of drama. The incorporators include Postmaster William F. Kasting and William G. Houck, of Buffalo, and Ansel E. Whitcheck, of Detroit.

J. Robson Stevens, secretary and treasurer of Stevens' Attractions, Buffalo, dealers in film productions, is treasurer of the European and American Shows, United. The last-named firm, which was recently formed, will conduct carnivals. Mr. Stevens has booked "Detective Finn" a moving pic-

(Continued on page 696.)

Calendar of Licensed Releases

Current Releases

MONDAY, APRIL 27th, 1914.

BIOGRAPH—Hop Head's Dream (Comedy).....
BIOGRAPH—Along Came a City Chap (Comedy).....
EDISON—In High Life—Fifth of the "Wood B. Wedd" Series (Comedy) 1000
KALEM—The Dance of Death (Special—2 parts—Dr.).2000
MELIES—Knockabout Kelly—Magician in Spite of Himself (Comedy) 400
MELIES—Bobby and the Banker (Comedy)..... 600
PATHE—Professor Spuff's Romance (Comedy).....
SELIG—Shotgun Jones (Special—2 parts—Drama).....2000
SELIG—Hearst-Selig News Pictorial, No. 17 (News)..1000
VITAGRAPH—The Awakening of Barbara Dare (Dr.).1000

TUESDAY, APRIL 28th, 1914.

CINES—The Wedding Present (Special—2 parts—Dr.).2000
EDISON—The Mystery of the Silver Snare—Sixth of the "Chronicles of Cleek" Series (Drama).....1000
ESSANAY—Yarn A-Tangle (Drama).....1000
LUBIN—The Tale of a Chicken (Comedy)..... 750
LUBIN—Another Tale (Comedy) 250
PATHE—The Deadliest of Nature Celebrities (Zoology)
PATHE—A Few Minutes in Calcutta, India (Travel)...
PATHE—The Town That Looks on Biscay Bay (Travel)
SELIG—The Schooling of Mary Ann (Comedy-Drama).1000
VITAGRAPH—The Tattoo Mark (Spec.—2 parts—Dr.)2000

WEDNESDAY, APRIL 29th, 1914.

EDISON—A Fugitive from Justice (Drama).....1000
ESSANAY—Curing a Husband (Comedy).....1000
KALEM—The Stolen Rembrandt (Spec.—2 parts—Dr.).2000
LUBIN—The Inventor's Wife (Special—2 parts—Dr.)..2000
PATHE—Pathe's Weekly, No. 34, 1914 (News).....1000
SELIG—The Pirates of Peacock Alley (Drama).....1000
VITAGRAPH—Setting and Style (Comedy).....1000

THURSDAY, APRIL 30th, 1914.

BIOGRAPH—The Soul of the Desert (Drama).....1000
ESSANAY—Pill for Sophie (Comedy).....1000
LUBIN—A Pack of Cards (Special—2 parts—Drama)..2000
MELIES—Difference Between Tangos (Comedy)..... 250
MELIES—Batty Bill, Monkey and Pelican (Comedy).. 750
PATHE—In Royal Bondage (Special—2 parts—Drama).2000
SELIG—Hearst-Selig News Pictorial, No. 18 (News)...
VITAGRAPH—Tony the Greaser (Drama).....1000

FRIDAY, MAY 1st, 1914.

EDISON—Frederick the Great (Special—2 parts—Dr.).2000
ESSANAY—Seeds of Chaos (Special—2 parts—Drama).2000
KALEM—Stung (Comedy) .....
KALEM—Dippy's Dream (Comedy) .....
LUBIN—The Getaway (Drama) 1000
SELIG—A Knight of Trouble (Comedy).....
SELIG—The Plot That Failed (Comedy).....
VITAGRAPH—Bunco Bill's Visit (Comedy).....1000

SATURDAY, MAY 2nd, 1914.

BIOGRAPH—Her Big Scoop (Drama).....1000
EDISON—Her Grandmother's Wedding Dress (Drama)1000
ESSANAY—Broncho Billy's Close Call (Com.-Drama).1000
KALEM—A Secret Crime (Drama).....1000
LUBIN—He Never Found Out (Comedy).....1000
PATHE—The Accusing Eye (Special—2 parts—Drama)
SELIG—Little Miss Bountiful (Comedy).....1000
VITAGRAPH—Mareea, the Half-Breed (Special—2 parts—Drama) 2000

Advance Releases

MONDAY, MAY 4th, 1914.

BIOGRAPH—The Saving Presence (Drama).....1000
EDISON—A Week-End at Happyhurst (Comedy).....1000
KALEM—The Master Rogue (Special—2 parts—Drama)2000
MELIES—A Cottage by the River (Comedy)..... 600
MELIES—Winky Willy's First Cigar (Comedy)..... 400
PATHE—The Man Higher Up (Comedy).....
PATHE—Manila, Capital of the Philippines (Travel)....
SELIG—The Adventures of Kathlyn, No. 10—The Warrior Maid (Special—2 parts—Drama).....2000
SELIG—Hearst-Selig News Pictorial, No. 19 (News)...1000
VITAGRAPH—Cupid Versus Money (Comedy).....1000

TUESDAY, MAY 5th, 1914.

CINES—The Broken Chain (Special—2 parts—Drama).2000
EDISON—The Double Cross—Third Story of "The Man Who Disappeared" (Drama) 1000
ESSANAY—The Greater Love (Drama).....1000
LUBIN—A Blind Business (Comedy)..... 400
LUBIN—Casey's Birthday (Comedy) 600
PATHE—Max, the Lady Killer (Comedy).....
PATHE—A Winter Excursion to the Falls of Tannforsen, Sweden (Travel) .....
SELIG—Marrying Gretchen (Drama) .....
SELIG—Doc Yak, Bowling (Picture Cartoon).....
VITAGRAPH—The Old Fire Horse and the New Fire Chief (Special—2 parts—Comedy-Drama).....2000

WEDNESDAY, MAY 6th, 1914.

EDISON—The Lucky Vest (Comedy).....1000
ESSANAY—Making Him Over for Minnie (Comedy)...1000
KALEM—The Detective's Sister (Special—2 parts—Dr.)2000
LUBIN—Behind the Footlights (Special—2 parts—Dr.).2000
PATHE—Pathe's Weekly, No. 35, 1914 (News).....1000
SELIG—The Evil She Did (Drama).....1000
VITAGRAPH—Sandy and Shorty Start Something (Comedy) 1000

THURSDAY, MAY 7th, 1914.

BIOGRAPH—Gilliagin's Accident Policy (Comedy).....
BIOGRAPH—Maniacs Three (Comedy) .....
ESSANAY—A Snakeville Epidemic (Comedy).....1000
LUBIN—When Conscience Calls (Special—2 parts—Dr.)2000
MELIES—Batty Bill and the Suicide Club (Comedy)...
PATHE—A Meddler With Fate (Special—2 parts—Dr.)2000
SELIG—Hearst-Selig News Pictorial, No. 20 (News)....
VITAGRAPH—His Last Call (Drama).....1000

FRIDAY, MAY 8th, 1914.

EDISON—The Song of Solomon (Spec.—2 parts—Dr.).2000
ESSANAY—The Mystery of Room 643 (Special—2 parts—Drama) 2000
KALEM—McBride's Bride (Comedy) 1000
LUBIN—Vengeance Is Mine (Drama).....1000
SELIG—The Mother of Seven (Comedy).....1000
VITAGRAPH—His Last Call (Drama).....1000

SATURDAY, MAY 9th, 1914.

BIOGRAUH—Under the Skin (Drama).....
EDISON—The End of the Umbrella—Seventh of the "Dolly of the Dailies" Series (Drama).....1000
ESSANAY—Broncho Billy's Sermon (Drama).....1000
KALEM—The New Medicine Man (Drama).....1000
LUBIN—Building a Fire (Comedy)..... 400
LUBIN—With the Burglar's Help (Comedy)..... 600
PATHE—The Marriage of Cupid (Special—2 parts—Dr.)2000
SELIG—Two Girls (Drama) 1000
VITAGRAPH—The Antique Engagement Ring (Special—2 parts—Drama) 2000

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Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, APRIL 26th, 1914.

CRYSTAL—Almost a Bridegroom (Comedy).....
ECLAIR—Willie and the Muse (Comedy) .....
REX—Mountain Law (Drama).....

MONDAY, APRIL 27th, 1914.

VICTOR—Broken Vows (Two parts—Drama).....
IMP—Temper vs. Temper (Comedy).....
POWERS—The Old Maid's Triumph (Comedy).....
POWERS—In the Barracks of the Royal Northwest Mounted Police of Canada (Split Comedy).....

TUESDAY, APRIL 28th, 1914.

GOLD SEAL—"Lucille Love, the Girl of Mystery," Series No. 3 (2 parts—Drama).....
CRYSTAL—Spotted (Comedy) .....
CRYSTAL—For the Love of Baldy (Comedy).....
UNIVERSAL IKE—Universal Ike and the School Belle (Comedy) .....

WEDNESDAY, APRIL 29th, 1914.

NESTOR—Women and Roses (Drama).....
JOKER—A Boarder's Mishaps (Comedy).....
JOKER—The Harbor of Trieste, Main Seaport of Austria (Travel) .....
ECLAIR—The Secret of the Well (3 parts—Drama)...
UNIVERSAL—Animated Weekly, No. 112 (News)....

THURSDAY, APRIL 30th, 1914.

IMP—Through the Eyes of the Blind (2 parts—Drama)
REX—An Episode (Drama).....
STERLING—The Fatal Wedding (Comedy).....
FRONTIER—Cuckooville Goes Skating (Comedy)....

FRIDAY, MAY 1st, 1914.

NESTOR—Her Husbands (Comedy).....
POWERS—The Two-Gun Man (2 parts—Drama).....
VICTOR—Who's Who (Comedy-Drama).....

SATURDAY, MAY 2nd, 1914.

JOKER—The Bucket Sharpers (Comedy).....
FRONTIER—The Runaway (Drama).....
101 BISON—The Tragedy of Whispering Creek (2 parts—Drama) .....

SUNDAY MAY 3rd, 1914.

CRYSTAL—Charlie and a Dog (Comedy).....
ECLAIR—His Servant (Drama) .....
REX—A Man, a Girl and Another Man (Drama).....

MONDAY, MAY 4th, 1914.

VICTOR—As Fate Willed (Two Parts—Drama).....
IMP—The Dawn of Romance (Drama).....
POWERS—Exposing the Handcuff Kings (Comedy)...
POWERS—The Hungry Soldiers (Comedy).....

TUESDAY, MAY 5th, 1914.

GOLD SEAL—Lucille Love, the Girl of Mystery—Series No. 4 (Two Reels—Drama).....
CRYSTAL—A Telephone Engagement (Comedy).....
CRYSTAL—Out On Business (Comedy).....
UNIVERSAL IKE—Universal Ike Almost a Hero (Com.)

WEDNESDAY, MAY 6th, 1914.

NESTOR—The Quack (Drama) .....
JOKER—Roll Your Peanut (Comedy).....
ECLAIR—Whom God Hath Joined (Two Parts—Dr.)..
UNIVERSAL—Animated Weekly, No. 113 (News).....

THURSDAY, MAY 7th, 1914.

IMP—Vasco the Vampire (Comedy).....
REX—Aurora of the North (Two Parts—Drama).....
FRONTIER—Whistling Hiram (Comedy) .....
STERLING—Papa's Boy (Comedy) .....

FRIDAY, MAY 8th, 1914.

NESTOR—His Strenuous Honeymoon (Comedy).....
POWERS—Stolen Glory (Drama) .....
VICTOR—The Pawns of Destiny (Three Parts—Drama)

SATURDAY, MAY 9th, 1914.

JOKER—Schulz the Barber (Comedy).....
FRONTIER—The Outlaw's Daughter (Drama).....
101 BISON—The Nation's Peril (Two Parts—Drama)..

Mutual Film Corporation

SUNDAY, APRIL 26th, 1914.

APOLLO—Apollo Fred Becomes a Home Seeker (Com.)
MAJESTIC—A Diamond in the Rough (2 parts—Dr.)..2000
THANHOUSER—The Strategy of Conductor 786 (Dr.)

MONDAY, APRIL 27th, 1914.

AMERICAN—Her Fighting Chance (2 parts—Drama)..2000
KEYSTONE—(Not Yet Announced).
RELIANCE—Our Mutual Girl, No. 15 (Drama).....1000

TUESDAY, APRIL 28th, 1914.

BEAUTY—A Flurry in Hats (Comedy).....1000
MAJESTIC—Cigar Butts (Drama) .....
THANHOUSER—From the Flames (2 parts—Drama).2000

WEDNESDAY, APRIL 29th, 1914.

AMERICAN—The Smouldering (Drama) 1000
BRONCHO—Adventures of Shorty—Shorty Escapes Matrimony (First Episode—2 parts—Comedy).....2000
KOMIC—Izzy and the Bandit (Comedy).....

THURSDAY, APRIL 30th, 1914.

DOMINO—Out of the Night (2 parts—Drama).....2000
KEYSTONE—(Not Yet Announced).
MUTUAL WEEKLY—Mutual Weekly, No. 70 (News).1000

FRIDAY, MAY 1st, 1914.

KAY-BEE—Love's Sacrifice (2 parts—Drama).....2000
MAJESTIC—The Quicksands (Drama) .....
PRINCESS—Politeness Pays (Drama) .....

SATURDAY, MAY 2nd, 1914.

KEYSTONE—(Not Yet Announced).
RELIANCE—Ashes of the Past (2 parts—Drama).....2000
ROYAL—Snookem's Birthday (Comedy) .....
ROYAL—Fickle Mary Jane (Comedy).....

SUNDAY, MAY 3rd, 1914.

APOLLO—The Cheese of Police (Comedy).....
MAJESTIC—The Body in the Trunk (2 parts—Drama..2000
THANHOUSER—Getting Rid of Algy (Comedy).....

MONDAY, MAY 4th, 1914.

AMERICAN—In the Moonlight (2 parts—Drama).....2000
KEYSTONE—(Not Yet Announced).
RELIANCE—Our Mutual Girl, No. 16 (Drama).....1000

TUESDAY, MAY 5th, 1914.

BEAUTY—Eugenics vs. Love (Comedy).....1000
MAJESTIC—(Not Yet Announced).
THANHOUSER—A Woman's Loyalty (2 parts—Drama)

WEDNESDAY, MAY 6th, 1914.

AMERICAN—The Story of the Olive (Drama).....1000
BRONCHO—(Not Yet Announced).

THURSDAY, MAY 7th, 1914.

DOMINO—(Not Yet Announced).
KEYSTONE—(Not Yet Announced).
MUTUAL WEEKLY—Mutual Weekly, No. 71 (News).

FRIDAY, MAY 8th, 1914.

KAY-BEE—(Not Yet Announced).
MAJESTIC—(Not Yet Announced).
PRINCESS—(Not Yet Announced).

SATURDAY, MAY 9th, 1914.

KEYSTONE—(Not Yet Announced).
RELIANCE—(Not Yet Announced).
ROYAL—(Not Yet Announced).

Exclusive Supply Corporation

SATURDAY, MAY 2nd, 1914.

GAUMONT—Opium Smugglers (Three Parts—Drama).

TUESDAY, MAY 5th, 1914.

GR. NO. SPEC.—The Monomanic (Three Parts—Dr.)..

THURSDAY, MAY 7th, 1914.

FILMS LLOYDS—Cora the Temptress (Four Parts—Drama) .....

FRIDAY, MAY 8th, 1914.

F. R. A.—The Red Club (Four Parts—Drama).....

MONDAY, MAY 11th 1914.

SOLAX—Woman of Mystery (Four Parts—Drama)....

FRIDAY, MAY 15th, 1914.

F. R. A.—Coils of Calamity (Three Parts—Drama).....

TUESDAY, MAY 19th, 1914.

GR. NO. SPEC.—The Golden Heart (Three Parts—Dr.)

Why the Strand Theatre Uses

Simplex

This wonderful Broadway Theatre (largest in the world) represents the very latest knowledge in picture theatre construction. In each of its many departments, no expense has been spared to obtain THE BEST RESULTS. We quote from the Strand program, the reasons for installing SIMPLEX.

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"Our experimental tests have convinced us that this machine represents the very best in motion picture construction, its projection being rock steady and without flicker. As it is the only entirely enclosed machine on the market, we believe its claims for absolute fireproofness are amply justified.

"Our operating room is at all times under their expert supervision, and is replete with every appliance which modern scientific knowledge affords."

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Publicity
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Apr. 12	Leading Newspapers in the United States and Canada Carrying Lucille Love, The Girl of Mystery. note: (this is the greatest Punch serial ever flashed on the screen)	77
Feby 7	Leading daily newspapers in the country now running Daily Short Stories of Current Feature Releases note: (the greatest local help ever given an exhibitor)	28
All Year	Important daily and weekly newspapers all over the country running stories of Universal releases. note: (no matter what city or town there is a paper Boosting for Universal)	700
" "	Good Substantial Newspapers running Universal News and stories about Universal Program. note: (this syndicate is controlled by Universal)	60
	Total Number of Papers in the Country Carrying Universal Publicity	365
Special Entry	Number of syndicates now carrying Universal Publicity	4

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CARL LAEMMLE, Pres.
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Our Next Special Feature Will Prove a Revelation in Pictures

It is—

THE SKY MONSTER

—TAKEN ENTIRELY IN THE CLOUDS—TAKEN FROM AND IN A ZEPPELIN, THE LARGEST SKY CRAFT EVER BUILT—TAKEN ABOVE THE OCEAN—ABOVE GERMANY, FRANCE, ENGLAND, RUSSIA—FROM THE MONSTER AIR CRAFT BUILT BY THE GREATEST AERIAL NAVIGATOR OF ALL TIMES—COUNT ZEPPELIN

THE ZEPPELIN IS THE VICTORIA LUISE THE LARGEST DIRIGIBLE EVER BUILT

OVER 900 FEET IN LENGTH—AND ALL THE SCENES ARE ACTUALLY TAKEN IN MID-AIR

THE PLOT IS UNIQUE—A JOURNEY FROM AMERICA TO EUROPE BY DIRIGIBLE AND RETURN

THE TIME IS OPPORTUNE—JUST WHEN THE TRANS-ATLANTIC FLIGHT IS GOING TO START

THE PICTURE IS A MASTERPIECE—FROM THE STANDPOINT OF PUNCH—SUSPENSE AND PHOTOGRAPHY

IT IS A REAL UNIVERSAL SPECIAL FEATURE IN EVERY RESPECT

"The SKY MONSTER" WILL BE READY THE MIDDLE OF MAY

BOOK IT NOW!!

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CARL LAEMMLE, PRES.

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AND A

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POSITIVELY THE MOST NOVEL SCENES EVER PRESENTED HERETOFORE IN MOVING PICTURES, AND TAKEN ON THE SPOT!

The Battle in the Apache Den.
The Auto Police Chase Through the Alps.
The Race With Death. The Miraculous Escape.
Exciting Scenes in the Mediterranean
The French Squadron at Play.
The Dramatic Episode at Lake Como.

Seven Reels of the most novel feature ever produced, as picturized by

WALTER HALE

During a 5000 mile automobile trip through Southern Europe.

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SIR HENRY IRVING'S

Greatest Success

"THE BELLS"

FOUR PARTS

"The Queen of the Smugglers"

A Thrilling Story Founded on Fact

THREE REELS

"The Bushranger's Bride"

A Corking Story of Life Among the Australian Bushrangers

THREE REELS

To Be Released in May

"THE BANDIT TERRORS OF AUSTRALIA"

"THE CONVICT HERO"

STATE RIGHTS AT RIGHT PRICES!

Which Means the Features You Want at the Prices You Want to Pay

1600 BROADWAY, N. Y. A. H. SAWYER INC. FILM FEATURES 1600 BROADWAY, N. Y.

CORRESPONDENCE.

(Continued from page 687.)

ture feature, with the Happy Hour Theater, Rochester.

A recent report from Elmira, N. Y., says in part: "The Lyceum Theater, of this city, has changed hands. The name of the purchaser will be made public shortly. The Lyceum was built by Col. D. C. Robinson."

Contractor Borhis, of Ithaca, N. Y., will build a moving picture theater at Pennsylvania avenue and South Main street, Elmira.

It is definitely reported that the Garden Theater, Buffalo, will be torn down and on the site the International Railway Co. will erect a large passenger station.

The Box Office Attraction Film Rental Co. is represented in Western New York by Edward J. McGuire, of Buffalo. The latter was recently visited by Winfield R. Sheehan, formerly of Buffalo, general manager of the company, and Samuel Dembow, New York State representative. Mr. McGuire's territory extends as far east as Syracuse.

The North Tonawanda Musical Instrument Works, which manufactures musical instruments for moving picture theaters and other purposes, has filed a certificate to increase its capital stock from $150,000 to $300,000.

Foster Moore, head of George Kleine attractions in Buffalo, has the following managers for his various companies: C. M. Johnston, "Antony and Cleopatra"; F. M. Lapp, "Last Days of Pompeii"; Walter Haist, "Quo Vadis?", and A. J. Meyer, "Between Savage and Tiger." J. K. Roberts, former agent for Mr. Moore, has taken another position in New York. W. E. Whisten, another representative, has booked "Between Savage and Tiger," "Antony and Cleopatra," and "For Napoleon and France" with the Gordon Theater, Rochester. The last-named feature was given successfully at a private exhibition at the Majestic Theater, Buffalo. It is reported that Manager Laughlin, of that house, will have the production at the close of his regular dramatic season. Mr. Moore says the Kleine features are proving popular at Andrews Theater, Salamanca, N. Y.

Louis Neeman, Henry G. Waller and Pearl M. Block, of Buffalo, have organized the Broadway Sun Theater Co., which will build and operate theaters. The concern has a capital of $25,000.

"Lucille Love, the Girl of Mystery" is being shown to crowded houses by Manager Foster, of the Family Theater, Buffalo. A serial story on the same subject is appearing in the Buffalo Times.

The Palace Theater Co., Buffalo, has filed plans with the Bureau of Buildings for a moving picture theater to be erected at 327 Main Street, Buffalo, at a cost of $80,000.

The Buffalo Sunday Courier recently printed a story under the heading "How Moving Pictures Make You See Better." The following point was featured: "Science discovers that photoplays are a valuable tonic for tired eyes and make their sight more accurate."

Moving pictures showing the best methods of cleaning house, fighting flies and generally destroying unsanitary conditions were a feature of a two-weeks' clean-up campaign in Buffalo this month.

Several reels of moving picture films were stolen recently from the Mutual Film Corporation and the Victor Film Co., Buffalo. Two young men, charged with the theft, were arrested.

The following officers have been elected by the Stratford Theater Co., Buffalo: President, William G. Houck; vice-president, Robert Huntley; treasurer, William R. Keating; general manager, A. E. Whitbeck; secretary, J. T. Eddy.

Samuel L. Robertson, John J. Dennison and Harold B. Dennison of Buffalo have organized the George Amusement Co., with a capital of $12,000. The concern will operate theaters.

The Buffalo Feature Film Corporation recently gave a private showing of the seven-reel production, "Life and Works of Vardi." The Buffalo concern has the New York State rights on this piece. Several prominent Italians and others witnessed the exhibition. Special advertising was prepared. The same Buffalo company also has the New York State rights on the films, "Streets of New York" and "Girl of The Sunny South."

The Buffalo branch of Warner's Features, Inc., has been showing the "Zingo Series" at the Bijou Dream Theater, Buffalo, the New Grand Theater, Tonawanda, and other houses.

Father James F. McGloin, pastor of the Blessed Sacrament Church, Buffalo, conducts moving picture shows for the benefit of his school fund. The programs, which were discontinued during Lent, are now held Friday evenings. A wide variety of subjects, including plenty of comedy, is used and the exhibitions are well attended.

George W. Erdmann, manager, announces that the new Elmwood moving picture theater on Elmwood avenue, near Utica Street, Buffalo, will open Monday evening, April 27. Accessible rest rooms, excellent ventilation and an auditorium are among the features. The boxes are set directly opposite the stage, following the London arrangement, and are equipped with large easy chairs. The very best in motion picture plays will be seen at the Elmwood. Music will be furnished by a large pipe organ and orchestra.

The use of moving pictures to increase church attendance was recently advocated at the Troy, N. Y., Methodist Episcopal conference.

"In Mizzoura," in moving pictures will be the attraction at the Strand, Buffalo, May 4-7. Manager Edel of that theater made a special appeal to Buffalo school children and students to attend this recent offering, "The Three Musketeers". His newspaper advertising contained drawings of the principal characters in the moving picture production.

Manager Carr of Shea's Theater, Buffalo, recently offered these moving pictures, "Fighting Death" and "The Criminal Path." The vaudeville bill included Miss Josephine Dunfee, formerly with the Gilbert and Sullivan Opera Co.

"The Perils of Pauline," and "Across The Bridge" in moving pictures were recently shown at the New Lyric Theater, Buffalo. As a special vaudeville attraction Manager Marcus offered Mysterio, a straitjacket expert.

"BILLY BISON."

MICHIGAN.

THE Copper Country Motion Picture Exhibitors' League was formed at a meeting held April 9 in the offices of the Crown Theater at Calumet, Mich. The principal object of the organization is said to be the booking of special features for the houses in the territory but it also will work for the betterment of photoplay theaters in the copper country. The following officers were elected: President, W. L. Foley; secretary and agent, D. E. Rice; treasurer, Robert Nelson, and directors, D. E. Rice, Robert Nelson, Ben Gettleman, Arthur Woodward, John C. Vogel and W. L. Foley. The following theaters were represented at the meeting: Crown, Calumet; Lyric, Laurium; Pastime, Ontonagon and Savoy, Hancock and Star, Houghton.

Major C. C. Trump has closed the Star moving picture theater which he has been conducting in St. Joseph for several months.

Max Schurrer will give Sheboygan, its sixth exclusive motion picture house, having made plans to erect a new one-story 100 x 28 foot theater at Lincoln Avenue and North Fifteenth Street, almost a mile from his nearest competitor. It will seat 400 persons.

Morgan Jopling of Marquette has let the contract for the new moving picture theater and opera house which he announced for Escanaba. He also has closed a contract for the erection of a new theater in Munsing and is said to be planning to add other cities to his string of houses.

The fight against a police censorship in Detroit has been renewed by the proprietors of the film exchanges of that city. One of the latest moves was to send a communication to the Board of Estimate asking that the appropriation of $1,000 for an assistant censor and $1,200 for an operator be cut from the budget. Five of the exchange men have offered to equip a room and furnish an operator in preference to having the work done at the police headquarters.

Earl H. Reinhart, who has been connected with the advertising department of the Eagle-Star at Marinette, has assumed the management of the Marinette and Bijou Theaters, succeeding Charles H. Carey, who has returned to Chicago to look after other interests of Ascher Brothers.

Moving picture theaters in Lapeer closed Sunday afternoons and evenings to allow the populace to attend revival meetings which were held in a local church.

"The Bijou will be open tonight for laughing purposes only" advertised that house in Mt. Clemens.

The films of the Michigan copper country mines are proving very popular in the district where the labor trouble was at its height. Will Hall of Laurium is booking the pictures.

Ed J. Butler, who recently assumed the management of the Menominee Theater in Menominee, is using his newspaper space wisely. He introduces his daily program with a little "brass-tacks" selling talk about pictures entitled "Facts."

Mrs. J. B. Abernethy has sold the Mirth theater at Utica to H. S. Dusenbury who has assumed charge.

J. D. Pilmore is said to be contemplating the erection of a $75,000 vaudeville theater at Franklin Street and Cormani Avenue in Saginaw. He formerly was owner and manager of the Bijou at Bay City.

MIDWEST SPECIAL SERVICE.

IN THE SOUTHWEST.

THE New Theater at 111 East Sixth Street, Topeka, Kan., recently announced a contest for the selection of a new name.

Three thousand feet of pictures were taken at Joplin, Mo., for the Commercial Club of that city, under the direction of J. W. Cotter of Kansas City and Laurence Simmons of Joplin. The pictures of the zinc mines in that vicinity give the reels an educational value.

The new picture house, which it was planned to open about May 1, at Twenty-third and North Main Streets in Fort Worth, Tex., will be known as the Isis.

McCormack & Company who leased the Airdome at Ninth and Colorado Streets in Austin, Tex., from W. G. Bell opened with motion pictures April 11, but plan to add vaudeville.

Moving pictures of athletics at the University of Pennsylvania were shown at the annual convention of the American Physical Education Association, held in St. Louis.

The city council of Fort Smith, Ark., has decided to leave the censoring of moving picture shows in the hands of the police until some suggestions from other cities can be obtained.

Moving pictures of Topeka, Kan., were shown at the Novelty Theater in that city.

A new building on North Second Street in Abilene, Tex., to be used for the Jewel Airdome is nearing completion.

Club women of Kansas City, Kan., have objected to vaudeville in moving picture theaters. A petition asking that this form of entertainment be prohibited in five-cent photoplay houses was filed with the city council. The municipal authorities appointed a committee to investigate the acts being put on at these shows.

The Colonial Amusement Company of Kiefer, Okla., has been incorporated with a capital stock of $1,500. The incorporators are W. H. Sloat, H. C. Badger and J. H. Anderson all of Kiefer.

Just how big a part the moving picture plays in the life of a small community has been accurately shown in a survey of Belleville, Kan. This is the first accurate analysis of small-town life made in the United States. The survey was made under the direction of the University of Kansas. The town has a population of 2,300. The chart showing where the people go starts with 2,300 a year to dances and reaches its height with an aggregate attendance of 105,000 a year at the moving picture show. The report made this pertinent comment on the recreation phase of small city life. "Few in Belleville replied that 'the movies' were the favorite form of recreation, yet the grand aggregate attendance of the one moving picture show in the place was over one hundred thousand annually according to a careful estimate. A careful account of the proportion of attendants by age groups develops the fact that in Belleville only 30 per cent. of moving picture goers were under 16; 70 per cent. or more that two-thirds were 16 years or over and of these the larger proportion were over 25 years old. These statistics tend to show that for the small community the bulk of the audience is drawn from adults and not from children, and that therefore from the commercial standpoint the moving picture company cannot be expected to adapt its films to the needs of childhood. Community action is necessary to reach the situation, but the individual community is quite helpless; it is only by co-operation with the other communities on the moving picture circuit that the control of the character of the film may be secured."

James Leger has opened a moving picture show at Stallard's hall in Williamstown, Kan. Shows will be given Tuesday and Saturday evenings.

F. E. Rundell is preparing to open a moving picture theater at Wellington, Kan.

Alvin Sharum will be manager of the airdome which will be opened in the L. V. Bebee building at Henry, Okla.

H. W. McCall of Cushing, Okla. and Dr. Street of Oklahoma City, Okla., have purchased a site in Cushing and will erect an opera house 100 x 70 feet.

O. Gill of Hugo, Okla., has sold a half interest in the Dixie and Erie Theaters in Hugo to A. L. Blunt of Commerce, Tex., who will move to that city and assume charge of the Dixie.

The Jewel Theater at Sallisaw, Okla., has moved to a new location.

W. M. Rutherford has sold the Electric Theater at Hennessy, Okla., to J. A. Zellweger of Custer City, Okla., an experienced moving picture man. D. E. Zellweger will be associated with his son in the operation of the house.

The new Park Theater at Capitol Avenue and Spring Streets in Hot Springs, Ark. will be managed by J. M. Ensor. The Park which will have a seating capacity of 1,200 is being erected by L. Storts and Sol. Gans.

The First Christian Church of Lawrence, Kan., is using educational and scenic moving pictures in the social work of the church. No admission is charged.

The Lyric Theater at Skiatook, Okla., is being remodeled by Manager T. A. Carson who has repainted the exterior, installed new seats and a motor for driving the machine.

A new moving picture and vaudeville theater has been opened in the Hamilton Building at Mannford, Okla. by J. W. Guthrie.

MIDWEST SPECIAL SERVICE.

NEW ENGLAND.

THE three theaters in Massachusetts controlled by Messrs. Grant and Campbell, 207 Pleasant street, Boston, are now on the open market, and will be sold at once to the highest bidders. The houses are the Plaza, Salem; the Dreamland, Lynn, and the Olympia, Cambridge. Mr. Samuel Grant states that the decision to sell these houses is merely because of a new and very large proposition of this firm's in the way of a new and large theater, which they are about to build. The exact location cannot be divulged at this time.

"Woman Against Woman," a Klaw and Erlanger-Biograph production, was heavily featured this week at both of Marcus Loew's Boston houses, and made a decidedly favorable impression with the audiences.

Harry F. Campbell, general manager of Warner's Features, Boston, has secured the South End Theater, Boston, for his exhibitions, and every Wednesday morning, at 10 a.m., will exhibit the Warner program for the next week. At the last exhibition a large gathering of exhibitors was present.

William F. O'Brien has severed his connection with the Goldstein Brothers' Amusement Company, of Springfield, and has connected with Manager Fred. B. Murphy, of the World Film's Boston office.

JUST HATCHED

AND GROWING RAPIDLY

EXCELSIOR

FEATURE FILM COMPANY, Inc.

OCTAVIA HANDWORTH

To Produce Feature Films Par Excellence in 3 Reels — Sometimes in 4 or 5

Featuring

OCTAVIA HANDWORTH

★★★ **THE STAR OF THE MOVIES** ★★★

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WILLIAM A. WILLIAMS (Late Pathe Leading Man), GORDON DE MAINE, TOM TEMPEST, FRANCIS PIERLOT, HAMILTON CRANE, JACK WILSON, AUSTIN HUHN and Other Film Favorites.

UNDER THE PERSONAL DIRECTION OF HARRY HANDWORTH

A Pioneer Director, who has created and produced many Startling and Novel Innovations in the Film Game and has a few more up his sleeve

EVER ONWARD AND UPWARD *OUR MOTTO*—FILMS OF ART *OUR SPECIALTY*

ANNOUNCEMENT OF RELEASES SHORTLY

Studio:
LAKE PLACID, N. Y.
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NEW YORK CITY

OFFERS INVITED FOR THE HANDLING of OUR PRODUCT

Mr. O'Brien will travel New England in the interest of the World Film Features.

George I. Appleby, formerly assistant manager of the Mutual's Boston offices, is now installed as manager of the Mutual's offices in the Fidelity building, Portland, Maine. Mr. Appleby will handle all Vermont, New Hampshire and Maine business from this office.

On Wednesday, April 15, General Manager J. A. Eslow, N. E. Universal Film Exchange, Boston, held a private exhibition of "Samson" at the Huntington Avenue Theater, for exhibitors only. Quite a large gathering of film men gathered together for the special showing, and "Samson" scored a distinct success as being a production of unusually fine quality. Mr. Eslow reports that his advance bookings on "Samson" testify to the regard in which the reels are held by the exhibitors in his territory.

Ralph Severn, auditor of the Mutual's Boston offices, reports he has handed in his resignation, to take effect on May first. Mr. Severn has accepted an attractive offer in another line of business for the present, although it is probable that he will return to the film business before many months have passed.

Chief petty officer of U. S. ships in Boston harbor visited Boston theaters on April 14, and ordered all men connected with the ships to report on board immediately. A great many sailors were found in the West End theaters and in the uptown theaters. At the request of the naval authorities, the managements announced that all officers and men were wanted on board the Tacoma immediately. This action was due to the sailing of the ships to Mexican waters.

Worcester, Mass., has adopted an innovation to encourage the citizens in their devotion to their home towns. Moving pictures are to play a most prominent part in a campaign which has been started by Mayor Wright. A series of moving pictures will be taken of this city, depicting its development, its municipal methods, and its public institutions. Everything that may aid the people to realize and remember that they owe a debt to the city will be done.

A recent incorporation is the Sagamore Park Development, Recreation and Amusement Company, at Kittery, Me. The firm has incorporated for $50,000, with the following named as the officers: J. H. Sharrott, Worcester, Mass.; T. P. Bryce, C. H. Stewart, Portsmouth, N. H.; H. Mitchell, H. A. Paul, of Kittery.

The Connellan Amusement Company has incorporated at Portland, Me., for $10,000, with James A. Connellan, W. A. Connellan and James Maxwell as the officers.

The Master Production Film Company has incorporated at Boston for $18,000. Abraham M. Greenblatt, Joseph M. and Max L. Levenson are the incorporators.

Still another new concern is the Safety Projector and Film Company, of Portland, Me. A. F. Jones, A. A. Richards and B. M. Maxwell are the promoters.

The Board of Health at Cohasset, Mass., has ordered that the Town Hall must not be used for any entertainments, because of an epidemic of scarlet fever.

On the evening of April 12 the Congress Hall Theater, South Boston, had a short circuit, as did the Olympic Theater, of this city. The performance at the former was discontinued after the lights went out and failed to reappear in half an hour.

Startling statements to the effect that persons have been attempting to "hold up" Boston people on the strength of promises of moving picture licences, among other things, since the present administration came into power, were made by Mayor James F. Curley this week. The declaration of these charges led to the discovery that attempts at "graft" by trading on the mayor's name began even prior to the latter's election. Marks Harris, of 72 Lawrence avenue, Roxbury, who is an applicant for a license for a photoplay theater at the corner of Humboldt avenue and Townsend street, Roxbury, declared that he had been approached by an architect, who gave him to understand that for $100 he would make certain the securing of a moving picture theater license for Harris. The latter claims he did not pay the money, and did not give the architect's name. It was the mayor's intention to give a public hearing upon Harris' application, and on an application made by Jerome Pettell, a prominent Progressive leader of the North End, Boston, who wants license for a moving picture house at 392 Hanover street, on April 16. This hearing was not held and the mayor promised some sensational disclosures in the "graft line," in connection with this hearing. The reason for not holding the hearing is due to the fact that notices had been sent out, announcing that the hearing would take place on April 22. As a result, there was no one on hand for the hearing on April 16. The mayor declared that if he found that anyone who applies for a moving picture license has paid anyone else to use influence to secure such license, he will refuse to grant the license, and if he discovers any evidence in this direction, after a license has been granted, the license will be revoked. The idea appears to be that people are seeking graft money by claiming to be able to influence Mr. Curley, and the latter intends to prosecute the matter to the limit, and has called in the police commissioner to track things down. Regarding moving picture licenses, it has been Mayor Curley's habit to hold up all applications for licenses in cases where objections have been raised until public hearings could be given, and to hold up the applications until after the hearings. The mayor has called a meeting for April 22, to consider various applications pending, and if he finds that money has been paid to any person for any favor or privilege, he will reject the application.

By all odds, the event of the week in Boston film circles revolved around James H. Donovan, general representative of the N. E. Universal Film Exchange, who signed up the largest 50-50 contract of his career—by his marriage to Miss Lillian Fay, of Flora street, Brookline, Mass. The ceremony was performed at St. Mary's Church, Brookline, by Father McManus. Frank M. Fay, of the Boston Post, was best man, while Miss Nellie Donovan, the groom's sister, was the bride of honor. Mr. and Mrs. Donovan departed for their honeymoon immediately after the ceremony.

Dr. J. Heiuz and J. Kenyom, who are connected with the Pawtucket Hospital, Pawtucket, R. I., have taken over the lease of the Bijou Theater, Manville, R. I., which they will run as a moving picture house. Whatever profits may accrue from the Bijou will be turned in to the hospital fund.

No more moving picture theater licenses for wooden buildings was the edict of Mayor James M. Curley, of Boston. During the four years of his administration abandoned churches, etc., of wooden construction, that are often bought up by prospective exhibitors, cannot be turned into theaters. The mayor feels that there is too much danger of conflagration, and adequate protection cannot be given to the lives of people who would frequent them. In addition, the mayor stated that he will take up with the proprietors of theaters now established in wooden buildings, the question of a change. He said that he would not be harsh in his treatment of them, but will ask a gradual change to buildings of metal construction.

The "Quo Vadis?" reels, which had a long run at the Tremont Theater, Boston, last summer, will return to the Hub next week, to be shown at Tremont Temple. There will be afternoon and evening shows, Friday nights excepted.

Huge sunspots, volcanic craters upon the surface of the moon, the wonderful rings surrounding the planet Saturn, were among the astronomical wonders shown by B. R. Baumgardt at Tremont Temple, Boston, in his motion pictures, entitled "An Evening with the Stars."

Fred B. Murphy is now in the new offices he secured for the World Film's Boston branch, at 41-43 Winchester street. Large and commodious quarters tell the story of Mr. Murphy's new home, with every facility needed to run a first-class film exchange. A large exhibition room, where exhibitors may give World Film releases "the once over," are now being whipped into shape.

Mr. Martin Dempsey is thinking of building a moving picture theater at Milford, Mass., this summer.

Elbridge L. Campbell reports that his new Dreamland Theater, Bellows Falls, Vt., is a "husky Youngster," and the business has been on the increase since the new management took control. The Dreamland was purchased last month from T. F. Kinery.

S. Z. Poli, who owns the Hyperion Theater, New Haven, Conn., will take over this house on May 1. Mr. Poli will make extensive alterations in the Hyperion, and it will be one of the finest theaters in New England.

Manager D. D. Scullen has completed one of the longest "stock" seasons in the history of the Broadway Theater, Springfield, Mass., and once again is offering vaudeville and photoplays, at popular prices.

Quite a tempest in a tea pot was stirred up at Springfield, Mass., by the edict that all motion picture theaters should be closed on Sundays, after April 26. Representatives of the stage employees, musicians, bill posters, and moving picture operators' unions have protested against this order, and the mayor gave a hearing to them on April 9. It is hoped that he will rescind the order and allow a shown, in modified form, to be given on Sundays. The question of Sunday moving picture shows is a troublesome one in many New England cities, as there is constant agitation against them, on the part of the clergy and others.

Manager F. J. Carroll, of the Merrimack Square Theater, Lowell, Mass., plays vaudeville and picture programs on Sundays, but stock shows on other dates.

William Pollock is managing the Academy at Lowell, Mass. HENRY.

PITTSBURGH.

A CONTRACT has been let by Thomas H. Scott, architect, for the erection of the theater being financed by L. L. Banks, of this city. The theater will be erected adjoining the Masonic Temple, on North avenue, North Side, and will cost about $40,000. It has already been leased for fifteen years by the Cameraphone Company, of this city and Cleveland.

An application for a state charter of incorporation for the Industrial and Domestic Film Company will be made by Charles E. Breitwieser, James P. Kerr, Earnest E. Roesser and Edward N. Jones.

William Berger and Roger McKelvey were recently fined $10 each for boycotting a downtown picture theater. Both men are operators, and on Saturday afternoon they walked about the streets carrying large signs informing the public that one of the local theaters was not employing men, and asking that the house be not patronized.

The Rex Film Renovator Company, of Columbus, Ohio, has been incorporated with a capital of $70,000. The incorporators are well-known photographers and business men—J. W. Sindell, J. P. Morgan and Frank W. Krebbiel.

J. W. Smith, of Aspinwall, Pa., is building a motion picture theater on Delaware avenue, Oakmont, at a cost of $5,000. It will be one story and basement, of brick construction. Mr. Smith will operate the theater.

The theater at No. 1552 Beechview avenue, Pittsburgh, has been completed and the owner, George H. Hobson, No. 1552 Beechview avenue, will probably operate the house. The structure is 40 by 85 feet and costs $9,000.

Thomas Burke, Jr., of Fullerton street, this city, has erected a two-story brick motion picture theater at No. 53 Fullerton street.

The theater erected by B. McCann, on Main street, Osceola Mills, Pa., has been completed. The house is one of the best in that section and has been doing a good business since the opening. The property cost to erect $12,000.

A Pennsylvania charter of incorporation has been applied for by M. H. Goldstein, B. Goldstein and Arthur D. Gatz, for an intended corporation to be known as the Morris Amusement Company. The company will lease and operate motion picture theaters. L. S. Levis, Berger building, this city, is their attorney.

The interior of the Theatorium, on Hickory street, Warren, Pa., has been entirely remodeled, and new seating installed. The house is owned by the Parmelee & Henry Estate, National Bank building, Warren, Pa. The improvements to the interior of the theater have increased the capacity besides making the house of a better appearance. The floor was lowered and columns that formerly obstructed the view to some extent were removed. The improvements amounted to about $3,000.

MANLEY.

ST. LOUIS, MO.

THE Shubert Theater, after a successful run with "The Life of Our Savior," a Pathe feature, has resumed its regular dramatic bill. It is reported, however, that the Shubert will run through the Summer season with a program of pictures.

Francis X. Bushman, the Essanay player, is the winner of the fifth week's popular player contest that is being conducted by the St. Louis Times. The winners in each week's voting are barred from further participation until the last week of the contest, when all of the winners will be voted on to determine who is the most popular of them all. Crane Wilbur, J. Warren Kerrigan, Naomi Childers and Rosemary Theby were the winners of the four preceding contests.

O. E. Goebel, president of the St. Louis Motion Picture Company, is in New York for a ten days' stay.

The Pohattan Theater, an airdome in Maplewood, is being made ready for the summer season by a thorough cleaning, painting and general overhauling.

G. K. Dubis, proprietor of the Pathe Theater, at 1026 Franklin avenue, claims that his place is the oldest moving picture house in St. Louis. The Pathe gives a four-reel Mutual program, changes every day, and uses all second run films, playing to good business at every performance. The Pathe is one of the few theaters that still use the talking pictures with the actors behind the screen interpreting the action of the reel in words. Mr. Dubis says this feature never seems to grow old with his audiences, and that he finds it one of the theater's chief attractions.

On account of the large attendance at the New Grand Central, where "Tess of the Storm Country," a Famous Player production, is being shown, plans are being made to give three performances each evening.

Julius Singer, former manager of World's Features, in Kansas City, passed through St. Louis on his way to New York, where he will live in the future. E. W. Dustin, local manager of the Eclectic Film Company, is installing a projecting machine at the exchange opened by the Eclectic Company at 3210 Locust street. Mr. Dustin states that he has ten sets of the "Perils of Pauline" films running in local houses.

D. R. Anderson, secretary and treasurer of the American Theater Curtain and Supply Company, which has changed its name to Atsco, Inc., of New York, has returned to St. Louis after a three weeks' stay in New York, where he was employed at transferring the records and accounts of the company to their new head office.

The Park Theater, one of the largest houses operated by the Grand Avenue Amusement Company, which was opened in January with Sullivan and Considine vaudeville, has changed its program from vaudeville to pictures. The new program was inaugurated with "Les Miserables," which ran for a week to good houses.

The threatened closing of tent shows seems to have been warded off, for the time being at least. For a while it looked as though all exhibitors who operated under canvas would have to close their doors before June first, in obedience to the order of the building commissioner's office. It appears now, however, that the exhibitors have taken the matter up to the Supreme Court for the decision as to whether the building commissioner has jurisdiction in the cases. And in the meantime the city councilor will accept license fees and hold them until the matter is decided.

GIEBLER.

Ambrosio Guarantees Quality

THE ANGEL OF THE MINE

A three reel drama of intense interest, brimful of action from beginning to end.

The most realistic mine explosion ever pictured, photographically perfect.

Money getting advertising matter including one —three—six—sheet posters, heralds, photos, slides, etc.

Some territory still open. Quick action necessary.

Some territory still open:

For the Queen's Honor

(3 Reels)

The Mystery of the Glass Cage

(2 Reels)

Watch

for our announcement of the release of a spectacular feature which will be the talk of the country.

Ambrosio American Co.

15 East 26th Street New York City

ILLINOIS.

A MOVING picture theater has been opened in the John Neary building, at Utica, by Clark Cary and E. Marshall.

Edward Degenhardt has opened his new Princess moving picture theater at Mendota. The informal opening was followed by a more pretentious event in which the eight-reel feature, "The Last Days of Pompeii," played a part. C. F. Stevens has been secured as operator.

A. F. Gebhart, proprietor of the Gebhart block, in Decatur, has completed plans for a new vaudeville theater, seating 1,800 persons, to be erected at a cost of $12,000.

The films of Fulton County, Ill., residents who are now in California, were such a success at the Princess Theater, in Canton, that they had to be repeated. Later they were sent on a tour to Cuba, Farmington and other Fulton County towns.

John G. Fredericks, manager of the Cozy Theater, at Belleville, and formerly manager of the Dreamland Theater, in that city, has taken charge of the Lyric Theater, on Second and Spring streets, in Belleville and will manage both houses.

"The Perils of Pauline" was the subject used by the Majestic Theater, of Kewanee, at its "Kiddies Day," Saturday matinee, when all good children were admitted free. It was good advertising for the rest of the series.

E. J. Denecke, formerly of Mt. Vernon, and said to have been connected with some of the leading producing companies, has opened a school for motion picture actors, according to Mt. Vernon correspondents.

Two diamond rings were given away by the Grand Central Theater, at Cairo.

A writer in the Lincoln News-Herald citing the interest in the weeklies and other educational films and also pointing out the decline of the rougher westerns concludes: "Indeed, it is not altogether without the pale of reason to conclude that today the 'movies' are undergoing a moral and educational transformation."

The "Passion Play" films were used by the Second Congregational Church, of Oak Park, during Holy Week services.

Manager R. C. Schroeder's plans for rebuilding the Colonials at Galesburg include the installation of a pipe organ. The house will be patterned after the luxurious Princess, at Joliet, Ill., and will seat 900 persons. The theaters will be closed while the changes are being made.

The Cort Theater, on Adams street, in Peoria, is giving away $5 in cash each Wednesday night.

The Motiograph Picture Company has opened a moving picture show in the Hindle building, on Main street, in Brimfield.

Pictures of the National Stockyards at East St. Louis were a good attraction at the Lyric Theater, in that city, because of their local interest. It is not generally known that East St. Louis has the largest mule market in the world and offers some interesting films.

Manager Hammersmith is now giving three shows a week at his house in San Jose.

S. C. Hagan has installed a $1,200 electric piano in his new Owego No. 2 theater, at Mounds.

The Monmouth Amusement Company, of Monmouth, which recently was granted a charter by the secretary of state, will open a moving picture theater in the McQuown skating rink, in that city.

Harry Frazer, of Warsaw, is said to be looking for a site to open a moving picture theater or airdome in that city.

Remodeling of the Dreamland Theater, Edward Knuse, manager, at Warsaw, is progressing. When the changes are made the house will have a balcony increasing the seating capacity to 600 and a new white enameled brick front.

A meritorious musical program for a picture show was given at the Colonial Theater, in Urbana, when the program was furnished by an augmented eight-piece orchestra, under the direction of A. A. Harding, director of band, University of Illinois.

Sonnie's New Pleasant Hour Theater, Wabasha and St. Clair avenues, in East St. Louis, recently announced special attractions galore. Among them were trading stamps, a nine-reel show for Easter, an Easter matinee with Easter eggs for the children, a country store night and a prize night.

Local talent rounds out the program at the shows given at the Y. M. C. A. gymnasium in Aurora. Three reels of pictures are used. On election night election returns were flashed.

The International Amusement Company, of Chicago, has been incorporated with capital stock of $200,000, to do a theater and amusement business. The incorporators are John G. Garibaldi, E. W. Zinser, John B. deYoney and Jerome J. Crowley.

A Peoria tea and coffee house gives a ticket to the Lexum Theater with each fifty-cent purchase.

J. E. Singleton, of Avon, has purchased a site at that place and will erect a brick building to be used as a moving picture theater and also as a skating rink and dance hall.

The Garden Amusement Company, of Chicago, has been incorporated with a capital stock of $5,000, to do a theater and amusement business. The incorporators are Claud Plough, Benjamin R. Kahane and Orville W. Lee.

Harry Detwiler and Mrs. Alida Franklin, of Lafayette, Ind., have opened the Luzon, a new moving picture theater in the Witt building, on East Wood street, in Paris. Mutual service will be used.

Dreamland Theater, at Kewanee, is conducting a contest in which a trip to California is the prize.

Burr Swann, whose work as editor of the Pittsfield Republican equals his achievements as manager of the picture show in that city, says in a recent issue: "Nice present that Herb Shinn gave his wife, who celebrated her birthday one day last week—a picture show ticket for every year she was old. Never mind now how many—Mrs. Herb said it was the first time since she wore short dresses that she was sorry she wasn't older. Which is going Chief of Police Halbauer one better. Dave hid his wife's shoes so she couldn't go to the picture show. And now Mrs. Dave sleeps with her shoes on." Swann's latest stunt was the benefit performance given for the Junior class of the high school. For this occasion was selected the Lubin picture, "Banty Tim." The hero of this poem from the Hon. John Hay's Pike County Ballads is supposed to have been a Pike County man and Pittsfield being the county seat, the picture had a great deal of local interest.

Country people who do not care to remain for the night show are now being taken care of by a Saturday matinee at the Bijou Theater, in Robinson.

J. Hammersmith has sold his moving picture show at San Jose to Charles Woll and Ralph Davis.

Earl D. Enos, of Springfield, who formerly managed the Enos Feature Film Company of that city and later was employed by the Illinois Feature Film Company, has joined the Tom W. Allen Fashion Plate Shows as treasurer.

George Smith is planning to erect a new moving picture theater at Fisher.

Ray Colvin, formerly of Pittsfield, is manager of the Lillit Bijou moving picture theater, at Decatur, which has been purchased by Otto Hemenway, of Decatur.

A new moving picture theater is being erected at Roodhouse.

When the city council at Sterling recently discussed the question of raising the license fee for moving picture theaters the following scale was tentatively agreed upon: Houses seating three hundred persons, increased from $5 to $100; houses seating from 300 to 500 persons, $150, and houses seating over 500 persons, $200.

Dick Diamond, a confectioner at Havana, is contemplating the erection of a new brick moving picture theater in Main street in that city. Plans are now being drawn for a house seating about 500 persons. It will cost about $8,000.

The Earl and the Cozy Theaters, at East St. Louis, aided the Illinois State Pure Food Commission in its pure food and anti-fly crusade by showing in their houses to the school children the educational moving pictures in use by the commission. The program was a part of the observance of "Health Week" in East St. Louis.

The Orpheum, at Rockford, recently advertised one of its special Saturday matinees of educational pictures for school children as "Something to Think About." The eight features offered variety, including zoological, scenic, botanical, spectacular (ride on dirigible), nature study (birds), Russian, tropical and scientific.

"One despairs of the value of censorship of moving pictures when he sees the restriction put upon the films used as the leading advertisement to attract people to see them," says the Evanston News. 'Children Not Allowed' is blazoned in flaming letters on the billboards announcing 'The Scarlet Letter,' and no doubt with immense success. If there is anything more likely to provoke the interest and curiosity of boys and girls who just escape being children than such an opportunity to avail themselves of the dignity of their fourteen and fifteen years, we are at a loss to know what it is. We are equally helpless to imagine any class of spectators to whom a questionable picture may do more harm."

The opening of the Apollo Theater in Peoria about May 1 will give that city one of the most richly equipped and most lavishly decorated exclusive motion picture theaters in the United States, it is declared. The building alone represents an outlay of $85,000. It was erected by the Apollo Amusement Company, of which Dee Robinson, whose activities in the photoplay field have been noteworthy, is president and general manager. Faith in the permanency of the moving picture business is indicated by the fact that the company took a ninety-nine year lease on the site. Frederick J. Klein, one of Peoria's leading architects, designed the house. It has a seating capacity of 1,000, with not a pillar to obstruct the view. The chairs are of Circassian walnut, with seats and backs upholstered in Spanish leather. Woven cane panels are inset into the sides and under the seats. The ventilation and the heating system are excellent. The plaster work alone is said to have cost $14,000. The decorations of Italian garden scenes were done by Gustave A. Brand, of Chicago. The pipe organ is magnificent, having a set of cathedral chimes costing $1,000. The foyer is of marble and mosaic. Pilasters of solid marble extend to the ceiling, the walls are of marble and the floor is laid in intricate tracery. The best multiple-reel pictures will be shown exclusively.

The moving picture theater at Marion and Lake streets in Oak Park has been reopened after a year of idleness. Only pictures which have been passed by the Chicago Board of Censorship will be shown.

The Commercial Arts Shop, 111 West State street, in Rockford, which recently embarked in the moving picture business, will produce a series of cartoons entitled "Little Jimmie Jinks" running about 500 feet. C. O. Linden and L. T. Rider are members of the firm.

Harold Tornquist has opened a moving picture theater in the Odd Fellows Hall at North Henderson.

Thomas Drake has sold the Lyric Moving Picture Theater at Winchester to Overton & Faul.

The Drexel Theater on Cass street in Joliet has filed articles of incorporation with Will County, recorder. The directors are William S. Welch, John B. Anderson and O. R. Laraway. Other stockholders are W. F. Clark, E. H. Stewart and Florence Stewart. The Drexel has let the contract for a brick-steel ceiling addition twenty-eight feet long, which will give the house 100 more seats.

The Kenilworth Club of Kenilworth, which recently adopted moving pictures for community entertainment and education, has decided to have all pictures censored by a committee from its club and a committee of women.

The safety first reels, as "An American in the Making," and "The Price of Thoughtlessness" are becoming commonly known in Illinois, were shown to 9,500 school children of Joliet and Lockport through the co-operation of the managers of the Princess Theater in Joliet; the Genil in Lockport; the Illinois Steel Company; the Chicago & Joliet Electric Railway Company and the school officials.

The ceremonies at the dedication of the Elks' Club in East St. Louis were filmed and the pictures shown at the Lyric Theater.

MIDWEST SPECIAL SERVICE.

IN THE MIDDLE WEST.

RUDOLPH Klatt will be manager for the Idle Hour moving picture theater at New Hampton, Ia., which has been purchased by Perry Smith, a farmer.

Milan Brewer of Oakville, Ia., has purchased the moving picture equipment of Moffit & Graham and will conduct a theater in the Glidden Building.

Two moving picture theaters in Davenport, Ia. have succumbed, it is said, to competition after two years of existence, The Best at Fourth and Brady Streets and the Life in the 300 block on West Second Street have closed.

Moving pictures of the flood at Peru, Ind. in 1913 are being used by the Peru Commercial Club in its flood prevention campaign. The films were made by the Advance Motion Picture Company of Chicago.

W. C. Hippler of Belle Plaine, Ia., has sold his interest in the Neme Theater and the Opera House to his partner, Grover Denune. Denune is now sole owner of the moving picture house and manager of the opera house. Hippler probably will re-enter the moving picture business in some other city.

The National Federation of Musical Clubs is asking mayors and city officials in the middle-west to co-operate in a crusade against suggestive songs. The elimination of this class of music from the few picture houses which cling to the nuisance is included in the plans of the organization.

James Powers of Kellogg, Ia. has purchased the moving picture theater at Monroe, Ia.

Newell Weyer has sold his interest in the Zenith Theater at Shenandoah, Ia., to his partner, C. A. Hamilton. Mr. and Mrs. Hamilton will operate the house.

The Lyric, the pioneer moving picture theater in Lyons, Ia., has been closed and will be supplanted by a modern photoplay house seating about 800, to be erected in Second Street by Redden & Donlan and Donlan Brothers. Miss Margaret Whalen has been manager of the house for the last few years of its successful career.

Meris Goldman has accepted the management of the Star moving picture theater at Michigan Street and Grand Avenue in Grand Rapids, Mich.

E. J. Butler, manager of the Star Theater at Negaunee, Mich., has closed a contract to exhibit the features of the Famous Players, the All Star Company and the Jesse L. Lasky Company.

Moving picture and other theaters in Jackson, Mich., which have been giving away merchandise prizes by drawings were hit in an order issued by Chief of Police Chase which stopped the practice. It is said that some of the competing managers welcomed the order as the rivalry in this form of advertising had become a serious question.

The New Lyric Theater at 210 State Street, St. Joseph, Mich., has been opened by F. G. Hows. As an advertising attraction an Edison moving picture machine will be given to the boy or girl delivering the most coupons to the box office before June 15. "High class and comical songs" are announced.

"Les Miserables" was featured in two Findlay, Ohio houses on the same date. The performance started at the Victory half an hour later than at the Royal.

The Bijou Theater at Grand Rapids, Wis., has installed a new Motiograph, making the second needed machine.

The Empire Theater at Chippewa Falls, Wis. seems to do very nicely with four changes a week, verifying the assertion that it pays to repeat good pictures.

Arthur H. Gray has sold his interest in the Rex Theater at Oshkosh, Wis., to the Cummins Amusement Company. Andrew Haben retains his interest in the house.

Itala Film

Tracked Across the Desert

Of all recent Itala releases Tracked Across the Desert stands out prominently by reason of the immense variety of exciting action which has been cleverly concentrated in it.

State Right Buyers of Two Itala Features a month:
Only a few territories left open:

ALA	Apex Film Co., Atlanta, Ga.
ARK	Texas Feature Film Co., Dallas, Tex.
CONN	Famous Players Film Co., Boston, Mass.
DEL	Electric Theater Sup. Co., Philadelphia, Pa.
D. C.	Electric Theatre Sup. Co., Philadelphia, Pa.
FLA	Apex Film Co., Atlanta, Ga.
GA	Apex Film Co., Atlanta, Ga.
N. ILL	Union Film Co., Chicago, Ill.
IND	Blache Features, Inc., Indianapolis, Ind.
IA	Monarch Feature Film Co., Kansas City, Mo.
KAN	Monarch Feature Film Co., Kansas City, Mo.
KY	Blache Features, Inc., Indianapolis, Ind.
LA	Texas Feature Film Co., Dallas, Texas
ME	Famous Players Film Co., Boston, Mass.
MD	Electric Theater Sup. Co., Philadelphia, Pa.
MASS	Famous Players Film Co., Boston, Mass.
MICH	Casino Film Exchange, Detroit, Mich.
MISS	Apex Film Co., Atlanta, Ga.
MO	Monarch Feature Film Co., Kansas City, Mo.
NEB	Monarch Feature Film Co., Kansas City, Mo.
N. H.	Famous Players Film Co., Boston, Mass.
N. J. (Northern)	Emby F. F. Co., New York City, N. Y.
N. J. (Southern)	Electric Theatre Sup. Co., Philadelphia, Pa.
N. Y.	Emby Feature Film Co., New York City, N. Y.
N. C.	Apex Film Co., Atlanta, Ga.
OHIO	Independent Features, Inc., Cleveland, Ohio
OKLA	Texas Feature Film Co., Atlanta, Ga.
PA (Eastern)	Electric Theatre Sup. Co., Philadelphia, Pa.
PA. (Western)	Weiland Film Co., Pittsburgh, Pa.
R. I.	Famous Players Film Co., Boston, Mass.
S. C.	Apex Film Co., Atlanta, Ga.
TENN	Apex Film Co., Atlanta, Ga.
TEXAS	Texas Feature Film Co., Dallas, Texas
VT	Famous Players Film Co., Boston, Mass.
VA	Electric Theatre Supply Co., Philadelphia, Pa.
W. VA	Weiland Film Co., Pittsburgh, Pa.
E. CANADA	International F. F. Co., Montreal, Canada

ITALA FILM CO. OF AMERICA

Candler Building HARRY R. RAVER, Director General **New York City**

LICENSED FILM STORIES

KALEM.

THE DETECTIVE'S SISTER (Special—2 parts—**May 6**).—Detective Burke is devoted to his sister Anna, an invalid. The officer is assigned to run down the man who has burglarized the Graves mansion. Finger prints cause him to search for Hurley, known as the "Gentleman Burglar." After selling his loot to a "fence," Hurley strolls through the park and comes upon Anna, asleep in her invalid chair. The book she had been reading falls to the ground. Hurley picks it up. The invalid awakens. The two engage in conversation.

The burglar meets Anna in the park every day. A child mischievously takes a snapshot of the two. Fearing lest it fall in the hands of the police, Hurley purchases the film and developes it himself. As his lore for Anna deepens, the man grows ashamed of his life of crime. Burke discovers Hurley's whereabouts. Shortly afterwards, the burglar attempts to enter a house. Thought of Anna causes him to draw back. He resolves to live straight and buys back the Graves loot from the "fence" with the intention of restoring it.

The man returns home. Burke enters his room and places him under arrest. Hurley's story of his redemption is greeted jeeringly. Burke discovers Anna's picture on the table and demands to know how it came into the burglar's hands. He learns the story. In rage, he handcuffs Hurley and drags him off to his own home. It is his intention to expose Hurley's character to Anna. But when the two arrive, Burke learns that Anna is dying of heart disease. The girl is calling her lover. Hurley enters after his captor. Broken-hearted, the burglar kneels by the side of the bed. As Burke unlocks the handcuffs, Hurley takes Anna in his arms. A moment later, the girl smiles and passes away. Blinded with tears, Hurley holds out his hands to the heart-broken brother. A warm hand-clasp between the two and Hurley leaves the room with the gyves upon his wrists.

McBRIDE'S BRIDE (May 8).—Mrs. Highbrow is a candidate for the office of police magistrate in Birdville, a town where equal suffrage prevails. McBride, a young dentist, incurs the enmity of the woman when he declines to come to the aid of her cause. The dentist later meets Helen, Mrs. Highbrow's daughter, and promptly falls in love with her. But the mother frowns upon his suit and orders him off her premises. Undaunted, the lovers secure a marriage license and plan to elope that night. At ten o'clock, McBride ascends a ladder to the window of his beloved. Impish Fate causes Mrs. Highbrow to gaze out of her window and she discovers the immitation Romeo. Mistaking him for a burglar, she shouts for help. McBride falls off the ladder in fright, landing in the arms of a policeman. The lover is arrested and yanked off to the lock-up.

Mrs. Highbrow, as magistrate, tries McBride the following morning. The proceedings are disturbed when Helen rushes into the court room and throws her arms about her lover. Mrs. Highbrow orders Jack returned to the cell. Helen refuses to be separated from him and the jailer is compelled to place them both in the cell. Billy News, a reporter friend of McBride's, hits upon a plan to assist the lovers. Hastening to the home of a minister he engages the dominie to the jail. While Mrs. Highbrow is trying another case, McBride and his bride are married. Shortly afterwards, the police magistrate summons McBride before her. Just as she is about to pronounce sentence, she discovers that the trembling culprit is now her son-in-law. Realizing she has been outwitted, Mrs. Highbrow suspends McBride's sentence and gives the young couple her blessing.

THE NEW MEDICINE MAN (May 9).—Red Moon goes to meet his son, Tall Feather, who is on his way home from medical college. Like Laughing Water, his son's sweetheart, Red Moon expects to see Tall Feather return a blanketed Indian. When the stage coach arrives, Red Moon is greeted by an immaculately clad youth. The father stares at the son, who has adopted the white man's dress. Later, Tall Feather meets Laughing Water. His altered appearance and ways disappoint her bitterly. Tall Feather makes an enemy of Two Buffaloes, the tribal Medicine Man. The latter gazes with suspicion upon the young physician's method of treating sickness and incites the tribe against him. The red men decide to go on the warpath. Knowing the power of the white men, Tall Feather tries to dissuade his people from their rash step. He is mocked for his pains. Laughing Water adds to his humiliation by striking him across the face when he refuses to don his war paint.

Before the tribe can attack the whites, some of their number are stricken with fever. Unable to cure them, Two Buffaloes warns his people to flee. Tall Feather stays with the stricken men. Laughing Water, who has fled with the rest of the tribe, is suddenly taken ill. Knowing the Medicine Man can do nothing for her, the chief sends for Tall Feather. The doctor hastens to his sweetheart's side. His treatment gradually restores her to health. Two Buffaloes rails against the boy and warns his tribe of the wrath of the gods. Angered, Chief Roaring Lion drives the Medicine Man from camp. Laughing Water realizes that the knowledge Tall Feather has gained at the white man's school has saved her life. She begs his forgiveness. Chief Roaring Lion, grateful for Tall Feather's efforts in saving the tribe from a terrible fate, asks the young doctor to instruct his people in the ways of the white men.

EDISON.

A WEEK-END AT HAPPYHURST (May 4).—When Mr. Lowe asked Mr. Glink to come out to Happyhurst for the week-end, rosy-colored visions flitted before Mr. Glink's eyes. So he accepted Lowe's invitation with many protestations of gratitude. When Lowe and Glink arrived at the Happyhurst station, they found that they would be obliged to walk to Lowe's house. There were only three or four feet of snow on the ground, and Glink was neither used nor adapted to walking at any considerable length through the drifts. However, after a few unpleasant experiences, they arrived at Lowe's house.

The next twenty-four hours were a veritable nightmare to Glink. Mr. Lowe impressed the fact upon him that he should make the best of his opportunity to get plenty of exercise in the fresh country air. Poor Glink was obliged to work like a horse, shoveling snow, chopping wood and carrying coal. Owing to an unfortunate shortage in the household supplies, the meals consisted entirely of beans—cold beans.

That night, Klink was routed out of his chilly bed and forced to go down and sleep on a mattress in the hall, owing to a sudden outbreak of chiken pox in a neighbor's house. The unaffected children had to have his bed. Glink was aroused from his new sleeping place by Lowe's children jumping playfully on his stomach.

After Glink had been forcibly pressed into a sledding party whence he emerged with a badly scratched face, and after he had been drenched by a bursting pipe, he executed manoeuvre technically known as "a quiet sneak" back to the peaceful city, where, rushing to a restaurant, he ordered everything on the menu except beans.

THE DOUBLE CROSS—Third Story of "The Man Who Disappeared" (May 5).—It will be remembered that John Perriton, after taking the blame of a murder to save the brother of the girl he loved, escaped to Long Island, and after a series of exciting adventures managed to evade the relentless pursuit on the part of the detective. By cleverly assuming the identity of another man, he managed to utilize preparations which had been made for the other's escape. The Chinese opium joint to which Perriton was finally brought proved to have disadvantages in addition to its obvious advantage as a haven of refuge. Before he had been there a week, Perriton was forced to join a band of criminals to avoid instant betrayal to the police.

A foxy-eyed little lawyer named Lipmann, and a burly "strong-arm" man named "Biceps" were the chief agents in the present scheme of Perriton's new associates. The scheme was gorgeously simple. An advertisement was inserted in the newspapers to the effect that an heiress desired to meet a wealthy young farmer with matrimonial inclinations. The wealthy young farmer had already been found. It remained to arrange the details of taking his money away from him. According to the plan, Perriton was to act as the girl's brother. It was arranged that a letter should be sent to the man, directing him to come to the supposed home of his intended bride with a certified check as a proof of his wealth.

The plan worked out beautifully. The young man called at the beautiful apartment which the gang had arranged, and was agreeably surprised by the appearance of the girl. Curiously enough, two things happened for which the gang had made no provision. For one thing, the girl fell in love with the man she was supposed to cheat. For another, Perriton had firmly resolved from the beginning that he would in some way upset the scheme. Owing largely to his endeavors, the girl confessed her duplicity to the young man, and was forgiven by him. To escape from "Biceps," who was waiting outside the door, the pair left the room by the fire escape. When "Biceps" rushed in and started shooting at the escaping couple, Perriton stepped behind him and knocked him unconscious. Then Perriton escaped by way of the dumb waiter. When the astounded police broke in they found nothing but the body of the unconscious "Biceps."

THE LUCKY VEST (May 6).—Tom Flynn had only been graduated from medical school for a very short time and he had not been overwhelmed with any tremendous rush of patients. When he was called to attend Old Abram, and discovered after he had saved the old man's life that he was not going to be paid for his services, Tom merely shrugged his shoulders. He was used to it. Fancy his surprise when a parcel was brought to him some time later containing a vest of curious pattern and a note from Old Abram to the effect that the vest would bring him luck if he had been born on a Thursday.

Despite the scepticism, Tom was impressed. As it happened, he had been born on Thursday. So he put on the vest. From the very moment he did so, his luck changed. By curious chances, he gained several rich patients; a distant relative died and left him a western ranch and a tremendous amount of money; and best of all, he met, fell in love with, and married the finest girl in the world. One morning, after he had been married for some time, Tom left home hastily on a hurry call and forgot to put on his vest. He nearly broke his neck on the front steps; the automobile broke down, and Tom was arrested for attempting to climb into a car belonging to somebody else.

Meanwhile, Tom's wife had given the vest to Homeless Hogan. Homeless Hogan happened to have been born on Friday, and the vest did not do him any particular good. Half an hour after he had put it on, he was arrested for attempted larceny, and thrown into the same cell with the doctor. The doctor was in an anguished frame of mind on account of a letter he had received shortly before his arrest, telling him that his money was probably gone. He cheered up immediately at the sight of Homeless Hogan and the vest. The police officials were somewhat surprised at the doctor's freuzied attempt to take a dilapidated vest from a dirty tramp, but after he had proved his claim to the property, allowed him to put it on. At once his luck changed. He was released, and found a telegram waiting at home telling him that his money was safe.

THE SONG OF SOLOMON (Special—2 parts—**May 8**).—Like his fairly well-known namesake, Solomon was a singer of songs. The only reason that he did not sit on an oriental rug titfully suiting a lyre was that Mr. Best, who employed him, considered the better results would be obtained by allowing Solomon to sit on a piano stool and smite a piano. But like his great namesake, Solomon had a lot of trouble with a woman. The woman in the case of this latter day Solomon was not the Queen of Sheba. Her name was Trixie. But this is anticipating our story. The whole business started when Solomon suddenly was visited with an inspiration. A little lilting tune came into his head, and at the first few notes of it, Solomon knew that he had a great popular tune. Unfortunately, at almost the same moment, Solomon had a terrible row with Mr. Best, and was summarily dismissed.

Solomon decided that there was only one thing to be done. He must interest Trixie, the comic opera star, in his song. If Trixie sang it, Solomon's fortune was made. Otherwise—but Solomon refused to consider the awful things that might happen. In the innocence of his childlike nature, Solomon called at the theater under the impression that Trixie would see him. Speedily undeceived in this respect, he wrote her a letter which Trixie threw into the fire unopened. Nor did he meet with greater success when he attempted to speak to her in a restaurant. Meanwhile, the necessities of eating and sleeping were putting Solomon's financial affairs in a highly alarming state. When finally he had nothing more to pawn, he decided on one desperately brilliant play. With a suitcase loaded with bricks, he arrived at Trixie's hotel, hired a suite of rooms and rented a piano. Sitting at the latter, he played and sang his song.

After two days of disappointment, when Solomon was on the verge of giving up, Trixie heard the song, and sent for the composer. But Solomon, like his namesake, was very wise, and sent word back to Trixie that if she wanted to speak to him, she could come and see him. Trixie came, listened, and accepted the song. A week later, everybody in New York was whistling it, and Solomon was devoting his masterly intellect to the problem of avoiding the income tax.

THE END OF THE UMBRELLA (Seventh of the "Dolly of the Dailies"—May 9).—The Aqueduct Construction Company has been having a good deal of trouble with certain anarchistic elements, who, anxious to seize any cause of discontent to further the bloody revolution they hoped for, opposed the building of the great pipe which would carry fresh sparkling water to the crowded people of the great city. Finally, after the company had been worried half to death by annonymous threats, a tremendous explosion killed a couple of dozen workmen and completely wrecked the main section of the great work. Dolly Desmond, in the city office of the newspaper, heard of the catastrophe and begged the editor to allow her to investigate it. The editor, who had formed a high opinion of Dolly's character, readily consented, and Dolly set out for the scene of the disaster.

As she wandered about the wrecked aqueduct, she came upon a curious umbrella handle in among several pieces of a shattered bomb. Dolly kept her find and said nothing about it to anybody. With some little difficulty, she succeeded in obtaining a position as cashier in the dining room of the little hotel near the works. She had the umbrella handle placed on a new umbrella, put it in the stand where she could keep her eye on it, and settled herself to watch. It wasn't as easy a matter to devote her entire attention to the stand as she had thought at first, for Grant, a young engineer at the works, fell madly in love with her, and insisted on talking to her at every opportunity. At last, when she was on the point of giving up in disgust, a shifty-eyed individual picked up the umbrella, started to go out with it, and then apparently remembering, looked at it, put it down and looked frightened. Dolly recognized him as "Wutty Jim," one of the lodgers in the hotel. That eve-

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APEX FILM COMPANY

145 WEST 45TH ST.—NEW YORK—P. P. CRAFT, MANAGER

HUGH HOFFMAN

ning Dolly went up to his room to investigate. She had just unearthed several bombs when Nutty Jim entered and sprang at her. She fired at him, but missed. A bomb was knocked off the table and exploded. Nutty Jim was killed and Dolly severely injured. We leave her at the hospital with the anxious Grant at her side, delightedly reading her "scoop" in the Comet.

VITAGRAPH.

CUPID VERSUS MONEY (May 4).—Although very attractive, Mary Drew is a modern type of bachelor-maid and suffragette, with a strong aversion of marriage. When her uncle urges her to marry, she flatly refuses. Telling her, "None of my money will be frittered away on crazy reforms," he puts a clause in his will, stating, if she does not marry, she will be disinherited. Tom Hardy, a dissolute young man, is ordered out of the house by his father, and becomes a common drunkard.

Mary calls on Harvey, the family lawyer, learns of the clause, and is told that a marriage of convenience is the only way to get around it. The lawyer explains that, for a thousand dollars, he can arrange it, and the man can disappear after the ceremony. Mary gives her consent to the plan. Harvey mentions the proposition to Tom, who, with the prospect of so much "easy money," readily agrees to all conditions. He is introduced to Mary, who treats him very coldly and superciliously. Immediately after the ceremony, to everyone's consternation, Mr. Drew insists that the young couple stay and live with him. Tom soon begins to like Mary, but she hardly condescends to notice him.

Uncle goes away for his health, and Tom, so deeply in love with his wife, overcomes a desire to go back to his old habits, invests his thousand dollars in a neat little house and secures a position with Harvey. Mary begins to admire and finally to love him, but pride prevents her showing it. Uncle brings his wife home and immediately there is trouble. Severe quarrels ensue between the two women, and Drew is obliged to ask Mary and her husband to seek other quarters. She bursts out crying, but Tom tells her of his love and asks her to share his little home. After humbly apologizing for her rude treatment, she confesses she has loved him for a long time. They are soon in each other's arms, and Cupid once more triumphs over Mammon.

THE OLD FIRE HORSE AND THE NEW FIRE CHIEF (Special—2 parts—May 5).—The Women's Progressive League of Williamsville, headed by Mrs. Banks, hold a mass meeting to protest against the inefficiency of the local fire department. They visit the mayor, with the result that Bunny, the old fire chief, is ousted and Mrs. Bangs elected in his place as the new fire chief. She has some trouble in her new position, but soon overcomes all obstacles. Williamsville purchases a motor engine and the faithful old fire horses are auctioned off as worthless, the old chief's pet being sold to a peddler. Returning from a visit out of town, the old chief learns of the sale and is heartbroken. By chance he finds the horse and buys him. Later he finds his old buggy in the rubbish pile of the fire house. A fire breaks out and the new chief tells the maid to 'phone the men to call for her in the auto engine.

The new fire chief, after much primping and delay, gets dressed, jumps into the auto engine, and they go tearing past the old chief, with his fire horse and buggy, but the machine breaks down and Bunny soon catches up. He takes a few of the boys in his buggy and races off to the fire. In the meantime, the other firemen arrive at the fire, but can do nothing until Mrs. Bangs arrives. An invalid is in the burning house, but no one dare enter. The old chief dashes up, assumes command and starts things going in a hurry. The invalid is rescued just before the roof falls in. The motor is at last started and the new chief arrives, but everyone shouts for their old chief's reinstatement. Bunny is re-appointed, amid great cheering and generously shares honors with the old fire horse.

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TALK No. 25

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SANDY AND SHORTY START SOMETHING (May 6).—Strolling by a large roller skate factory, Sandy and Shorty, those inimitable tramps, spy a truck with a case of roller skates on it. They "borrow" the team and go for a joy-ride. The factory foreman discovers the loss and notifies the police, who start out in pursuit. The case is jarred off the wagon, swashed open and the skates thrown in all directions. A crowd collects and soon men, women and children are cutting up some astonishing capers, trying to skate. The police take the wrong turn at a fork in the road and are obliged to return. Sandy and Shorty notice the case is gone. They leave the wagon, mount the horse and ride back. Meeting a Hebrew push-cart peddler asleep beside the road, they leave the horse and take his cart. Sandy seats himself in it, insisting Shorty push him back to town. The Jew wakes up and is astonished to find a horse in the place where his cart had been. However, he mounts the beast; and on the way to town, finds the wagon. The villagers are cavorting dizzily around on the skates and Sandy and Shorty join the gyrating crowd. The police arrive and are seen by the two hoboes, who make a comical getaway on their skates. After collecting the skates from the townspeople, and giving the peddler his push-cart, the police taking possession of the horse and wagon and the skates. The villagers spend the next few days nursing bruises and sprains. Sandy and Shorty hang to the rear of the speeding wagon on its way back to the factory, until they lose their hold and land upside down in the road. They then try various freak methods of progress on their skates, but finally compromise on plain walking The factory foreman gives them a quarter for the return of their skates. They spend the money for liniment and proceed to alleviate the pain of their aching limbs.

HIS LAST CALL (May 7).—Cyril Huntington, a one-time Broadway star favorite and originator of the part of "The Soldier" in "The Soldier of the Empire," is unable to secure an engagement on account of his age, grey hair, old style of acting, etc. Illness and other misfortunes have dwindled his savings to almost nothing, so that he is in dire circumstances. At the booking offices he receives such answers as "tomorrow at eleven," "stop in some time next week," etc. The boys on the Rialto turn a deaf ear to him and his hand is shaken only by his brother professionals in his own predicament or worse. In the theatrical boarding house, where he has lived for years, he is in arrears for four weeks' board and is saved from eviction by the kind loan of a chorus girl.

Next morning, Huntington learns from the newspapers that his old manager, Steven Adams, for whom he had laid the foundation of a fortune, is to have a revival of "The Soldier of the Empire," the play he made famous in the portrayal of "The Soldier." He goes to Adam's office, and begs to be allowed to play his old part, but is refused, as Adams wants a younger man to play it. He is finaly dismissed with a pass for the opening performance. Crestfallen and broken-hearted, the first night finds him in the last row of an aisle seat. Ralph Morton, the leading man, greatly under the influence of liquor, is unable to go on with the performance, and Adams, looking through the peephole of the curtain, decides as a last resort to have Huntington go on for his old part. An usher is sent for him and after assuring Adams that he remembers the lines perfectly, is told to go ahead.

Some of the old-timers in the audience remember him and he makes a bigger hit than the revival itself. He is called before the curtain many times and makes a short speech. On his return, behind the curtain, the excitement, the congratulations of his fellow-actors, prove too much of a shock. His head falls back and with a smile on his lips, he expires. Adams, close by, reverently tells the boys that Huntington has made "His Last Call."

BUNNY IN DISGUISE (May 8).—At an afternoon gathering, Mr. Bunny, the millionaire, meets Daisy

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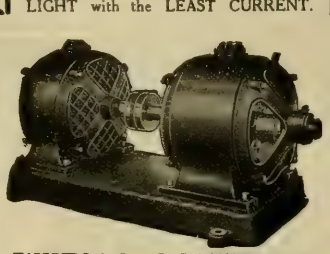

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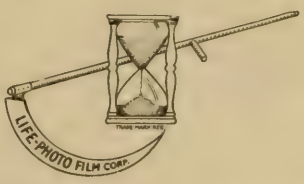

Green, falls in love with her and tries to propose, but is interrupted by Euphemia Jones, Daisy's spinster cousin, who has determined to marry Mr. Bunny herself. He then proposes by letter to Daisy, and asks her to meet him at the fountain in the park. At the same time he angrily writes a curt note to Euphemia, saying he does not wish to see her or hear of her again and encloses a check in compliance with her request, to help establish a home for cats. Unfortunately, he gets the envelopes mixed up, sending the curt note and check to Daisy and the proposal to Euphemia. He soon learns his awful mistake when he meets the blushing spinster at the fountain. She coquettes with him and he scorns her. In revenge, she starts a suit for breach of promise. Bunny calls on Daisy and she angrily refuses to see him. Finally, he decides to leave the country in the disguise of the Sultana of Korocko. Euphemia goes to the railroad station with Daisy and her mother, who have also decided to go to Europe. After they have entered the train, Bunny, completely disguised as the Oriental potentate, enters the station. Euphemia attempts to start a conversation with the supposed royalty, and Bunny, in his haste to break away, drops his card case. After they have gone, she finds it and recognizing Bunny's plan, follows him. There is an awful complication when Bunny and his party meet the real Sultana on the boat and barely manage to escape in the excitement, to their staterooms. Euphemia arrives, and seeing the real Sultana, accuses her of being a fraud. She yanks off the lady's yashmak, or face covering, and on seeing the genuine Oriental face behind it, shrieks and drops in a faint. The indignant Sultana orders her removal from the ship. She is put off and as the steamer sails, Bunny mockingly waves his hand to the raging Euphemia on the dock. The first day out, he meets Daisy, but she turns coldly away when he seizes her hand. After explanations, and a second proposal of marriage, she turns to him with a smile and says yes. He puts his arm around her and kisses her and Daisy, now fully reconciled, ardently returns her lover's embrace.

THE ANTIQUE ENGAGEMENT RING (Special—2 parts—May 9).—George Darrel presents Helen Gray, his fiancee, with a very valuable engagement ring of antique design, which is an heirloom. They have a serious quarrel over Dave Brower, one of her friends, and Darrel leaves for the West. Later, Helen, giving up all hope of his ever returning, marries Brower, who has persistently courted her. After their marriage, he goes back to his gay life and boon companions, going the pace that kills. He robs his employers, is discovered and appeals to Helen to help him out. She decides to sell Darrel's engagement ring which is still in her possession. Darrel comes East, looking for financial backing to continue the mining project in which he is interested.

Darrel tries in vain to raise the necessary funds. Helen learns of his hopeless efforts, also that her husband is unfaithful to her. She then determines to help Darrel, pawns the ring and sends him the money anonymously. When she accuses Brower of his treachery, he ignores her approaches and asks for money. She defies him, saying, "I raised the money, but you'll never get it!" He angrily throws her to the floor, where she lays unconscious. Thinking he has killed her, he ends his life. Darrel goes West and prospers. He learns that the antique ring is to be sold at auction and returns East to buy it. Helen also goes to the sale, unknown, and later saves him from being robbed. He discovers the whereabouts of his benefactor, but she refuses to see him. They agree to marry after he promises not to look upon her face until they are man and wife. After the wedding, he learns her identity and both are overjoyed, feeling they owe their reunion to the quaint old ring.

MELIES.

BOBBY AS A GUARDIAN ANGEL (April 20).—This is a very interesting little comedy, wherein Bobby's father receives an invitation to dine out with his friends. Bobby knows that his mother objects to his father's outing; so by auto suggestion, he persuades his father that his (the father's) head is swelling visibly, and that he looks as ill as can be. The mother comes in and supports Bobby's contention. Bobby, who has padded his father's hat, gets him to try it on, and needless to say, it does not fit. Much delay is thus brought about, until the father is too late for the appointment. Meanwhile, the doctor is called in, who laughs at the father and says he is quite well. Then Bobby takes the padding out of the hat, and the hat fits. The father then realizes, to his disgust, the practical joke that has been played upon him, but the domestic peace is thus maintained.

HANDSOME HARRY MINDS THE SHOP (April 20).—Handsome Harry chaffs his friend Daly, a jeweller, about the ease with which jewellers might be robbed. He suggests that jewellers were not the sharpest people in the world and it was not very difficult to take them in. Daly asks Oscar to take his place in the shop for a week, which he consents to do. The first day, Daly disguised as a customer, succeeds in robbing Handsome Harry of a diamond pendant and the latter is made to look very foolish. Handsome Harry swears that never again will he laugh at the misfortunes of other people.

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BATTY BILL'S BUSTLE MAKES EVERYONE HUSTLE (April 23).—Batty Bill has been left a legacy, but the cruel donor stipulated that it should not be given to him for twenty years. Poor Batty, besieged as ever by creditors, is in a great state of mind and is forced to his utmost resources to find a means of releasing this legacy. In his town all clocks are controlled by electricity from the local observatory, and he thinks of a brilliant idea, of breaking into this place one night, tampering with the arrangements and setting the clocks at a great pace. This is a very amusing picture, because the clocks begin to move at a tremendous speed. Automobiles go at an incredulous pace. Shoppers shop and are served almost before they get into the door. Walkers seem to be racing for dear life, and, in fact, the whole city is on a great hustle. Boys become men and young men grow beards, and in the space of about twenty-four hours, twenty years have passed. Batty Bill secures his fortune.

WINKY WILLY AND THE CHERRIES (April 23).—Winky Willy visits a cherry garden and steals some cherries. He is chased by the owner and compelled to leave a portion of his pants hanging on to the railings. His parents meditated severe punishment. Winky Willy strewed some cherries in the way and bolted. Father and mother could not resist the tempting fruit and Winky escaped quite easily. There still remained the trousers problem. In many respects resembling a scarecrow, Winky Willy remembered that such a guy was doing duty in a neighboring field. Thither he went and fitted himself with the requisite garment. His parents forgot their anger in the delight the vision gave them and all were happy if unscrupulous.

KNOCKABOUT KELLY—A MAGICIAN IN SPITE OF HIMSELF (April 27).—Knockabout Kelly watched a spring discoverer at work and saw a spring brought to light. Waiting an opportunity, he stole the diviner's hazel stick. The theft brought him considerable trouble. Wherever Knockabout went water burst forth. From every part of his bedroom springs burst into activity. He was washed out, and fleeing to a restaurant he twirled the hazel wand to such effect that torrents of water appeared in all directions. So it went on until at length the police appeared and Knockabout was taken to the police station to account for his misdeeds. Here, too, the hazel wand's proclivities were manifest, and the officers had an unexpected bath. Worn out, Knockabout sat down and ruefully gazed upon the magic wand. Thereupon numerous springs gushed from the bed and in the swirl of waters the distracted man disappeared.

BOBBY AND THE BANKER (April 27).—Bobby and the servant are sitting at home, the parents being out, when a telegram arrives, saying that through secret information they are advised that the banker, who has hold of the family securities, is about to run away with the securities. Little Bobby calls on the banker, who is making great haste to pack up the securities before leaving. Bobby then pretends that he has lost his pocketbook in the house and persuades the banker to go out of the room and find it. Meanwhile, Bobby puts a very powerful adhesive to the chair, and the banker returning with the pocketbook, not knowing of the trick, sits on the chair, and is unable to remove himself. Bobby then insults the banker, who chases him out of the house. Just then, a bulldog passing, attacks the banker, who endeavoring to run away with the chair attached, causes interest to be taken in his actions, and Bobby is able to persuade the police to arrest him. He is arrested and charged at the police station. Meanwhile, the police try to pull the chair off his body, but without success, until a hose is brought to play upon him. This is very amusing. Ultimately the chair is freed, and the securities saved.

DIFFERENCE BETWEEN TANGOS (April 30).—In this film the Tango is presented as danced in New York, London and Paris. Don't miss the Parisian version.

BATTY BILL, MONKEY AND PELICAN (April 30).—This is a film that will delight the hearts of all children and give great pleasure to all lovers of animals. There is also a flavor of Hans Anderson about it, as we feel that the animals are the real heroes and play the chief part, so that we feel as much sympathy for them as for the immortal "Babes in the Wood."

A COTTAGE BY THE RIVER (May 4).—Lucky was overjoyed when he saw his name down on the lottery result sheet as the winner of a Cottage on the River. His joy, however, was turned to dismay when he learned that the "Cottage on the River" was only the title of a picture. Next time he won a lottery we may be sure that he noticed more carefully what the prize was.

WINKY WILLY'S FIRST CIGAR (May 4).—Winky is on a visit to his aunt, who insists upon his taking a "spring Tonic." To get rid of the bad taste, he tries a cigar which proves too much for him. As sick as he is when questioned he maintains that the "Tonic" was responsible for his illness. But the odor of the cigar still lingers to convict him and Winky Willy gets his.

BATTY BILL AND THE SUICIDE CLUB (May 7).—Batty Bill unwittingly joined a suicide

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to advertise and make a world-wide success of this moving picture series. The Hearst organization never touches anything that has not the recommendation of the highest merit. They recognized that

The Perils of Pauline

would be a star attraction and they did not hesitate. They knew that there would be no "come back." They knew a good picture when they saw it. The result is a series that is getting more advertising to the public than any picture ever did before. It is the people who make your theatre possible—it is the people you are after—they are yours.

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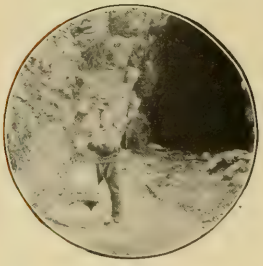

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To achieve success in the fullest sense you must please your patrons—not once or twice, but all the time. Every show must carry the punch—must "get over" and get over big.

CROWDS

have been attending the showing of the Perils of Pauline—crowds that have been interested and pulled to the theatres by the publicity, but they couldn't be held unless there was the "punch." The indication of what the audience thinks of the picture is

Applause.

You know how hard it is to work up an audience to applaud pictures—when Pauline was shown in New York theatres the crowds wildly applauded—not once, but several times—that shows how the pictures caught on.

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is at the box office—that is the final answer every time—and the box office of every theatre that shows Pauline says—BOOK IT! BOOK IT! BOOK IT!

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New York City

What Your Paper Says About

The Perils of Pauline

The Perils of Pauline is marked by the unusual in plot, by the reality of settings and scenes and fineness in photography.
—MOTOGRAPHY.

But—and the word is emphasized—as we leave the theatre we plight our solemn promise to the only girl that in two weeks' time we will be occupants of seats in that theatre to see the next episode, even if we have to pay for our seats.
—MOTION PICTURE NEWS.

The Motion Picture Serial has come to stay. The serial story that doesn't get over had better not have been made. By the same token the serial short story that does get over with a real punch is going to be a great moneymaker. The Perils of Pauline is on this account an ideal offering for the exhibitor.
—MOVING PICTURE WORLD.

With the cast no question need be raised as to whether the interpretation of the characters was well done—it was more than well done. The story contains a number of unusual features so intensely interesting that people will come to see the ensuing episodes with their tastes whetted by previous episodes.
—DRAMATIC MIRROR.

In this instalment of the Pauline pictures the connections are well made, the photography is immense and the plot hangs so well that at the New York theatres the pictures have made a big hit.
—VARIETY.

The Perils of Pauline quite fulfils the expectation which was aroused—the situations throughout are tense with suspense. Seldom, if ever, has a more spectacular incident been thrown upon the screen than that depicting the fall of the great Biplane. The staging of this scene is so perfect that it is impossible to believe the accident was not real.
—N. Y. TELEGRAPH.

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Crane Wilbur
"Harry Marvin"

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"Miss Sampson"

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"Owen"

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Donald Mackenzie
"The Pirate"

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club. He soon had the misfortune to offend a fellow clubman and he was ordered by the president to commit suicide. Poor Batty tried his hardest to obey the president's order, but without success. Finally he decided to marry and live under another name. Several years passed and Batty was living contentedly with his wife when one day she received a note from her uncle saying he would visit her that day. He proved to be the clubman Batty had offended and recognizing the latter he angrily demanded to know why he was not dead. In the end, however, he said he would say no more about it, provided they would give him an heir soon. Since Batty promised, the uncle went away contented. When he came in a year's time Batty determined to be quite safe and so hired all the babies in the neighborhood.

ESSANAY.

THE GREATER LOVE (May 5).—They were poor, terribly poor, yet they loved each other and were only waiting until things turned for the better. Emily had sacrificed her every want to help Rob get on his feet. As a mechanic he worked diligently and was finally promoted to foreman. Adele, his employer's daughter, thought well of him. It was then that he informed Emily that she stood in the way of his progress and he left her, a broken-hearted girl, who had sacrificed what little money and happiness she had for him to marry for social position and wealth.

MAKING HIM OVER—FOR MINNIE (May 6).—Ruth, a young manicurist, is desperately in love with Jimmie White, a mechanic. Ruth's friends make fun of her beau, as he is uneducated both in the matter of clothes and diplomacy. Jimmie comes into some money through a patent and, Ruth with the idea of getting back at her friends, proceeds to make Jimmie over. She even selects the clothes he is to wear, and gets him "all dolled up." Her principal tormentor, Minnie, the beautiful hairdresser, is surprised and captivated at Jimmie's appearance—and determines to win him. She eventually does—but only temporarily. Ruth shows White the error of his ways and he begs forgiveness. She takes him back and all ends happily.

A SNAKEVILLE EPIDEMIC (May 7).—Sophie Clutts is taken with cramps. She becomes abusive to her husband, Slippery Slim. Maud, the mule, is also taken with cramps. Zeke, a farm hand, is sent for the doctors. They arrive hastily and attend their patients. The next day, Sophie and the mule become worse, and Zeke is sent for more medicine. He makes a mistake and gives Sophie the mule's medicine and the mule Sophie's medicine. Then things happen. There is a laugh in every scene.

BRONCHO BILLY'S SERMON (May 9).—Broncho Billy is a typical bad man. The story opens with him shooting up a small town in the West, and scaring the inhabitants nearly to death. The sheriff with his deputies order him out of the country. Sunday morning, the congregation is in church singing. Boardman, another bad man, and his proteges, break up the meeting. The preacher is ousted. The members of the congregation write a letter to a neighboring minister, to come and preach the following Sunday. The bad men read the letter and determine to stop him before he reaches town, which they do. Broncho Billy sees the preacher and determines to take his place, and so it is that he leads the bad men into church, makes them doff their hats and listen to the sermon. He proves himself a man and determines to be good himself, hereafter.

THE MYSTERY OF ROOM 643 (Special—2 parts—May 8).—During one of his visits to Mr. Hamilton's home, after the rescue of Judith, Hamilton's daughter, and the recovery of the priceless scarab, which was all told in "In the Moon's Ray," Richard Neal, private investigator of crime, meets Milton Wade. He learns that the two young people are engaged and it is with a touch of disappointment—for perhaps—who knows?—he had cherished the idea that perhaps some day he might care for Judith himself. The next morning Neal receives an urgent message from Mr. Hamilton. Certain papers that he must have, have mysteriously disappeared from the safe, which was guarded by a secret alarm. Hamilton alone knew the combination. It is indeed a mystery. Not so to Neal, however. By a simple deduction he solves the mystery of the disappearance almost immediately. He gives Mr. Hamilton an envelope, telling him to lock it in the safe. This is done. Neal leaves, but when he returns a few moments later and asks Mr. Hamilton to open the safe, the latter's surprise is genuine, as the envelope has disappeared. This the detective hands to Hamilton. Neal has now discovered the way the valuable papers disappeared. Now to find the thief.

Neal has decided that the only man who could have an interest in the papers is Blackburn, the man whom they concern. He visits Blackburn in the guise of a reporter, and while there, gets possession of the valuable paper which he knew was on his person. The note was to the effect that Blackburn was to call that night at a certain place if interested and to "bring the check book." At Hamilton's office, Judith unknowingly gives Neal the final link in his chain of evidence against Wade. At the typewriter, Judith playfully pounds out a few words. The "e's" are clogged. This is funny, because the "e's" in the note Neal took from Blackburn's pocket are in the same condition. Neal suspects Wade and tells Hamilton so. The private investigator of crime tells Hamilton he will bring the guilty one to his office at eight o'clock, and, true to his word, he captures Wade in a lowly dive where he had gone to meet Blackburn. The thief is taken to Hamilton's office, where Judith learns the terrible truth. She pleads with the detective to let him go, that her father will not appear against him, and he does. Hamilton thanks the shrewd detective and wishes that his daughter were in love with him—but who knows, perhaps Fate may bring the two together again—and undoubtedly it will.

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PATHE.

PROFESSOR SPUFF'S ROMANCE (April 27).—By the law of nature it is natural that Professor Spuff, weighing in the neighborhood of 330 pounds, should love and be loved by Angelica Sweet, weighing 90 pounds when wearing a heavy coat. But Nature made a mistake when she made the Professor subject to periodical somnambulism.

Angelica is a teacher in a girl's seminary of which Professor Spuff is president. Professor Spuff, asleep at his residence, suddenly rises from his bed without waking. Clad in his nightie and with his eyes closed he marches across the snow-covered college campus. His sub-conscious state leads him through the girl's dormitory to the room wherein Angelica Sweet is sweetly sleeping.

Angelica's scream of fright brings the fat professor out of his trance. He makes a break for the door. Angelica, fearing scandal, begs him to go forth unobserved. They decide to use the window. Making a rope of the bed clothes, Spuff gets out. At the end of the rope the college watch dog awaits his. Spuff climbs back.

The only other avenue of escape is by shipping him home in a trunk. The next morning an expressman carts the professor away. Spuff gets home unobserved, but he doesn't arrive in a trunk, that's the funniest part of it.

THE DEADLIEST OF NATURE'S CELEBRITIES (April 28).—Everyone has heard of the cobra, but few persons would know one if they saw it. This film will correct such a deficiency in the knowledge of all those who are fortunate enough to see it. The cobra is commonest in India, where its dreaded sting is fatal to 20,000 humans every year. After various views showing the poisonous fangs and teeth of the cobra a scene is taken in which the cobra strikes at the camera. No man stood the camera at the time, a motor drive being used, and luckily, for the instrument was found to be sprinkled with tiny dots of deadly venom after the serpent struck.

A FEW MINUTES IN CALCUTTA (INDIA) (April 28).—A visit to the habitat of the cobra, showing the tropical foliage which helps obscure the creeping menace. The film is in natural color.

IN ROYAL BONDAGE (Special—2 parts—April 30).—Prince George of Vavania, while hunting on the royal preserve with his elder brother, the Crown Prince, meets the gamekeeper's daughter, Rosa. The first meeting leaves Prince George deeply affected. On subsequent occasions the contrast between the hauteur of the Court Ladies and Rosa's lack of affectation captivates Prince George, filling his heart with a wild love for the gamekeeper's daughter.

Meanwhile, the King of Bavania has planned for his son, George, a brilliant marriage with a lady of rank and he so informs the young man. Prince George refuses to be bound by his father's desires and spurred on by this activity on the part of his parent, George meets Rose and secretly they are married. For three years this couple who have defied the rule of rank abide in an unbounden love and feel that they are immune from its penalties.

But Prince George's brother dies suddenly. By this event George becomes Crown Prince and his life is no longer his own, but belongs to his country. The emperor informs the new Crown Prince that it is his duty to marry that the Kingdom of Bavania may have an heir. George informs his father that he is married. The old king is astonished. He commands his son to do his bidding; he storms and rages and threatens, but to no avail. Finally the aged ruler pleads so eloquently with his son that "duty" takes on a new importance to the Crown Prince. It burns itself into his heart and its luster dims and obliterates the word "love." Reluctantly the Crown Prince consents. He visits the wife of his heart and explains the situation to her. She bows before the Royal edict which takes love out of her life and in return gives her the title "Baroness."

The date for the royal wedding is set and although as the days progress it grows more and more repellent to him, the crown prince steels himself by repeating over and over again the word "duty." On the day of the ceremony Prince George looking out across the palace grounds sees at a point of vantage his wife and his little boy. His heart sickens. Fury and loathing at the slavery of royal blood succeed one another. He hurries out of the palace and runs to where Rosa and her child are watching. Once more, if only for a few moments, he is his own master. In wild embrace he clasps the woman and child he loves. No word is spoken, for words are inadequate. They dare not trust

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themselves to speak. In dazzling uniform a flunkey informs the prince that he is being searched for at the palace. Slowly he retraces his footsteps and Rosa, a baroness now, turns for comfort to her son, but her son cannot understand.

THE ACCUSING EYE (Special—2 parts—May 2).—The satisfaction of outraged justice is always an engrossing pursuit. With this fact established there is no need to question the success of this film for the power provided by the plot and the acting of the players will hold the interest of the most elusive audience. Fred Bruce, secretary to an ambassador, having met with an accident while sailing in his boat, is helpless in the sea and in danger of drowning, when his plight is discovered by Emma Reynolds. Without a moment's hesitation Emma dives overboard and after a courageous struggle brings the limp body of Fred Bruce to shore.

The acquaintance thus formed ripens into a mutual love and Fred and Emma become engaged. Fred's bliss is short-lived, however, for the ambassador, too, falls in love with Emma. But the girl repulses him. Enraged, the ambassador discharges his secretary. This is the first of a series of misfortunes that in a short time become so overpowering that the girl finds peace in a watery grave. Hearing of this the already overwrought mind of Fred Bruce gives way under the strain and his violence compels the authorities to incarcerate him in an insane asylum.

But the asylum keepers credit too slightly Fred's ingenuity and in a short time he makes his escape. He has but one purpose in mind and that purpose, vengeance. Wandering about, Bruce peers into the face of each passer-by apparently seeing nothing until at last he meets the eyes he seeks.

The ambassador is dining with his fiancee at a fashionable restaurant when the staring, venemous eyes of the unfortunate man first startle him. From that day onward he has no peace. Wherever he goes he faces the accusing eye. It even haunts him in his dreams. One day the official with his fiancee prepares for a sail and their spirits soar when for a brief spell they are not hounded by the man the ambassador has wronged.

But they are not far off shore when Bruce appears at the dock they have left. He boards a tug. The captain opposes him, but is no match for Bruce, now possessed of the excessive strength of a madman. With uncanny determination and skill he pursues the slow-moving sailboat. The occupants of the little craft suspect nothing until the tug bears down upon them. They see the accusing eye and the next moment, the crash. As he watches the ambassador and his bride-to-be sink for the last time, he retraces his course, and for the first time, he smiles.

THE MAN HIGHER UP (May 4).—The man higher up is the most elusive guy in the world. Ask any political reformer. He has been sought for years, but it remained for J. R. Bray, the well-known cartoonist, to see the possibilities of fun in the pursuit. In this case the Man Higher Up is awakened by the yelping of a dog. Having chased the cur, the Man Higher Up cannot sleep again. Also he is terribly thirsty, but absolutely broke. A ray of hope comes to him when he sees Smith, who lives in the flat below returning with a pitcher of beer. The object of the Man Higher Up now is to get some of that beer. A brace and bit and the rubber gas tube solve the problem. But in a little while Smith discovers his loss. He discovers the reason for it, too, and gets square by means of a bellows which he attaches to the tube that carries the beer to the Man Higher Up. The result is as funny a scene as can be conceived.

MANILA, CAPITAL OF THE PHILIPPINES (May 4).—This little town has flourished under American protection, as will be noticed by the trolley lines, a thing unthought of twenty years ago. The natives, too, have become infected with industry and even the boys are at work in the streets, selling Hang-Hang flowers. An electric bridge is another of the many evidences of the surprising development of these American islands.

MAX, THE LADY KILLER (May 5).—Max rebukes his young nephew for failing in his studies and the boy decides to get even. When the opportunity presents itself the youngster pins a note on Max's back. The message has a queer effect, as every woman, young and old, after reading it, tries her best to kiss the charming Max. For once the heartbreaker has had enough. He seeks safety in flight. But having stolen their hearts Max is pursued by the girls who only halt when the lady killer hurries into the house of his sweetheart. Here the note on his back saves Max the trouble and embarrassment of proposing, for his fiancee believes the note to be a ruse of Max's to cover his bashfulness.

A WINTER EXCURSION TO THE FALLS OF TANNFORSEN, SWEDEN (May 5).—A journey through the land of ice and snow where sleighing and daring skiing are year-round sports, culminating with a visit to Tannforsen Falls, the Niagara of Sweden.

A MEDDLER WITH FATE (Special—2 parts—May 7).—Captain Anderson, while enjoying a furlough from his military duties suddenly receives a summons that requires his absence from home for a few days. The interruption is unpleasant to the little family of wife and child, for no other company to them is quite so dear as that of husband and father. The day following the captain's departure his wife receives an unexpected call from an old schoolmate. As may well be imagined the conversation naturally drifts to the good old school days when they were care-free girls together. During the visit the two ladies go for a walk, upon which they chance to meet two young men, whom they have known from former days and who are about to inspect a country home they had recently purchased together. The ladies are induced to accompany them. Arriving at the estate the merry four enjoy the beautiful surroundings, happy in the recollections of days gone by. The captain's wife with her companion, become separated from the other couple and stroll about the grounds in the lovely paths protected by the luxurious foliage and leading to resting-places peculiarly attractive to romantic souls. The youth seems to charm the girl or else she forgets her marital responsibility, at any rate the man's embraces do not seem to be repulsive to her.

At this stage two boys in a neighboring house seeking a subject upon which to experiment their photographic art, snap a picture of the couple thus engaged. The captain soon returns from his trip and again enjoys the pleasures of his home and ease. Not so his wife, for she has become quickened with the romance the old friendship affords and plans to meet her companion again at the same place at a favorable opportunity.

The Captain's favorite pastime, a walk with his dog, fatally leads him before the house in which live the small boys. Their cherished picture is exposed to the sun in the making of a print, but the dog accidentally knocks the negative down and the Captain recognizes the subject. When his wife later suggests her spending the afternoon with a friend the Captain's surprise is not spontaneous, for he fears as much and plans to get the startling evidence himself.

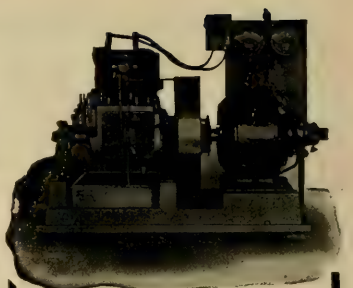
Following his wife in his motor car he sees her enter the grounds of her friend. With his camera he enters the boys' home from which he snaps his wife in the encircling arms of her companion. His fears confirmed, but none the less painful, the husband retreats to his home where he hesitates between love and duty. His fight is hard, but he means to make his erring wife suffer as he. Under the excuses of a sudden call elsewhere he leaves word for his wife to develop the picture he has taken, promising to return in a few hours. Upon her arrival home the wife fearlessly goes about the task, but imagine her consternation when she discovers the evidence she is helping to pull about her. Remorse comes, but comes too late for the husband's wrath is beyond her wiles. Penitence avails nothing, the protection of their child does not relieve the situation. In pleading for forgiveness the mother swears her love for her home. In his wrath the man goes to his own room, but his wife refuses to leave, stating she would rather die. The husband accepts this course as the only proof of her complete repentence and the woman determines to end it thus.

The husband, however, finally relents and attempts to prevent the woman in her purpose. Almost too late he catches her as she is about to throw herself before an approaching train. The determination to prove her regard for the loved ones wins forgiveness for her and the effect of her meddling with fate results in a household again happily united.

THE MARRIAGE OF CUPID (Special—2 parts—May 9).—Psyche, the daughter of a king, and a mortal, is so beautiful that even the God of Fame is fascinated by her charm. He hurries to tell Venus, Goddess of Beauty, that her loveliness is surpassed by a mortal. The jealousy of Venus is aroused and she orders her son, Cupid, the God of Love, to avenge the indignity. One glance at Psyche and Cupid revolts. He beseeches his mother to relent, but Venus is deaf to his pleading and swears to destroy her rival's powers.

While joy reigns in the court of Psyche's father, Venus strikes at Psyche by inflicting an illness upon the king. His malady baffles all, and in desperation the queen consults the oracle. The oracle decrees that when Psyche marries a mortal her father will be saved. However, Psyche's husband will be a monster who will devour her. Psyche consents to the sacrifice and is bound to a tree on a mountain top where she is left to await the prophesied husband, but Cupid finding her, braves the anger of his mother, and with the aid of Zephyr, God of the Winds, and Morpheus, God of Sleep, he sets her free.

Cupid confesses to Psyche that he loves her, but must be kept hidden from her gaze since he is a God and she is only a mortal. Psyche agrees to



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this arrangement and with Cupid she lives in perfect contentment, until the visit of her sisters. They persuade Psyche that her husband must be the monster predicted by the oracle. Psyche is overcome by the temptation and finding Cupid asleep and a veil covering his face, she lifts the veil. Immediately Cupid disappears because of Psyche's broken vow.

In the meantime, Venus has sent men to capture her rival and Psyche, wandering on the mountain as a result of her infidelity, falls into their hands. Pardon is offered her provided the girl secures the beauty box from Prosperpine, the Queen of the Underworld. Psyche starts on her mission. Charon succumbs to her beauty and consents to take her over the River Styx. Her trip is successful and Psyche returns with the treasure. Venus now assured of her superiority, makes Psyche immortal and permits her marriage with Cupid.

PATHE'S WEEKLY, NO. 32, 1914 (April 20).—San Francisco, Cal.—Governor Clark and Lieutenant-Governor McKelvie, of Iowa, official guest here review the troops at the Presidio.

New York City, N. Y.—Led by Miss Anne Morgan and Miss Gertrude Robinson Smith, 3,000 working girl members of The Vacation Savings Fund view the giant steamer Imperator at dock.

Monte Carlo, Monaco.—Within the shadow of Monte Carlo's famous "Bank," tourists from the world over engage in annual Battle of Flowers.

Monterey, Cal.—Faith an' 'tis Chauncey Olcott, the sweet-voiced spalpeen, that's after planting his wild Irish Rose in the garden where General Sherman did likewise many years ago.

New York City, N. Y.—Industrial Workers of the World, thousands strong, flock to Union Square, scene of recent riots, to hear Alex. Berkman, anarchist.

Sennen Cover, England.—In the treacherous shallows here, where many boats are wrecked, the schooner Trifolium is pounded to pieces by a gale and tossed upon the beach.

Belfast, Ireland.—Day and night troopers guard the gates of Craigavon, home of Sir Edward Carson, who leads the Ulster uprising against Home Rule.

New York City, N. Y.—Crack oarsmen of Columbia University practice on the Hudson for the intercollegiate meet at Poughkeepsie.

Galveston, Tex.—The powerful coast defence guns at Fort Crockett, engaged in practice, fire 600-pound projectiles at a target five miles away in the Gulf of Mexico.

Washington, D. C.—John Lind, President Wilson's personal representative in Mexico, comes to Washington to confer with Secretary of State Bryan about the Mexican crisis.

PATHE'S WEEKLY, NO. 33, 1914 (April 23).—Mexico City.—Here is a crack troop of Huerta's army—men and boys torn from their homes and forced to follow their dictator's flag.

New York City, N. Y.—The Art Students' League holds a contest for freak paintings, showing in burlesque, pictures copied from famous masterpieces.

Boston, Mass.—Tris Speaker, the Red Sox, two brass bands, a pair of umpires, the Senators, Walter Johnson, 10,000 fans and Mayor Curley inaugurate the baseball season.

Colma, Cal.—The calla lily, queen of flowers, reigns, 100,000 strong over a single field here. These lillies graced hundreds of churches Easter.

Tchita, Russia.—The touch of the firebug levels the famous Buddhist temple here.

Paris, France.—Hundreds of persons engage in riots after the funeral of M. Calmette, victim of Mme. Caillaux's wrath.

New York City, N. Y.—Mayor Mitchell, upon whose life an attempt was made by an assassin, leaves his office in City Hall with a heavy bodyguard.

Augusta, Ga.—To the memory of Archibald Butt, President Taft's aide, who perished on the Titanic a memorial bridge and tablet are dedicated with Masonic rites here.

Vera Cruz, Mexico.—Showing men-of-war at anchor in Vera Cruz harbor, decks cleared for action.

New York City, N. Y.—The battleship Louisiana weighs anchor and steams away to join the fleet at Tampico.

Paris, France.—Makers of millinery, famous the world over, exhibit their creations for Pathe's Weekly.

GEORGE KLEINE.

THE BROKEN CHAIN (Cines—Special—2 parts—May 5).—Helen Reynolds, an heiress, finds life a great bore in spite of the adoration of her many suitors, because among them all there is no one who is able to inspire in her heart the love she longs to give. At last, however, she becomes acquainted with a poor artist by the name of Vargas, with whom she falls deeply in love and who, boring to mend his fortunes by means of a rich marriage, pretends to be infatuated with her. Springtime finds them on their honeymoon.

Vargas is entirely mercenary and absolutely selfish and heartless, incapable of a deep, abiding affection. After he has dissipated the greater part of her fortune through riotous living, Helen finds her husbands love less ardent. He then succeeds in fascinating Mrs. Freeman, a rich widow, and in order to marry her, forces Helen, by continued cruelty, to secure a divorce. He leaves her heartbroken, and although she presents a brave face to the world, she spends many tearful hours, alone and inconsolable.

She seeks forgetfulness at the seaside and there becomes great friends with pretty Dorothy Clarke, a seventeen-year-old girl who, she afterward learns, is the niece of Mrs. Freeman, now the fiancee of Vargas. The artist, upon meeting Dorothy, is smitten with her native charm and exerts all his powers of fascination to win her love. He finally succeeds, but Helen learns of his plans and to save the girl from his wiles, tells her own sad story. The child's love for the artist quickly turns to contempt.

Vargas learns that his failure to win the heiress is due to the activities of his former wife and upbraids her villainously, threatening her, and ending his tirade with "Must you always be a chain upon my life and actions?" The next day he is horrified to step into the room adjoining his own and there to find the body of Helen lying lifeless at his feet. The chain is broken.

THE TOREADOR'S ROMANCE (Cines—Special—2 parts—May 12).—Jose, a cattle herder on a Spanish "rancho," is deeply in love with pretty Rosita, the village coquette, and when he finds her engaging in a flirtation with the son of his employer, he loses his head and starts a quarrel with the young man, which leads to his dismissal. Soon afterward the ranchman sends young Santos to a near-by town with a large sum of money to deposit in the bank. He is set upon by a band of murderous mountaineers, robbed and left dead by the roadside. Because of his recent quarrel with the youth, Jose is suspected and placed under arrest.

One of the robbers, however, angry because he feels he has not been given his fair share of the spoils, informs the police and after an exciting battle in the foot-hills, the bandits are captured and Jose exonerated. He is then befriended by a rich manufacturer who gives him money to leave for a distant city, there to start life anew. A year later we find Jose the idol of the populace of Seville and the most skillful toreador in Spain. His benefactor has married in the meantime and one day when he and his bride are attending the bull fight, he is astonished to recognize in the famous toreador his old protege, Jose. The friendship is renewed and Jose becomes a frequent visitor at the manufacturer's mansion.

Between Jose and the young wife an intimate friendship springs up which grows stronger and stronger until gradually the jealousy of the husband is aroused. Jose, seeing that he really is falling in love and realizing that he is on the verge of destroying the happiness of his friend, writes him a note to the effect that he is going away. That afternoon the great crowd at the bull fight is horrified to see the great toreador trampled and gored by the hoofs and horns of the infuriated bull.

LUBIN.

A BLIND BUSINESS (May 5).—Humpty and Rags, two happy hoboes, are thrown off a freight train by a brakeman. Hungry, they stroll through the park and come across a blind man, to whom Rags gives his last penny for good luck. While sitting on a bench to rest, they notice the thriving business the blind man is doing and decide to try the same business themselves. Stealing a scarecrow from a farm they return to the park and steal the blind man's sign and tin cup (while he is asleep). They rig up the dummy and set him on a bench. Pedestrians passing by pour money into the cup and the hoboes see visions of a banquet. But their dreams are shattered when the blind man, who is only a fake, wakes up and misses his sign and tin cup. Then begins a merry chase. The hoboes are caught and dragged to a pond for a bath, while the blind man is arrested for being a fraud.

CASEY'S BIRTHDAY (May 5).—Daniel Casey refuses to work because it is his birthday. He quits his job and starts off to celebrate. Mrs. Casey has prepared a surprise party and to make sure that Casey will come home sober she sends his friend, Dooley, out to get him. After visiting a number of saloons, Dooley finally finds Casey very drunk. Dooley gets him partly sober and then starts him for the Casey home.

The guests arrive and plan to surprise Casey by turning down the lights. Dooley leads Casey into the house, the lights are suddenly turned up, and at first Casey mistakes them for burglars and starts to fight. He is quieted and all proceed to make merry. Mrs. Kransemier, who has the rooms over Casey's, thinks there is a riot and she telephones for the police. While the Irishmen are having a good time the police arrive and attempt to stop the noise, but the Irishmen throw them out of the window. The reserves are called out and another attempt is made to break up the party, but Casey tosses a keg of beer to the police and they forget all about duty. The guests are called to eat. Mrs. Casey has baked a cake which bears the inscription "Papa." One of the Irishmen for a joke removes the letter "P," leaving "APA." Casey sees this, goes wild, cleans up the party and chases the guests. Monarch of all he surveys, Casey takes the floor for a bed, wraps himself in a rug and falls asleep.

BEHIND THE FOOTLIGHTS (Special—2 parts—May 6).—Violet Dale obtains, through the intervention of Stanley Hilton, a wealthy idler, a small part in a new musical comedy. Frank Gordon, the house electrician, loses his heart to Violet, but his diffidence keeps him silent. Hilton's interest in Violet is only casual, his particular flame being Clara Delane, the star. Clara is hurt during the first performance, and it is found that no one has been instructed to understudy her part. Violet volunteers to play it, and makes a small hit. Hilton begins to pay her ardent attentions. One night Violet becomes frightened, and to avoid a meeting with Hilton remains late in her dressing-room. Gordon and the watchman are the only others in the building.

Fire breaks out and Violet, unconscious, is carried out by Gordon, who puts her in Hilton's arms when he meets him at the stage door, and re-enters the burning structure to rescue the watchman. The newspapers give an account of Violet's rescue "by Mr. Hilton," and she, having been unconscious, assumes this to be true. It does not occur to Gordon to contradict the report. Violet being out of Hilton's sight, his interest in her now wanes. Violet's illness outlasts her slender purse, but she is told by the hospital authorities that an anonymous friend is paying all expenses. She thinks this friend must be Hilton, and that she is under terrible obligations to him. Each day there comes a bunch of violets, accompanied sometimes by a little unsigned note of cheer. The bills have really been paid by Gordon, and it is he who sends the violets and messages. Upon Violet's return to the theater, Hilton, who has quarreled with Clara, sees that she gets her position again, and begins to shower her with attentions. Feeling that she owes him her life and her hospital treatment, Violet finds it almost impossible to resist his advances. On the night of the last performance, she finds in her dressing-room a note from Hilton, telling her that if her answer is "yes" to his demands, she is to wear the roses he has sent. She also discovers a little bunch of wild violets with an unsigned note which tells her that they are few because they are the last in all the fields. Violet is amazed—the writing on this note, entirely different from Hilton's, is the same hand as the notes which reached her at the hospital.

Gordon has learned of Hilton's note, and is desperate at last. He steals into Hilton's box, unobserved, determined to kill him if the girl wears the roses. When she appears, she wears the violets. Later Violet identifies the unsigned note as being Gordon's handwriting, and also learns that it was he who saved her from the fire. There is a sudden awakening in her heart, and when she finds Gordon on the deserted stage, she goes to him.

WHEN CONSCIENCE CALLS (Special—2 parts—May 7).—Hilary and his wife, Edith, are in well-to-do circumstances, but they deprive themselves of pleasure to get together a bank account that will enable them to purchase a little ranch bungalow they have pictured. Hilary meets an old friend, Fred Miller, a successful and rich business man. He wins Hilary's envy with tales of his money-making and success. Hilary's faith in him is boundless and in an impulsive moment tells of his savings and future hopes. Miller smothers his quick interest, makes much of Hilary, who invites him home to dinner. There Miller meets and becomes infatuated with Edith. He tells of a stock promotion in which they can secure quick and splendid returns. Edith wants to hold back awhile, but Hilary wins her over and the next day pays over his hard earned savings and takes the gold-edged certificates in return.

A week later Miller goes into bankruptcy. The news is heart-breaking, but Edith's sympathy and resignation relieves Hilary for the moment. Later it begins to rankle and he goes to Miller's house one night. Through the window he sees Miller open a secret compartment in his desk and take out bundles of money. He enters by way of the window and facing Miller demands what is his. Miller laughs at him, there is a fight and Miller hits the floor. Hilary, thinking he has killed him, hurriedly counts out the amount of money Miller took from him and hastens home. He tells Edith he has killed Miller and gives her the money to hide. They escape to the Everglades. Miller regains consciousness, replaces the balance of the money and sends for the police. They take up the trail, after searching Hilary's home, and for days Hilary is hunted like a wild beast in the Everglade jungle. Edith and the house are watched night and day until she can stand it no longer and, taking the money, goes to see Miller. She asks him if he will give up the search if the money is returned. He bluffs her until she shows the money, then forcibly takes it from her. She begs him to let Hilary go free, now that he has the money, and he, in answer, tells her he has wanted her for a long while, and makes her the final price. Horrified, she flees after a struggle and goes home. Hilary meanwhile has been stricken with fever and is calling for his wife in his delirium. Edith has a vision of Hilary calling and in the depth of night she goes in search of him. She is followed, however, and when ultimately her instinct leads her to her husband the detective comes up. She fights him desperately, but is finally subdued and after reviving Hilary they leave the jungle. Miller is stricken with an

(Continued on page 716.)

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SOLAX-FORT LEE NEW JERSEY

(Continued from page 712.)

illness which the doctors tell him is mortal and when Hilary, a few days later, is brought before him for identification, Miller emphatically declares Hilary is innocent and that he was mistaken. The police do not want to believe him, but there is nothing to be done and he is released. Miller makes it up to Hilary and the other creditors, and gets well. Later we see him visiting Hilary and Edith on their little ranch where he is readily forgiven.

VENGEANCE IS MINE (May 8).—John Wilkes, prospector, returns from his day's labor and begins to prepare his evening meal. He is interrupted by sounds, and upon investigating finds a small band of Yaquis engaged in an attack upon another lone prospector. He rushes to the man's aid and the two succeed in repulsing the Indians and in gaining John's cabin. Here John finds that the man has been seriously wounded, and gives such crude medical aid as is at his command. He then returns to the scene of the fight to retrieve the stranger's pack. He picks it up and notices a letter which has fallen from it. He reads it and discovers that the prospector is none other than his own foster-brother whom he has been unable to recognize on account of the change in features brought about by time. In a dissolving scene it is registered that his brother has, at a time ten years previous, committed the crime of killing John's father and then by a clever ruse fastening the crime upon the innocent John. For this John is sent to prison for life, but manages to escape and make his way to his old home, which he finds in the hands of strangers. He seeks for his mother and finds her grave. Here the illusion ends and he realizes that at last he has the real criminal in his power and is at liberty to wreak fitting vengeance upon him. To redress to his cabin, he throws his record in and enters, only to find that the foster-brother has died in his absence bearing out the old quotation, "Vengeance Is Mine."

WITH THE BURGLAR'S HELP (May 9).—Jones, an inveterate poker player, is a continual source of worry to his wife on account of the late hours he keeps and the condition in which he comes home. He enters one morning in the wee small hours, assisted by a taxi chauffeur. Wifey has been waiting for him with a club, and before he has a chance to explain, she beats up the chauffeur, thinking he is the cause of her husband's condition. The following day Jones tells his wife that he shall be detained at the office. The boys at the club are shy one man for the game; they telephone for Jones, who quickly accepts. One a. m. and Jonesy has not returned. Wifey calls up the office, but is unable to get an answer. She then calls up the club, but is told her husband has gone home. She decides to wait until he comes in. Jonesy dashes out of the club and tries to get the same chauffeur to take him home, but he remembers the last trip and fires Jones out of the car. Arriving in front of his home, after a long walk, Jones sees a burglar trying keys in the door. Mrs. Jones is waiting in the hall. When the burglar opens the door she hits him over the head and knocks him unconscious, thinking it is her husband. But she is horrified when the door opens again and Jones walks into the hall. Thinking of a scheme to terrorize his wife, Jones makes her think she has killed the burglar; she faints and he drags her into another room, where he leaves her while he returns to the ball to revive the burglar and gives him some money and lets him beat it. Then going back to his wife, she in terror, falls on her knees, and he tells her that he has buried the body and that he will always keep her secret, providing he may come and go as he pleases.

BUILDING A FIRE (May 9).—Maggie, the cook in the Jones family, likes to sleep late. She kills the alarm clock for disturbing her sleep and further when Mrs. Jones comes to her room to find out why she does not get up, Maggie fakes it by telling her she is sick. Mr. Jones, who is a salesman, has a very important appointment and to keep it has to catch the eight o'clock train. As Maggie is still in bed he undertakes to build the fire himself and in his attempt causes an explosion by using kerosene. Maggie at last appears on the scene only to pour more oil on the fire. The Jones are sure she is going to set the place afire and they rush out to inform the police and fire departments. However, when the firemen appear the kitchen is in perfect order and there is a likely set breakfast table. The ready firemen in their wrath angrily turn the fire extinguishers on to the Joneses.

SELIG.

THE SCHOOLING OF MARY ANN (April 28).—Mary Ann is a simple country girl, and has ambitions that a farm does not furnish. She hopes to go to the Seminary, but her crusty old father, Ephraim Hardy, thinks it too costly, and her mother does not see any good in such schools, anyhow. One day good news comes to her. A wealthy uncle in San Francisco writes he wants his niece educated in a fashionable Coast seminary, and encloses his check to cover the expenses. At this Mary Ann's delight is pathetic. She packs up all her belongings and arrayed in her old-fashioned clothes, goes tremblingly away on her great adventure. She is a very quaint and funny feature at the school the girls laugh at her and she finds herself isolated.

Finally one of the proudest and most popular girls, strong and sympathetic, determines to relieve Mary Ann of her misery and "bring her out." She borrows some gowns from other girls, arrays her in proper fashion, and instructs her in matters of etiquette, enlisting the aid of one of the young men who frequents the seminary sociables. Mary Ann falls in love with this young man (Robert Jackson) and he reciprocates her affection; but she cannot bear the thought of his knowing from what lowly people she has sprung. When she leaves school at the spring vacation for home she does not give him her address or further encouragement. Fate has ordained it otherwise, for although Mary had her brief flight of joyous ambition, she returns to the duty of driving cows and washing dishes. Eventually, through an automobile mishap, the dapper young fellow finds her at work; so he claims her for his own, in spite of her seedy old father and her countried mother.

THE PIRATES OF PEACOCK ALLEY (April 29).—Peacock Alley is an imaginary city, but its inhabitants are familiar to all. Here dwells Divorcee (the Heart Pirate), unable to pay her bills. Here also is Remittance Man (a Marriage Pirate), equally unable to meet demands; and the two meet and greet in Peacock Alley, plotting to introduce each other to wealthy Widower and Rich Girl, the end and aim of their existence being pleasure and possession of money to promote their plans. Willful Daughter, who is the Rich Girl, is forbidden by her parents to even read about Peacock Alley; but bored by these restrictions, she steals away there, and likewise there goes the Lonely Widower. There the pirates find their prey and there, in the shadows of the palm room, they plot.

Another cheap and flashing figure is Candy Dolly, a salesgirl, who haunts Peacock Alley, waiting for the man with the dinner. There comes also Discontented Wife, who craves finery. They meet Gray Wolf (the man of the dinner) and Fox, who haunts the trail of the Gray Wolf. Having wined and dined some weeks later, Gray Wolf gives Divorcee bogus stock to sell to Widower, and Fox gives some of the same stock to Discontented Wife, promising large dividends. The next rush scene in this eventful history is Willful Daughter marrying the Remittance Man, which precipitates a train of trouble all along the line. All these deceiving and deceived people begin to find each other out. Finally tragedy ends the useless life of the Remittance Man, the Willful Daughter sees the errors of her ways, returns home and is forgiven, while the surviving pirates are fortunately left in prison awaiting trial.

LITTLE MISS BOUNTIFUL (April 30).—Little Charity, a girl of five, goes to the bank with her father, observes him drawing a check and receiving money from the teller. She is puzzled, but concludes that is the easiest way to get money. She pushes the teller a blank check, and he, receiving a signal from her father to honor it, pays out a few coins, and the child thanks him politely, as the father secretly refunds the bank the amount donated. Delighted over the fact that she now knows how to get all the money she wants to help poor people, Charity goes home, puts the coins in her toy bank, and confides in her father and mother her plans for doing good. They humor her and commend her generosity, little dreaming just how far it may reach.

She secretly starts out on her mission of philanthropy, only to soon find her bank empty. Returning, however, by depositing a "check" in it, which is seen by her mother, who cashes it, she finds she has another supply to continue her good work. The small army of beggars, tramps, newsboys and organ-grinders soon spread the news of her visits, and a clamoring crowd of mendicants awaits her. Of course her resources are quickly exhausted. She cannot argue with them and is at a loss to explain, so she seizes and hangs about her neck a sign worn by a street urchin, which reads, "I am blind," and marches home. Her family, who has gone in search of her, see the situation, and trust that the lesson received will work for good.

A KNIGHT OF TROUBLE (May 1).—William Jenkins loves Bedelia Stubbs, but has been forbidden the house. He dares her father's anger, however, and is visiting Bedelia in the library, which is decorated with various war trophies, including suits of armor, when they hear old man Stubbs stumping through the hall. Jenkins has no chance to escape, so he climbs into the armor by the fireplace. Stubbs has in tow old Brown, whom he designs as a marriageable mate for his daughter. The girl is called away and the old men have several glasses of wine, which warms them up right merrily. Stubbs is called to the telephone, and Brown, slightly tipsy, staggers up to examine the armor. Jenkins bowls him over, and rushes from the room clattering and colliding with Stubbs at the door. He flies through the door, surprising the cook and "her policeman," rushes down the street, and finally seeks refuge in a Spiritualist seance that detectives have arranged to raid. The police grab him for a fake spirit, and he is carried away in a patrol wagon. Jenkins explains how he came into the rusty armor and they drive him back to old Stubbs' house, where he admits everything. The old man is a better and is so delighted to learn how Jenkins pursued her, known that he forgives him and blesses the alliance with Jenkins, who is a knight in spite of himself.

THE PLOT THAT FAILED (May 1).—Mr. Newlywed mistakes his mother-in-law for the new cook, and plans to make the stay of his prospective relative visitor miserable and unhappy. The old lady falls in with the plans and carries out all the tricks suggested, which are numerous and amusing. When the real cook appears on the scene, hubby discovers his mistake and "roasts" out on the back fence until wifey calls him in and mother-in-law, who appreciates a joke, forgives him.

MARRYING GRETCHEN (May 5).—Heinie, a Hollander, emigrates to America, and when he hears the foreman of the ranch where he works express longing for a wife, he devises a scheme whereby he secures the transportation of his own sweetheart, Gretchen, by telling the ranchman that she is the very ideal of his dreams. The big ranchman falls for the scheme so easily that Heinie shrewdly looks for further funds, and interests big Bill, a cowpuncher, who also falls for the far-away Dutch Venus. Both Bill and Steve, the foreman, receive letters written in Plattdeutsch, which neither can read, and which the ingenious Heinie translates, telling them that if they will send sufficient money for passage, she will sail immediately. Neither man knows of the other's correspondence, so both "come across" with the necessary funds.

When Gretchen arrives, she is clad in exaggerated Dutch costume, that Bill and Steve immediately desire some way to escape their matrimonial dilemma and naturally fall upon the same route. They get Heinie aside, each separately, and give him another sum of money. While Heinie has been attending to these financial details, another cowboy, of quick impulse and energetic action, Fritz, finds a way to neglected Gretchen's heart, and when the minister comes, responsive to the call of Bill and Steve, Fritz gets hold of him first and marries Gretchen. Then the two ranchmen, learning of the duplicity of the disappointed Heinie, hold him at bay until he makes restoration, while Fritz walks away with Gretchen as his wife.

THE EVIL SHE DID (May 6).—Marie Sanford, the village beauty of a coast village, coquettishly ensnares the hearts of two sons of the sea, Jack and Tom Halsey, sons of the veteran fisherman, Captain Halsey. She manages her campaign so cleverly that she becomes engaged to both boys, neither knowing of the infatuation of the other. As they are returning from a successful fishing trip, speculating upon the profits of their catch, each inadvertently admits the prospects of marriage to Marie Sanford, the village beauty. In a flash, each has an understanding of the intention of the other. Arguments lead to such bitterness that in a fight which ensues the older boy is pushed overboard; the other goes after him, and both are drowned, locked in each other's arms. This double loss so affects the old Captain that he loses his mind, and the fishing company which he has headed sends a new manager to replace him.

This new functionary, William Maitland, coming from a big city, is quite an important personage in the town, and the heartless and forgetful Marie immediately falls in with this new king of the flirty sort, co-operates in demonstrative return. The villagers nudge one another and speak of her escapade under breath, but when she picks up a telegram directed to Maitland, ordering him to return at once, as he is the father of a new baby boy, there is dreadful disillusioning for her, but she has brought it all about by her own foolishness, so that she is left alone to sorrow, without commiseration from those who know of her heartlessness.

TWO GIRLS (May 7).—Grace Tabor and Vera Stokes have been friends since childhood. Mrs. Tabor enters heartily into all her daughter's enjoyments, while Mrs. Stokes is cold and narrow-minded. Mrs. Tabor gives her daughter, Grace, an informal dance, and, of course, the first invitation sent is to Vera; but Mrs. Stokes does not approve of dancing, so poor Vera stays at home and mourns sullenly. Shortly thereafter, Vera's mother observes her at the gate with a young man friend, and humiliates the girl by sharply reproving her and calling her into the house. The inevitable happens. Herbert King, a traveling salesman, meets her on the street; she returns his advances with coquettish glances and meets him clandestinely. The danger line is crossed—the girl is left despairing. She appeals to the man, but he is the conventional cad, goes away and leaves her almost frantic. Vera scrawls a brief note to her mother, and then sneaks away to hide her disgrace. In the meantime, Grace has happily married.

Three years slip by. Grace comes to the crowning event of a woman's life—the gift of a child. Poor Mrs. Tabor realizes too late that the fault was not Vera's alone, and that she is in no small sense responsible for her daughter's downfall. As for Vera, she drifts down, down into the depths. One scene shows Grace and her happy home. The contrast reveals Vera in the back room of a cheap saloon, dejected, worn out, and drowsily asleep. The brutal clean-up man slouches into the room and tells her to move on. She staggers to her feet, and, buttoning her thin wrap about her, goes out into the rainy night, stumbling wearily down the street—Where?

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THE MOTHER OF SEVEN (May 8).—Papa and Mamma were so sure it would be a boy this time that they named it Tommy, but it was a girl just the same, and then there were seven, all of similar gender. Did the long-suffering mother bewail her lot? Far from it. She was prouder than ever. Time went by and the seven well-grown daughters left father no place to smoke his pipe or peruse his evening paper in peace, for lovers galore began to flock about the house and overrun the lawn. Six times had the marriage bells rung for that household, and mother and father were rid of all the daughters, but tantalizing Tommy. This did not stop the perturbation of mother, for the young wives came hurrying back with various woeful tales of awkwardly darned socks with the knots inside, of burning meals, not to remark other troubles of the newly made nests. But mother was ever a diplomat and delighted in straightening out troubles.

Tommy still remained to be comforted and snuggled. Then there was a "coming home day," when the six daughters came hustling in with seven babies, one having an extra in the shape of twins. There were seven beds, ranging in size from the crib to the bassinet, dragged down from the attic and again brought into use, while proud grandpa and smiling grandma tiptoed in to view this wonderful spectacle, and then, as a climax to it all, they observed Tommy captured at last in the arms of the stalwart and sympathetic young doctor.

GENERAL FILM CO.

A MILITANT SUFFRAGETTE (Pathe—Five Parts).—The indifferent reception by her mother, who is a zealous worker in the Suffragette cause, drives Nellie, just returned from a long absence at boarding school, and her father to her sister's home. While enjoying the pleasures of life in the country, the young girl is attracted by a passing horseman, who later proves to be Lord Ascue, a member of Parliament. All efforts to meet him are thwarted by her companions to whom the stranger is known. She even goes so far as to invent ways of meeting him which fail until the news is brought her of a chance to be introduced at a forthcoming garden party. In the meantime one of the girl's companions, having gained her father's permission to lay siege to her heart, takes advantage of Ascue's inability to attend the party, to plead his cause, but without success. The downcast lover confides his failure to the girl's father, whose interference in the case provokes her to return to her mother.

The discontent of her daughter offers the mother the opportunity to attract her to the suffragette movement and the girl immediately becomes a zealous worker. Her arrest follows shortly after her activities in a crusade, and a hunger strike wins her freedom. In the meantime, Lord Ascue, having neglected his fiance, is threatened by her with breach of promise suit with his love letters as evidence. The suffragettes hear he is preparing an anti-suffragette bill which he intends to bring before Parliament and plan a sweeping campaign. The Lord's fiance gives the women valuable ammunition against him in the form of the love letters and Nellie grasps the opportunity, not knowing the man she plans to strike down is the stranger she loves.

The young suffragette goes forth to subdue the enemy of the women's cause, armed with the love letters and a bomb, which she places in the statesman's study, set to explode at midnight; but her mission fails. The identity of the man now known to her, Nellie immediately plans to undo her rash act and save her lover. A note is addressed to Lord Ascue, warning him of his danger, but his answer relieves the girl by leading her to believe he will be out of danger through his absence from home when the bomb goes off. She learns later from a newspaper that the meeting he is to attend is to be in his own home, and vainly tries to warn him of impending danger. Through the help of one of his colleagues, Nellie finally succeeds in having Lord Ascue leave his study to see her, just as the bomb explodes. To allay suspicion of his friends, the girl is announced as the Lord's fiance and a little later their mutual love for each other is proclaimed. The statesman has the support of Parliament in his fight against votes for women, but the girl has sacrificed her cause for a victory by the heart.

THE SWAMP FOX (Kalem—Three Parts).—Marauding Cherokees attack the cabin of Jacques Videau, at the edge of the settlement. One of the pioneers witnesses the attack and rides for help. He notifies Francis Marion. The latter heads the settlers who go to the rescue. The Indians set Videau's home afire. The family rush out into the open to escape from the flames. All are promptly slain by the savages, with the exception of Mary, Videau's ten-year-old daughter. The chief of the Cherokees makes her his prisoner. The arrival of the settlers causes the Indians to retreat. Later, they ambush the pioneers. A terrific hand-to-hand battle takes place. Marion's heroism inspires the settlers to victory. The young leader rescues Mary from the Indians. His heart filled with pity for the poor, homeless orphan, Marion offers her a home with his sister, Mrs. Sharp. Mary becomes one of the family. Ten years later, Marion, now a Provincial Congressman, returns home to find that Mary has grown into glorious womanhood. He falls in love with her, but because circumstances seem to indicate that Gabriel, his nephew, and Mary are in love with each other, he conceals his affection.

Balfour, a young Tory, also loves the girl. Gabriel comes upon him in the act of forcing his attentions upon Mary and fells him. A duel ensues. Attracted to the scene, Marion interferes. Balfour's taunts cause Marion to take Gabriel's place. He disarms the Tory and orders him off. News of Cornwallis' landing at Charleston is brought to Marion. He immediately organizes a body of partisan troops. They adopt the first American flag, the famous rattlesnake design with the words, "Don't tread on me," underneath. Marion offers the services of his men to General Gates, but that arrogant officer, styling the sturdy farmers as a band of vagabonds, declines to enlist them. At the same time, Balfour organizes a band of Tories to ravage the patriots' homes.

General Marion and his men become a thorn in the side of the British. The Continentals learn that a British force will shortly pass near their rendezvous at Snow Island. Sallying forth, they ambush the English and capture the entire force. Marion also learns that Gates has been defeated by the British and is being held prisoner at the redcoat encampment some miles away. Dashing into the midst of the British with his force, he throws them into panic and rescues the Continental officer. Returning to his camp in the swamp, the "Swamp Fox" invites his captives to dinner. To their amazement, the English officers learn that the meal consists solely of baked potatoes served on a pine chip. Cornwallis sends Colonel Tarleton, known as "The Butcher," to capture "The Swamp Fox." Balfour offers to aid Tarleton to capture Marion's home and camp. A friendly innkeeper hastens to the Marion home and warns Mrs. Sharp of the British approach. Mrs. Sharp, her daughter and Mary flee to the home of Mrs. Motte for shelter. In his anger at finding his quarry flown, Tarleton vandalizes the house. The man then hastens to Marion's camp with his soldiers, but vanished, the "Swamp Fox" makes his escape. Tarleton proceeds to Mrs. Motte's home, where he makes his headquarters after driving the inmates, with the exception of Mary, forth. At Balfour's behest, Tarleton charges the girl with being a dangerous spy.

Marion learns of Mary's imprisonment. Furious, he determines to attack Tarleton. Just at this time, he receives a small cannon as a gift from General Washington. The "Swamp Fox" surrounds the Motte home. Unaware that the ladies have been driven forth, he sends Gabriel forward with a flag of truce, requesting Tarleton to remove Mrs. Motte, his sister and children before he commences the attack. The little cannon bravely answers the fire of the heavy British artillery. Unaware that Mary is a prisoner in the house, Marion has one of his men set the place afire with burning arrows. Balfour sees that the Continentals will prove victorious. Entering the room in which Mary is confined, he tells her of his intention to kill her. Just at this moment, Marion and his men sweep the British before them in a desperate charge. Balfour is just about to slay Mary, when Marion and his men burst into the room. One of the men shoots as Balfour raises his pistol. The Tory falls dead. Two months later, the surrender of Cornwallis clears the South of the British. Marion writes his sister that he is about to return. Mary hears the news with delight.

Marion comes home. Believing that Mary was in love with Gabriel, he strives to express his sympathy for her bereavement. To his intense surprise, Mary throws her arms about his neck. Knowing him too diffident to propose, the girl pops the question. For a moment the "Swamp Fox" is taken back. Then, filled with delight, he seizes her in his arms.

ECLECTIC

THE PERILS OF PAULINE (Fourth Episode—May 4).—We see the travelers preparing to start on the last stage of their journey to the Treasure Island. They engage a cook for the yacht, and after having received Pauline's approval of the cook, we see them evidently persuading the cook to put poison in her food. The old pirate, however, being of a rather excitable nature, has a quarrel with the cook and uses such arguments, that the cook quits on the spot. Harry, who is suspicious, has been following and hears the cook quit. He disguises himself as a cook and is taken along to provide for the "inner man." His cooking is not a brilliant success, and the old pirate disapproves so strongly that Harry is in great danger. He, however, is saved by Paulin's intervention. Later, when he thinks he is alone, he removes his disguise, but Owen sees him without it. Owen immediately hunts up his fellow conspirators and they decide to kill two birds with one stone, and double their winnings. They plant a bomb in the yacht and row away, leaving Pauline and Harry to their fate. Harry, however, accidentally discovers the infernal machine, and he and Paulin jump overboard before the explosion occurs.

We see the yacht sailing on, when suddenly it blows up—very spectacular. Pauline and Harry are rescued by a passing liner, and later the three conspirators are picked up. They, of course, think that their plot has been successful, but suddenly they see Harry and Pauline on the deck of the vessel. Owen and Hicks cannot afford to have any suspicion cast upon them, so they bribe the old sailor to take the whole blame, and he, upon being discovered by Harry and Pauline, jumps overboard. Harry accuses Owen, but Owen tells him the very plausible story that the old pirate had done the trick to get even with the cook, and that they had not discovered it until after Pauline and Harry had escaped, when they seized the old pirate and had intended handing him over to justice. Harry, of course, does not believe him, but Pauline does, and this lays the way for the villains to continue their plotting.

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SECRET OF THE SAFE	Cines	3000	1-3-6 "	100
GORKI, THE DEMON DETECTIVE	Dansk	2500	1-3-6 "	50
SLAVES OF MORPHINE	Eclair	2700	1-3-6 "	60
UNCLE TOM'S CABIN	Imp	2800	1-3-6 "	100
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INDEPENDENT FILM STORIES

CHANGES FOR THE WEEK.

The scenic subject which was to be released with the Joker of April 29 has been changed from "Poisonous Insects" to "The Harbor of Trieste, Main Seaport of Austria."

REX.

MOUNTAIN LAW (April 26).—After the feud between the Hawkins and the Tyler families each member of the families pledges himself or herself to a peace compact. When peaceful intercourse begins, Bob meets and falls in love with Bess Tyler. Learning that peace is declared, Bill Tyler, brother of Bess, and notorious for his cowardice, returns to his home in the hills. One day he meets the elder Hawkins and holds out his hand. But Hawkins will not shake hands with a coward. A fight ensues which results in the shooting and killing of Hawkins. Bess has been watching from a distance. Bill leaves the dead man. Bess comes to him. She finds Bill's gun on the ground. She takes possession of this evidence of the crime, but unwittingly leaves her own gun in its place.

Bob finds the body of his father and the weapon which presumably caused his death. He believes that Bess shot his father. To shield her and to keep the feud from again breaking out, Bob makes a great sacrifice. He writes a note and pins it upon his father's coat. It reads: "Don't start the feud over this, for I killed father in a quarrel. I am going away. Bob Hawkins."

After Bob leaves the body the note is blown away from the dead man into the bushes. The feud breaks out again fiercer than before. Bob and Bill engage in a deadly combat and Bill is killed. Bess is a witness to the combat. She raises her gun and shoots Bob. An instant later she finds the note left by Bob and realizes his sacrifice.

THE CAREER OF WATERLOO PETERSON (May 10).—Waterloo Peterson, an ambitious youth from the country, decides to become a camera operator. He purchases a book guaranteed to teach all the ins and outs of that trade in four lessons. Fortune favors him and he applies for a position the same day that Clawson, the Smalleys' cameraman, is injured. Waterloo is given the injured man's place and the strange, unfortunate and thrilling experience he goes through during his first and only day's work in this business, furnishes the material for the comedy. Waterloo is shocked at the results of his work. The director is paralyzed and the actors rise in a body and go after the unfortunate young man. Waterloo escapes with his life—never again to enter a motion picture studio.

IMP.

THE DAWN OF ROMANCE (First series of "The Love Adventures of Doris Mason"—May 7).—Doris Mason, a pretty sixteen-year-old girl whose mother is dead, develops into a terrible flirt, although a perfectly harmless and innocent one. She decides she is in love, and her father finding her somewhat difficult to manage, sends for her aunt, Becky, who, to break her wild nature, the aunt decides Doris must be sent to school. Stuart Howard, a young man, twenty, who lives near the Mason home, is in love with Doris. She has encouraged him since childhood, unwittingly. She cannot resist the temptation of flirting with other young men. Stuart is in a continual state of jealousy and always on the lookout to save her from committing herself too deeply. Even at the boarding-school she strikes up a flirtation with her music master, Signor Cheesi, and elopes with him from the school. She is caught and saved just in time by Stuart. A surprise is sprung at the end when Signor Cheesi's wife appears with her baby. Doris escapes back to college without being found out. This constitutes the first love adventure of Doris Mason, of which many more will follow.

NESTOR

THE QUACK (May 6).—Dr. Frank Rosslyn, known to the world as a prominent physician, is in reality the head of a quack medical concern which dispenses patent medicines and advertises extensively. Rosslyn's son, Wallace, an attorney, is in love with Mary Rohan, a stenographer, who supports her aged parents. Mary's father becomes ill and consults with employees of the quack concern. His illness increases and Dr. Rosslyn is called in. Not aware that the man had been treated by his own concern, Dr. Rosslyn freely admits that he is dying on account of cumulative poisoning from patent medicines. After the old man's death, Mary and Wallace assist the medical authorities in running down the guilty practitioners. The investigation brings to light Dr. Rosslyn's double interests. The son hastens to defend his father while Mary appears against him for the prosecution. Dr. Rosslyn is convicted. Before he enters prison he tells Wallace that the girl did right and that he has already forgiven her. Wallace seeks Mary out and reconciliation follows.

POWERS.

THE SKELETON (April 13).—Two friends, Tad and Jack, are conversing with each other at the club, when Dr. Matthews, the wealthiest man in town, enters. In contemplating the rich man, the two young men speculate as to whether or not, with all his wealth, he is happy. The argument leads them to a wager. Tad bets $1,000 that there is something in the physician's life he would hate to have known, and that as a consequence he is unhappy. Jack accepts the bet. A short time afterward Jack is called away from home on business for an indefinite period. He leaves his wife behind.

After a few months, during which Tad had been watching the physician's movements carefully, he follows the physician to Jack's home. It is as he thought. He will win the bet at the expense of his friend's wife. While he stands upon the porch sadly contemplating this, Jack returns. He sees that something is wrong. He suspects Tad. Tad tries to protect the wife, but Jack is dazed with the blow. They hurry into the house. Jack finds that his wife has just brought him a handsome baby. Tad makes his check for $1,000, and gives it to the new arrival.

THE TAINT OF THE ALIEN (April 24).—Dr. Arnold, a famous criminologist, disagrees with his associates concerning his pet subject. To prove his point, he disguises himself as a tough and goes into the slums to gather the necessary data. While in a low dive he makes the acquaintance of Luigi, an Italian criminal. Luigi is the cause of a brawl, ending in an affray in which Dr. Arnold and the Italian receive deep knife wounds. The injured men are removed to a hospital. The physician has lost so much blood that his life is despaired of. Luigi agrees to allow his blood to be transferred into Dr. Arnold with the stipulation that he be spared prosecution.

The operation is performed and the doctor recovers. He becomes conscious that, with the Italian's blood, the criminal tendencies were transferred to him. He fights against the thought, but it masters him. To his horror, he finds on returning home one night, that he has stolen a costly necklace from a woman acquaintance. He consults a professional associate and they agree that the only method of saving him will be to perform another operation and inject into his blood a serum which will neutralize the effects of the Italian's blood. The operation is performed. The taint of the alien blood is found to be removed and he has the right of a good man to ask a good woman to marry him.

THE HUNGRY SOLDIERS (May 4).—The Colonel and his wife give a dinner to the Captain. The Colonel resolves to give the cook a cigar. He goes to the kitchen and finds the cook kissing the maid, who is peeved. A little later the Colonel is interrupted by an altercation and finds that Thin, a hungry soldier, has been paying attention to the maid and that he and the cook are having an argument. The soldier is ordered back to quarters. In the messroom the soldiers grumble at their grub. The Colonel's wife sends a costume to the Captain to wear at the fancy dress ball if he has sufficiently recovered from his bad cold. He has not and sends the costume back to Lee. Lee takes it to the messroom and a happy idea enters his torpid, hungry brain and he imparts it to his companions. He dons the costume and attends the ball and makes havoc with the luncheon table. Lee departs and in turn four other soldiers don the uniform and eat a hearty meal. His disguise is penetrated and he confesses. The Colonel looks into the mess question and the cook is placed under arrest, leaving a clear field for Thin and the maid to do their courting unmolested.

STOLEN GLORY (May 8).—Paul Devine, an unrecognized actor, and Richard Storm, a struggling playwright, are the principal characters in this romantic drama. Each loves Jane Dare, an actress and woman of unusual emotional depth. Although she respects Storm as a close friend, it is Devine she loves. A theatrical manager makes the proposition to Devine that if he will secure a sufficiently strong play he will star him in it. The actor carries the news to Storm, who has just had his latest drama rejected. Storm gives his friend the rejected play to read. Disappointed in love and discouraged in his work, Storm strolls to the waterfront to contemplate his reverses. While there he is set upon and shanghaied on a tramp steamer. Devine is carried away with Storm's play, but he cannot find the author. He is led to believe that Storm has committed suicide.

Devine erases Storm's name from the title page and writes his own there in its stead. The play is produced with himself and Jane Dare in the title roles. It proves to be a success. Devine and Jane are married. Storm returns. He goes to Devine's theater and demands that credit, financial and artistic, be given him. Jane enters. Storm hides and is a witness of her love for Devine. After Jane leaves, Storm undergoes a change of mind. He tells Devine that for Jane's sake he can have the play. Storm goes away to oblivion.

CRYSTAL.

A TELEPHONE ENGAGEMENT (May 5).—Bashful visits the White household. He is madly in love with the elder of the two sisters. However, he cannot sum up courage enough to propose to her. The younger sister, Pearl, is also in love with Bashful, but thinks her chances too slim for consideration. She feels in duty bound to her elder sister to refrain from letting her love be known. Various humorous situations develop, but still Bashful is unable to gather enough nerve to ask the fair damsel to be his bride. He picks up a book and reads a chapter of a man, who, like him, was too bashful to propose and does so by telephone. Struck with the idea, he pursues that course. Strangely the younger sister answers the phone and when he proposes, she accepts. He calls and is thunderstruck when she greets him with a kiss. He is too confused to refute her imputations and has to be content with the younger girl.

OUT ON BUSINESS (May 6).—Smith and Jones have a habit of staying out late. Mrs. Jones writes a letter to Mrs. Smith, unfolding a scheme to keep their men at home. She proposes robbing her house disguised as burglars, and then tying themselves up, leaving their husbands to assume that they have been maltreated and that their place was home. Mr. Smith finds the letter, and determines to show up their scheme. The plan works out all right; all the loot is packed, but the scheme is spoiled by a real burglar who arrives late, and after really tying up the women, walking with the spoils. The men return, and give their wives a hearty laugh. However their laughter turns to tears when they discover that it is no hoax, but a real burglary.

A PAIR OF BIRDS (May 10).—Mr. Bird leaves his wife to go on a business trip. Her maid also leaves for a short vacation. Mrs. Bird decides to close up house and visit her mother. She writes a note to the milkman and the baker, instructing them not to leave milk or rolls at the house for two days. This note she pins to the door. Her husband suddenly returns home, however, and seeing the note assumes that his wife has gone away. He goes on a foraging expedition for something to eat. Mrs. Bird also decides that her place is in her home and returns unexpectedly. She goes upstairs. She hears a noise and is convinced that a burglar is present. She gets a revolver and goes downstairs. Smith also thinks there is a burglar in the house. Then ensues a series of maneuvers that finally results in each gaining the street, the wife first, and getting the services of a minion of the law. Each returns with a minion, but hubby returns with his protection first. The cop comes upon hubby and a terrific battle ensues. Mrs. Bird finally comes to her spouse's rescue. The officer leaves the couple to console each other as best they can.

UNIVERSAL IKE.

UNIVERSAL IKE ALMOST A HERO (May 5).—Ike loves Louise. She accepts him without consulting her mother. Therefore when the mother chooses the sheriff for her son-in-law, Ike is forced to win the girl by other means than gentle words. Ike, in a field one day, stumbles across a scarecrow. It recalls to him the description of a one-armed bandit for whose capture a reward is offered. He plans to use the dummy in a manner which will bring discredit upon the sheriff. He props up the scarecrow against a tree and runs a hose from the dummy to the interior of the barn. Ike then stations himself inside the barn and holds up all those who pass, delivering his commands through the hose. The sheriff is notified of the presence of the hold-up man, but he is awed and shrinks from the bold, bad man. At the psychological moment, Ike struts upon the scene. He gives the dummy battle and captures him. Ike becomes the hero of the hour and the idol of Louise. At the height of Ike's popularity a farmer appears and accuses Ike of stealing his scarecrow. The rest is soft and plaintive music.

FRONTIER.

WHISTLING HIRAM (May 7).—Hiram's sole pleasure in life is fishing, until he meets May, the pretty girl from the city. Hiram promptly falls for her and the rest of the plot is in that vicinity. May has a merry time with her rustic lovers, finally ending up by accepting them all. She has enough engagement rings to stock a small jewelry store. Hiram learns that she has been deceiving him and formulates a plan to get rid of his numerous rivals. He thrashes them one by one. Others appear, and Hiram has a busy time. Nevertheless his scheme works, until he reaches the last of the rivals. His nerve fails when he discovers that the last one is really May's husband.

THE OUTLAW'S DAUGHTER (May 9).—Arthur, the young sheriff, is notified that two bad men supposed to have recently held up a train are heading for his county. Arthur and his posse ride, and from certain things suspects that she is connected with the robbers, one of whom is really her father. Her father's pal attempts to make love to her, but she repulses him. One day Edythe returns to the cabin and finds both men wounded, shot from ambush. The girl had recently seen Arthur in that vicinity and she suspects him. Seizing a rifle she goes in pursuit. She finds him resting under a tree and is about to fire when something stops her. A small bird falling from its nest in a tree lands in Arthur's hat. This alone has saved his life.

Kadra Safa

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Edythe forces Arthur back to the cabin. There they find the two men covered by a renegade Indian. She captures him. The two outlaws leave. Edythe turns the Indian over to the sheriff, telling him that she will notify the posse. But instead Edythe joins the outlaws, and the three disappear over the mountains into safer country.

BISON.

OLD CALIFORNIA (2 parts—April 25).—Captain Hernande and the Governor are both in love with Dolores. She finally accepts the Captain. The marriage turns out unhappily on account of the Captain's brutality and dissipation. His wife, Dolores, endures for twenty years the brunt of his weaknesses, only to be glad when he dies in a drunken fit. Later, his son, Vasco, inherits the weaknesses of his father, but on the advice of his mother, struggles to overcome them.

Vasco enters the service of the Governor, and is intrusted with the important papers to be delivered to Philip of Spain. This causes jealousy among the other courtiers, who conspire with an adventuress to dishonor the young man. Using her beauty, she lures him and gets him drunk. He forgets his duty. After ruining him, she casts him off.

Vasco is arrested and disgraced by having his sword taken away from him. In the meantime, his mother is at the point of death, and the boy, now realizing his terrible mistake, begs the Governor, for the sake of the love he once bore his mother, to allow him to appear at her bedside wearing his sword and the other insignia of his rank. To this the Governor finally consents. The old mother dies in happiness.

THE NATION'S PERIL (2 parts—May 9).—It is during the embassy ball in Washington that Clifford, an agent of the U. S. secret service, meets and falls in love with Marie, daughter of the foreign ambassador. Clifford's behavior arouses the displeasure of Bainbridge, first attache of the embassy and the girl's cousin. Although his suit has been rejected, he still loves the girl and resents Clifford's intrusion. While this situation is unfolding, the foreign ambassador receives a cryptic message instructing him to secure plans of the fortifications on the Hawaiian Islands to the end of wresting the islands from the United States. The ambassador's agents are called together and instructed to proceed to the islands. Fearing that Clifford may win Marie, Bainbridge induces the ambassador to send her to Honolulu with his party.

While on shipboard the plot develops fast and furious. Clifford, with his men, have taken the same boat and Bainbridge learns that he is followed. An attempt is made on Clifford's life. One of the spies is captured and put in irons. Bainbridge struggling with one of the United States agents for the possession of certain papers, pushes the agent overboard. Bainbridge secrets himself in his trunk and escapes from the boat on docking without detection. Then follows the exciting chase through the mountains and the final death of Bainbridge when his machine goes over the cliffs. Clifford carries the news to Marie and there is a suggestion of a future romance between them.

ECLAIR.

WILLIE AND THE NURSE (April 26).—Willie's romantic soul was stirred by a chance smile from the lovely Clara, as she passed him in the park with her nurse. Willie hastened home to his father's library to immortalize the lady in verse. But removed from the inspiring presence, the poet found that the lyric rapture lagged. He tapped his forehead and bit his nails, but romance was fled. At this crisis the beautiful lady whom Willie's daddy called Erato, the nurse of love, poetry, took pity on the suffering swain and led him right through her gilded frame directly into the Country of Romance. There Willie found himself a humble little page in doublet and hose, secretly in love with Her Exalted Majesty, the Demoiselle Clara, princess of the realm. The princess, too, had seen and loved him. But neither dared speak, she through maidenly modesty, and he through awe of her exalted rank. So the little princess sickened and pined.

And in this wonderful land of dreams Willie experiences exciting and weird adventures. His awakening—well, that is surprising, too. Also it is a happy one for both Willie and Clara.

WHOM GOD HATH JOINED (2 parts—May 6).—Madge, daughter of a wealthy ranch owner, returns from school. She has grown to be a beautiful girl and soon after her return tells her father she has become engaged and is expecting her fiance to call on her soon. Shortly after she is insulted by a Mexican worker, a surly fellow, and is rescued by Big Jack, her father's foreman, who knocks the man down. Big Jack falls in love with Madge and in his awkward, gruff way, courts the pretty Western girl with all his heart. Madge likes the big fellow, but can give him no encouragement. The Mexican, seeking revenge, breaks into Madge's room and steals some trinkets and jewelry. He is caught in the act by Big Jack, but escapes. As Jack is standing over the open jewel case the girl's lover, who has arrived, enters and accuses him of trying to rob Madge. Heartbroken and in disgrace he leaves the ranch and for the sake of Madge restrains his anger at the unjust accusation.

Some time later Madge is married to Frank and after the jollifications leave on their honeymoon. They do not know big Jack has returned and persuaded the driver to let him take the reins of the horses from the house to the depot. Half way there they are waylaid by the Mexican and his accomplices. Jack springs down and making known his identity unhitches the horses and tells Madge and her husband to ride for assistance and he will hold off the band from behind the wagon. A terrible pistol battle takes place. Jack is wounded time and again, but manages to hold off the Mexicans until assistance arrives. It is too late, however, and the big cowboy dies in Madge's arms, not, however, before he has been exonerated of the theft which Frank had unjustly accused him of.

SUZANNE (Comedy—Released May 10).—Romantic Suzanne, a reader of novels, sighs for a lover. Out walking, she sees the grocer's clerk kissing the maid, and on every side, scenes of billing and cooing. She is sick, because she has no sweetheart. Her grandmother laughs at her. The maid tells her to say her prayers to St. Catherine for nine days and on the tenth day she will get a lover. Suzanne erects a statue in her room and prays. The tenth day Suzanne arises, anxious to meet her lover, but the first man she sees is old and ugly.

Meanwhile the grandmother stands off the rent collector. He leaves the house and is struck on the head by the statue of St. Catherine, which Suzanne casts from the window in a rage. Furious, the collector gets a dispossession and orders his nephew to serve it. He enters the parlor and Suzanne recognizes him as the handsome young man who has taken her eyes some weeks previous. They love and the nephew brings Suzanne to his uncle, where her pretty face soon brings him around.

VICTOR.

PAWNS OF DESTINY (Three parts—May 8).—Tom Hansell, a struggling young lawyer, occupies the attic room in Mrs. Jones' tenement rooming house. He has as a partner John Stone, once a successful lawyer, but now a relic of the past, due to over-indulgence in drink. Their practice is limited to little or no clients and only through Tom's hard and studious work are they kept from starving. The house is practically cared for by Flo, a slavey, whom Mrs. Jones adopted when but an orphan child, and who has been raised without the advantage of education except that which she managed to scrape up through a natural desire for the better things in life. She notices the plight of Tom and the great privations he endures and at various times while he is absent from the room, she brings bits of delicacies and places them on his table. Tom is so disheartened by ill luck he never thinks to inquire who his strange benefactor is. Even when she is cleaning his room he never stops his studies to look up and answer any question she may ask him.

One day Tom comes home, and sitting at his table, takes up his studies. The room is chilly and damp and he decides to light the stove. It is a bit old and does not respond readily, so he pours the kerosene from his lamp on the flames. Instantly there is an explosion which blinds Tom. The room enveloped in flames and smoke, Tom gropes around in his helpless condition and finally drops to the floor, suffocated. Flo sees what has happened and, seizing a dampened apron, rushes to Tom's room and drags him out. She reaches the landing before him and Flo begs Mrs. Jones to take Tom back, but seeing no way of getting any money from him for the room since he is blind and unable to work, she refuses. Flo begs piteously and upon her promise to double her efforts in her already hard task of housekeeping, Mrs. Jones consents. John continued the law practice of the firm, and loyally sticks to Tom, dividing his scant earnings with him. Flo is also of great comfort to him. This raises the ire of Mrs. Jones and one day, missing Flo about the house, she goes to Tom's room and discovers Flo reading to him. She pounces upon them and accuses them of misconduct, of which they are innocent. She tells Tom he must marry Flo and she leaves immediately to get a minister to perform the ceremony. Tom protests against this, for although he loves Flo he loves in his present helpless condition he can only be a burden to her. At this moment John enters the room with a letter for Tom. It is a notification of the death of his wealthy uncle, making Tom the sole heir of his immense fortune. Tom is in a position now to marry Flo and he loses no time in asking her, to which she readily consents.

We next find them in their home. Flo is surrounded by servants in a luxuriously furnished home. The maid's dress appeals to the simplicity of Flo's mind and she insists on wearing one as a house gown. While reading a newspaper, John sees an article about an eye specialist restoring the sight of a man whose blindness was caused in the same way that Tom's was. They have him come to the house and examine Tom. He consents to undertake the operation. Everything is made ready, the operation performed, and the doctors return to the library to await the result of their work. While they are waiting, Tom leaves his room, and going to the window where the light is strong, he finds a faint light piercing the bandage on his eyes. Raising them he finds that he can see, and tearing the bandage from his head, runs about the room. His thoughts now are only of his wife. Rushing downstairs he calls for her, and going through the hall he passes Flo and the servants. In her maid's dress he mistakes Flo for a servant, too, and rushes by her still calling for his wife. Flo fears that he may not love the simple little girl now that he can see, and goes to her room weeping. Tom comes back and asks the servants for his wife. They tell him she has gone upstairs. He goes to the room and closing his eyes to bring on the same effect as when he was blind, he strokes Flo's head with his hand. The sense of touch tells him that it is the head of his wife. Clasping her in his arms, he tells her again of his great love.

UNIVERSAL

ANIMATED WEEKLY, NO. 111 (April 22).—Battleship "New York" Put In Commission.—Uncle Sam's newest type of super-dreadnought enters the service when the stars and stripes float o'er her stern.—New York Navy Yard, Brooklyn, N. Y. Sub-title: The new 14-inch guns. Let Mexico beware!

Chinese Minister Abolishes Custom.—K. F. Shah, first representative of Chinese Republic, discards Oriental garb for costume of an American citizen.—Washington, D. C.

Government Canal Gets First Drink.—Dynamite explosion blows up barrier and connects Lake Washington with Puget Sound.—Seattle, Wash.

Steel Cars Save Lives.—Drawn by two electric locomotives all-steel car train on New Haven Railroad jumps track at Harrison, New York. Had wooden cars been used a different story would have been told.

Hungary's Wealthiest Nobleman.—Count Karolyi arrives in United States to make appeal to his countrymen to aid in fight for suffrage for all men over the age of twenty-one. Sub-title: Nickolas Power, the noted motion picture machine inventor, arrives in New York.

Fashion.—For summer afternoon and motoring wear. Made from Ladies' Home Journal Patterns.

Cave-in on Fifth Avenue.—A section of pavement 30 x 50 feet sinks when water-main bursts, seriously menacing Waldorf-Astoria Hotel, and floods Pennsylvania tunnel.—New York City.

President Wilson Witnesses Egg Rolling.—Children of the National Capital are guests of the Chief Executive and his family at annual frolic on lawn of the White House.—Washington, D. C.

Battleships Leave for Mexican Waters.—A squadron of Uncle Sam's powerful navy on its way prepared for immediate action. Sub-title: The "Louisiana" leaving New York.

Seven Lives Lost on Stranded Ship.—Schooner C. F. Buckley cast ashore at midnight in terrific gale off Jersey coast at Seabright.

France Against England.—Spectators enjoy thrilling aeroplane race between Garros, of France, and Hamel, of England.—Paris, France.

Annual Negro Immersion.—An immense congregation witnesses the baptism of one hundred negroes in the waters of the Mississippi River at St. Louis, Mo.

Mayor Mitchell Target for Assassin.—Bullet fired by crank at Mayor Mitchell strikes Corporation Counsel Frank Polk in jaw, while he was sitting beside Mr. Mitchell in his automobile. Sub-title: Taking the would-be assassin to Police Headquarters.

Cartoons by Hy. Mayer, Puck's Famous Caricaturist.

GOLD SEAL

LUCILLE LOVE: THE GIRL OF MYSTERY (Episodes Nos. 1 and 2).—Hugo Loubeque and Sumpter Love are cadets at West Point. Both love the same woman. Loubeque is expelled from the institution for theft from his fellow cadets. The principal witness against him is Cadet Love, who, as a result of Loubeque's downfall, wins the woman for the hand of whom both were rivals.

Loubeque sets apart his life to avenge himself upon Love. He carefully educates himself to the end of making his revenge more certain and dire. Knowing that Love will some day become an officer in the army, he lays his plans in that direction. He becomes an international spy, and broker in national secrets. He works upon the plan that no country is greater than its smallest secret.

After a lapse of many years Love is a general in the U. S. army, stationed in Manila. He has an only daughter, Lucille, who is engaged to marry Lieutenant Gibson. The butler in the Love household is a cracksman in the employ of Loubeque. After watching the movements of Love for years, Loubeque decides that the time for action has arrived. General Love receives from Washington a set of documents of the utmost diplomatic importance and the contents of which must be kept in the strictest secrecy. As his aide, Lieutenant Gibson locks them in the safe, at the instigation of Loubeque, the butler steals the papers. The honor of General Love is threatened and he informs Gibson to consider himself under arrest until the papers are returned.

Here is the TRUTH, the whole TRUTH and nothing but the TRUTH about

Reflecting Projection Screens

Discussion by F. J. REMBUSCH

Patentee and Inventor of the "MIRROR SCREEN"

Mr. Exhibitor—You can certainly learn all about screens, because there are only *three* kinds of screens used in moving pictures.

The three kinds of screens are the White Sheet or Wall—the Metallized Surfaces (meaning all surfaces painted with a shiny paint, such as aluminum, gold bronze, etc.)—and the "MIRROR SCREEN."

THE "MIRROR SCREEN" IS THE PEERLESS SURFACE OF THE WORLD FOR A HUNDRED REASONS, BUT ESPECIALLY THE FOLLOWING:

1. The "Mirror Screen" reflects a picture that *don't look like a moving picture*, but like *real*, living, flesh and blood people and actual scenes. The *Mirror* is a secret. Stand in front of a mirror and you see your real self as you are. A motion picture caught on the "Mirror Screen" (in front of a *Mirror*) looks real and not like painted scenery.

2. The "Mirror Screen" is the greatest economical factor in the moving picture theatre because you get *More Benefit* from your light. That's natural because a *Mirror* is the most powerful reflector in the world.

3. The "Mirror Screen" is manufactured scientifically so that all of the "Picture Light" is reflected towards the *viewing space* of your house and not scattered like a White Wall or Sheet. We reflect the "Picture Light" towards the seats in your house, and reflect all of it.

4. The "Mirror Screen" for a *narrow house* is made so that the light is concentrated to a *narrow angle*. For a *wide house* the light is distributed at a *wide angle*. In this way you *always* get the benefit of *all* of your light and every seat in the *viewing space* receives the *same amount* of "Picture Light." Please notice *no other* surface can be made to do this.

5. The "Mirror Screen" is made from the finest quality of white, crystal *Plate Glass*—Plate Glass is the most perfect *Plane* (get me right), PLANE surface in the world. Therefore, you never have any uneven places, bumps, seams, clouds or distortion. YOU GET THE MOST PERFECT FOCUS.

6. The "Mirror Screen" is made by mirroring with pure silver this magnificent Plate Glass. It is tested and must reflect by photometric measurements 98% of light. We then destroy the *mirror* entirely by prismizing the face to a *dull* white finish. Remember the image of a moving picture is only *visible* on a *dull* surface. The picture will not show on a highly polished surface such as a plane mirror, a highly polished piece of steel, a shiny surface or cloth of any kind. A "Mirror Screen" is not a mirror any more than a brick is not clay after it has been burnt.

7. A motion picture is visible only by *diffuse reflection*. A shiny surface reflects *regular* reflection, a dully-rough surface reflects *diffuse* reflection. Remember this fact, it is important. Pictures on a "Mirror Screen" are reflected by diffuse reflection only, the same as a White Wall but 1,000% clearer and better because the light is not scattered, but is returned to the viewing space with brilliancy and power. Keep in mind we retain the stereoscopic effect of a real *mirror*.

8. If you are using a Metallized Screen you have a surface that is *shiny-rough*. The shiny elements reflect regular reflection, the rough elements reflect your picture. The two kinds of reflected light rays interfere (SUPERIMPOSE). You have glare and haze. You cuss and blame the film manufacturers for *poor photography* when it is your shiny screen that causes that foggy, out-of-focus appearance. The more light you use the more haze you have. The proof of it is the brighter the Metallized Screen the more haze. Try it yourself if you don't believe me. Ask any scientist. It can't be overcome because it is one of the laws of the ALMIGHTY.

9. The human eye can't view a shiny surface in comfort. That's why there is eye complaint where the Metallized Screens are used. Ask *any oculist*. You can't use enough light to make the pictures *visible*. You can put 1000 amperes on a "Mirror Screen" and the reflected light will be delightful because every light beam is *diffused*. The idea of "too bright a picture" is eliminated on the "Mirror Screen." I have six theaters and use from 50 to 100 amperes of direct current, and more if I can get it. You should see my pictures and hear what my patrons say about them. At the same time I will forfeit $1000.00 to anyone that will produce a surface that will show as much reflection as my "Mirror Screen."

10. I believe I know as much, if not more, about screens than any man living because for ten years I have experimented continuously on projection surfaces. Furthermore, I know that exhibitors know less about screens than anything connected with their business. For seven years the "Mirror Screen" has been on the market. Every Tom, Dick and Harry who gets a paint brush and some aluminum or gold bronze will tell you that he can equal the "Mirror Screen." They copy the name Mirror and will make any sort of a statement, but they can't back it up.

Quit experimenting. Study the proposition. Get a "Mirror Screen" and make your pictures *visible*—VISIBLE—"If it would do any good I would sing it"—Make your Pictures Visible, Visible. Let me tell you more about why you can't get a clear picture on a shiny surface. It's simple. If you want one light to be visible there must be no interfering light and if you let the sunlight fall on your screen your picture goes out, and the more shine there is to your screen the more your picture goes out. You can't get away from it any more than you can make water run up hill.

Let me send a representative to show you. Send for our samples of new Snow-White finish. Get a screen that won't hurt your eyes or put a haze and fog in your pictures—a screen that you can put on the light. Say, Mr. Exhibitor, that is what you are selling—"Picture Light." The "Mirror Screen" produces real, true, "Picture Light." Write today. I want to hear from YOU.

Very cordially yours,
MIRROR SCREEN CO.,
SHELBYVILLE, INDIANA.

FJR/FAH F. J. Rembusch.

P. S.—If you are bound to have a cheap metallized curtain, we have Goldcloth and Mirrorcloth, on rollers or stretchers, and we will exchange them for a "Mirror Screen" when you get ready. Ask for our samples and prices.

Lucille takes up a telephone receiver that morning to find that the wires are crossed. She overhears a conversation between Loubeque and his accomplice in which the spy admits that the documents are in his possession, and that he intends leaving Manila on the steamship Empress at once. Lucille decides on the spot that she will regain possession of the documents if she has to follow Loubeque to the ends of the earth. She at once realizes that her only chance of reaching the Empress before it puts well to sea, is through the aid of the government aviator, Gibson's rival for her hand. The aviator lends his assistance. She springs into the hydroplane and in a moment later is skipping over the waters in the wake of the Empress. Little does Hugo Loubeque dream that his Nemesis is above his head and ready to land by his side as he contemplates that the last great stroke in his plan of revenge is nearing completion.

The second story of this series opens when Lucille deserts the hydroplane in the open ocean and makes a sensational landing upon the steamship. Then, for the first time, Loubeque becomes aware that his program of revenge is being interfered with. The moment he sees the girl he is struck by her resemblance to his first love, who in reality was Lucille's mother. Loubeque's first move aboard the ship is to have sent out an unsigned wireless message to the effect that General Love and not his aide, proved a traitor by selling the diplomatic secrets. After this message is sent out, and to prevent further communications with the ship, Loubeque disarranges the wireless apparatus. In doing so he causes an explosion in which he is injured. Lucille realizes that her opportunity has arrived, and she volunteers to nurse him. Her services are accepted. She is soon on friendly terms with the international spy, but seek as she will the hiding place of the documents remains a mystery.

Fortune, however, favors her. A fierce fire breaks out in the hold of the ship. Lucille is with Loubeque in his stateroom when the impending disaster is announced. With the first shock of the news the spy's first thought is of the valuable documents and his startled glance toward a desk reveals to Lucille the hiding place of the stolen papers. Loubeque leaves the room for an instant, and the next instant Lucille finds the papers and thrusts them in her bosom. The fire in the hold is now burning fiercely, and all hope for the ship is lost. The lifeboats are lowered and the rule of "women first" is adhered to.

Realizing that he must desert the ship at once the spy rushes to his cabin only to find the papers gone. He then realizes that his late nurse is no other than Lucille Love, daughter of his deadliest enemy. He rushes to the ship's rail just in time to see the boat in which Lucille is seated, lowered into the angry sea.

"Well played, Miss Love," he cries, "but I'm afraid you will have to return the papers." No sooner does Lucille's boat touch the water than it is capsized and all the women occupants are left to the mercy of the waves. The burning ship listing almost to the water's edge, the ocean spotted with the dying and the dead, Lucille grasps a floating timber and clings to it until she loses consciousness. When she regains her senses she finds herself upon a long stretch of beach; a castaway upon one of the South Sea Islands.

MUTUAL FILM CORPORATION

MAJESTIC.

CIGAR BUTTS (April 28).—Brace, a tramp, sits on a park bench dying for a smoke. A stranger seats himself beside Brace smoking a cigar-butt. Brace tells the stranger that he will recite a fine story for the present of that cigar-butt. The offer is accepted. Brace tell this tale:

The Customs Service is trying to catch clever diamond smugglers. Brace, a customs service detective, is given the job. He searches in vain. One day a girl walks by him and drops a cigar box. The cigars roll out and into the mud. The girl is greatly excited. She quickly collects the cigars and even takes the muddy ones. Brace's assistance is impolitely refused. The girl rushes off. Brace surprised at her strange actions, examines the forgotten cigar and finds an uncut diamond in its center. Here at last is the trail! He follows the girl, but loses her. In disgust he comes to an ashman who is complaining over a barrel filled with cigar ends. "Same old story," says the ashman, "Dese guys keep throwin' out good seegars all cut up and not a one smoked." Gee! Brace realizes that this is the lair of the smugglers. He makes up as a poor Italian, and rents the room above that in which is the gang. The house is an old one and is heated by a hot-air furnace. The heat comes through gratings. There is one of these in the gang's room, and one in Brace's room. Through this Brace hears the gang's conversation.

He rushes home, gets his phonograph and several records. The gang sees him as he returns with them. They sneak up to his room. He hears them coming and puts on the record "Rigoletto." They burst into his room to find an Italian music lover marking time to the opera. Their suspicions are allayed. They go back to their plotting. The phonograph records their schemes as they come through the furnace grating.

The gang is caught red-handed. Then Brace brings in his phonograph. He puts on the record of the gang's plots. The gang hear their voices and chafe at their bonds in a rage. Then Brace puts on the record of the song, "There'll Be a Hot Time in the Old Town To-Night." In fury the gang are carried out struggling and cursing.

The story is done. The stranger is pleased. "That's a corking good story. Here's a good cigar for telling it to me." And he gives one to Brace. Brace isn't used to smoking cigars. He cuts it in two, puts one piece in his pocket, and lights the other. Then he smokes happily away.

THANHOUSER.

FROM THE FLAMES (2 parts—April 21).—The old millionaire had a son and a niece. The son had well nigh broken the old millionaire's heart by his extravagances, while the niece was all that any man could desire. After many attempts to reform the son, the millionaire finally made his will leaving everything to the niece and urging her to do what she could to reform the son. The document was drawn in the office of a lawyer and it happened that his clerk was a friend of the son. The clerk saw the chance to make some money and proposed to the son that the will be suppressed. The son accepted, the clerk acted and when the millionaire died the lawyer could not find any will, although he had carefully deposited it in his own safe.

Under the circumstances the son inherited everything and the niece was turned out into the world. One of the servants, who dearly loved the niece, was the old housekeeper, and although she loathed her new master she remained at her post, being convinced that there had been crooked work and declaring that she will expose him. Fortune played in her favor and the plucky old woman recovered the document in an extremely novel way. She turned it over to the lawyer at his suburban home and was followed by the crooks who were, however, unable to overtake her. During night they tried to steal the document from the house, but the lawyer was alert. In the shuffle that ensued a lighted lamp was upset and the house was soon in flames. A brave fireman came to the rescue, however, and managed to save the will, which turned the good niece into a wealthy woman and made the reckless son dependent upon her bounty.

THE STRATEGY OF CONDUCTOR 786 (April 26).—No. 786, the veteran conductor on the trolley line, had some passengers whom he liked and others he detested. On his good books were a couple who pleased him mightily by falling in love. The girl was his favorite passenger. The young man had ingratiated himself with the conductor by offering to testify for him when an unpleasant old woman threatened to report him. Day after day the young couple would strike the car with No. 786 and the conductor heartily approved of their courtship. The girl had a father, an unpleasant old man, who laid up trouble for himself by quarreling with the conductor. Going home in a grumpy frame of mind one night the father unexpectedly surprised the girl and her suitor.

Like many fathers, he objected to seeing his daughter happy, ordered the young man from the house and made preparations to take the girl to a boarding school. They started off the next morning and the little god cupid so arranged things that they took the car of Conductor No. 786. While the father was engrossed in his newspaper, the girl told her sad story and the kindly old conductor decided to aid her. He called the father to the platform, explained that the money he had given for his fare was counterfeit and before the old man could properly object he had been thrown off the car, which continued merrily on its way with the daughter he had brought to take to boarding school. A newsboy utilized as messenger to call up the young man in the case and he met the car at the end of the line, whisking the girl off to a minister. The father arrived in time to denounce the street car conductor, but the "lead dime with a hole in it" was evidence against him even though he told the truth when he said he had never seen it before.

AMERICAN.

IN THE MOONLIGHT (Two Parts—May 4).—George Lytton and Mary Langton, guests at the home of Mrs. Westley, Mary's sister, are strangely influenced while canoeing on the moonlit waters of a lagoon. Hours seem like minutes. When the two return to the house and Mary learns that Lytton is married, she upbraids her sister for having withheld this information. She realizes at once that she has been deceived by Lytton and the thought of his presence is unbearable to her, so she makes a hurried departure and endeavors to forget her troubles in travels. Lytton expresses surprise and pretends to be unable to offer a solution of the strange and unusual conduct of Mary. Mrs. Westley has had a business acquaintance with Lytton for years and this continues and grows into a warmer friendship as the children of the two families come into maturity.

Several years pass. Dora gives a house party for her daughter, Sunshine, and Frank, the son of Lytton is invited, his father to come also for a week-end. Frank and Sunshine fall in love. Then Mary unexpectedly returns from abroad and Dora looks at her in astonishment—"Sorrow has made you beautiful, sister!"

Mary alone cares to go canoeing in the moonlight, with Frank, and the moon plays Cupid, so that Frank proposes (having been rejected by Sunshine) and, after great insistence, is accepted. And then—"Sunshine—shatters fond illusions" and Mary, in the light of the sun, does not bear comparison with her younger rival, Sunshine. Mary realizes that Frank is not for her and she returns the ring. Lytton has arrived and been presented to Mary by Frank as her new father-in-law, however, just before this, and when Lytton searches her out he does not know of her renunciation. Still believing her the demimonde, he pleads with her "Spare my son!" and again offers money. Mary's heart is broken. She rushes to the lagoon and paddles out. In the library Sunshine and Frank find happiness before the fireplace. Flashing back to the lagoon the empty canoe is seen drifting before the moon, which again breaks through the clouds that would cover its face.

THE STORY OF THE OLIVE (May 6).—In Southern California lived Jose de Cabrillo on an estate which he had inherited from his ancestors, who obtained the land from the king of Spain. The scene is laid in the year 1840. "Before the Gringo came." A young American, Sam Blythe, who wishes to settle in California, notices in riding by the gate of the ranch, that it is offered for sale. He says he will buy it if the olive industry is what he desires.

Mercedes, the daughter of Jose, is incensed at the thought of her father's selling the ranch, and especially so when she thinks of an American as a possible owner. The young American is shown all the processes of the olive industry from the moment of the picking of the olives to the finished product—the oil.

When paid the gold for the purchase of the ranch, Jose puts the gold in his desk. Ortega, the Spanish fireman, sees this and robs the desk. He refuses to share with his accomplices, who capture and kill him by placing him in the olive press. Prior to this the American has recovered the gold from the thief and in admiration of his bravery, Mercedes relents and the love that she has really felt all the time is manifested and the ranch is still her's and the American's.

CALAMITY ANNE'S LOVE AFFAIR (May 8).—Calamity Anne, after consultation with Tommy, decides to go into business. From a financial standpoint, the business is a failure. As Calamity wanders along the road one day, she meets an aviator, Mr. Skyboy, who is about to give a demonstration Mr. Skyboy, on hearing that Calamity Anne has money, decides to pay her his attention. The cowboy friends of Calamity inform her that aviators make big money. Being financially embarrassed at this time, Calamity accepts Skyboy when he proposes.

The evening of the wedding arrives—Calamity is about to be married, when the service is interrupted by the entrance of two women, who claim that each of them is engaged to Skyboy and that they have advanced him money. Calamity forces the intruders out and the service is resumed, but is again interrupted—this time by the entrance of a poor woman who proves that she is the legal wife of Skyboy and that he is the father of her child. Calamity gives up all claim to the aviator. She first, however, makes him give up all of his money, which she hands over to the wife. Calamity goes to faithful Tommy for consolation in her wrath and grief. She promises him in the future that there will be "no wedding bells for her."

BEAUTY FILM

EUGENICS VERSUS LOVE (May 5).—A new breakfast food company has started to manufacture a food called "Desiccated Embrosia." In order to advertise the new food and obtain a proper trademark, they decide to bring about an Eugenic Wedding. As a prize to the successful candidates who will agree to marry and settle down in Battle River, California, and allow their pictures to be used as a trademark, they propose to offer $5,000 in stock in the new company. Many applicants arrive, but all prove to be women. As a consequence, Squint Bumpus, a man about town, being employed as a delivery boy for the corner grocery, is thrust into the Eugenic competition on account of his physical qualifications. These arrangements do not meet with Squint's approval, as he had formed a love affair with the Belle of Battle River, Maggie Pemiento. The young couple put their heads together and decide to extricate Squint from the entanglement by getting married at once. Squint not having reached his majority, is unable to obtain a marriage certificate. Maggie, the girl, remembers that his birthday, that is when he reaches the age of 21, will be in three days and they decide to forcebably hide the Eugenic woman, who was selected as Squint's future bride. Worried over the disappearance of the Eugenic woman, the breakfast food directors offer a $5,000 reward for information leading to her whereabouts. On Squint's 21st birthday, Maggie takes the precaution of marrying him and they then disclose the whereabouts of the Eugenic woman and receive a reward.

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National Geographic Society
WASHINGTON, D.C.
GILBERT H. GROSVENOR, DIRECTOR AND EDITOR

January 24, 1914

Captain F. E. Kleinschmidt,
Washington, D. C.

My dear Captain Kleinschmidt:

On behalf of the members of the National Geographic Society, I thank you most cordially for the admirable address which you gave the organization Friday afternoon and evening. The members were delighted with your magnificent pictures and with the information which you imparted so entertainingly, and the comments on every hand have been most flattering to you.

Very sincerely yours,

Gilbert H. Grosvenor

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RELIANCE

OUR MUTUAL GIRL, NO. 15 (April 27).—Leaving her home for the morning automobile ride, one of the first spots of interest Our Mutual Girl saw was the famous Flatiron Building, only eight feet wide at the point of its triangular base and eighty-eight feet wide at the rear. Margaret's aunt gave her some interesting particulars about the structure as they passed it. Soon Our Mutual Girl arrived at Lord & Taylor's, the newest and most pretentious of Fifth Avenue shops. There she saw the exhibition of Spring gowns displayed by the store's living models. Margaret could not but wonder at the number and beauty of the gowns shown. From there our Mutual Girl took an auto ride through the crowded East Side, always of interest to her. She noticed a young girl, evidently poor, playing a violin in the street and impetuously leaped from the auto. Margaret talked to the little girl and found she was ambitious, but poverty-stricken.

"We are so poor," said the girl, "can't you help us?" Our Mutual Girl handed the little stranger into the automobile, took her home and gave her a new dress. Then Margaret took her to the office of Walter Damrosch, America's most famous conductor-composer. Mr. Damrosch received the little girl kindly and tried the piece of music she had written. "The music in itself is worthless," he told Our Mutual Girl, "but it gives evidence of talent. She shall have a scholarship in the Institute of Music. Here is a letter of introduction which will suffice." That night Margaret dreamed of her days when, as a little country girl on the farm, she played the old melodeon while her mother smoothed her hair.

ASHES OF THE PAST (2 parts—May 2).—Doc Watkins, a sleek gambler, and his wife, Connie, are suspected of fleecing a newcomer in camp. They are escorted to the edge of the town by a committee of citizens and ordered not to come back. Connie is very much broken up. She becomes weary after a while, and cannot go farther. Watkins threatens to leave her. She pleads with him in vain; he jeers, repudiates her, and starts away. She steals up behind him and is about to knife him when both are startled by a noise. Connie conceals her knife.

A young husband and wife with their baby, have come overland from the East in a covered wagon to seek their fortune. When near their goal their tired horses fall, the wagon overturns and rolls down the steep embankment. The father and mother are killed. The baby in its wad of bed clothes is caught behind a rock, and is not hurt. It is the baby crying that Connie and Doc hear. They find it, but cannot see the debris of the wagon or the dead bodies or the parents at the bottom of the gulch. Connie and Watkins rescue the baby and Connie becomes very attached to it. Watkins is then told he can go if he likes and he does. While he is gone, a couple of Mexicans see Connie and the baby alone and fight for her, one being killed. The other attacks her, but Watkins in the meantime has repented and the love for his wife and drawing affection for the child, calls him back and he arrives at the camp just in time to rescue his wife from the Mexican. The two are reunited and decide to give up their gambling life for the sake of the child.

MUTUAL WEEKLY.

MUTUAL WEEKLY, NO. 69 (April 18).—Lind and Bryan.—Secretary of State and Mexican envoy meet in Washington.

Cambridge Wins.—English University crew defeats Oxford in annual race on the Thames, London.

Utah To Have a Capitol.—Cornerstone of great building is laid with fitting ceremonies at Salt Lake City.

Bicycle Improvement for French Army.—The Tourtier Stabilizer is tried out by a military commission in Paris.

The Army of Unrest.—10,000 unemployed listen to fiery speeches in Union Square, New York.

Free Milk for Boston.—Thousands of quarts given away in the New England metropolis.

A Monument in the Andes.—Argentine Republic unveils a statue to the memory of its veterans.

Sand Bank Saves Lives.—Green Mountain Express is wrecked at Harrison, N. Y., with only property damage.

Athletics Versus Yankees.—Opening of baseball season in New York brings out vast throng of fans.

Shamrocks for the Irish.—Royal Guards in London receive Erin's emblems on festival day.

Easter in the Capital.—Annual egg-rolling on White House grounds enjoyed by a throng of little ones.

Cast Up By the Sea.—Swedish "S. S. Trifolium" is totally destroyed by big storm at Land's End, England.

Mayor Mitchell Escapes—Would-be assassin fires on New York's executive and wounds Corporation Counsel Polk. Sub title, Corporation Counsel Polk in front.

New Chinese Minister.—Mr. K. F. Shah poses for the Mutual Weekly in front of Legation at Washington.

German Balloon Competition.—Airmen at Schmargendorff start on long race to French frontier.

A Boat That Flies.—F. A. Bullington, an Oregan inventor, produces a speed marvel.

A 90-Foot Dive.—Miss Inez Fanjoy, coast champoon diver, jumps from Willamette Bridge, in Portland, Oregon.

Off For Mexico.—Atlantic fleet starts south as neighboring republic makes war inevitable.

FEATURE FILM STORIES

20TH CENTURY FEATURE FILM COMPANY.

A CRY IN THE NIGHT (Four Parts).—Henry and Alfred Dumaine are brothers of entirely different habits. Henry, cashier of the National Bank, is highly respected, while Alfred is a gambler. Henry, working late in his office, is visited by his brother, who shows him a check for money which he cannot pay. The safe door, being open, is Alfred's opportunity for stealing money While Henry is looking over the check. Alfred is refused and leaves, without Henry discovering the loss. The bank president observes a shortage and asks about it. Henry, to shield his brother, is silent, and the president, believing him guilty, has him arrested. He is sentenced to prison for fifteen years.

Ten years later Henry sees an opportunity to escape from the fort. In making his dash for liberty he is seen by the guards, who open fire on him. Diving into the river, he makes good his escape by swimming under the water. During his imprisonment his wife dies and Alfred takes charge of his daughter, Jennie, now a young lady. Going from bad to worse, Alfred and Jennie drift into the camp of roving gypsies. Jennie is forced to go from door to door selling the baskets made by the gypsies, while Alfred drinks all the money and makes her life miserable with his brutality. One day, while pulling a child from beneath the wheels of a speeding automobile, Jennie is injured and taken in the car to the camp. The young journalist who accompanies her, seeing her surroundings, forces her to tell her story. His interest turns to love, and she runs away to become his wife.

Henry is beginning life anew. He becomes prosperous and is anxious to find his daughter. His advertisement in the papers is seen by Jennie and Alfred. The journalist, thinking it is a scheme to locate and kidnap his wife, advises her to take no notice of it. Alfred, not knowing the whereabouts of Jennie, schemes with one of the gypsies to substitute his daughter for Jennie. Alfred then calls at the hotel, but when he sees his brother, he fears for his own safety and sneaks away. He writes a letter to Henry, asking him to call at the camp. Henry arrives and Alfred falls on his knees and begs for mercy, producing the girl who substitutes for Jennie, making him believe it is his own flesh and blood.

The journalist, to satisfy his own curiosity, decides to answer the advertisement and sends Jennie to see Banker Parker. Henry's assumed name, but finds he has left to sail for America. Jennie's husband visits the gypsy camp and is seen approaching by Alfred. Walking to the wagon, he knocks at the door, and receiving no answer, he enters. Alfred locks him in and pushes the wagon over the steep cliff. Jennie's husband is horribly mangled in the smash and being in such a precarious condition after his arrival at the hospital, Jennie is not allowed to speak to him.

Banker Parker, believing he has found his daughter, takes passage for New York, taking along Alfred. After making inquiries, Jennie finds when they are to sail and decides to follow them on the Imperator, disguised as a man. Finding out a scheme, she later obtains an invitation to a masked ball at Parker's home. She makes an exact duplicate of the costume she wore at the gypsy camp and attends the ball.

Alfred is dumbfounded when he recognizes Jennie and she adds to his discomfort at every opportunity. Jennie, entering Parker's private office, is followed by Alfred. Opening a drawer she discovers proof. When Alfred enters the room, Jennie, to escape, turns off the light. The false Jennie, thinking something is wrong, follows, and coming into the room just as the lights are turned off, is seized by Alfred Thinking it is Jennie, he chokes her to death. The guests rush in and Jennie explains all to her father, and Alfred is taken away to his just punishment

THANHOUSER

CARDINAL RICHELIEU'S WARD (Six Parts).—Julie de Mortemar, the ward of Cardinal Richelieu, is in love with Adrian de Mauprat, a soldier of fortune. Louis the Thirteenth is in love with her himself, as is also his favorite, Count de Baradas. Cardinal Richelieu, in order to protect his ward from the King, marries her to de Mauprat. Under the influence of Baradas, King Louis issues an order for the annulment of the marriage and demands that she return to court. Baradas conspires with Gaston, Duke de Orleans, a brother of Louis the Thirteenth, to dethrone the King and murder his prime minister, Cardinal Richelieu.

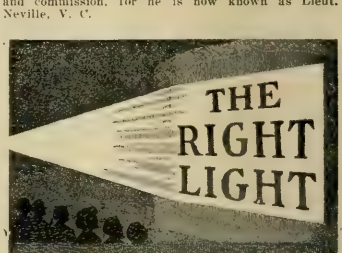
Baradas poisons de Mauprat's mind against Richelieu and induces him to join in the conspiracy against the King. The conspirators attempt to murder Richelieu. De Mauprat enters his chambers at night, but he meets Richelieu, who proves to de Mauprat that Baradas has lied to him in showing that the Cardinal was de Mauprat's enemy. The conspirators are at the door to murder Richelieu, but the Cardinal and de Mauprat trick him by pretending that Richelieu has been strangled in his sleep. The conspirators have sent a document to Count de Baradas, who, at the head of his army, is on the French frontier. This document contains the names of all concerned in the conspiracy. Richelieu, by the aid of his spies, obtains possession of that document, exposes the conspirators to the monarch and assumes his old position at court as the Prime Minister of Louis Thirteenth. The husband of his ward is made to have no regrets for his loyalty in the Cardinal's great time of need.

APEX.

NOT GUILTY (Three Parts).—At Gravelhurst College, where he is being educated for the army, Jack Neville receives a telegram telling him to come home at once as his father is seriously ill. He arrives home too late. After the funeral Jack is called into his father's study by the old family solicitor, where he received the stunning news that his father having died insolvent, he will not be able to continue his studies and that he is practically penniless.

Some days later, Jack, strolling through Trafalgar Square, is accosted by a smart recruiting sergeant. Taking his advice Jack enlists. His life in the regiment is not a bed of roses. Tommy does not take kindly to the gentleman ranker, but after giving the bully of the regiment a good thrashing he becomes more popular. While out walking one day, he manages to save the daughter of the Colonel, whose horse has bolted. Finding she is unhurt, he goes off unobserved. The Colonel, hearing from his daughter the story of the modest hero, decides to reward him when the opportunity occurs. Jack is on sentry when he is recognized and thanked before the guards, who are astonished to see the Colonel and his daughter shaking hands with a private.

Several years elapse and Jack wins speedy promotion. The regiment is ordered on foreign service. During one of the little wars that are always cropping up among the natives of the Indian Northwest frontier, Jack again distinguishes himself by saving the life of his officer while on outpost duty. For this he is again complimented in despatches and recommended for the Victoria Cross. After many months of fighting, the tribes are at last forced into submission and Jack's regiment returns to England, where he is made the hero of the hour. His photograph appears in all the illustrated papers, together with the story of how he won his V. C. and commission, for he is now known as Lieut. Neville, V. C.



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He does not seem to have any enemies in the world, until one evening during the regimental ball, he rescues Claire Bridge, the colonel's daughter, from the hands of Captain Strange, who has been forcing his attentions on her. Captain Strange, who is a born gambler, gets into the hands of continental sharps, who decoy him and force him to give his I. O. U. for $5,000. This is the opportunity the gang has been waiting for, knowing that plans of his new fortification are being prepared. They force Captain Strange to swear to secure them under a threat of exposing him as a gambler who cannot pay his debts. Captain Strange thus cornered, consents to secure the plans, and knowing that they are being prepared by Jack, decides to make him the scapegoat, and thus bring about his ruin. A decoy letter is sent to Jack, to get him out of the way, in the meantime Strange has secured duplicate keys, steals the plans and gets clear away. Jack is arrested as a traitor. The Colonel's daughter, hearing of this, will not believe Jack guilty and secretly consults a private detective, to whom she tells her suspicions.

Jack meanwhile is confined to his quarters under guard. During the night a fire breaks out in the officers' quarters. By the time the fire pickets turn out, the place is well alight. The colors being in danger of destruction, the Colonel makes a gallant effort to try and save them. Pushing his way through the crowd of men who try to restrain him from going to his death, he reaches the room and snatches down the precious colors, but his victory is shortlived, for he collapses on reaching the door and falls back unconscious. Jack, who has seen the fire from his room, can contain himself no longer. He dashes past the sentry and reaches the fire to learn that the Colonel has gone in and not yet returned. Without a thought for himself, Jack dashes through the flames and succeeds after a struggle in saving both the Colonel and colors.

During the Captain's absence the detective who suspects him, enters his rooms and obtains clues which prove that the Captain is guilty, but not having sufficient evidence the detective decides to disguise himself as a foreigner, and visit the haunts of the gang. He succeeds in arresting the ring leader and securing the plans. In the meantime, Jack is being tried by Court Martial and the evidence looks very black against him. An interruption is caused by the entry of the detective who produces the missing plans, and at the same time tells the Court that Jack is innocent and pointing out Strange as the guilty party. Strange denies the accusation, but collapses when confronted by the spy, who points him out as the man who gave him the plans. Jack is consequently set free and Strange arrested. The Colonel and all the officers present congratulate Jack. Losing no time he makes his way to the Colonel's house, where he thanks Claire for all the thought and trouble she has taken to prove his innocence. Jack holds his arms out to her, and then folds her in a loving embrace. They are interrupted by the Colonel, who at first pretends to be angry, but finally accepts Jack as his future son-in-law.

QUEEN OF THE FORTY THIEVES (Four Parts).—Parker, the millionaire, having informed the police that he believes an attempt will be made to kidnap his daughter, Alice, warns her to be careful, and the police assign a young detective, Tom Harris, to the case. Harris, in the disguise of a groom goes forth to seek the supposed kidnappers. On his way to the millionaire's mansion, he comes across a man named Jackson, whose actions arouse his suspicions. Deciding to watch him, Harris makes his acquaintance, and invites Jackson to an inn. Miss Parker, out on her daily ride, drives up to the inn, and stepping out, orders her coachman to wait. During her absence, the coachman indulges too freely in drink, and accidentally frightens the steeds, who run away. Tom Harris, by taking a short cut, succeeds in stopping the horses, and offers to drive Miss Parker home. Passing the inn, Alice dismisses the coachman, who vows vengeance. Jackson, who is no other than a lieutenant for the Forty Thieves, hearing this, and seeing an opportunity to gain entrance into the millionaire's mansion, offers to help the dismissed coachman secure his vengeance.

Harris, upon his arrival at the millionaire's house, is offered the position as coachman, and believing he could gain more information by hiding his identity, accepts his offer. That night the discharged coachman and Jackson force an entrance into the house, but are outwitted by Harris, who has watched their movements. They escape, and the millionaire arriving on the scene and finding no trace of the supposed robbers, becomes suspicious of Harris and orders him from the house, but believing he is on the right track of the kidnappers, Harris decides to keep silent. The next day by chance, he sees an advertisement in the paper for reliable men signed by Jackson. On answering the advertisement he is recognized by Jackson, who is seeking recruits for the Forty Thieves. Not knowing Harris' true character, and believing he would make an excellent member of the band, makes him an offer to join, which Harris accepts. Upon arriving at the rendezvous of the bandits, the Queen congratulates Jackson on his choice.

Parker, alarmed at the identity of the bandits, decides to take an extended tour to South America with his daughter. The Queen, seeing a notice to this effect in the papers, orders Jackson to call a meeting of the band, and they decide to make one more effort to secure the girl. Having secured the necessary information, the gang sets out to hold up the train, and leave Harris behind. Surprised at this procedure, Harris asks the Queen to inform him of their destination; upon her refusal in the struggle which ensues, he manages to get possession of the newspaper, which gives him the needed information. Immediately striking the trail of the horses, which leads him to a lonely spot, he comes upon the gang's sentinel, guarding the horses, overpowers him, and appropriates his disguise. Taking part in the holdup of the train, he succeeds in rescuing the girl, and securing two of the gang's horses, escapes. He is discovered by the Queen, who has followed him, and being advised by the sentinel to which direction he has gone, orders the pursuit.

Alice, becoming exhausted, is unable to hold her mount, and Harris lets one horse go and takes her upon his steed, but the increased load is too much for the faithful animal, and they are overcome by the bandits and return with them to their rendezvous, where Alice is locked in an attic room, while Detective Harris is placed in another room at the extreme end of the house. Things are beginning to look bad. Arriving at the next station, the millionaire notifies the officers in charge of a detachment of soldiers on their way to the fort, and they immediately set out in hot pursuit across the country. Tracking the bandits to their rendezvous, they attack the house, and seeing the capture is certain the Queen orders the gang to fire the house. Shot by a stray bullet, she repents, seeks to liberate Tom Harris. Scrambling out of the blazing house, a sight which sears his soul meets his gaze. All around are dead and dying. Outside the troops are endeavoring to force the gates, and the house in which he knew Alice was imprisoned was a mass of roaring flames.

A moment's thought and he goes to the assistance of the soldiers, blowing up the gates and giving them entrance—then he rushes to the house, searches for the room where Alice is imprisoned, and fighting against the overpowering influence of the smoke and flames, he succeeds in climbing with a coil of rope to her assistance. Just in time, another moment and she would have fallen back into that raging furnace. Steadily he attempts the hazardous descent of the rope, but half-way he sees with horror that the flames have licked the rope and it might give way at any time. The soldiers have anticipated this, too, and wait breathlessly with a blanket which they hold in readiness. The last strands of the rope part, and with a thud they fall into the outstretched blanket and are saved. Scarcely had the pair recovered than the millionaire arrived, brought by another detachment of soldiers, and hearing of the courage of his late coachman, gives him his daughter's hand as reward.

HOLYLAND EXHIBITION CO.

LIFE IN THE HOLY LAND (Six Parts).—The first reel shows the departure from the harbor of Odessa, Russia, on the Black Sea. You see the passengers embarking the ship; you pass through the famous Bosporus; you see the ship passing from Constantinople through the Straits of Dardanells until the arrival in the port of Smyrna.

At the close of this scene you find yourself at the harbor of Jaffe in Palestine. You are taken for a stroll through Jaffe and behold the beautiful garden city of Tel-Aviv, which consists exclusively of magnificent villas that are mostly Jewish residences. While in Jaffe you also see the Gymnasium, the Seminary and the Girls' School. You see the scholars at work and at play, you witness the Palisthenis Exercises. Leaving Jaffe you arrive at the colony of Sichren-Jacob and see the colonists homeward bound and at their agricultural work.

After you have been taken through each colony where you see the gathering of Almonds from the trees, you are set on the road to Jerusalem. As you behold the picture you have the illusion of one who is seated on the observation platform of a readily moving train from which you get a complete view of a wonderful landscape. You see the mountains of Judah, the vineyards, the fields of tall cliffs, and vast sun-lit value. On the road to Jerusalem you make a short detour in order to pay a visit to the "Cave of Samson," and a few moments later you suddenly behold the glorious panaraus of Jerusalem.

Of the many interesting pictures that you witness in and around Jerusalem, the most beautiful and most striking is the series entitled "The Wailing Wall." First you see the regions around the Holy Wall, then the narrow passage to the Wall, then the Jews who go there to pray, and finally you see a group of Jews in front of the Wall with their prayer robes on reciting prayers. A sea of sunshine falls on the white group and a tremor of awe thrills one's heart at the sadness and holiness of the scene. In addition, you will see the "Tower of King David," "The Graves of the 72 Sanhedrins"; you also see several pictures of modern and useful institutions of the city.

ED. H. WAGNER.

THE HOSTAGE (Four Parts).—A deformed person with nervous anxiety is looking out to sea, evidently awaiting the arrival of some one. He is a cripple, and presently we become aware that he is the despised member of a band of brigands, and is watching for their return. They arrive in their boats headed by their dreaded chieftan, Beppo. They are in a bad humor, and the unfortunate cripple is kicked and cuffed for no reason, except that he cannot return the blows of his tormentors. The reason is that one of the band has been captured an insult and indignity that Beppo cannot and will not permit. He determines to rescue his man. Bernardi, the chief of police, is a man of strong will power and determination; he has made up his mind to rid the country of the gang of thieves and malefactors, of which Beppo is the chief. But they are illusive, nobody knows where their haunts and huts are. They disappear like magic at the slightest alarm. Bernardi sends out his scouts, and turns from the weary, disappointing details of his official duties to the society of his beautiful, loving wife and joyous play of their little golden-haired daughter. The latter is scarcely more than a baby, but her intelligence is far beyond her years, and it is evident that she is the apple of her father's eye, and that her mother worships the very ground on which she treads.

While standing at the gate, the brigand prisoner is brought along the road, under strong escort. Appealingly he raises his handcuffed hands to Bernadi, who turns away in contemptuous disgust and hurries his dear ones away from the brigand. That night Beppo and his band make an attempt to rescue him. In a human pyramid they form themselves against the prison wall beneath their comrade's cell. A rope is passed from hand to hand, and the attempt is almost successful when they are heard. They are seen and they flee in dismay, leaving their comrade in the hands of the police. There is a fresh pursuit, and again it proves futile—Beppo escapes. He escapes to return to the house of his arch-enemy, Bernadi. A rope is thrown over the balcony and an agile brigand climbs it in a twinkling. He enters the child's bedroom. The mother shrieks and stands paralyzed with terror. She cannot move a muscle. The child is snatched away, and the gang retreats to their island. From there a message is despatched and delivered to Bernadi by a blind child—a messenger who cannot describe the features of his instructor—if the prisoner is not released in three days then the child shall die.

(Continued on page 732.)

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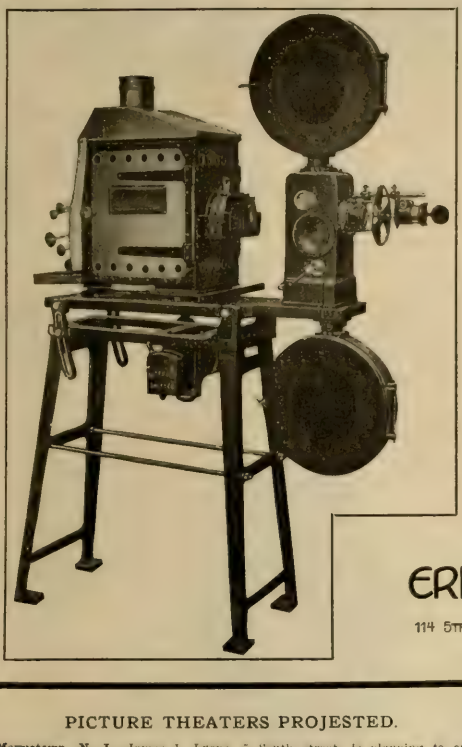

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PICTURE THEATERS PROJESTED.

Morristown, N. J.—James J. Lyons, 5 South street, is planning to erect a two-story theater, store and office building, 60 by 200 feet, to cost $60,000. Theater will have seating capacity of 1,500.

Orange, N. J.—James A. Enders, 383 Dodd street, is having plans prepared for a one-story moving picture theater, with seating capacity of 500, to cost $20,000.

Long Island City, L. I., N. Y.—W. E. Paynter, Bridge Plaza, is planning to erect a theater building, three-story, 118 by 120 feet, to cost $200,000.

Buffalo, N. Y.—Edwin S. Webster, 406 Brisbane building, is having plans prepared for a theater building, 44 by 100 feet, to cost $40,000.

Buffalo, N. Y.—R. Leroy Upham, 20 Lilac street, is planning to erect a handsome theater building here, 40 by 100 feet, to cost $12,000.

Buffalo, N. Y.—Bernard Volwinkel, 1592 Genesee street, is having plans prepared for a moving picture theater, 56 by 137 feet, to cost $25,000.

New York, N. Y.—Menschel Brothers, 142 Second avenue, are having plans prepared for a three-story moving picture theater, 27 by 125 feet, to cost $17,000.

New York, N. Y.—Variety Photoplay Company, 145 West 45th street, are having plans prepared for a moving picture theater, with seating capacity of 600, to cost $12,000.

Brooklyn, N. Y.—Reneon Photoplay Corporation, 1 Madison avenue, New York City, are having plans prepared for a two-story moving picture theater, 50 x 100 feet, to cost $25,000.

Brooklyn, N. Y.—Frank A. Keeney, 1493 Broadway, New York City, is having plans prepared for a two-story theater building with balcony, 215 by 150 feet, with seating capacity of 2,300.

Schenectady, N. Y.—George Gregory, 208 Union street, is planning to build a one-story moving picture theater, 27 by 80 feet, to cost $5,000.

Schenectady, N. Y.—W. W. Stone and G. E. Garlock, 517 Crane street, will erect a one-story moving picture theater, 20 by 110 feet, to cost $10,000.

Corona, L. I., N. Y.—Antonio Dommino, 8 Alburtus avenue, is having plans prepared for a one-story moving picture theater, 21 by 90 feet, to cost $35,000.

Utica, N. Y.—Lumberg & Mackie have awarded the contract for the erection of a one-story moving picture theater, 54 by 120 feet, to cost $40,000.

Woodhaven, L. I., N. Y.—Lott & Yuscovne, 1264 Jamaica avenue, are having plans prepared for a two-story theater building, 50 by 97 feet, to cost $25,000.

Philadelphia, Pa.—J. Richard Jackson, Perry building, has obtained the contract to erect a one-story moving picture theater at Germantown avenue and Sharpnack street for Benjamin Hass, to cost $11,000.

Philadelphia, Pa.—Levick & Walden, 1820 South 7th street, are to build a one-story brick moving picture theater, 15 by 100 feet, at 2307-9-11 North 5th street.

Philadelphia, Pa.—Miller, Hill & Smith are having plans prepared for alterations and additions to their moving picture theater at 2715 Germantown avenue. The improvements will cost about $2,000.

Philadelphia, Pa.—William Mitchell is planning to erect a one-story moving picture theater at 46th and Market streets.

Philadelphia, Pa.—The moving picture theater at 1205-7-9 North 52nd street has been sold by the Commonwealth Title Insurance and Trust Company, executor of the estate of Lavinia McLessor, to Frances J. Loughran for $500 subject to a mortgage of $26,000. The assessed valuation is $30,000.

Williamsport, Pa.—Lick Estate will make extensive alterations to their hippodrome building here. The improvements will cost about $10,000.

Hanover, Pa.—J. J. Schmidt is having plans prepared for a one-story moving picture theater, 30 by 112 feet, to cost $10,000.

Hazleton, Pa.—Hazleton Realty Company are planning to erect a one-story moving picture theater, 33 by 150 feet.

New Kensington, Pa.—C. E. Klinesmith is having plans prepared for a one-story moving picture theater, 55 by 115 feet, to cost about $6,000.

Scranton, Pa.—James Winfield will erect at Petersburg, a suburb of this city, a three-story moving picture theater, hall and apartment building, 32 by 104 feet.

Tanaqua, Pa.—Clayton E. Straussser, of Mt. Carmel, Pa., is preparing plans for a three-story theater and hotel building, 68 by 150 feet, to cost $75,000. The owners are a local stock company of this city.

Pottstown, Pa.—H. D. Saylor is having plans prepared for a one-story moving picture theater, 40 by 140 feet, to cost $15,000.

Butler, Pa.—Lyric Theater Company, C. E. Carlton manager, are having plans prepared for a new theater, store and office building, two-story, 66 by 180 feet, to cost $40,000.

Montgomery, Ala.—W. B. Waddle and G. K. Williams, of Mobile, are having plans and specifications prepared for a modern moving picture theater to be erected in this city in the near future.

Tucson, Ariz.—Spanish-American Building Association are planning to erect a $20,000 theater, store and lodge building.

Los Angeles, Cal.—Universal Film Company will soon erect a moving picture theater here, containing administration building, projecting theater, restaurant, planning mill, carpenter shop, dressing rooms, stages, emergency hospital, property room, scene painting building, laboratory, power plant, etc. The total cost of the structure will be about $1,000,000.

Pasadena, Cal.—Frank Dale, 684 South Orange Grove avenue, will erect a moving picture theater and store building, 66 by 175 feet, at 340 East Colorado avenue.

Atlanta, Ga.—William Oldknow is having plans prepared for a moving picture theater with a seating capacity of about 2,000.

Carterville, Ga.—E. W. Could and A. G. White are having plans prepared for a modern moving picture theater to be erected here during the Summer.

South Bend, Ind.—Surprise Theater Company, Israel Rhodes, manager, 830 East Sample street, are to erect a two-story moving picture theater, 75 by 100 feet, with seating capacity of 800, to cost $30,000.

Gary, Ind.—Cosmopolitan Amusement Company are having plans prepared to convert a store property into a modern moving picture theater, to cost $8,000.

Evansville, Ind.—Louis A. Wallenberge and Henry Heilman are having plans prepared for a moving picture theater to be known as the Alhambra.

Shelbyville, Ind.—F. J. Rembusch is having plans and specifications prepared for a fireproof moving picture theater to be erected in this city.

Terre Haute, Ind.—Charles Woods and Albert Myers are having plans prepared for a moving picture theater to be erected in Sixth street, opposite the Deming Hotel, to cost approximately $75,000.

Grundy Center, Ia.—A. H. Johnson is planning to build a two-story moving picture theater, 50 by 90 feet, with seating capacity for 450 persons.

Chicago, Ill.—N. P. Melson is planning the erection of a one-story theater and store building, 72 by 150 feet, with seating capacity for 800 persons.

Chicago, Ill.—D. A. Dooley is having plans prepared for a one-story theater and store building.

Chicago, Ill.—Franz Roy, 9140 Commercial avenue, is preparing plans for a two-story theater and office building, 50 by 150 feet, to cost approximately $20,000.

Chicago, Ill.—S. Linderoth & Co., 5841 Elizabeth street, is preparing plans and specifications for a two-story theater and store building, 50 by 125 feet. There will be two stores on the ground floor and several offices on the second. Theater will have seating capacity of 600.

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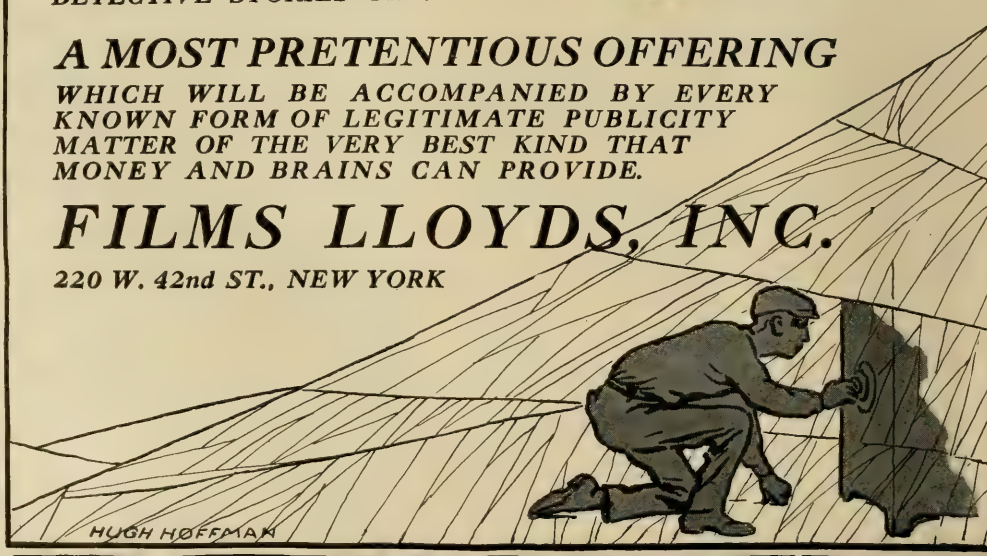

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IN 5 PARTS

(Continued from page 728.)

The unfortunate mother is distracted, the father stands his death in impotent rage and instructs his men to make fresh efforts. Time drags on, and Madame Bernardi reaches the limit of her endurance. Having procured the keys, she enters the prison intending to release the prisoner, thereby saving her child's life. Her husband interferes and reproachfully leads her away. Two days are passed. The unhappy mother lies on a bed of sickness, and the brigands cast lots to select the man who shall take the life of the sweet little girl. The cripple draws the fatal lot, and is left to seek his victim and do the deed. The cripple, enraged because of his ill-treatment at the hands of Beppo and his crew, resolves on a very different course of action. He hides the child in a part of the rocky hill that surrounds the island, a part inaccessible except by means of a rope, and makes his way to Bernadi, to whom he offers to deliver his daughter on receipt of $2,000. Bernadi takes valuable securities, hastens to the bank, draws the money, sends it to the cripple and in an incredibly short space of time is seen clambering up the face of the cliff with his beloved child in his arms. Father and daughter be concealed on the island, while the cripple sends a telegram to the police. They come in force and kill and capture most of the gang. Beppo escapes, but comes to grief with his cripple enemy. The two roll, twist, turn, clutch at each other's throats and plunge over the precipice to the sea and rocks below. While Bernadi takes his child home to the mother, whose grief is soon changed to rapture, as she clasps her treasure to her breast.

WORLD FILM CORPORATION.

THE OUTLAW REFORMS (Four Parts).—Bill, the young son of a squatter, while playing at the side of the hill, accidentally discovers silver. Just at this time, Tex, foreman of the Diamond Ranch, comes along and realizes the valuable find that the boy has made, and hastens to file a claim for the land. Bill rushes home to show the bright, shining article to his father, who also realizes the value of the discovery and sends a sample to the Assay office in Washington. Meanwhile, two months elapse and Bill's mother dies. As they are burying her on the hillside, Tex shoots the old man from ambush and steals the silver claim from the boy.

Several years elapse, and the boy, embittered by the hardships of his life, has become an outlaw, and we see him first leading several horses that he has stolen from the Indians. He takes particular delight in spreading terror and eluding capture just for the sheer pleasure it gives him. Hard pressed by the Indians and pursued by the sheriff, he points the arrow of the advancing band of Indians after Tex—and then, with dare-devil effrontery, he helps the sheriff drive them off and makes him an ally. In a spirit of bravado, he holds up a stage coach merely to ask for a chew of tobacco and, later, while pursued by his arch enemy, Tex, and a posse, he succeeds in lassoing Tex and makes him his prisoner, after he has taken his station at the foot of the hills on the lookout for the outlaw. After a series of exciting adventures he again shows his good nature by going to the defense of the stage coach when it is attacked by the Indians. Mary, the sheriff's daughter, is the only passenger in the coach, and when he receives a slight wound, she dresses it. This is the first touch of a woman's hand that he has known since the death of his mother, and it has a most wonderful effect on the outlaw. This is really the beginning of the end of his wild career. He finally accepts a job and starts wooing Mary, ultimately marrying her. During the wedding celebration, Tex, returning for his revenge, encounters Bill and, in a rough and tumble fight, accidentally shoots himself. The story is cleverly worked out during which time the spectator is treated to a series of dare-devilry, sensational riding and hair-breadth escapes, with the interest cleverly sustained from beginning to end.

I. S. P. CO.

THE LURE OF MILLIONS (Four Parts).—Von-Muller is a member of the fashionable Jockey Club, loses all his fortune, and is indebted on his I. O. U. to Lang in a large sum, which he is unable to pay. Going to his room he contemplates suicide when his valet is arrested by a letter, which he opens and finds to be an invitation to a masquerade ball from Grace Oberman, a millionaire, and fellow club member. VonMuller resolves to attend. He dons the costume of a beggar. The ball is at its last cotillion when a messenger hands him a note from Lang, reminding him the obligation falls due at midnight. He goes to the conservatory, and is about to end it all, but is intercepted by the host. Oberman tells him he has everything that wealth can give, but he, too, is unhappy. Taking VonMuller to his library, Oberman draws up an assignment of his entire wealth on condition that if after he has gone out into the world a poor man and does not find happiness they shall die together.

VonMuller, nothing to lose, agrees, and Oberman goes out to seek employment. He secures employment in a large wholesale warehouse of which he is later made the foreman. Everything progresses nicely with him. He finds happiness in the love of his landlady's daughter to whom he is betrothed. Then a turn comes, a careless driver drops a lighted match, setting fire to the warehouse; Oberman is imprisoned by the flames and in fighting his way out falls exhausted. He is rescued and taken to the hospital. His right arm has to be amputated. Later he is discharged from the hospital. Every effort to find employment is futile—no one will employ a one-armed man. He writes a farewell note to his sweetheart, and decides to end it all, but remembering his compact with VonMuller, resolves to enforce its terms.

At his old home he learns VonMuller sold the mansion, married and went away. Oberman starts out to find him. At the end of a long day's tramp he seeks shelter in a cheap lodging house. The place is raided. He is arrested as a suspicious character. In the morning he is taken before a Justice of the Peace, and to his surprise he recognizes VonMuller. Oberman demands fulfillment of the contract. VonMuller pleads, saying he has enough money for both, but Oberman is determined. VonMuller secretly presses a button back of him, summoning an officer, whom he orders to take Oberman to a cell. Rushing home, he writes to the other justices, instructing them to release Oberman and to give him 500 francs, which he encloses with the letter.

He and his wife then board a steamer bound for abroad. Oberman traces VonMuller to the ship, and succeeds in boarding it. Locating the exact position of VonMuller's stateroom, he lowers himself to the open port-hole, and leveling a revolver at the sleeping VonMuller, awakens him, and commands him to comply with the terms of the agreement. Terror-stricken, VonMuller takes a revolver, and, pointing it at his own head, fires. With a satisfied grin Oberman drops his pistol, takes a knife from his pocket, and, placing it between his teeth, saws at the rope which holds him up. The rope strains—snaps—then the body plunges down into the raging waters, and is lost to view.

In the last scene we see VonMuller in his room at the club. He awakens from a restless sleep, passes his hand over his forehead, and realizes it was all a dream. He resigns from the club, and starts a new life.

FEATURE PHOTOPLAY CO.

THE DELAWARE WHIPPING POST (Three Parts).—Mrs. Raleigh, wife of Wm. Raleigh, cashier of the City Bank, is an extravagant, selfish woman living beyond her husband's income. The consequence: An unhappy home, the husband spending his leisure hours at the club. Contrasted with this, we see the home of Howard Mason, a poor workman. It is a happy home with a devoted wife and mother, saving every cent possible to pay off the mortgage.

The story opens with breakfast in the Raleigh home. Mrs. Raleigh urging her husband for more money. Then we see breakfast in the happy home. Mason and his son, Billy, finish breakfast and with their dinner pails and a loving kiss, start for work at the factory. In the evening when Raleigh reaches home, he finds his wife and daughter nearly finished with their dinner. Angered at this, he starts for the club. Closing time at the factory. Mason and Billy find Mrs. Mason and the little girl waiting with a nice warm dinner ready for them.

Two months later Raleigh, having lost heavily in poker and being hounded at home for more money, in a vain effort to get it, robs the bank, and escapes. The bank is closed in consequence of this theft, and hundreds of depositors are made penniless. Not only does Mason lose the money which he had saved to pay off the mortgage, but the factory is forced to close on account of the bank having called in the factory paper, which they hold.

A month later, Mason returns home disheartened after a days unsuccessful search for work, only to find the mortgage is to be foreclosed the next day, and his little girl's shoes entirely worn out. He makes a firm resolve to get work at any cost. In his vain effort, he passes a store and sees a pair of shoes that will just fit his child's feet; he is tempted and steals them. The proprietor, watching through the window, calls the police and Mason is arrested.

About the same time Raleigh is captured in New York. Mason is tried, found guilty and sentenced to ninety days in jail with twenty lashes. Raleigh is brought into court and released on bail. On another instance, being intoxicated and upbraided by his wife, he beats her. Mrs. Raleigh telephones for the police and has Raleigh arrested. He pleads guilty to wife beating, and is fined fifty dollars and costs. The same day Mason receives twenty lashes at the Whipping Post, and starts to serve his ninety days for stealing a pair of shoes. Raleigh grows desperate at the thought of his coming trial for his lowly crime, and ends his trouble and shame with death.

RAMO

THROUGH DANTE'S FLAMES (Four parts—April 24).—Kate Clarke and her brother, Joe, are alone in the world. Kate learns of her brother's connection with a counterfeiter's gang only when the police invade their rooms to arrest Joe. After a desperate struggle, Joe escapes, but Kate is seriously injured by an accidental blow. She recovers, but the memory of her past is gone. Kate wanders away to the city and becomes a cabaret dancer. Richard Harris, a noted artist, has a vision of creating a "Madonna," but has been unable to secure a suitable model. While visiting the cabaret, he sees in Kate the model he seeks and she consents to pose for the painting. As the painting progresses, Harris' interest ripens into love, but this only amuses her. At length, bored by posing, she suddenly goes away. The painting is yet unfinished. Harris, heartbroken over his loss, pours out the whole story in a letter to his twin brother, Joseph, a minister.

Meanwhile the train which Kate had taken is wrecked near the village where Harris' brother is both pastor and physician to his flock. Interested in Kate's peculiar case, he has removed her to his home. The shock has blotted out entirely the memory of the past few years of her life as a dancer, nor does she remember how she came to be aboard the train—she recalls only her life before her first injury. The artist meanwhile has made futile attempts to finish "Madonna." Broken in health and despondent he sends for his brother. One day, in his delirium, seeing Kate before his eyes, he finishes the painting. The brother arrives too late, but recognizing Kate as the original of the "Madonna" he takes it back home and hangs it in the church.

During the minister's absence, Jane Perkins, one of his parishioners who is jealous of his attentions to Kate, finds the letter which the artist has written to his brother. She reads it and learns the tragic story of the artist and the girl who posed for the picture, the "Madonna." Kate's brother, Joe, unrepentant, is still a counterfeiter and a member of a gang located near this village. Kate and Joe meet, but he begs her not to disclose his identity or whereabouts. Unfortunately, Jane sees the affectionate parting and straightway starts a scandal. A bazaar fete is in progress in the church rooms, and while some of the congregation are admiring the "Madonna," Jane discloses Kate's past, and thus for the first time the girl, who overhears it, cruelly learns the story of her lost few years. The church members turn against her, but the minister defends her.

By impersonating one of the members of the church, Fagin, a detective, captures all of the gang except Joe, who takes refuge in the church. He is tracked there and accidentally upsets a small stove, setting fire to the church. Badly injured, Joe crawls to the place where his sister is now living. The minister rescues Kate. The "Madonna" is practically the only article which escapes the flames. Kate, returning home, finds Joe. His condition requiring medical attention, she summons the minister, who remains through the night with Joe. Pledged to keep Joe's presence a secret, the minister is unable to answer the elder's demand for explanations. Joe dies and the gossiping villagers soon learn the truth. The minister presents the "Madonna" to a Metropolitan Art Gallery where the public flock to see it. Though they may not know it, they are looking at the perfect likeness of the minister's present wife and child.

GAUMONT.

THE STAIRCASE OF DEATH (Three parts).—Admiral Trent and his niece, Sybil, are spending some weeks in Paris at a fashionable hotel. Sybil is an orphan and her uncle's heiress, which is known to Jack Burgess, an adventurer. One day Sybil, accompanied by her companion, goes shopping. The companion has been bribed by Burgess, and she conceals valuable laces in Sybil's muff. Sybil is accused of shoplifting. Burgess intervenes and saves her from a very unpleasant position. Full of gratitude, she thanks and invites him to meet her uncle. Some weeks pass, and the friendship ripens. Sybil falls desperately in love with Burgess and meets him secretly, she also writes many compromising letters to her lover, trusting him implicitly. At a dinner party Burgess is introduced to one of the Admiral's friends, a Mr. Pascal, who is a wealthy art collector. Burgess determines to profit by the introduction, and persuades Sybil to make an arrangement for Mr. Pascal to visit his house at Auteuil, telling her he has a valuable statuette he wishes to offer the collector. Sybil agrees to bring Mr. Pascal over the next afternoon in her motor-brougham, and Burgess lays his plans. At his house he carries a bronze statue to the top of a wide staircase and arranges it on a pedestal, and with an accomplice awaits his visitors. When they arrive, Sybil is detained in conversation by Burgess's friend, while Mr. Pascal, accompanied by Burgess, proceeds to inspect the curio. The collector runs up the stairs ahead of his host, who steps to the wall and pulls a thick cord. Instantly the stairs revolve, precipitating the unfortunate Mr. Pascal into a cellar through which the Seine flows. Burgess coolly reverses the staircase and returns to Sybil, to whom he tells a plausible story to account for Mr. Pascal's absence. Two days later the collector's body is found in the river a few miles from Auteuil, and the large sum of money known to have been in his possession is missing from his pocket. Sybil has an appointment with her lover that night in the garden, but on meeting him she dare not voice her suspicions. Burgess is now becoming desperate, and he no longer cares to keep up his pretence before Sybil. He orders her to obtain the key to her uncle's safe, threatening to give her letters to the admiral if she refuses. Ter-

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forged by the scoundrel, Sybil yields and Burgess gets away with a large sum of money. The robbery is placed in the hands of Barnet Parker, the celebrated detective. He is convinced by Sybil's manner that she knows something of the theft, and he determines to watch her. A bent hairpin affords a certain clue. Meanwhile, Burgess has planned to leave the country; he writes to Sybil, telling her to bring him $1,000 that night, in exchange for which he will give her the letters. She leaves the house and hails a taxi to drive to Auteuil. The detective arranges that, unknown to Sybil, he is her chauffeur. Arriving at the house, Sybil enters. Barnet Parker follows a few minutes later and overhears enough to understand that Sybil is in Burgess's power before his presence is noticed. To escape he runs up the fatal staircase, and Burgess sends another victim to destruction. By a lucky chance, the detective's coat catches in the stairs, and the force of his fall is broken. Being an expert swimmer, he escapes death, and leaving traces behind him, returns to await further developments. A few hours later he is rewarded, the window of his study is cautiously opened, and the dummy he has taken pains to prepare receives a dagger in its back. Burgess and his accomplice are captured, and although the story of their infamy becomes public, Barnet Parker keeps Sybil's secret even from the admiral.

AMERICAN KINETO CORP.

A WOMAN'S TREACHERY (Three parts).—Count Zachin, a Russian noble, has been left a widower. He is governor of his province and is loved and respected by the peasantry. Ivan Dandoff, a faithful servant of the castle, loves the count's children, a boy and a girl. One day a lady visitor arrives with a letter of introduction from the count's brother. Knowing that the children need a governess, he recommends Sonia Czernowska, the bearer of the letter. The count is impressed by the appearance of his visitor and decides to engage her. The children immediately take a dislike to the new governess, a feeling which is shared by Ivan.

A great change is immediately noticeable in the home life of the castle. The count loses his melancholy and it is apparent that he is fascinated by the charming governess. The children are no longer unruly when in the presence of Sonia, as they are in reality afraid of her, but when in the company of their beloved Ivan, their natural flow of spirits have full play. One day, the count, who is a keen huntsman, goes hunting in his forests. His horse accidentally treads in a hole, causing a serious accident to its master. Amid excitement and confusion, a hurdle is hurriedly improvised as a stretcher and the injured count is taken home. The doctor pronounces his condition critical and states that he will probably be lame for life.

Sonia attends the sick man, and as he gradually recovers from his injury, his passion for the girl increases and he decides to make her his wife. She agrees to marry him. Ivan is the least surprised, as he has closely watched Sonia scheming. She is elated at her success, which has resulted in her marriage to a wealthy man whom she thinks cannot live very long. Sonia is cruel to the children and one day Ivan, who keeps her under close observation, intervenes and prevents her from ill-treating them. Maddened by the servant's interference, she determines to get rid of him, and prevails upon the count to dismiss him.

Ivan bids a pitiful farewell to his playmates. He has not proceeded far when he meets a stranger, who inquires his way to the castle. Instinctively Ivan connects him with Sonia and after pointing the way, follows at a distance.

Ivan's vigilance is rewarded as he sees the stranger write a note which is sent by messenger to the castle. The reply gives the stranger satisfaction. He tears the note in pieces and throws them to the floor. Ivan, remaining behind, picks up the pieces and discovers that Sonia has made an appointment with the stranger. At the appointed time, Ivan keeps watch and has his suspicions confirmed by seeing Sonia and the stranger embrace. Jealous of his master's honor, the implacable Russian plans revenge. When Sonia leaves her lover, Ivan rushes upon the unfortunate man, binds him securely, carries him to the kennels and throws him in the midst of the half-starved hounds. Just as the door is secured, Sonia appears on the scene. She realizes the horror of the situation and struggles with Ivan to rescue her lover, biting him severely on the hand, but Ivan, is deaf to, holding on the door until the dogs have carried out his vengeance.

Eight years elapse. The count has aged and still carries signs of his accident. Sonia is more alluring than ever and enjoys life in the South with her husband. She is surrounded by admirers and carries on endless flirtations.

One of the guests at the hotel is a baron, who Sonia particularly favors. Sonia is tired of the bond that ties her to the count and falls in with the baron's suggestion that her husband be disposed of as soon as he has made the will in her favor. The two mature their plans, but are all the time secretly watched by the mysterious stranger. The baron writes particulars of his plot to Sonia, which she forgetfully leaves in the summer house. The stranger, always on the watch, finds out and swears to thwart the two villainous schemers. Sonia recovers her letter and later is attracted by the mysterious stranger with whom she eventually converses. Her suspicions are aroused and she identifies the stranger as Ivan. He shows her the scar left by the bite on his wrist and she becomes terror-stricken. The baron invites the count and Sonia for a day's duck shooting. At a critical moment, the count, through a pre-arranged plan, falls overboard and is left to drown. Ivan, however, had, during the previous night, dropped from a high bridge on to the boat and plunges into the lake to rescue his master. The baron and Sonia, not being aware of his presence, Ivan takes his master to a cottage nearby, where he reveals his identity and tells him of the diabolical plot upon his life. The count realizes the character of his wife. He readily listens to Ivan's suggestion to keep in seclusion for a time and leave the wicked plotters to believe that the said scheme has been successful. Sonia discovers her husband's will and finds that everything absolutely is left to her.

Preparations are made for an immediate departure, but when everything is ready, Ivan appears with some police officers. The two are arrested for attempted murder and taken away to receive just punishment for their crime. The count and Ivan return to Russia to be a warm welcome of the peasantry and to the children now grown to manhood and womanhood.

GREAT PLAYERS FEATURE FILM CORPORATION.

ESCAPED FROM SIBERIA.—The story opens in a typical Russian Kabaek, or inn. The peasantry are enjoying a rollicking country dance. It is attended by a dissolute Russian officer and his companion who, under the influence of vodka, insult the daughter of the Jewish inn-keeper. The young Count Borris, son of the Governor-General of Kiev, happens to be there seeking shelter from the storm which is raging outside. He protects the young Jewess from the insult of the drunken officers, and throws them out. They return during the night to make trouble for the inn-keeper, and Count Borris, rising from his bed, again saves them from persecution. Love springs up between the young girl and Count Borris. In the meantime Ossip, the son of the inn-keeper, has joined the secret order of the Nihilists. When the order is raided by the secret police Ossip is entrusted with the papers of the organization. When taken to task by his father for becoming a member of the organization, he admits that he is a Nihilist.

The Russian officer, who Count Borris drove from the inn, spreads the report which reaches the Governor-General that the inn-keeper's family are suspected of being Nihilists; he is instructed to act as spy in the Nihilist's den. He brings the news to the Governor that there is a secret order of Nihilists in Kiev. The place is raided, but the son of the inn-keeper manages to save the papers which he gives to his father. The father and son are arrested and brought before the Governor. The father takes the blame, and is sentenced to hard labor in Siberia.

In the meantime, Count Borris has become very much in love with the daughter of the sentenced inn-keeper and meets her clandestinely. He is spied upon by some of his father's officers, who tell the Governor that Count Borris is being bewitched by a Jewess. The Governor-General accuses his son, who admits that he loves the girl. He is then degraded by having the insignia of his rank torn from his uniform. Burning his bridges behind him, he seeks out Ossip, his sweetheart's brother, and asks him to enlist him in the cause. They put him through a terrible test, but he shows his manhood by refusing to turn informer on his new friends.

The scene changes to the terrible march of the Nihilist prisoners under the guard of Russian soldiers across the frozen steppes. The Nihilists, acting on the information they received by secret means, draw lots to assassinate the Minister of Interior, who is to be present at the coming Embassy Ball. The Nihilists successfully carry out a spectacular explosion, causing a fire to break out in the palace. After awful privations, some of them through the assistance of Count Borris escape. Among the fortunate ones are the inn-keeper, his wife and daughter, who reach a place of comparative safety. With the aid of a loyal family servant, who drives them at breakneck speed across the snow, they reach a port and embark on a ship which takes them safely to God's Land of Liberty.

FEATURES IDEAL.

BY POWER OF ATTORNEY; or THE MYSTERY OF JACK HILTON (Three Parts).—Jack Hilton, naval lieutenant, has fallen in love with Adriana Duncan, a wild beast tamer, but his relatives refuse to sanction the marriage owing to the poverty and to the humiliating occupation of his fiancee. In despair, Milton appeals for the last time to his eccentric old uncle, Marquis Hilton, who threatens to alter his will in favor of another if he persists in his mad intention. A fortnight later, in spite of this determined opposition, the marriage is celebrated. Furious at this disobedience, the Marquis is in the act of disinheriting his nephew when his old complaint seizes him and he dies without having time to change his will.

Jack is ordered out to conduct an expedition into the interior of India with a view to discovering the unknown sources of the "Sacred River" of Belopore. Sadly he takes leave of his young bride and sets out upon his journey. In the train he meets Thomas Trevalny, his old school friend, and on board the liner, a few minutes before the departure, he receives the news of his uncle's unexpected death and of his own inheritance. In great haste, Hilton entrusts the important documents to Trevalny, saying that he will send the power of attorney from Calcutta. Left alone, Trevalny determines to gain possession of his friend's valuable inheritance, and gains admittance into his house as gardener in order to intercept the letters from the East, and also Hilton's power of attorney. Trevalny succeeds in his villainous plan, and, while poor Adriana is still waiting for news of her husband, he becomes master of the fortune by means of the intercepted power of attorney.

At last Jack Hilton and his expedition are bivouacing on the banks of the "Sacred River". The Rajah, however, an unrelenting foe of all Europeans, is informed of their intrusion, and sends his fanatic soldiers to attack the encampment. Overwhelmed by a superior force, the Europeans are almost all massacred, and Hilton himself is taken prisoner. The Rajah himself condemns the unfortunate man to be burned alive, but, at the entreaty of his favorite Federah, he imprisons him for life. Meanwhile Adriana has become poor once more, and believes her husband to be dead. A son is born, of whose existence the father knows not, and Adriana is compelled to devote herself once again to her old profession of wild beast tamer in a menagerie to provide food for her child.

At Belopore, the Rajah observes Federah's nightly visits to the European's prison, and the unfortunate Jack Hilton is thrown into the Court of Lions. Federah, however, persuades the faithful Pipel to save her lover, and he flees from Belopore to his safety. Trevalny, who loves Mrs. Hilton, comes one day to force his will upon her, and is driven from the house by the unexpected arrival of one of her leopards. Furious at his failure, he buys the menagerie where Adriana is employed, and writes a letter to her, announcing his fixed intention, either to realize his desire or to drive her into the streets with her little son. Helpless, Ariana comes to appeal to his better feelings.

That same evening, after two years' absence, Jack Hilton returns home, finds the threatening letter, and guesses the danger of his wife's position. Without losing a moment, he runs to Trevalny's mansion, and bursts into the drawing room where the scoundrel is trying to seduce his wife. With a terrible cry he hurls himself upon the traitor but, at his wife's prayer, restrains his fury until the arrival of the police. So, after so many sufferings, Hilton and his wife embrace once more, while Trevalny awaits the punishment he well deserves.

FILM RELEASES OF AMERICA.

THE BLACK TRIANGLE.—Lydia Vengar goes to bed much depressed by her father's refusal to countenance the suit of Raoul Bardy for her hand. Silently three masked men enter through a window. They carry out Lydia, knocking over her new camera in their flight. Webb, a celebrated detective is engaged and, in answer to a letter demanding a ransom for Lydia's return, instructs her father to put a bundle of counterfeit money in a box at the place designated. A dog comes sniffing about, takes the box in his mouth, scampers away and is lost to the pursuers.

It is learned that three men took part in the abduction as the camera in falling to the ground took an accidental snapshot. Webb advertises for a butler, feeling sure that one of the three will be sent to keep watch on him and to do worse. In a series of moves Webb learns that the supposed servant actually is a member of the band. The detective foils efforts to poison him and later to asphyxiate him. Supposing Webb in the grave, the crook servant goes to the rendezvous of the gang closely trailed by Webb. Webb enters by means of a rope and going down the chimney is attracted by the sound of voices. Three men are in conference. The late servant is telling his confederates that he has killed off their dangerous foe.

Webb emerges the chimney cautiously after two of the men have left the room and creeps up behind the remaining conspirator. In a champagne cooler, the conspirator sees Webb's reflection and turning quickly gets the "drop" on the detective, with the revolver at his hip pointing upward. There is no sound but the conspirator topples over. It was an either revolver which was fired from pressure of the trigger. Webb hides the insensible man in the fire-place and searches for the imprisoned girl.

Meanwhile the other two conspirators have gone back into the room where their confederate is lying insensible in the fireplace. One throws his cigar into the fireplace. It flames up and the smoke restores the stupified man to consciousness. The three, thoroughly alarmed, go after Webb, and trap him in the room with the girl. When he pursues an apparent means of escape, they release a trap door and he falls into a well. The water rises higher and higher and it is only by cleverness consummate that he extricated himself.

Hiding under the seat, Webb overhears the conspirators' plans to take the captive to another hiding place. Webb slips out to intercept the chauffeur of the automobile which is to convey them. He overpowers him and after a quick change of make-up, stations himself at the wheel. Feigning accident to the car by a trick, he drives off with the girl, who he restores to her parents. Here he also kills two birds with one stone by unmasking Vengar's supposed servant, who is in reality one of the three kidnappers. With policemen he then rounds up the remaining two.

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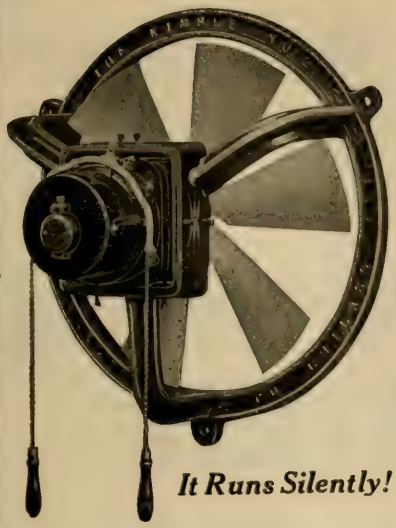

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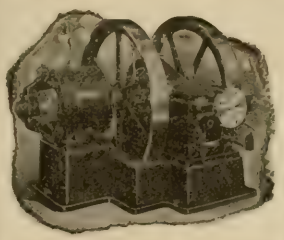

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April 7—Retribution (Drama).....
April 14—Mlle. La Mode (Comedy).....1000
April 21—The Man Who Came Back (Drama)..1000
April 28—A Flurry in Hats (Comedy).....1000
May 5—Eugenics Vs. Love (Comedy).....1000

BISON.

April 11—Dangers of the Veldt (3 parts—Dr.).3000
April 18—Dolores d'Arada (Lady of Sorrow) (2 parts—Drama) .....
April 25—Old California (2 parts—Drama).....
May 2—The Tragedy of Whispering Creek (2 parts—Drama) 2000
May 9—The Nation's Peril (2 parts—Drama).2000

BRONCHO.

April 8—Shorty's Sacrifice (2 parts—Drama)..
April 15—Captain Junior (2 parts—Drama).....2000
April 22—The Silent Witness (2 parts—Drama)
April 29—Adventures of Shorty—Shorty Escapes Matrimony (First Episode—2 parts—Comedy) 2000

CRYSTAL.

April 21—Charlie's Rival (Comedy).....
April 21—Si Puts One Over (Comedy).....
April 26—Almost a Bridegroom (Comedy).....
April 28—Spotted (Comedy) .....
April 28—For the Love of Baldy (Comedy)....
May 3—Charlie and a Dog.....
May 5—A Telephone Engagement (Comedy)..
May 5—Out On Business (Comedy).....
May 10—A Pair of Birds (Comedy).....

DOMINO.

April 9—The Colonel's Orderly (2 parts—Dr.).2000
April 16—Thieves (2 parts—Drama).....
April 23—A Common Mistake (2 parts—Dr.)..2000
April 30—Out of the Night (2 parts—Drama).2000

ECLAIR.

April 19—The Price (Drama).....
April 22—In the Shadow of the Mosque (2 parts Drama) .....
April 26—Willie and the Muse (Comedy).....
April 29—The Secret of the Well (Three parts—Drama) 3000
May 3—His Servant (Drama).....
May 6—Whom God Hath Joined (2 parts—Dr.)2000
May 10—Susanne (Drama) .....

FRONTIER.

April 16—That Cuckooville Horse Race (Com.).
April 18—Man's Best Friend (Drama).....
April 23—A Neighborly Quarrel (Comedy).....
April 25—Nugget Nell's Ward (Drama).....
April 30—Cuckooville Goes Skating (Comedy)..
May 2—The Runaway (Drama).....
May 7—Whistling Hiram (Comedy).....
May 9—The Outlaw's Daughter (Drama)....

GAUMONT.

Feb. 19—The Magic Salesman (Comedy).....
Feb. 19—Bee Farming (Industry).....
Feb. 26—A Tiff—and After (Comedy).....
Feb. 21—Judgment of the Jungle (Drama).....
Feb. 24—The Missing Pearl (Drama).....
Feb. 26—A Tiff—and After.....
Feb. 26—Manana-Land .....
Feb. 28—The Better Man .....

GOLD SEAL.

April 7—The Mystery of the White Car (2 parts—Drama) .....
April 14—Lucille Love—The Girl of Mystery—Chapter 1 (2 parts—Drama).....
April 21—Lucille Love—The Girl of Mystery—Series No. 2 (2 parts—Drama).....
April 28—Lucille Love—The Girl of Mystery (Series No. 3—2 parts—Drama)...2000
May 5—Lucille Love, the Girl of Mystery (Series No. 4—2 parts).....2000

IMP.

April 9—Where There's a Will There's a Way (Comedy) .....
April 13—Notoriety (Drama) .....
April 16—The Sea of Bohemia (2 parts—Dr.)..
April 20—Miss Nobody From Nowhere (2 parts Drama) .....
April 23—The Stranger at Hickory Nut Gap (Drama) .....
April 27—Temper vs. Temper (Comedy).....
April 30—Through the Eyes of the Blind (2 parts—Drama) 2000
May 4—The Dawn of Romance (Drama).....
May 7—Vasco the Vampire (Comedy).....

JOKER.

April 29—A Boarder's Mishaps (Comedy).....
April 29—Poisonous Insects (Educational).....
May 2—The Bucket Sharpers (Comedy).....
April 22—Lattie's Lovers (Comedy).....
April 25—The Sharps Want a Flat (Comedy)..
May 6—Roll Your Peanut (Comedy).....
May 9—Schultz the Barber (Comedy).....

KAY-BEE.

Mar. 20—The Trap (2 parts—Drama).....
Mar. 27—The Grugo (2 parts—Drama).....2000
April 3—The Squire's Son (2 parts—Drama)..2000
April 10—The Geisha (2 parts—Drama).....2000
April 17—Loves vs. Duty (2 parts—Drama)....
April 24—The Rightful Heir (2 parts—Dr.)..2000
May 1—Love's Sacrifice (2 parts—Drama)..2000

KEYSTONE.

April 13—A Bathing Beauty (Comedy).....
April 16—(No Release this date).....
April 18—Mabel at the Wheel (2 parts—Dr.)..2000
April 20—Twenty Minutes of Love (Comedy)..
April 23—Where Hazel Met the Villain (Com.)
April 25—Bowery Boys (Comedy).....

KOMIC.

Mar. 18—Snowball Pete (Comedy).....
Mar. 25—After Her Dough (Comedy).....
April 1—Victims of Speed (Comedy).....
April 1—Vanderbilt Cup Race (Sports).....
April 8—The Fatal Dress Suit (Comedy).....
April 22—Nearly a Burglar's Bride (Comedy).
April 29—Izzy and the Bandit (Comedy).....

LUX.

March 6—Bill's Day Out (Comedy)..... 575
March 6—A Stone Quarry in Belgium (Ind.).. 420
Mar. 13—Arabella Goes Skating (Comedy)..... 565
Mar. 13—How Algy Paid His Creditors (Com.). 390
Mar. 20—Mabel Seeks a Sweetheart (Comedy). 615
Mar. 20—Pat's Banquet (Comedy)..... 377
Mar. 27—Grandma's Darling (Drama)..... 565
Mar. 27—Bill's Picnic (Comedy)..... 375
April 3—Mabel Lovestruck (Comedy)..... 498
April 3—Gems of Brittany (Scenic)..... 390
April 10—A Child's Prayer (Drama)..... 950
April 17—The Adventurer Trapped (Drama).... 975
April 24—He Went for a Rest (Comedy)..... 445
April 24—Weary Tom's Dream (Comedy)..... 478

MAJESTIC.

April 14—His Punishment (Drama).....
April 19—The Tie That Binds (2 parts—Dr.)..2000
April 21—An Unredeemed Pledge (Drama)....
April 26—A Diamond in the Rough (2 parts—Drama) 2000
April 28—Cigar Butts (Comedy-Drama).....
May 1—The Quicksands (Drama).....
May 3—The Body in the Trunk (2 parts—Dr.).2000

NESTOR.

April 22—The Fruit of Evil (Drama).....
April 24—Their Honeymoon (Comedy).....
April 29—Women and Roses (Drama).....
May 1—Her Husbands (Comedy).....
May 6—The Quack (Drama).....
May 8—His Strenuous Honeymoon (Comedy)..

POWERS.

April 20—The Skelton (Drama) .....
April 24—The Taint of an Alien (Drama).....
April 27—On the Barracks of the Royal North-West Mounted Police of Canada (Comedy) .....
April 27—The Old Maids' Triumph.....
May 1—The Two-Gun Man (2 parts—Drama).2000
May 4—Exposing the Handcuff Kings (Com.).
May 4—The Hungry Soldiers (Comedy).....
May 8—Stolen Glory (Drama).....

PRINCESS.

April 3—Her First Lesson (Drama).....
April 10—Too Much Turkey (Comedy).....
April 17—Her Awakening (Drama).....
April 24—His Reward (Drama) .....
May 1—Politeness Pays (Drama).....

RELIANCE.

April 17—Old Man (Drama).....1000
April 18—The Stiletto (2 parts—Drama).....2000
April 20—Our Mutual Girl; No. 14 (Drama)..1000
April 25—The Return of Cal Clauson (2 parts—Drama) 2000
April 27—Our Mutual Girl; No. 15 (Drama)..1000
May 2—Ashes of the Past (2 parts—Drama).2000
May 4—Our Mutual Girl, No. 16 (Drama)...1000

REX.

April 26—Mountain Law (Drama).....
April 30—An Episode (Drama).....
May 3—A Man, a Girl and Another Man (Dr.)
May 7—Aurora of the North (2 parts—Drama)2000
May 10—The Career of Waterloo Peterson....
May 10—Fashionable Dances .....

ROYAL.

April 18—Collecting the Rent (Comedy).....
April 25—Two Hungry Tramps (Comedy).....
April 25—The Tale of a Cat (Comedy).....
May 2—Snookum's Birthday (Comedy).....
May 2—Fickle Mary Jane (Comedy).....

STERLING.

April 23—Love and Vengeance (2 parts—Comedy) .....
April 30—The Fatal Wedding (Comedy).....

THANHOUSER.

April 24—When Algy Froze Up (Comedy)....
April 26—The Strategy of Conductor 786 (Dr.)
April 28—From the Flames (2 parts—Drama).2000
May 3—Getting Rid of Algy (Comedy).....

UNIVERSAL IKE.

April 7—Universal Ike Has His Ups and Downs (Comedy) .....
April 14—Universal Ike Makes a Monkey of Himself (Comedy) .....
April 21—When Universal Ike Set (Comedy)...
April 28—Universal Ike and the School Belle (Comedy) .....
May 5—Universal Ike Almost a Hero (Com.)

VICTOR.

April 17—U. S. Government Inspection of Beef (Educational) .....
April 20—The Lion (Drama).....
April 24—The Daughter of a Crook (3 parts—Drama) .....
April 27—Broken Vows (2 parts—Drama).....2000
May 1—Who's Who (Comedy-Drama).....
May 4—As Fate Willed (2 parts—Drama)...2000
May 8—The Pawns of Destiny (3 parts—Dr.).3000

FEATURES.

A. BLINKHORN.

Feb. 23—Blind Fate (Hepworth's—2 parts—Dr.)
Mar. 2—Justice (Hepworth's—4 parts—Drama)
Mar. 9—The Cloister and the Hearth (Hepworth's—5 parts—Drama) .....
Mar. 23—Rose of Surrey (Turner Films—2 parts—Drama) .....
April 6—The Old Curiosity Shop (Hepworth—5 parts—Drama) .....

UNIVERSAL SPECIAL FEATURES.

Jan.—Absinthe (4 parts—Drama).....
Feb. —Merchant of Venice (4 parts—Drama).....
March —Won in the Clouds—(3 parts—Drama).
March —Washington at Valley Forge (4 parts—Drama) .....
April —The Spy (4 parts—Drama).....
April—Samson (6 parts—Drama).....

CRITERION FEATURES.

Feb. 11—The Trap (3 parts—Drama).....
Feb. 28—The Desert's Sting (3 parts—Drama).

KENNEDY FEATURES, INC.

Jan. 21—The Bride of Lammermoor (3 parts—Drama) .....
Feb. 4—Mary Magdalene (3 parts—Drama)...
Feb. 18—Jess (4 parts—Drama).....
March 4—Elsie Venner (3 parts—Drama).....
March 18—Charlotte Corday (4 parts—Drama).

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LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Melies, Pathe, Selig, Vitagraph.

Tuesday—Edison, Essanay, Geo. Kleine, Pathe, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Selig, **Pathe, Vitagraph.**

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Pathe, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Vitagraph.

BIOGRAPH.

April 9—When a Woman Guides (Drama).....
April 11—Rings and Robbers (Comedy).....
April 11—Hicksville's Finest (Comedy).....
April 13—The Bondage of Fear (Drama).....
April 16—Melody and Art (Drama).....
April 18—Ambitious Pa (Comedy).....
April 18—Mixed Mails (Comedy).....
April 20—The Scar (Drama).....
April 23—The Tango Flat (Comedy).....
April 23—A Man in the House (Comedy).....
April 25—Brute Force (2 parts—Drama).....2000
April 27—Hop Head's Dream (Comedy).....
April 27—Along Came a City Chap (Comedy)
April 30—The Soul of the Desert (Drama)..
May 2—Her Big Scoop (Drama).....

EDISON.

April 18—A Princess of The Desert (Drama..)1000
April 20—The Adventure of the Stolen Papers (Fourth of the Octavius Amateur Detective Series) (Comedy).....1000
April 21—A Hunted Animal (Second Story of the "Manzano Disappeared") (Dr.).1000
April 22—When East Met West In Boston (Comedy) 1000
April 24—The Unopened Letter (Special—2 parts —Drama) 2000
April 25—On the Heights (Sixth of the Series of "Life of Dolly of the Dailies) (Drama) 1000
April 27—In High Life (Fifth of the "Wood B. Wedd" series—Comedy).....1000
April 28—The Mystery of the Silver Snare (Sixth of the "Chronicles of Cleek" Series—Drama) 1000
April 29—A Fugitive from Justice (Drama)...1000
May 1—Frederick the Great (Special—2 parts —Drama) 2000
May 2—Her Grandmother's Wedding Dress (Drama) 1000
May 4—A Week-End at Happyhurst (Com.).1000
May 5—The Double Cross (Third story of "The Man Who Disappeared"—Drama)..1000
May 6—The Lucky Vest (Comedy).....1000
May 8—The Song of Solomon (Special—2 parts —Drama) 2000
May 9—The End of the Umbrella (Seventh of the "Dolly of the Dailies" series—Drama) 1000

ESSANAY.

April 14—Pierre of the North (Drama).....1000
April 15—And He Came Back (Comedy).....1000
April 16—High Life Hits Slippery Slim (Com.).1000
April 17—The Winner (Special—2 parts—Com.).2000
April 18—Broncho Billy and the Rattler (Dr.).1000
April 21—The Spirit of The Madonna (Drama) 1000
April 22—Wrong All Around (Comedy).....1000
April 23—Slippery Slim and the Stork (Comedy) 1000
April 24—A Man For a' That (Special—2 parts —Drama) 2000
April 25—Broncho Billy—Gun-Man (Drama)....1000
April 28—Yarn a-Tangle (Drama).....1000
April 29—Curing a Husband (Comedy).....1000
April 30—Pie for Sophie (Comedy).....1000
May 1—Seeds of Chaos (Special—2 parts— Drama) 2000
May 2—Broncho Billy's Close Call (Comedy-Drama) 1000
May 5—The Greater Love (Drama).....1000
May 6—Making Him Over—For Minnie (Com.).1000
May 7—A Snakeville Epidemic (Comedy)....1000
May 8—The Mystery of Room 643 (Special—2 parts—Drama) 2000
May 9—Broncho Billy's Sermon (Drama)....1000

KALEM.

April 10—Gertie Gets the Cash (Comedy).....
April 10—Hubby's Night Off (Comedy).....
April 11—Under Desperation's Spur (Drama)...1000
April 13—The Wiles of a Siren (Special—2 parts—Drama) 2000
April 15—The Navajo Blanket (Special—2 parts —Drama) 2000
April 17—A Race With the Limited (Drama)..1000
April 18—The Fight on Deadwood Trail (Drama) 1000
April 20—The Secret Formula (Special—2 parts Drama) 2000
April 22—Grey Eagle's Last Stand (Special—2 parts—Drama) 2000
April 24—A Salt Mackerel Mine (Drama).....1000
April 25—The Nurse and the Counterfeiter (Drama) 1000
April 27—The Dance of Death (Special—2 parts —Drama) 2000
April 29—The Stolen Rembrandt (Special—2 parts—Drama) 2000
May 1—Stung (Comedy) .....
May 1—Dippy's Dream (Comedy).....
May 2—A Secret Crime (Drama).....1000
May 4—The Master Rogue (Special—2 parts —Drama) 2000
May 6—The Detective's Sister (Special—2 parts—Drama) 2000
May 8—McBride's Bride (Comedy).....1000
May 9—The New Medicine Man (Drama)...1000

GEORGE KLEINE.

Mar. 31—The Price of Silence (Cello—Spec.—2 parts—Drama) 2000
April 7—A Son of the Sea (Cines—Special—2 parts—Drama) 2000
April 14—The Secret Vault (Cines Special—2 parts—Drama) 2000
April 21—Her False Friend (Cines Special—2 parts—Drama) 2000
April 28—The Wedding Present (Cines—Special —2 parts—Drama) 2000
May 5—The Broken Chain (Cines—Special—2 parts—Drama) 2000
May 12—The Toreador's Romance (Cines—Special—2 parts—Drama).....2000

LUBIN.

April 16—Strength of Family Ties (Special—2 parts—Drama) 2000
April 17—A Chance in Life (Comedy).....1000
April 18—Guaranteed Pain-Proof (Comedy)..... 400
April 18—A Strenuous Ride (Comedy)..... 600
April 21—Outwitting Dad (Comedy)..... 400
April 21—The Rube's Duck (Comedy)..... 600
April 22—The Klondike Bubble (Special—2 parts—Drama) 2000
April 23—The Death Warrant (Special—2 parts —Drama) 2000
April 24—Will Blood Tell (Drama).....1000
April 25—Little Breeches (Comedy)..... 400
April 25—A Dream of the Circus (Comedy).... 600
April 28—The Tale of a Chicken (Comedy).... 750
April 28—Another Tale (Comedy)..... 250
April 29—The Inventor's Wife (Special—2 parts —Drama) 2000
April 30—A Pack of Cards (Special—2 parts —Drama) 2000
May 1—The Getaway (Drama).....1000
May 2—He Never Found Out (Comedy).....1000
May 5—A Blind Business (Comedy)..... 400
May 5—Casey's Birthday (Comedy)..... 600
May 6—Behind the Footlights (Special—2 parts—Drama) 2000
May 7—When Conscience Calls (Special—2 parts—Drama) 2000
May 8—Vengeance Is Mine (Drama).....1000
May 9—Building a Fire (Comedy)..... 400
May 9—With the Burglar's Help (Comedy).. 600

MELIES.

April 16—A Quack and the Would-Be Suicide (Comedy) 600
April 16—Batty Bill's Pertinacity (Comedy)..... 400
April 20—Bobby as a Guardian Angel (Com.).. 400
April 20—Handsome Harry Minds the Shop (Comedy) 600
April 23—Batty Bill's Bustle Makes Everyone Hustle (Comedy) 400
April 23—Winky Willy and the Cherries (Com.) 600
April 27—Knockabout Kelly—Magician in Spite of Himself (Comedy)..... 400
April 27—Bobby and the Banker (Comedy).... 600
April 30—Difference Between Tangos (Com.). 250
April 30—Batty Bill, Monkey and Pelican (Comedy) 750
May 4—A Cottage By the River (Comedy).... 600
May 4—Winky Willy's First Cigar (Comedy). 400
May 7—Batty Bill and the Suicide Club (Com.)

PATHE.

April 8—The Grafters (Picture cartoon).....
April 8—The Termite, The Insect Architect (Zoology) .....
April 9—Pathe's Weekly No. 29 (News).....
April 9—The Greater Love (Special—2 parts —Drama) .....
April 11—Detective Kelly (Special—2 parts—Drama) .....
April 13—Pathe's Weekly, No. 30 (News).....1000
April 14—The Ruins of Angkor (India) (Scenic)
April 14—The Picturesque Coast of Catalonia (Scenic) .....
April 15—Whiffles' Affinity (Comedy).....
April 15—Flowers That Bloom In the Spring (Horticulture) .....
April 16—Pathe's Weekly, No. 31 (News).....1000
April 16—A Mad Love (Special—2 parts—Drama) 2000
April 18—The Ghost (Special—3 parts Drama)..3000
April 20—Pathe's Weekly, No. 32, 1914 (News) 1000
April 21—Whiffles Hunts the Swag (Comedy)..
April 21—Straw Hat Industry in Fiesole (Industry) .....
April 22—Col. Heeza Liar In Mexico (Picture Cartoon) .....
April 22—Siamese Customs (Indo-China—Manners and Customs).....
April 23—Pathe's Weekly, No. 33, 1914 (News) 1000
April 23—The Tango Craze (Special—2 parts— Comedy) 2000
April 25—Breaking Even (Special—2 parts— Comedy) .....
April 27—Professor Spuff's Romance (Comedy).
April 28—The Deadliest of Nature Celebrities (Zoology) .....
April 28—A Few Minutes in Calcutta, India (Travel) .....
April 28—The Town That Looks on Biscay Bay (Travel) .....
April 29—Pathe's Weekly, No. 34 (News).....
April 30—In Royal Bondage (Special—2 parts— Drama) 2000
May 2—The Accusing Eye (Special—2 parts— Drama) 2000
May 4—The Man Higher Up (Comedy).....
May 4—Manila, Capital of the Philippines (Travel) .....
May 5—Max, the Lady Killer (Comedy).....
May 5—A Winter Excursion to the Falls of Tannforsen, Sweden (Travel).....
May 6—Pathe's Weekly, No. 35 (News).....1000
May 7—A Soldier With Fate (Special—2 parts—Drama) 2000
May 9—The Marriage of Cupid (Special—2 parts—Drama) 2000

SELIG.

April 20—The Adventures of Kathlyn—No. 9— The Spellbound Multitude (Special—2 parts—Drama) 2000
April 21—The Second Wife (Drama).....1000
April 22—The Last Man's Club (Drama).....1000
April 23—In Spite of the Evidence (Drama)...1000
April 24—Mike the Avenger (Comedy).....
April 24—Doc Yak, Artillery Man (Picture Cartoon) .....
April 25—Hearst-Selig News Pictorial (News).1000
April 27—Shotgun Jones (Special—2 parts—Dr.).2000
April 27—Hearst-Selig News Pictorial, No. 18 (News) 1000
April 28—The Schooling of Mary Ann (Drama).1000
April 29—The Pirates of Peacock Alley (Dr.)..1000
April 30—Little Miss Bountiful (Comedy).....1000
May 1—A Knight of Trouble (Comedy).....
May 1—The Plot that Failed (Comedy).....
May 4—Hearst-Selig News Pictorial, No. 19 (News) 1000
May 4—The Adventures of Kathlyn—No. 10 The Warrior Maid (Special—2 parts Drama) 2000
May 5—Marrying Gretchen (Drama).....
May 5—Doc Yak, Bowling (Picture Cartoon)
May 6—The Evil She Did (Drama).....1000
May 7—Hearst-Selig News Pictorial, No. 20 (News) .....
May 8—The Mother of Seven (Comedy)....1000
May 9—Two Girls (Drama).....1000

VITAGRAPH.

April 14—He Never Knew (Special—2 parts— Drama) 2000
April 15—The Chicken Inspector (Comedy).....1000
April 16—The Kiss (Drama).....1000
April 17—Innocent Bert Awkward (Comedy)...1000
April 18—The Vanity Case (Special—2 parts— Drama) 2000
April 20—Sonny Jim at the Pond Pole (Drama).1000
April 21—The Spirit and the Clay (Special—2 parts—Drama) 2000
April 22—Fanny's Melodrama (Comedy-Drama) 1000
April 23—A Little Madonna (Drama).....1000
April 24—Tangled Tangoists (Comedy).....1000
April 25—Her Great Scoop (Special—2 parts— Drama) 2000
April 27—The Awakening of Barbara Dare (Drama) 1000
April 28—The Tattoo Mark (Special—2 parts— Drama) 2000
April 29—Setting and Style (Comedy).....1000
April 30—Tony the Greaser (Drama).....1000
May 1—Bunco Bill's Visit (Comedy).....1000
May 2—Mareea, the Half-Breed (Special—2 parts—Drama) 2000
May 4—Cupid Versus Money (Comedy).....1000
May 5—The Old Fire Horse and the New Fire Chief (Special—2 parts—Comedy)..2000
May 6—Sandy and Shorty Start Something (Comedy) 1000
May 7—His Last Call (Drama).....1000
May 8—Bunny In Disguise (Comedy).....1000
May 9—The Antique Engagement Ring (Special—2 parts—Drama) 2000

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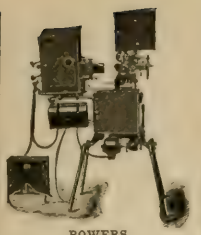
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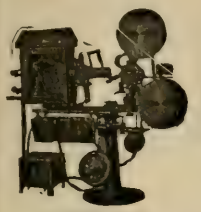
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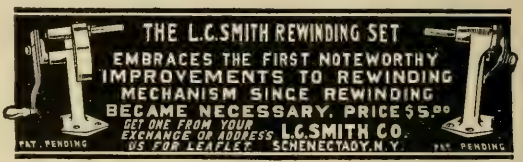
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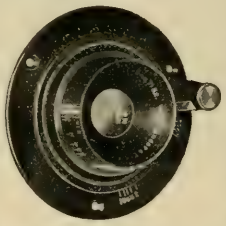
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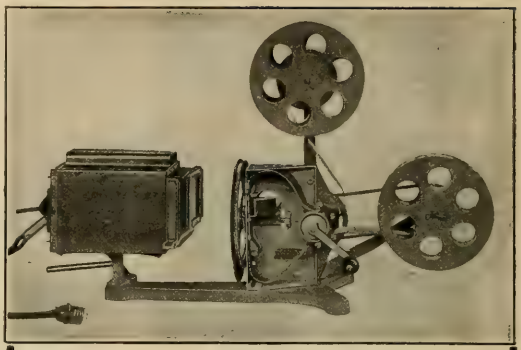

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MOVING PICTURE WORLD

THE FILM INDEX

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Will you get this stupendous series to pack your theater during the dull summer months? You must act *quickly!* You can secure these films regardless of what program you may be using. Bookings are now being made through a regularly organized syndicate and at all Mutual Film Company offices. Write at once—now—for full information. Don't wait! Act *now!* Address

Syndicate Film Corporation

1421 Masonic Building, New York
166 West Washington Street, Chicago

Produced by The Thanhouser Film Corporation, New Rochelle, N. Y.

Head European Offices: Thanhouser Films, Ltd., 100 Charing Cross Road, London, W. E. England.

Thanhouser releases will continue to be features of the Mutual Program.

The Thanhouser Three-a-Week:

Tuesday, May 5 : : A Woman's Loyalty (Two Reels)
Featuring MARGUERITE SNOW, Princess Olga in the Million Dollar Mystery
Friday, May 8 : : : : : : No Release
Sunday, May 10 : : : Lost — A Union Suit
With MORRIS FOSTER and MIGNON ANDERSON

10

Essanay

Superlative and Aristocratic Features

Essanay's

SPLENDID HUMAN INTEREST DRAMA

ASHES of HOPE

FEATURING

FRANCIS X. BUSHMAN

Released Tuesday, May 12th.

"IN REAL LIFE"

A drama of an author's ambitions.

Released Wednesday, May 13th.

"THREE LITTLE POWDERS"

A screamingly funny farce comedy.

Released Thursday, May 14th.

"SLIPPERY SLIM'S STRATAGEM"

A feature Western comedy with Margaret Joslin and Victor Potel.

Released Saturday, May 16th.

"BRONCHO BILLY'S LEAP"

A sensational and thrilling Western drama with G. M. Anderson.

Released Friday, May 15th

The fourth installment

MOST EXPENSIVE 2-

And every dollar that it

Universal Film Manuf

1600 Broadway

"Largest Film Manufacturing

of "Lucille Love" is the

REELER EVER MADE!

cost shows on the screen!

Excitement—thrills—heart throbs—intrigue—punches—suspense—hair raising situations—wild animals—and hundreds upon hundreds of savages in a terrific battle—all these things are crowded into the fourth installment of "Lucille Love," making it the most expensive 2-reel feature ever produced. The battle of the savages is something wonderful. Other thrills include the burning of a hut in the midst of a village, a ride for life and honor through an animal-infested jungle, and finally, with a crash, the horse and rider (Lucille Love) fall into a monster pit. The fall actually kills the horse and renders Lucille unconscious. It will make your audience sit up and gasp! Nothing on the market compares with

"LUCILLE LOVE"

"THE GIRL OF MYSTERY"

You still have time to get this series. You can still take advantage of the most wonderful newspaper advertising campaign ever devised for a series of pictures. You can still join the mighty and prosperous army of exhibitors who are getting the benefit of the combined circulation of 77 of the leading daily newspapers IF YOU USE THE BRAINS GOD GAVE YOU AND ACT AT ONCE!

acturing Company

CARL LAEMMLE, President

Concern in the Universe"

New York, N.Y.

THE NEXT "UNIVERSAL SPECIAL"!!!

"The SKY MONSTER"

— OR —

READY THE MIDDLE OF MAY (KIDNAPPED IN MIDAIR) 4 REELS

THIS GREAT PRODUCTION — THIS MASTERPIECE OF AVIATION — THIS TRIP FROM AMERICA TO EUROPE — THIS FLIGHT THROUGH THE CLOUDS — OVER THE OCEAN — OVER HILLS, MOUNTAINS, RIVERS, LAKES — THIS **SCENIC WONDER WITH A "PUNCH"** WILL MAKE A TREMENDOUS PROFIT FOR **YOU!**

"THE SKY MONSTER" IS SOMETHING DIFFERENT IN THE WAY OF A FEATURE — IT HAS CREATED A NEW FIELD — A NEW ATMOSPHERE — A NEW KIND OF A **PUNCH** — AN AWE INSPIRING **PUNCH**

IT IS A FOUR REELER, TOO!!!

READY THE MIDDLE OF MAY!

THE POSTERS ARE WONDERFUL
THE ADVERTISING IS UNIQUE
THE DISPLAY AND HERALDS ARE GREAT!

BOOK IT NOW

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE — Pres.

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"LARGEST FILM MANUFACTURING CONCERN IN THE UNIVERSE"

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FORGIVEN or JACK O'DIAMONDS

IN SIX PARTS

Featuring

EDWIN FORSBERG

Supported by an ALL STAR CAST

in a masterful adaptation of the above melodrama from the pen of

CLAY M. GREENE and made famous from coast to coast by FREDERIC BRYTON

wonderfully produced and enacted; photography excellent.

This dramatic photoplay is a masterpiece. You will go on booking the **"JACK O'DIAMONDS"** long after many other features are forgotten. One of the strongest and most gripping stories ever written. Extravagant phrases do not make a successful picture. It must have dramatic merit, the story must hold your audience, the photography must be perfect and the entire photoplay must have quality.
The critics and buyers say that **"FORGIVEN"** or the **"JACK O'DIAMONDS"** has all these essentials and is a ***great picture***

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Hardy is welcomed to Dawsbergen

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of exhibitors who are now booking that greatest of modern time features

4 Parts **WAR IS HELL** 4 Parts

A VIVID DRAMA DEPICTING STIRRING AND SENSATIONAL BATTLES

Exquisitely Colored by the Eclectic Natural Color Process

¶ Can you imagine anything more appropriate right now when the mind and the eyes of the world are focused upon the United States and Mexico? Here's a feature whose very title will pack your house and keep it packed—not for one night but for several.

¶ This means $ $ $ $ $ $ to you, so book up before your competitor does.

HURRY HURRY HURRY

Remi Joins the Street-Performer

6 Parts

THE WAIF

6 Parts

DON'T YOU BE THE ONE TO MISS THIS GREAT LIFE DRAMA. KIDNAPPED WHEN AN INFANT, THE WAIF STRUGGLES THROUGH LIFE AND EVENTUALLY REGAINS HIS RIGHTFUL ESTATE. A FEATURE THAT WILL SURELY TAKE.

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St. Louis 3210 Locust St.	Minneapolis Kasota Bldg.	Cincinnati 217 E. 5th St.	Portland 392 Burnside St.	Philadelphia 1235 Vine St.

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A STORY READ AND REVERED BY MILLIONS.

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Presents

"A WOMAN'S TRIUMPH"

Adapted from
Sir Walter Scott's Greatest Story,
"THE HEART of MIDLOTHIAN."

THE ARREST OF EFFIE DEANS.

The Inspiring Tale of a Woman's Sacrifice for Truth, and Her Ultimate Triumph and Reward,

"WON'T YOU TELL ONE LITTLE LIE TO SAVE MY LIFE?"

In Motion Pictures.

The impressive story of the suffering heart and noble soul of a courageous woman.

In Four Reels Released, May 10th

"30 FAMOUS FEATURES A YEAR"

FAMOUS PLAYERS

EXECUTIVE OFFICES
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NEW YORK

One of the Greatest Triumphs of Literature, Faithfully Visualized in Motion Pictures.

"30 FAMOUS FEATURES A YEAR"

JEANIE TELLS THE TRUTH, CONDEMNING HER SISTER TO DEATH.

ROBERTSON SUCCEEDS IN DESPATCHING A NOTE TO EFFIE.

ON THE WAY TO LONDON TOWN.

THE WORDS OF THE BIBLE BRING COMFORT TO EFFIE.

FILM COMPANY

ADOLPH ZUKOR, President

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"30 FAMOUS FEATURES A YEAR"

Our MUTUAL Girl

Foils a Burglar

And Incidentally Saves His Little Sister

The 6-sheet poster in full colors.

Doesn't that make you want to see the sixteenth reel yourself?

Here is thrill and pathos and heart interest that hold you spellbound.

Yet the current reel of this great series is full of interesting things and people too.

For instance, *BRIGGS* of the *Tribune,* one of America's greatest cartoonists, meets Our Mutual Girl and draws her picture.

You see him actually at work.

Our Mutual Girl is a feature above all features—for it brings people back regularly every week.

And it goes out as a part of *REGULAR MUTUAL SERVICE.*

There is no extra charge for it.

The Sign of the Wing-éd Clock

is meaning more pulling power every day. For every day more people are coming to recognize it as the Sign of the *SURE* Show.

General Villa and his brave band are doing great things for Mexico.

Soon the pictures will be out and he'll be doing great things for *YOU* if you show

The LIFE of General VILLA

Watch for the release date.

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Russian **P**lay
Scenes **E**laborate
Well **T**old
With **R**ussian
Phot**O**graphy
Magni**F**icently

PETROF THE VASSAL

THE

With **V**ivid
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Modern **S**tory
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This photoplay is a reproduction from the famous literary masterpiece by

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One, Three, Nine-Sheet Sensational and Money Getting Posters. **Come in and see them**

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THE MYSTERIOUS WOMAN!

The most extraordinary character imaginable! She robs the rich to help the poor —causing anxiety and excitement throughout. This feature is a marvel.

One—three—six sheet sensational posters.

ADRIANA COSTAMAGNA

BY POWER OF ATTORNEY

OR

"THE MYSTERY OF JACK HILTON"

A startling leopard picture in which Adriana Costamagna almost met her death. . . . During the third reel the pet leopard leaps upon her, clawing her face.

One—three—nine sheet sensational posters.

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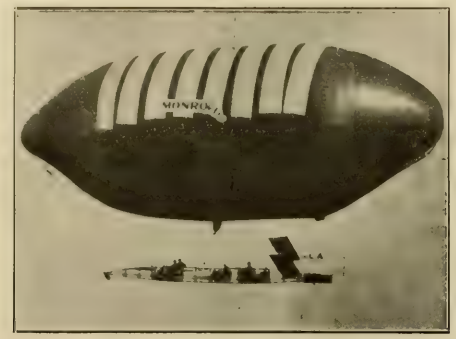

The Dirigible Airship Monrovia

A. BLINKHORN

RELEASES THE FIRST OF HIS

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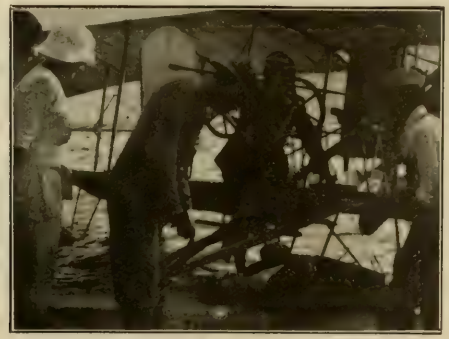
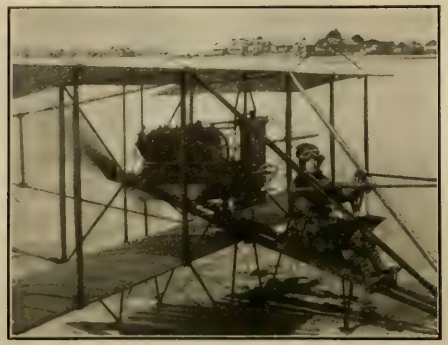
FILMS OF AMERICAN MANUFACTURE



The Rescue

THE MISTRESS OF THE AIR

Miss Florence Seidell, the only woman in the world flying a hydro-aeroplane, and Richard Garrick in his $50,000 dirigible balloon "Monrovia." In a three reel drama, showing her wonderful feats with the aeroplane and an actual accidental fall of 300 feet from the clouds while playing this drama.



Florence Going to Dick's Rescue

Its romance, its light and shade, told in exquisite photography and stirring action.

You will exult with the lovers and sneer at the villain.

Florence Falls 300 Feet Into the Ocean.

DEER BRAND FILM CO

3 REELS OF EXCITEMENT

A STATE RIGHT FEATURE

The Fight and Fall from the Clouds

DEER BRAND FILM CO

The first drama ever produced around a dirigible airship, hydro-aeroplane and motor boat.

Seeing the Hero Thrown from the Clouds

Mr. Exchange Man, here is something will get you the money. 3 reels of excitement from start to finish. You cannot afford to miss this.

Thrilling 1-3-6 sheet posters, heralds, photographs, etc.

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Dick Fighting for Life in the Ocean

Gabriele D'Annunzio

The Foremost Living Italian Poet, Dramatist and Novelist who has written and produced

"CABIRIA"

The Great Itala Multiple-Reel Film Spectacle
Now registering a Phenomenal Success in

PARIS AND OTHER EUROPEAN CITIES

"Cabiria" will shortly be presented in the legitimate theatres of America.

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The Trade-Mark That Will Become Famous In One Week

THE LONDON FILM COMPANY'S

Famous Photo-play

"THE HOUSE OF TEMPERLEY"

(RODNEY STONE)

by

SIR ARTHUR CONAN DOYLE

will be presented for the first time in America in the new

STRAND THEATRE, BROADWAY & 47th STREET NEW YORK

for one week's engagement.

Through the courtesy of the management we are pleased to extend a cordial invitation to all the trade to attend a

SPECIAL PERFORMANCE

Monday, May 11th at 2:30 o'clock

Tickets may be had on application to

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A *Service* of Feature Films at Your Beck and Call

"Bryant 3004? The exchange, please."

"Hello! Yes, this is Spiegel—Warner's Features, Inc."

"This is John Wittman, Eldorado Theatre in the Bronx."

"What can I do for you, John?"

"A lot. Listen. My regular show for today is just in and I need a good, three-reel feature badly. You know my contract for service specifies tomorrow, but I *must* have a feature today; my opposition down the street has booked a three-reel picture and you know what that means. Can you help me out?"

"Certainly, John. We make it our business down here to be prepared for emergencies like yours. Now, I'm going to send you 'The Range War'—a bully Western picture featuring Josephine West and Joe Ryan."

"Anything at all, Jacques. I can always rely upon your judgment."

"Want any paper?"

"Yes; a six, two threes and two ones."

"By the way, John, what *is* your opinion of Warner's Features?"

"My opinion? *I* think you've got the *best* pictures on the market."

"On the level, John?"
"On the level, Spiegel."

"How do you like our paper?"

"Great!"

"I knew you would say that. We're putting out the greatest features ever and—naturally—we're getting the finest lithos that money can buy for them."

"My boy will start right down."

"Good. Everything will be ready when he comes."

"Thank you, Spiegel. Goodbye."

"Goodbye, John."

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THE VITAGRAPH-LIEBLER PRODUCTION

"THE CHRISTIAN"

EIGHT REELS

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HALL CAINE

The Very Pinnacle of Perfection in Motion Pictures has been attained in this truly Marvelous Production of one of the strongest novels of the century.

Highest class Theatres are now booking it for long runs.

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NEW YORK OFFICE — WORLD TOWER BLDG., 110 W. 40th ST.

KAY-BEE

ANOTHER LARGE WEEK

FOR

KAY-BEE KEYSTONE DOMINO BRONCHO

KEYSTONE

BRONCHO

Monday, May 4th, THE KEYSTONE COMPANY will release a split reel, the educational end being, showing you how our daily paper is made, and the Comedy part, being "A BUSY DAY," in which CHARLES CHAPLIN, the great Keystone Comedian, shows his versatility.

Wednesday, May 6th, THE BRONCHO COMPANY releases the second part of "SHORTY ESCAPES MATRIMONY," the first part of this picture being released April 29th.

Thursday, May 7th, THE DOMINO COMPANY releases "THE CARD SHARPS," in two reels, in which will be seen CHARLES RAY, HERSHAL MAYALL and MISS ENID MARKEY, one of our new leading ladies.

Thursday, May 7th, THE KEYSTONE COMPANY will release another Comedy, in which the inimitable CHARLES CHAPLIN plays the lead.

Friday, May 8th, THE KAY-BEE COMPANY releases the two-reel picture "THE SUBSTITUTE," in which THOMAS CHATTERTON, the Kay-Bee Adonis, plays a dual part.

Saturday, May 9th, THE KEYSTONE COMPANY will release the one-reel Comedy "A SUSPENDED ORDEAL."

PHOTOS

8 by 10 Photos of Players mentioned below can be had by sending to the Publicity Dept.

15 cents for one—50 cents for sets of four—$1.00 for sets of eight

MABEL NORMAND	CLARA WILLIAMS	GRETCHEN LEDERER	TSURU AOKI
MACK SENNETT	CHARLES RAY	CHET WITHEY	MILDRED HARRIS
CHARLES CHAPLIN	RICHARD STANTON	SHORTY HAMILTON	WALTER BELASCO
ROSCOE ARBUCKLE	BARNEY SHERRY	MARGARET THOMPSON	ROY LAIDLAW

and THOS. H. INCE

A set of "KEYSTONE MABEL" NORMAND in four different poses, 50 cents

New York Motion Picture Corp.

LONGACRE BUILDING 42nd ST. & B'WAY NEW YORK

DOMINO

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RAMO FEATURES ARE ALWAYS HEADLINERS

IN THE PAST

Feature Buyers Have Had Opportunities

SO HAVE WE

They Have Not Taken Advantage of Theirs—But We Have

Today we are placing Ramo Feature offices in every territory embracing United States and Canada

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TRADE MARK

WE HAVE INCREASED THE POPULARITY OF RAMO FEATURES WITH EACH PRODUCTION

The Worker Cards | The Current Wives | Fangs of Hate The Devil Within | In the Stretch The Governor's Ghost | The Criminal's Path Man and Woman | Claws of Greed and

THROUGH DANTE'S FLAMES

So We Again Emphatically State

RAMO FEATURES ARE ALWAYS HEADLINERS

Exhibitors Get in Touch Direct with Us—for Quick Action

RAMO FILMS, INC., C. LANG COBB, JR., MGR. SALES AND PUBLICITY, COLUMBIA THEATRE BLDG., N.Y.

RAMO FEATURES ARE NOW IN EVERY TERRITORY

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RAMO FEATURES ARE NOW IN EVERY TERRITORY

ADVERTISE AN ADVERTISED PICTURE

IF YOU OWNED A GROCERY STORE YOU'D SELL ADVERTISED GOODS OR LEAVE THE FIELD TO YOUR COMPETITOR. IF THE PUBLIC IS CAREFUL OF ITS FOOD IT'S ALSO CAREFUL OF ITS AMUSEMENTS. "GIVING THE PUBLIC WHAT IT WANTS" IS ESSENTIALLY THE SHOWMAN'S SLOGAN—

ADVERTISE AN ADVERTISED PICTURE AND WATCH ITS EFFECTS ON YOUR BOX OFFICE!

LONG SUCCESSFUL RUNS IN BIG THEATRES THE NATION OVER—REVIEWS BY METROPOLITAN NEWSPAPER CRITICS—BILLBOARD, STREET CAR AND NEWSPAPER PUBLICITY ON ALL

"GEORGE KLEINE ATTRACTIONS"

HAVE MADE EACH BIG ATTRACTION ALMOST A HOUSEHOLD WORD IN AMERICA. ADVERTISE AN ADVERTISED PICTURE AND YOU WILL BE AMAZED AT YOUR INCREASED PRESTIGE.

We offer below a list of motion photography subjects whose manufacturing cost represents several large-sized fortunes. More than 20,000 people were engaged, at one time or another, in the manufacture of these mighty multiples.

If you have not already projected every one, you have missed an opportunity—a chance which still invites your earnest consideration!

"Quo Vadis?" (In 8 Parts)
"The Last Days of Pompeii" (In 6 Parts)
"Antony and Cleopatra" (In 8 Parts)
"Between Savage and Tiger" (In 6 Parts)
"For Napoleon and France" (In 6 Parts)

KLEINE-ECLIPSE

"Mystery of the Fast Mail"

(In Two Parts)
(Copyright, 1914, by George Kleine)

For Release Tuesday, May 19th, 1914

A typical Eclipse romance of adventure.

RELEASED THROUGH THE GENERAL FILM COMPANY.
1, 3 and 6 sheets with this subject.

GEORGE KLEINE

166 N. State St., Chicago, Ill. 1476 Broadway, New York, N. Y.

JESSE L. LASKY
PRESENTS
AMERICA'S FOREMOST DRAMATIC STAR
★ EDMUND BREESE ★
IN HIS MOST RECENT AND THRILLING TRIUMPH

The MASTER MIND

RELEASED MAY 11th

A VIVID BLENDING OF ROMANCE, INTRIGUE AND THE DEPICTION OF MAN'S CONSUMING DESIRE FOR REVENGE

A FIVE PART FILMIZATION OF THE 1913 DRAMATIC SEASON'S MOST ABSORBING SENSATION

JESSE L. LASKY FEATURE PLAY COMPANY
LONG ACRE THEATRE
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AMSTERDAM MUNICH MARSEILLES NOUMEA ZURICH ODESSA MOSCOW

THE UNCLE TRIES IN VAIN TO AMUSE THE BABY (THE PRECIOUS TWINS)

ROSTOFF WARSAW BAKU BELGRADE BATAVIA BUCAREST SOFIA

THE STRENGTH OF THE WEAK
A TWO PART DRAMA

The Prodigal Son Has Been with Us Since Time Was. Always Has He Broken Hearts and usually is He Forgiven by His Wronged Parents. Here He Steals in order to give a Chorus Girl Jewels and is thus the Cause of an Innocent Man's Arrest. But Discovery Comes and to Save the Good Name of Her Son His Mother has to Pay Liberally. After Years of Absence the Prodigal Returns and is Able to Prove the Lesson was Effective and that He is Worthy.

RELEASED THURSDAY, MAY 14TH

THE PRECIOUS TWINS
A TWO PART AMERICAN COMEDY

If You Wanted Two Babies in A Hurry To Pass Off as Your Own What Would You Do? John Hired a Midget, was Compelled to Increase the Number, Got in Wrong with His Uncle and His Sweetheart and Altogether was in a Deuce of a Pickle.

FEATURING

DELLA CONNOR AND OTHER FAVORITES.

RELEASED SATURDAY, MAY 16TH

INSIST UPON THESE FILMS AT YOUR EXCHANGE; IF YOU CAN'T GET THEM WRITE US AND WE'LL HELP YOU.

PATHE FRERE'S 1 CONGRESS ST., JERSEY CITY, N.J.

BARCELONA MEXICO BUENOS AYRES RIO JANEIRO SYDNEY MANILLA

ST. PETERSBURG DRESDEN HAMBURG BRUSSELS STOKHOLM ATHENS

WORLD FILM CORPORATION N.Y.C.

COMING!

IN SEARCH OF THE CASTAWAYS

A WONDERFUL PRODUCTION

IN 5 ACTS

JULES VERNE NOVEL FILMED

AN EPOCH-MAKING EVENT

JULES VERNE is a name to conjure with. It stands for that school of prophetic scientific fantasy to which the world is indebted for the inspiration that has led to so many modern inventions.

Incident is piled upon Incident in a wealth of variety that is almost bewildering, and the incidents are such as are dear to the hearts of all sorts and conditions of picture-goers, because they are full of intellectual excitement.

The fact alone that the active cooperation and collaboration of M. Michel Verne, the gifted son of the great Jules, have been employed during the preparation of these epoch-making films, is an event of no small importance in the World of Cinematography.

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LOS ANGELES KANSAS CITY ATLANTA SEATTLE BOSTON

PLAYGOERS FILM COMPANY

DANIEL V. ARTHUR. MANAGING DIRECTOR

LYRIC THEATRE 213 WEST 42nd STREET NEW YORK
TELEPHONE BRYANT 874-875 CABLE ADDRESS, DARTHUR, NEW YORK

DANIEL V. ARTHUR presents

The Great Diamond Robbery

The most thrilling and gripping melodrama of modern times

With

WALLACE EDDINGER GAIL KANE ELITA PROCTOR OTIS
CHAS. J. ROSS MARTIN J. ALSOP

and an entire cast of distinguished stars

COMPANY OF 100 250 SCENES 6 PARTS

Nine Kinds of 5-Color Lithographic Printing—Block Printing—Heralds, Photos, etc.

NOW RELEASED—STATE RIGHTS SELLING

METROPOLITAN OPENING—NEW YORK THEATRE

COMMENCING SUNDAY, MAY 3rd

For Release May 18 **THE INCOMPARABLE**

LINA CAVALIERI The World's Famous Beauty

AND **LUCIEN MURATORE** The Great French Tenor and Lyric Actor

In a Magnificient 6 Part Production of **MANON LESCAUT**

Abbe Prevost's Immortal Story of Love and Romance

The entire company now in France for final scenes. **STATE RIGHTS SELLING**

For Release in June

America's Foremost Actor **WILLIAM FAVERSHAM**

In a 6 Part Presentation of **A Social Highwayman**

STATE RIGHTS NOW

A Kalem Masterpiece Film

FRANCIS MARION

"The Swamp Fox"

IN THREE PARTS

Every incident made famous by the hero of '76 is shown in a way that stirs the blood. Marion's battles with Tarleton, "The Butcher," and his rescue of General Gates, among the historic events depicted. Guy Coombs and Marguerite Courtot in leading roles. A Business-Bringing Feature.

Released through the
General Film Masterpiece Service

Book Kalem Features and be SURE

Past experience has demonstrated that when you book Kalems you are *sure* of pleasing the people who support your enterprise. Here are five Masterpieces which represent the very *cream* of the feature film output. Why show doubtful features, which may or may not please your patrons, when you can "Book Kalems and be SURE."

A Striking Line of Lithographs For All These Features

A CELEBRATED CASE

IN THREE PARTS

Featuring peerless Alice Joyce, Guy Coombs, Marguerite Courtot and other famous Kalem stars in a marvelously absorbing adaptation of the famous old French drama. The Battle of Fontenoy, one of the great incidents.

The Death Sign at High Noon

IN THREE PARTS

A classic among Indian stories. William H. West, Marin Sais and Jane Wolfe among the famous stars who appear. The fight between Chief Painted Horse and the traders shown in a wonderful climax.

COMING

The Spectacular Five-Part Military Production

WOLFE, or
The Conquest of Quebec

A story of the conflict between England and France that is absolutely authentic. Produced in original locations in Canada. Battles of Montmorenci Falls and of the Plains of Abraham among the many sensational incidents.

The Other Half of the Note

IN THREE PARTS

A Secret Service story in which Cole, government detective, and a band of smugglers match wits. Irene Boyle and Robert Ellis in the important roles.

Released through General Film Company and its branches

EDISON

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MOVING PICTURE WORLD
THE FILM INDEX — EXHIBITORS' GUIDE

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Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr.....President
E. J. Chalmers .....Secretary and Treasurer
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WESTERN OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

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NOTE.—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.
(*The index for this issue will be found on page 890*)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, May 9, 1914.

Facts and Comments

EXHIBITORS rarely make a mistake by taking the public into their confidence. We heartily commend the exhibitors of Philadelphia who have made an appeal to their patrons on behalf of a higher price of admission. They are proceeding slowly and carefully and propose to raise the price for the present only on Saturdays, when they will charge ten cents instead of five. Following the suggestions often made in these columns, they have addressed themselves to the daily newspapers of their city to explain and justify this increase in the price of admission. The press has given them all the space they wanted. The arguments for this moderate increase in the price of admission for just one day in the week are bound to have their effect on the public. The fairness of the charge of ten cents on Saturdays is obvious. The arguments in favor of the proposition have been put in the form of a letter to the editor and have been prepared by THE MOVING PICTURE WORLD, which will gladly send them to any reader who cares to ask for them. We earnestly hope that the movement for higher prices will be entirely successful. Philadelphia has been one of the persistent "nickel-towns," but there are others just as much wedded to the five-cent unit. If the movement in Philadelphia is successful we may hope for similar agitation in other cities. Baltimore, for instance, has never risen above the dead level of the nickel, and the example of Philadelphia might prove an inspiration.

* * *

IN the pursuit of new sensations some moving picture actors have been badly burned, and for a time hovered on the brink of death. This insensate thirst for the horrible ought not to be gratified by means of the motion picture. Morbid instincts and atavistic cravings grow by what they feed upon. Nothing would draw a crowd more quickly than a public execution, but the growth of humanity and modern enlightenment have banished such hideous spectacles within prison walls. It has been proposed in the press to stop this risking of human lives for the sake of the dollar-hunting irresponsibles by an appeal to the legislature. There may be merit in this suggestion. It is true that human nature is the same always, but it is also true that Christianity and civilization have tamed and often extinguished the brutal and bestial instincts. This has been the work of many generations, and it ought not be imperiled. The motion picture is destined to help the advance of humanity, not to retard it. A man who depends for the success of his film solely upon the hideously sensational, avows his mediocrity, and will never get very far in any branch of our industry.

* * *

MOVING picture men who are agitating Sunday exhibition often make the mistake of failing to emphasize the fact that they are willing to give a special program on Sundays in deference to the character of the day. We do not have to be fanatical or narrow-minded to resent the "Wild West" picture or the cheap melodrama on a Sunday program. On the other hand, who will object to an educational program on Sunday, with perhaps a religious or semi-religious touch? Why should the marvels of science and the secrets of nature's eternal laboratory be banned from the screen on Sunday. Close the saloons and the dance halls, but open the art galleries, the libraries and the motion picture theaters with good, clean programs. We believe that "a special Sunday program for the Sunday exhibition" ought to be the slogan and the keynote of all agitation for an open Sunday. There is no doubt that such a motto will win public support and conquer narrow prejudice.

* * *

IN another part of this week's issue of THE MOVING PICTURE WORLD we print an account of the agitation for a national censorship, its origin, its motives and its prospects. The one fact that stands out with unpleasant prominence is the apparent indifference of the industry as to what may happen in Washington. This indifference is in strange contrast to the zeal with which the self-constituted regulators of the motion picture pursue their ends and purposes. It is an article well worth reading and well worth acting upon.

*

Evidences of the evils of all kinds of censorship are in the meantime accumulating on every side. The latest absurdity is reported from the state of Pennsylvania. The official board of censors in that state has promulgated a set of rules, among which we find the following: "Farce, burlesque or drama, which is actuated by levity or any other than serious purposes, will be discouraged." In other words, only solemn farces or mournful jokes or tragic burlesque or sober satires will be permitted. There is no particular reason for it, but it does seem that every time the censors get a chance to make themselves ridiculous they rise to the occasion.

No Longer Alone

By Louis Reeves Harrison

SURPRISE was the effect upon my mind when I came suddenly and unexpectedly upon "A Chat with Authors," by Percy N. Verkoff, in our issue of April 25th of this year. His title was not remarkable, nor did there appear to be anything unusual in the general character of his article at a glance, but the great and striking idea involved in what he had to say and his method of handling a subject of high importance so astounded me that I could scarcely believe my eyes. Here, at last, was a breadth of view and a comprehension of the full meaning of moving pictures with which I am in deep sympathy, for which I have been battling all alone for many years.

"We have increased the mechanical length of our productions," he says, "let us now broaden their scope. Let us show what makes some people excessively powerful and others excessively weak. Let us paint with unmistakable colors that type of octopus who has gained power through knowing how to take advantage of the weak. Let us help those whom the octopus grinds and squeezes by pointing out how much was lost through apathy toward things concerning public welfare. Let us help educate the young to understand their individual and collective responsibilities. Let us study these things and write about them so that they can be visualized accurately, artistically and convincingly. Then, and only then, may we pride ourselves that we have helped the photoplay to being the potent amusement and educational factor it should be."

Mr. Verkoff asks authors to bear their share of social responsibility, to study ideals for the human race and set them forth with all the courage and skill they can summon. He contends that the function of this new art is not merely to reflect what has been done on the stage and in literature, not to mirror the thoughts and methods of other mediums of expression, but to record in its own way the events and feelings of the time associated with its birth and growth, to visualize ideas and ideals of contemporaneous interest in storied or other form. I am no longer alone in the contention that motion-picture production constitutes a distinct art in itself.

Many thousands may entertain that belief, but they hide it within themselves. It is the man who turns a Rontgen ray of combined observation, reflection and judgment on the subject and dares assert his convictions, as does Mr. Verkoff, who counts. "To *ignore the question,*" he says plainly, "is to kill the goose that lays the golden eggs. You may hypnotize the public into biting a lemon and imagining it is an orange for some time, but not for all the time. The author must select his themes from the life of the present and not from the literature of the past. He must cultivate powers which will enable him to dissect and analyze conditions as they exist and make sure that his own vision is not blurred by false impressions, political hysteria or religious dogma."

These are brave words. The author of them would have plays that would draw millions to the picture shows who now smile tolerantly at the very idea or attend for the sake of the children and sit bored through a lot of presentations of the "good photography" or "good acting" kind. We may well praise a novel that is nicely printed and prettily illustrated, but the main thing is what it contains. Just so with the photodrama. Even reviewers concentrate upon the medium itself irrespective of what it conveys. People in front are interested or bored by the story and its significance. Do not lose sight of that fact.

Every department of this new art of expression has been constantly discussed—and they all deserve discussion,—but it is in the interest of every one engaged in production and exhibition to now consider what is to be expressed. That we have a new and rarely beautiful language, one comprehended by the intelligent of all nations, is bound to become a source of joy to all who have eyes to see and brains to perceive. What is this language to convey? Those of us who are demanding the best photodramas that the mind of man can create hope that what is conveyed may throw luminous daylight upon those false and misleading conceptions which Mr. Verkoff warns authors to avoid.

Coste, French scientist, says in "Dieu Et L'Ame": "False ideas in a healthy brain which has no opportunity to correct them are responsible for most of the fanatical and foolish blights of crime and insanity from which we suffer." We do not want authors "of blurred vision," but those capable of correct deductions from human experience—that means *truth*. Behind every screen story of significance is a conclusion whose truth or falsity depends largely upon the author's amount of knowledge and ability to reason correctly. He can not be expected to offer anything of value if his idea of living is restricted to self-preservation and reproduction. There are too many like that in the business already.

To eat, sleep, button and unbutton in security for the rest of his life and then expect to sing tenor in "The Choir Invisible" may do for the individual who is self-centered and incapable of even passive sympathy for his kind, but the author who expects to flame across contemporary consciousness must be made of finer material. He must dare assert his individuality in terms of no equivocation and walk the path of democracy, be an uncompromising plebian of the soul.

I do not mean that the author need disregard the commercial value of his labor. The fact that making money is the mainspring of action need deter no one from giving the world his best, for it is a commonplace and entirely intelligible fact that the best-paying features have been those loaded with an armor-piercing idea and not those fired with blank cartridges simply to make a loud noise in imitation of an idea. The day of the author is near at hand, and it is up to his sincerity and to his determination of purpose to make millions understand that moving pictures are becoming the pigments of minds artistic, that they are offering an outlet for artistic sensibilities in combination with virile intellectuality. The whole amazing drama of variegated human existence may be comprehended within their scope.

Some story writers go to Alaska for backgrounds and others to the South Seas. They are like novelists who lay their scenes in ancient history, seeking the shelter of unknown conditions, but your real genius dares criticize human life as we all know it, the present phases of our spiritual and cultural evolution. Our existence is replete with dramatic material; the transformations going on at this moment furnish both themes and settings; there is nothing richer in wonderful material than the character of man as we know him, as we laugh at him, as we pity him. Militancy and world-peace are on trial at this moment. Millions are concerned about what vitiates our social strata and many more millions are deeply interested in what may be done for its improvement. Moving pictures are a golden medium for the promulgation of modern and advanced ideas.

For National Censorship

Some X-Rays on an Interesting Situation—The Forces Behind the Censorship Bills in Washington—Intervews With Senator Hoke Smith and Congressman Dudley M. Hughes —A Great Opportunity for the Motion Picture Interests.

By W. Stephen Bush.

THE fifth of May has been designated as the day for a further hearing on what has become known as the Smith-Hughes National Censorship bill. The hearing will take place in room 510 of the building where the various House Committees have their offices. Room 510 is the meeting place of the House Committee on Education to which this bill has been referred. I earnestly hope that moving picture interests will be suitably represented upon this hearing. The committee, of which Hon. Dudley M. Hughes, of Georgia, is the chairman, is most anxious to hear from moving picture interests, but they do not intend to send out invitations to individuals or corporations directly. They take it for granted that the men interested in the welfare of the industry read either the daily press or the Moving Picture World or both. The members of the committee reason further that producers, distributors or exhibitors having received public notice, will be sufficiently interested to appear before them. In the absence of such representation the committee assumes that the men interested have decided to let the matter go by default and the committee will act accordingly.

I am urging a suitable representation of motion picture interests before the committee, not because I believe that there is any real danger of the Smith-Hughes bill becoming a law during this session of Congress. Even if the conflict with Mexico had not come and overshadowed every other issue before our National Legislature, the chances would have been all against the bill becoming a law. There is the President's program, particularly the anti-trust legislation, there is the matter of appropriations, all of which would have crowded out any but the most vital numbers on the legislative program. Indeed, I may go one step further and say that the legislators who have introduced these bills would probably never make any move of their own accord to have them enacted into laws. Senator Hoke Smith, of Georgia, is outspoken in his unfriendly attitude toward the measure, while Representative Hughes declares that he is in no way committed to the passage of the bill. The United States Commissioner of Education, Dr. D. P. Caxton, who is to exercise certain functions under the bill, is far from enthusiastic in favor of its passage and intimates that he considers censorship as a political expedient of doubtful value.

With these facts clearly established it might be asked why a proper representation of motion picture interests at the coming session of the Committee on Education is advisable. It is advisable for two reasons. In the first place the advocates of this censorship are anxious to have the hearings heretofore had before the committee printed at the expense of the government and then spread broadcast all over the country. As only the advocates of this bill have been heard before the committee and as the committee desires to be fair to both sides, it has held off the printing of the arguments advanced at previous hearings. If the motion picture interests desire to have their views on censorship made known to the people of the country, this hearing will give them the wished for opportunity. Rev. Wilbur F. Crafts, the superintendent of the International Reform Association, who drafted this censorship bill himself, and Canon Chase, of Brooklyn, have declared to the members of the House Committee on Education that the producers were in favor of the bills. The members of the committee have no means of knowing to what extent the motion picture interests have authorized Mr. Crafts and Canon Chase to speak for them and they are today under the impression that the producers are in favor of these bills. It is perhaps somewhat presumptuous on the part of Mr. Crafts and Canon Chase to make such declarations before the committee, but until they are properly rebutted by the moving picture interests themselves, the erroneous impression produced on the members of the committee will continue. It certainly would be deplorable to have Uncle Sam print and largely distribute a special plea made by advocates of official National Censorship. It would be a one-sided document and a mighty weapon in the hands of self-constituted reformers from one end of the country to the other.

In the second place a strong and suitable representation of the motion picture interests ought to be part of the committee meeting on the fifth of May because this is the right moment for administering ounces of prevention. Later it may cost considerable time and money to engage in the more difficult task of curing.

The Man Behind the Bill.

It may as well be understood that the forces behind this bill are extremely active. They have so far had the field all to themselves and by dint of persistent and methodical agitation they have succeeded in creating a sentiment and an atmosphere in favor of their pet measures. If this state of affairs is allowed to continue, Mr. Crafts and the forces behind him will write their own notions on the subject of censoring and regulating motion pictures into the Federal statute books. This is no new field to them. They and they alone, are responsible for the law which forbids the transportation of a prize fight film from one state into another. There is no decent sentiment within the ranks of the industry nor indeed in the community at large which does not heartily approve of this particular piece of legislation, however questionable its constitutionality may be. Mr. Crafts asked incessantly for the passage of this bill. It is no easy thing to get an act through both Houses of Congress and obtain the approval of the members. It requires a trained campaigner. Mr. Crafts is a trained campaigner and the methods which have enabled him to place the law against the prize fight film on Uncle Sam's digest of laws, will be successful in passing the present censorship bills. Mr. Crafts never tires. It would take more space than I have at my command in this article to describe in detail his effective method of campaign. He selected a senator and a congressman from the same state, Georgia, to introduce the bills. He then went into Georgia, lectured to many Georgia constituents on the necessity of these bills and spoke before organizations specially interested in child welfare. Wherever he went he converted many people to his way of thinking and had no trouble in inducing them to write to their representatives in the national halls of legislation. He followed this up by disseminating all through the state of Georgia and, indeed, in some measure all through the United States, considerable quantities of literature asking co-operation for the establishment of federal censorship of motion pictures. Here is a sample of the literature sent out:

A Federal Motion Picture Commission Proposed.

A bill known as the Smith-Hughes bill, introduced in the Senate (S. 4941) by Senator Hoke Smith and in the House (H. R. 14895) by Congressman Dudley M. Hughes, both of Georgia, proposes a new division in the United States Bureau of Education to be called the Federal Motion Picture Commission.

It will consist of three or five commissioners, with a large number of deputy commissioners, to whom all films will be submitted that are to pass in interstate commerce or to be exhibited in the District of Columbia or in any of the territories, or the Canal Zone, or any place under the jurisdiction of the United States government. The unique part of the situation is that the films come to Washington for copyright, and under this law they would have to go first to the commission, and if disapproved there they could not secure a copyright, just as a copyright is refused for a book or a picture that has been condemned by the courts.

The failure of the unofficial "National Board of Censors" in New York to give satisfaction is shown in the fact that four State boards have been organized, and many local boards have rejected many of the pictures approved by this unofficial board, which is altogether too closely connected with the film manufacturers to exercise an unbiased judgment.

The picture men, seeing the great number of censorship boards springing up all over the country, are themselves now favoring a National Board on the theory that one censorship is vastly better for them than a multitude, and for once, the money interests and the moralists are advocating the same bill. There will be opposition, however, from those film makers and exhibitors who cater to the baser elements, and a strong, swift support of this bill will be needed to carry it through before the close of the session.

It is in the hands of the Committee on Education in the House and the Committee on Education and Labor in the Senate, the chairmen of which are the sponsors for the bill.

A very favorable hearing on the bill was held on the morning of March 20th before the House Committee, at which arguments in its favor were presented by Dr. Wilbur F. Crafts, superintendent of the International Reform Bureau, and by Rev. Henry N. Pringle, assistant superintendent, and Rev. Wm. Sheafe Chase of Brooklyn, who is probably better informed on the subject of moving pictures than any other man outside of the business, and he is the chief champion of an official censorship.

No other moral measure before Congress has so good a chance to pass as this, and few, if any others, are adapted to meet so urgent a demand and need.

Another appeal sent out on the stationery of the "International Reform Bureau, Inc.," is the following:

We ask your co-operation to secure the Smith-Hughes bill . . . establishing a federal censorship of motion pictures, in view of facts below and others:

1. The 62d Congress enacted a law forbidding interstate shipment of motion pictures of prize fights.

2. The 63d Congress, in the tariff bill, gave the Secretary of the Treasury censorship of imported motion pictures.

3. A nation-wide demand for more censorship is seen in that Pennsylvania, Ohio, Kansas, and California have official State censor boards and San Francisco and many other cities official local censors. Manifestly it is fairer to moving picture makers and exhibitors whose films go all over the country, to have one adequate national censorship, as it is also more satisfactory to those seeking to guard moral interests. Some motion

picture promoters as well as most advocates of censorship approve the establishment of an official national board. Supervision by the U. S. Bureau of Education will give dignity to motion pictures as an educational agency when rightly used. The unofficial "National Board of Censorship of Moving Pictures" in New York City has no power to compel submission of films for censorship and therefore does not have opportunity to censor all films, nor does it have facilities for thorough censoring, and consequently many films that it has passed have been rejected by official State and local censors.

4. There is precedent for withholding copyright from films condemned by the National Commission in that the law now provides for the refusal of copyright to productions previously condemned by the courts.

5. An example of many official testimonies as to the harmfulness of uncensored or inadequately censored films, which are seen by five millions of people daily, one-fourth of them children, is the following statement of Judge Edward Swan in the New York World of March 15, 1914: "I have had a great many young people of both sexes tell me that they got their first suggestion to commit crime from scenes portrayed in motion pictures."

6. The cost of this federal censorship is provided for by a small fee or tax on each film.

Respectfully,

WILBUR F. CRAFTS.

The International Reform Bureau, Inc., has for its president the Rev. W. R. Wedderspoon, D. D.; Secretary, Rev. Donald C. Macleod, D.D.; Auditor, Mr. B. B. Bassette, New Britain, Conn.; Assistant Auditor, Mr. F. S. Ray, Washington, D. C., and Honorary Missionary Secretary, Mrs. Wilbur F. Crafts. Mr. Crafts was not in Washington when I called at the headquarters, No. 206 Pennsylvania Avenue S. E. I was received by Mrs. Crafts, a lady well known in connection with moral and social reforms, and evidently a woman of great culture and refinement. Mrs. Crafts declared that she was in thorough sympathy with her husband's work. She told me that her husband was lecturing before schools and churches in Arkansas, Louisiana and Texas advocating the adoption of the National Censorship bill and meeting with much encouragement. He is urging his hearers everywhere to write to their representatives in Congress and to urge their support of the national censorship bill.

The Fatal Error in Mr. Crafts' Assumption.

It will be seen that Mr. Crafts, author and advocate of the bill, takes it for granted that federal censorship would supersede all other censorship of whatever kind. This is far from being a fact. On the contrary, both Senator Smith, of Georgia, Congressman Hughes, of Georgia, and Dr. D. P. Caxton, of Tenessee, and generally legislators are quite emphatic in their belief that national censorship of the variety proposed by Mr. Crafts will not hinder any individual state from establishing a censorship of its own. All admit that the state would have concurrent jurisdiction with the national authority. Herein, lies not only the fatal error in Mr. Crafts' reasoning, but the positive danger to the motion picture interests. If federal censorship were possible and the proposed measures would be enacted into laws, the motion picture interests would have to satisfy not only the vagaries of state censorship, but would be in addition subjected to national censorship. The prospect staggers the imagination. After having been treated by all these various boards and institutions, the moving picture films would be in a pitiable state. As moving pictures are, practically without exception, objects of interstate commerce, the federal censorship which bases its jurisdiction on the interstate commerce clause of the Federal Constitution, would have to be satisfied first and it is entirely possible and even probable that the moving picture film would have to be passed by the national board, then by a state board and finally by some minor municipal or county board. To sketch the picture is enough, it need not be finished.

A tremendous machinery would have to be created to carry out the provisions of the censorship law proposed by Mr. Crafts. The present weekly output is not far from 150 reels. What with excisions and alterations and prohibitions a large corps of experts will have to be hired, not only to examine films, but to keep records and hear complaints, etc.

Where Senator Smith and Congressman Hughes Stand.

Congressman Dudley M. Hughes, who hails from Georgia, is the chairman of the House Committee on Education. He is an attractive type of the Southern gentleman of the old school and a man evidently familiar with public affairs. Mr. Dudley introduced the bill in the house by request. He is the very antithesis of the professional reformer and has old-fashioned Democratic ideals of fair play and an even chance. He has taken much for granted of what Mr. Crafts told him, but his mind is entirely open and his disposition entirely impartial. He is anxious to hear from the moving picture interests on this proposed measure of national censorship. While I was talking with him a telegram arrived from New York signed by W. N. Seligsberg, the attorney for the Mutual Film Corporation, asking for a postponement of the hearing which originally had been set for April 27th. The telegram was answered at once granting the request for a postponement and fixing May 5th as the date of the hearing. By the way, the Mutual Company seems to be the only concern which has asked for a chance to appear before the committee.

Mr. Huges listened with great interest and attention to such information as I was able to give him in response to his many questions and then proclaimed himself a "crank on motion pictures."

"Why," said he with a smile of pleased recollection, "there is hardly a night I do not go to the motion pictures. I just love them. As a form of entertainment I prefer them to everything else. I would rather go to the pictures than to the opera. Now I generally go to the same two places here in the city of Washington and I certainly have never seen a bad picture in either of them. One night recently I went to another theater in a different section of the city and I saw nothing wrong there either. I would not hesitate to take my family there and I am only sorry we have not got a theater in my little home town in Georgia. It's a small town, about five hundred inhabitants, but I think a picture house there would pay. There are so many things in the motion picture that give one valuable information and a lot of education that one could not get in any other way. Now, in regard to this bill that I introduced and that you are asking me about, I am not committed absolutely. I have heard it said that you moving picture people would not object to such a bill. Well, I want nothing extreme, nothing illiberal. I think that if pictures were censored by a high class commission under the authority of the Federal Government it might induce the parents of a good many children to send them to the picture shows, while at the present time many of the religious-minded people still have a prejudice against the pictures and would not let their children go under any circumstances."

"Do you think, Mr. Hughes," I asked, "that this national censorship would do away with all other kinds of censorship all through the country?"

Mr. Hughes poised his pencil thoughtfully for a while and then replied:

"Well, I scarcely think so. The states could have their own censorship concurrently with the federal censorship. I will say, however, that the prestige of a high-class national commission appointed by the president would in all probability be accepted by the public. There might not be much other censorship left after a while. The trouble is with some of these fellows who show pictures like the 'White Slave' films. They were not allowed to be shown in Washington and I am glad of that. I wish you would make it plain in the Moving Picture World that the committee on education in the House is most anxious to hear from the film people. We would like to have some of them here on May fifth."

Senator Hoke Smith, of Georgia, who stands high in the favor of the present administration and who was a member of the second Cleveland Cabinet, was on the floor of the Senate following the debate on the President's "War Resolution," when I sent in my card with one of the attendants. The senator was a very busy man and it looked doubtful whether he could be coaxed away from his desk even for a minute. Indeed for a while nobody could be found with hardihood enough to present the card. Luckily I made the acquaintance of a bright young page whose interest was enlisted the moment he heard that I had something to do with motion pictures. Patience and diplomacy won out and the senator came into the reception room after a long wait.

"Senator," I began, after a brief exchange of courtesies, "we motion picture people are greatly interested in the bill providing for national censorship. You have introduced the bill and—"

"I introduced the bill by request," interrupted the senator. "Bear that in mind—by request. Now I tell you that I have not even read the bill and I have not given it a thought."

I told the senator that there was much doubt in motion picture circles as to whether Congress had any legal right to deal with the subject of censoring motion pictures.

"Now you may be quite right about that," replied the senator. "It may be a matter for the states. I am not at all saying that Congress has such a right and what is more I am not at all sure whether I would vote for the bill if it ever reached that stage in the Senate. I tell you again that I have not even read the bill."

"Will you have early hearings on the bill?" I asked.

"We will do nothing whatever with it," responded the senator, "until the House has taken some action. Nobody can tell when that will come."

The senator declined to commit himself further and presently messengers appeared to call him back to the Senatorial chamber where the debate was still raging plainly audible in the reception room. The senator was courteous to the last, declaring that he would be in better position to speak

on the bill after he had made himself acquainted with its provisions.

The United States Commissioner of Education.

The bills conceived and written by Mr. Crafts provide (Section 14) "that the commission shall annually . . . submit a written report to the United States Commissioner of Education."

The United States Commissioner of Education herein referred to is Dr. D. P. Claxton. Dr. Claxton said he had been asked to give some advice in the matter of drafting the bill, which was afterward introduced into the Senate. Dr. Claxton declared that the bill was not his, but Crafts'.

"I am not sure whether such a bill really would serve the purposes for which it was intended. As an American and a believer in Democracy I believe, of course, in the utmost freedom of expression. Like books or newspapers the pictures serve a very fine purpose, they are educational and it might be an unwise thing to attempt any drastic regulation. Nowhere is the importance of the motion picture as a medium of reaching the human mind appreciated more thoroughly than right here in this office. Only a short time ago we received four inquiries in one day, all relating to educational motion pictures. Of course the state has and always has had the right to regulate the stage and it may be that purely dramatic films ought to be subject to governmental action, but the educational picture ought to be exempt. I do not think there is much danger that a censor will ever refuse his assent to the display of an educational picture, but then such a thing is possible and it might be the entering wedge to an abuse of power. I have reached no definite conclusion in my own mind as to whether the present evils will justify a censorship of motion pictures. The cure might be worse than the disease. Personally I have given much thought to the motion picture and I would be glad of an opportunity to serve it and put it on the highest plane possible. The thing that impresses me most about the motion picture is its universal appeal. You can reach the whole world with the motion picture while with the book or newspaper you can only reach a certain portion. Where you can get one man to read a book you can get a thousand men to look at a picture. I should think that any educational propaganda that can get the motion picture men as allies would be assured of success."

The Status of the Bills.

The bills in House and Senate are substantially the same. There has been a slight change in the text of the House bill, the examination fee for each film being reduced from three dollars to one dollar. There is no mention of any definite appropriation in the House bill, which is now in the hands of the Committee on Education. Only one hearing has been held. Whether or not the bill in the House will be reported out of the committee before the date of the adjournment of the present session of the Sixty-third Congress may be doubted. The present session may adjourn in October and it may adjourn before or after that date. The Sixty-third Congress will not expire until March, 1915, and if the bill is reported out of committee before the adjournment of the present session such action will count for any part of the Sixty-third Congress in the present year or in the first sixty days of the next year. If the bill is reported out of the House Committee it will take its regular course on the legislative calendar. Unless advanced by special resolution it will hardly be placed upon its final passage in the present Congress. If it should pass the House it will have to encounter opposition in the Senate. Amendments are sure to send it back to the House and joint conferences will mean further delay. It seems at this writing a moral certainty that the bill cannot become a law during the life of the Sixty-third Congress.

In the meantime let us remember that the next meeting of the House Committee of Education will occur on May 5th and that the sole program before the committee on that day will be the hearing and considering of arguments on the National Censorship bills.

BRUCE McRAE TO FAMOUS PLAYERS.

Among Bruce McRae's recent stage triumphs are numbered "The Lily," "Nobody's Widow" and "Nearly Married." Through an odd coincidence, as in the case of James K. Hackett and Cecilia Loftus, previous Famous Players stars, Mr. McRae began his stage career with Daniel Frohman, to whose management he now returns for his first appearance in motion pictures.

"Escaped from Siberia"

Stirring Story of Russian Life Offered by the Great Players Feature Film Corporation—A Five-Part Feature.

THERE is another strong document in Humanity's fight against Russian opression in the five-part photoplay being offered to state right purchasers by the Great Players Film Corporation under the title "Escaped From Siberia." As such it will have a strong appeal to all who are interested in that conflict and especially to those who have felt the heavy hand of the Czar, of which class there are many thousands in this country. As a picture play it possesses much interest aside from the peculiar value mentioned. There are bits of Russian life admirably depicted by competent players that are commendable for their faithfulness in matters of detail.

Scene from "Escaped From Siberia" (Great Players).

As for the story there is, no doubt, ample ground upon which to base all its incidents. It is not surprising that the young Russian count, Boris, should be disgraced and stripped of his military rank by his own father when he announces his love for a Jewish maiden. That the irate father should condemn the girl and her parents to Siberia unheard, because of his son's infatuation is not beyond belief after all, the stories of Russian atrocity that have become known truths. The escape from Siberia and the subsequent landing in New York under the shadow of the Statue of Liberty, are scenes that have the strongest appeal to those who best know what it all means.

The decision made by Count Boris to join a band of nihilists headed by the brother of the girl with whom he was in love is a bit unusual, yet not without precedent. It is his attitude of deep respect and then love for the little helpless Jewess who, under most circumstances of a similar nature, would have become the victim, creates a sympathetic interest in the young nobleman from the first, and he seems to merit our sympathy all through the picture because of his considerate treatment of all who are victims of oppression.

The types and costuming are excellent and the photography is better than average. There is plenty of action throughout the five reels to hold interest and a considerable thrill in the scenes of the burning of the palace and the assassination of the Czar's Minister at the Embassy Ball. This subject will be disposed of on the state rights plan.

GOLDFISH ON WESTERN TRIP.

Samuel Goldfish, executive head of the Jesse L. Lasky Feature Play Company, left Monday, April 27, for a four weeks' visit to that company's studios at Hollywood, Cal. Mr. Goldfish will spend two weeks at the studios in Hollywood, and two weeks in transit.

The visit of the general manager to the Coast studios is more in the form of a social call, although Mr. Goldfish will probably make an executive inspection of the plant and watch the progress of the players in the making of "The Virginian" and "The Only Son," which are now in the making, with Dustin Farnum and Tommy Ross, respectively, in the leading roles. It is Mr. Goldfish's first trip west of the Rocky Mountains.

"Neptune's Daughter"

Universal's Seven-Reel Subject Featuring Annette Kellermann a Strong and Beautiful Picture.

Reviewed by George Blaisdell.

THERE is something new on the screen. It is a marine fantasy, an interweaving of the real and the mythical, a craftsmanlike blending of the spectacular, of the sensational, of the dramatic, and above all of the pictorial. "Neptune's Daughter," the seven-reel production of the Universal Company now showing at the Globe Theater in this city, takes us far out of beaten paths. It was photographed under the brilliant sun and in the clear atmosphere of Bermuda—in gardens framed by the hand of man and in primitive wood, on beach and on cliff, in ocean waters above the earth and in stalactite-mirroring caved pools beneath it.

The story comes from the pen of Captain Leslie T. Peacocke, of the Universal staff. It is written around the superb figure of Annette Kellermann, the famous diver and swimmer, artistic and accomplished dancer, and also, it is fair to add, acceptable actress. Captain Peacocke is not content to rest his plot upon the aquatic or terpsichorean skill of his chief subject. He goes further and tells a story that is independent of her and doubly strong by reason of that fact.

Producer Herbert Brenon surrounds Miss Kellermann with a strong cast. Nearly all the players are members of Mr. Brenon's Imp Company. William E. Shay is King William, William Welsh is King Neptune, Leah Baird is Princess Olga, Mrs. Allen Walker is the Sea Witch and Mr. Brenon is Roador the Wolf. Edward Mortimer is Duke Boris, Lewis Hooper is Count Rudolph and Millie Liston is the jailer's mother. And there is wonderful little Katherine Lee, the mite who plays Angela, the mermaid sister of Annette, who by her portrayal centers upon herself the chief interest in the first quarter of the story.

The locale is in King Neptune's realm and in King William's. The action has to do with the ruler of the water and his subjects and with the ruler of the land and his dependents. It is through Annette, the daughter of Neptune, that the two divisions of the tale cross. When Angela is caught in the fishermen's nets and meets her death, Annette swears vengeance. The Sea Witch gives her a charm by means of which she is transformed into a mortal. In this state she meets the king incognito and falls in love with him. When she receives an invitation to dance at the king's ball she goes prepared to carry out her oath. She learns the identity of her lover and realizes she cannot fulfill her mission; she returns to the waters as mermaid. Not for long, however. To see the man she loves she again makes use of the charm and returns to the society of mortals, this time to stay.

There is a wealth of incident in "Neptune's Daughter." The story of intrigue at court is convincing and well portrayed. The transition of Annette from the dominions of Father Neptune to the world of mortals and vice versa is so skillfully treated that it seems the perfectly natural course of events. Right at the beginning of the story we see the mermaids on the beach. Off at a distance old Father Neptune suddenly appears in a little coral ring, his trident in one hand and horn in the other, and sounds the recall. The mermaids wriggle into the water and swim out to him, little Angela with her arms about Annette's neck. There are many of these views of the sea.

On the dramatic side are the pathetic death of Angela, her discovery by Annette and the bearing of the limp-armed little body to grave Neptune; the farewell of Annette and Neptune, and the recognition by Annette of her lover in the king she is about to slay, the supreme moment of the story. Of other strong situations there are many—the revolt of the fishermen and then the guards; the imprisonment of Annette, her subsequent binding hand and foot and hurling into the ocean from the top of a cliff and her successful struggles to free herself; the combat between Roador and

Scene from "Neptune's Daughter" (Universal).

Annette, the sensational fall from the cliff of the two in deadly struggle and the battle under the water in which Roador is drowned; the spectacular sword fight between the king and Annette on one side and Boris and Rudolph on the other.

It is in the pictorial quality, however, that lies the factor that will bring to "Neptune's Daughter" its greatest houses and its longevity, for beyond question it is a picture that will live. Let us ignore the marvelous views of the great Crystal Cave, with its weird stalactites reflected in the glassy waters of this underground pool, and for the illumination of which

Crystal Cave, Bermuda, in "Neptune's Daughter."

Electrician O'Donnel installed lamps and ran a four-mile-long supply wire. Nor will we make extended reference to the scenes of the story enacted here. What cannot be overlooked is the "Dance of the Morning Glories." Annette is a veritable elf as she lightly and swiftly glides about the clearing, the sun's rays striking through the trees and falling upon the troop of amazed little girls circling about her. No wonder the king, looking on from a distance, falls in love with her.

There is one other scene that particularly will live in the memory. Annette, a mortal, feels the lure of the water. Behind a bush in the forest she discards her peasant dress. Out darts a white-tighted figure. From a vegetation-faced cliff over an inland bit of still water Annette performs the evo-

The King Falls in Love With the Wood Nymph.

lutions that have thrilled her audiences in settings far different. Over the top of the edge on the second side of the walled water peer the same group of wonder-eyed little girls. Annette eventually discovers the presence of the "peeping Toms," as the sub-title describes them, and chases them away into the woods.

A striking picture is the meeting of the king in his peasant garb and Annette by the tree in the shady wood. Another is where the just transformed mermaid comes to the palace of the king and discovers him in danger from the misled people. Behind her is a bank of foliage, but in the center background is a circular natural window through which can be seen in the great distance the rays of the sun reflected on the dancing waves.

Why continue to enumerate? For there are many other scenes worthy of mention, the dancing of Annette at the king's ball, for instance, or the view of the soldiers drawn up in front of the king's palace. Real soldiers they are, and they look it; the great structure behind them is Government House.

Mr. Shay is excellent as the king; by his work in this picture he will materially add to the extending number of his admirers. So, too, will Mr. Welsh as grave old Father Neptune. Miss Baird was queenly as Olga. As the mermaid she deserves credit for her spunk, as she is not a swimmer. Mr. Brenon has a right to more than ordinary congratulation for his success in "Neptune's Daughter," for to the making of it he gave much of his blood as his company gave much of its treasure. It was in enacting the spectacular and thrilling under-water tragedy with Miss Kellermann that he met such severe injuries through the breaking of the glass side of a great tank.

The writer witnessed the first exhibition of "Neptune's Daughter" to the public, on the afternoon of Saturday, April 25. The photography is notable, and he is bound to add the projection matches it. The Universal has not made the mistake of suspending the operating booth from the ceiling. Seating space was sacrificed in the balcony; the result is a nearly flat throw and a rock-steady one

ELLA HALL.

IT is natural to suppose that the film children of today will be the film stars of tomorrow. Ella Hall, who for the past six months has been playing ingenue leads in the Rex Company, of which Lois Weber and Phillips Smalley are co-directors, is just betwixt and between. She is sixteen years old and she can still play the parts of a woman or a child. She has been upon the stage or in pictures since she was a very little girl, but a glance at her career shows that she is progressing and consistently working toward greater things. In each picture which she appears she shows to better advantage and each time she is given a better part.

Ella Hall.

She looks upon Lois Weber as the mother of art and parent of her success, because she has grown under the direction of Miss Weber to a realization of the deeper meaning of the actor's art.

Miss Hall has been seen in practically every production of the Smalleys during the past six months and recently she played the lead in "A Modern Fairy Tale," produced by the Rex company. She also played leading ingenue roles in the Smalleys' production of "Memories" and "The Female of the Species."

Ella Hall was chosen by David Belasco to play a principal part in the production of "The Grand Army Man." This was her first stage experience. She understudied Mary Pickford in "The Warrens of Virginia," and following this engagement appeared with Isabel Irving in "The Girl Who Has Everything." While playing with Mabel Taliferro, Miss Taliferro suggested to her that in motion picture was the great opportunity for her.

Shortly after this she began her career in pictures. She first worked under the direction of David Griffith with the Biograph for two years. For one year she was with the Reliance under James Kirkwood and before joining the Universal forces she played in Bison dramas under the direction of Fred J. Balshofer.

JEANNETTE GILDER WRITES FOR JOAN SAWYER.

Joan Sawyer is to appear in a photoplay written for her by Jeannette L. Gilder. The play is founded upon incidents in the professional career of Miss Sawyer and is said to be one of great interest. Miss Gilder is the sister of the late Richard Watson Gilder and a woman of exceptional literary talents.

"The Brute"

Malcolm Williams Appears in an Interesting and Well-Put-On Four-Part Famous Players Subject.

Reviewed by George Blaisdell.

THE Famous Players released on April 27 "The Brute," a four-part adaptation of the story by Frederic Arnold Kummer. Malcolm Williams plays the title role. The picture will interest all the way. It is well put on and well photographed. The story is filled with human touches, the sort that will be better appreciated by men and women who have received a few knocks in the battle of life. As the story works out the appellation of The Brute to Donald Rogers seems more than severe. Certainly the man is not

Scene from "The Brute" (Famous Players).

a brute, if we except his behavior when he learns that between his wife and the man who at his death had left her his money there had been at one time an elopement planned. Most men and perhaps a few women will be inclined to allow a husband a certain amount of freedom on an occasion like this. Rogers wins his wife through the departure for the mining country of Billy West, her sweetheart. It is the old story of all chances favoring the man who is on the ground and, in the vernacular, "on the job." Rogers is not particularly successful in business; neither does he fail. He simply

Scene from "The Brute" (Famous Players).

does not make progress rapidly. When West comes home a few years later, having become rich, he is taken into the home by Rogers. The old flame is renewed; West forgets his friendship of the old days for Rogers, even as Rogers in the old days had forgotten his for West when he proceeded to cut him out. Before West's departure for his new home he kisses Mrs. Rogers; she reciprocates. Just to prove the fact that both mean it the operation is immediately repeated. That is the limit of the culpability.

Not long afterward West undergoes an operation for appendicitis. It is not successful. Before he dies he makes a will in favor of Mrs. Rogers. There is a momentary objection on the part of Rogers to his wife taking the money, but he waives it. Later when a friend comes East he is told by Rogers in accounting for the evident luxury that his wife has had money left her by a relative. In the course of the conversation West's name comes up. Rogers is told that it was reported in the West that he had left his money to a married woman in New York with whom he had intended to elope. It is right here that things happen. Rogers takes his child and goes back to his old humble home. The wife fights it out with herself and sends for Rogers. Then she tells him of the letter she had written West declaring she would not leave her husband and child. She pleads with Rogers. "I love you," she tells him. "That means more than all the money in the world." That ends the matter. The fortune goes back to the lawyer, causing the remark that it is the first time anyone has ever sent money back to him.

The story opens with vim. The second scene is of a fashionable restaurant. There is another setting a little later, at which we see some of the interesting phases of human nature that crop out in such surroundings. There are quite a number of New York views, of city blocks and of parks.

There is one bit of dialogue between West and Mrs. Rogers, seated on a rustic bench. West starts to kiss the hand of his companion. He collides with a wedding ring. Every ounce of that situation is brought out. At another time, after the departure of West, Mrs. Rogers is thinking of the day in the restaurant when West kissed her, the scene being repeated in double exposure. It is just at that moment that her husband enters and embraces her. Her manifest annoyance is easily comprehended. Offsetting this, after the wife has fought out her battle with herself, she is seen kissing the photograph of her husband. He enters at the moment, sees her and returns the compliment. His reception is quite different. There are many of these touches that appeal.

Mr. Williams does well as Rogers, although his unacquaintance with the camera is apparent. He has plainly been accustomed to looking at his audience, and he was measurably handicapped in seeking a point where he might safely rest his eyes. House Peters as West was in his own superior form. Mr. Peters always makes his presence felt in any scene of which he may be a part. In "The Brute" he is one of the big factors. Helen Hilton as Mrs. Rogers is strong—she gives a fine performance. Mme. Dahlberg as the mother-in-law, always ambitious, is delightful; she furnishes the only bit of comedy. but it is most natural and unforced. Mary Moore is Alice Pope, the sister, and William Vaughn is Emerson Hall. It is a good cast and a good story.

FARNUM JOINS MILLER BROTHERS.

The 101 Ranch, Bliss, Okla., have secured Mr. Marshall Farnum as chief director for their moving picture department, to succeed Mr. Wm. J. Bauman, who had been directing for the Miller Bros. for a short time.

Mr. Farnum brings with him a large capable company of experienced picture people, including Mr. Lester Cunio, who for a number of years has been with the Selig Company in their Western productions. Mrs. Helen Scott Farnum will play leads and Miss Ethel Potter is the new character leading woman.

Maurice Costello and Family.
Maurice Costello, Dolores Costello, Helen Costello, Mae Costello.

"Captain Alvarez"

Five-Reel Vitagraph Feature.

Reviewed by Louis Reeves Harrison.

A DRAMA of South American revolution, "Captain Alvarez" is that of a tyrannical president, Rosas, hated for attempting to quell a revolution under a popular leader. A large part of the action takes place in and around the home of Don Arana, attached to the Federal cause, though his niece, Bonita, is in sympathy with the revolutionists.

Arch villain is Tirzo, the spy, who stands so well with Don Arana that the latter favors Tirzo's suit for Bonita's hand. Tirzo is an active, determined and ever-present villain, one of the good old kind, and the role is admirably sustained by George Holt. He is bold and strong, one of the strongest resources of a cowardly and villainous president, very much of a man except in the character of service he renders, and the only possible foil to such a hero as soon comes on the scene to fall in love with Bonita and complete the eternal triangle.

Scene from "Captain Alvarez" (Vitagraph).

The hero is certainly a corker. We do not learn from the sub-titles of his heroic acts, we see him in the midst of enough reckless exploits to satisfy the most ardent lover of adventures on the screen. He is a magnificent rider, and, quite in the natural course of things, he is a Yankee, plain Robert Wainwright at first, and dashing Captain Alvarez when in military action. He is in South America on business and joins the revolutionists, more or less as a soldier of fortune. His business interests take him to the house of Bonita's uncle, but he is suspected by the

Scene from "Captain Alvarez" (Vitagraph).

spy and given a wild horse, Mephisto, to ride. He conquers the animal before our very eyes, and, at the same time, makes a deep impression on fascinating Bonita.

Wainwright is compelled to leave the country, and is seen by Gonzalo, chief of police, sailing away, but he drops from the ship and swims ashore and secretly meets Bonita, who has been led to believe that he is in cowardly retreat. She gives him Mephisto to enable him to join the revolutionists and take part in a plan to secure a hoard of Federal money deposited at the house of Don Arana. He now follows a series of adventures which lead to his arrest and imprisonment, but he escapes on Mephisto and rides across a narrow foot bridge at full speed, one of the most spectacular feats ever shown on the screen.

Through lively incidents of love, war and intrigue, Bonita and her companion play parts of decided activity, and the parts are well cast. Edith Storey seems to be more in her element as an outdoor girl, which she was in the Melies dramas before she became associated with the Vitagraph Company. Myrtle Gonzalez responds with intelligence to the limited requirements of her role. The men, besides William Taylor in the lead, are exceptional types—admirably chosen and thoroughly capable interpreters of their roles. Director Sturgeon has done well with his company and his settings.

"The Lure of Millions"

An Unusual Photoplay in a Philosophical Vein, But Full of Action. Four Parts. O. S. P. Co.

Reviewed by W. Stephen Bush.

THIS feature has the rare merit of having a plot which is unique. It does not depend for its success on mere sensations, though sensations are by no means lacking. It delves deep beneath the surface of things and gets an unrelenting grip on the interest of every audience.

A man having lost his all at the gaming table contemplates suicide when he is approached by a millionaire who has tired of

Scene form "The Lure of Millions" (I. S. P.).

all the pleasures which money brings. The two men strike a strange bargain. The rich man promised to turn over all his wealth to the poor fellow and go out into the world to make his way as best he could. If he found happiness in work and the poor man found happiness in riches all would be well. If, however, either party to the compact confessed failure and wanted to leave the world before his appointed time the other party must accompany him on his journey into the unknown. The rich man turned poor soon finds work and happiness. The poor man turned rich finds satisfaction in wealth. Fate, however, is hard to bargain with. Just on the eve of his marriage to a sweet young woman the rich man turned poor loses his arm in a fire. His fortunes decline rapidly and he despairs of life. He recalls the compact with his friend to whom he had turned over all his wealth. He goes in search of him to remind him of his bargain. As he has determined to end his life he wants the other party to the contract to do the same. He wanders from town to town and is unable to find any trace of his companion until he recognizes him in the person of a judge before whom he has been arraigned for vagrancy. The judge, happy and prosperous, is terror-stricken when he is reminded of the fatal compact which he had signed years ago. He weakens and decides to leave the country. The other party to the bargain pursues him with relentless persistence until both men die in a most sensational and terrifying way. Happily, it turns out to have been nothing more than a dream, from which the luckless gambler wakens at the end of the film, convinced that thoughts of suicide are foolish, and he can work out his salvation by engaging in honest toil.

The play is of that type which puts emphasis on incident, a very popular type with a large number of screen fans. Adventure that is active, plausible and not obviously faked, appeals to us in a way not to be defined in a word. There is a love of it among common people whose lives are humdrum. They possibly find relief from sure-thing drudgery i nthe swift and irresponsible train of circumstances which carry hero and heroine through many perils to a point of security where they may "live happy ever after."

"War Is Hell"

A Four-Part Colored Eclectic Subject With Fine Contrasts Between Strife and Peace.

Reviewed by W. Stephen Bush.

EVEN in these days of realistic war pictures this feature with its emphatic title stands out prominently among similar offerings. It has one great advantage over most of its rivals—it is handsomely colored. War being notoriously picturesque and spectacular, the element of color is vital and a portrayal of battles and military adventures in striking colors is an extraordinary attraction at all times.

In this feature enough is shown of the horrors of strife and

Scene from "War is Hell" (Eclectic).

carnage to justify its lurid title, but the glamour and glory of the tented field are by no means neglected. The film is full of the strange incidents of war and of episodes such as will be possible only in the war of the future. Of these latter the fight in the air and the destruction of a number of dirigible balloons is easily the most sensational.

The plot while not altogether new is strong and simple. It shows a young officer making war upon the nation of his sweet-

Scene from "War is Hell" (Eclectic).

heart. The end of the story is sublime. The sweetheart learns through an accident that her lover has been killed in a desperate encounter, which is portrayed in flaming vividness. Though she has the offer of a new love sincere and devoted the young woman cannot reconcile herself to a new affection. At first peace in the waves beckons to her tempest-driven soul, but she thinks better of it and applies for admission to a sisterhood of nuns. The contrast between the quiet shades of the cloister where nuns pray in sweet contemplation and the hurly-burly of battle is most impressive and is shown on the film with uncommon dramatic power. The larger part of the last scenes is devoted to showing that the young sweetheart of the brave officer has entered into peace and resignation. The old monastery, the simple garb of the sisters, the pious devotions and the great peace that hovers over all are pictured on the screen with a skill and art which is rarely seen even in these days of quality.

Mark M. Dintenfass

This sketch is not about Mark M. Dintenfass, the film man, but it is about Mark M. Dintenfass, the Single Taxer. We all know, of course, that Mr. Dintenfass is the manager of the Universal's Coytesville studio, that he is in charge of the Universal's foreign department, and that he is secretary-treasurer of the New York Universal exchanges. Outside of his business interests, however, there is no question quite so near to the heart of Mr. Dintenfass as is the subject of single tax. It will be recalled that in the last municipal election in New York Cty he was chosen to represent the followers of the late Henry George as their candidate for mayor. So that pretty well demonstrates what his brother Single Taxers think of him. Mr. Dintenfass is in no way half-hearted or faint-hearted in this matter. He is a strong believer in the efficacy of the single tax as a remedy for

Mark M. Dintenfass.

many ills complained of at the present time, and loses no proper opportunity to further its propaganda.

Recently Frank Smith, librarian of the Screen Club, intimated to his fellow-members that in the library of the club were excellent bookcases, and that on the shelves of these there was room for more books. He even intimated this to Mr. Dintenfass. The sequel is the presentation by Mr. Dintenfass to the club of ten finely bound and printed books, the complete works of Henry George, from the press of Doubleday, Page and Co. In each volume Mr. Dintenfass has written a pithy sentence taken from the enclosed text. As an illustration, in one we find: "For the study of political economy you need no special knowledge, library, laboratory, text books of teachers—if you will but think for yourself." The hearty thanks extended by Mr. Smith to Mr. Dintenfass were in no way minimized by the fact that he himself is a student of the philosophy expounded by Mr. George.

HOUSE PETERS GOES TO CALIFORNIA.

House Peters, who recently resigned from the Famous Players, left New York on April 25 for California, where he is to be leading man for the California Motion Picture Corporation. Mr. Peters has made a host of friends in New York, and all of them regret his departure. His work with the Famous Players was his first on the screen, but it stamped him as one of its greatest actors.

"Through Dante's Flames"

An Excellent Ramo Production in Four Parts, Uncovering a Vein or Originality.

Reviewed by W. Stephen Bush.

THIS strangely named production is a feature of the new type aiming at originality and utilizing the special advantages of the screen. Not a little of its inspiration must have come from careful study and from intimate knowledge of screen possibilities. It is titled, "Through Dante's Flames," and is made by the Ramo Company in four parts. I think the future belongs to features of this type. They are destined to supersede the work of mere adaptation. The direction of this film-play is singularly forceful and capable. All through the play are deft and

Scene from "Through Dante's Flames" (Ramo).

subtle touches of the new screen art, to which the old single reel was an utter stranger. I cannot refrain from describing somewhat in detail one or two of these happy strokes, if only to make clearer my definition of the new art of building real features.

An artist is in search of a suitable model for a picture of the Madonna. Advertisements bring him no results. Still haunted by his longing to paint a Madonna he goes to a fashionable restaurant where they make an attraction of cabaret dancing. With a friend, the artist is seated at a table on a balcony looking down upon the performers. Among the latter is a young man going

Scene from "Through Dante's Flames" (Ramo).

through the mazes of a modern dance. For a minute the dance halts—we have a closer view of the woman—we see her next leaving the floor for the platform, then we catch a glimpse of her passing through the folds of a curtain. Our interest being thus skilfully aroused, we see at very close range the head and bust of the young woman outlined against the deep black of the curtain—it is an unconscious pose, charmingly natural; though it stays upon the screen but a second or two the idea is flashed at once both into the mind of the spectator and the artist: here is the model for the Madonna. Neither the printed page nor the speaking stage nor, indeed, any art but the art of dramatic kinematography at its best has such power to delight and impress the human mind. Here is another example of this art. The action of the play shows how, through an accidental blow received at a moment of great nervous terror, a young woman was changed from a sweet, gentle and modest maiden into a bold and frivolous creature. The same young woman, who has undergone such mysterious transformation, is the one who poses for the model of the Madonna. She soon tires of the sittings, however, and accepts the invitation of an admirer to take a trip south. Just as our interest enters into a stage of suspense and we are watching the young woman making herself comfortable in the car, the glaring headlight of an engine appears in the center of the screen, seemingly rushing toward us, another moment and we see the smoking ruins of a fearful train wreck, with the girl painfully emerging from the scene of destruction—almost unharmed, but through the terrible shock changed back into her old better self and with no recollection whatever of the days of her recklessness.

All this may smack of sensationalism, but it is sensationalism reduced to a fine art and made acceptable to any audience.

Of the photography I cannot speak in terms other than superlative. The new school of features specializes in novel effects of light and shade and in extending the scope and intensifying the skill of the camera.

The work of Lois Howard is a fine effort of a capable and conscientious artiste. Her personality entered into the very soul of the story. "Will S. Davis proved himself a gifted actor in his portrayal of 'Joe Clark." Stuart Holmes essayed a double part as Richard Harris, the artist, and Joseph Harris, the minister. It was a daring and difficult task performed quite creditably.

The plot is intricate and, though not exactly diffuse, lacks the strength of simplicity.

The public may expect much fine quality from this producer, which is all the more gratifying because the producer is an American.

D'ANNUNZIO WRITING FOR ITALA.

The prediction freely made several years ago that the motion picture would one day attract the notice of dramatists of the highest intellectual eminence as a vehicle for their best constructive work, has been realized by the Itala Film Company, of Turin, Italy. This company, which is conceded to have made the earliest great motion picture ever exhibited, "The Fall of Troy," has made a further step in progress by intrusting the writing of the drama of "Cabiria" to Gabrielle D'Annunzio, who is admitted to be at the head of modern Italian men of letters and the embodiment of the national ideal in the fields of poetry, fiction and the drama. It is the common habit to term Signor D'Annunzio the "Italian Shakespeare," which, if excessive praise, is at least indicative of a feeling of respect for his intellectual output.

His writings are scholarly and realistic, it may be, to excess, judged by the standards of ordinary propriety. Although some of his works possibly are not those which might be prudently placed in the hands of the young and uninformed, he is always intellectual and reverent, even in his analysis of the lower human passions. It is as an intellectual analyst, after all, that this writer may be classed. With the authors previously mentioned he should be considered as a product of his epoch—a qualified exponent of the scientific method of treating life in the poetic, novelistic or dramatic form. It is to such a renowned scholar, therefore, that the Itala Film Company turned when arranging for the story of "Cabiria." The purpose of the company was to present the picture with absolute accuracy in respect of dates, costumes, scenes and characters. In other words, if we regard "Cabiria" as a piece of motion picture mythology, irrespective of its narrative or dramatic value, it is offered as entirely authoritative because the details are correct, are based upon authentic references.

WILLIAM PALEY WANTS A JOB.

William Paley, the veteran cameraman, who has recovered from the accident which happened to him more than two years ago and cost him his right foot and a long and painful illness, is again ready for business. He has secured a wooden substitute for the foot and leg that was amputated, and is able to get about quite spryly for an old war horse. Mr. Paley's address at present is 320 Patton Street, Los Angeles, Cal. Mr. Paley's long experience in camera work ought to fit him for almost any position in that line, though his present disability will probably have the effect of confining him to studio work. Here's a chance for some one to do a worthy deed in aid of a deserving veteran of the moving picture business

"Mother and Wife"

Edison One-Reel Drama—Released Through the General Film Company.

Reviewed by Louis Reeves Harrison.

Author and Director—Ben Wilson.

CAST

Mrs. Steel ..... Lettie Ford.
George, Her Son ..... Ben Wilson.
Marion, His Wife ..... Sally Crute.
Frank Reynolds ..... Edward Earle.

BEN WILSON is an actor; he is a good director; he is a much better author. He has written a story of strong interest for the screen, and has directed it fairly well, but his acting is acting, and not such a performance as one would expect from a man playing the lead in his own drama. Perhaps it is exactly that one should expect, but this story goes over by the creative force he exerted in its composition, and that is the main thing, after all.

Scene from "Mother and Wife" (Edison).

A very beautiful question is raised as to the meaning of love. George, alias Ben, is one of those lucky inventors we read about. He actually makes money out of the labor of his mind and does it early enough to enjoy it to the full. He has the sweetest mother, a lovely wife, and an affection for both that is without flaw. When he moves away from mother's old home to a new and more picturesque

Scene from "Mother and Wife" (Edison).

house, he takes mother along with them, in reckless disregard of tradition on this subject.

Mother settles down into her old ways, and one of these, a habit of taking a few puffs on an old clay pipe, shocks not only the butler and maidservant, but George's wife, as well. It is possibly a good thing that women are inclined to respect conventions that men often shatter from pure "cussedness"; anyway, Mrs. George strongly disapproves of the pipe-smoking, and other of mother's incurable peculiarities, and decides that she must be submerged. She sends her out of the reception room when company calls.

Company in this case is the other angle, Frank Reynolds, dress-suit villain, without whom French drama and its American derivatives might fall into the shocking habit of offering us something to which we were unaccustomed. When we go to the theater, just as when we sit down to the table, we want to know where we are. Wherever there is a pretty wife and a rich and generously unsuspecting husband, we know what to expect of the unattached gentleman in a dress suit. He is a lady killer, perfectly killing as a rule, and she, poor dear, is so susceptible to the dress suit, no matter whether he hired it or merely bought it.

Now the love of a young wife who wears all the best her husband can buy for her when she goes out to tango, and gives hubby what is left over of her charming consideration, lacks something that mother never withholds. All that self-denying woman can give of her sweetness and sympathy flows in abundance from a mother's heart and the spring never runs dry. When a man has such a mother, when he loves her as many do, does he ever love another woman with the same unchanging devotion?

Mr. Wilson raises the question and solves it too abruptly where there was opportunity for some exquisite revelations. Perhaps he was limited to one reel. The husband resents his wife's attitude when he finds that his mother has gone back to her old home, and he follows her. What comfort! What sweet content! The perfume of the passion rose that lasts for a moment is not there, but the subtler and more persistent fragrance of old rose leaves permeates the home, and there he stays.

The young wife enjoys the privilege of having one man shelter and provide for her while another caters to her bonbon vanity, until the latter discloses his motives in a premature declaration, then she becomes righteously indignant—he should have waited—and sorely repents having wandered too far from her source of supplies. The dear child sees the error of her ways because the third angle was altogether too pointed and, she, too, goes to mother's house. As an act of discreation, she permits her generous husband to love both in a very pretty final scene.

NEW EXCHANGE ON THE PACIFIC COAST.

Articles of incorporation were recently filed in the Pacific Coast states by the Globe Film Exchange, of which Marion H. Kohn is president and general manager; Isidor H. Lichtenstein, secretary, and P. N. Lillienthal, treasurer. Mr. Kohn was formerly connected with the Warner's Features, Inc., in San Francisco, and is known to all Coast exhibitors.

Headquarters have been established in San Francisco in the Pantages Theater Building. A branch will be opened in the H. W. Helliman Building, Los Angeles, Cal. Later they will operate in the Northwestern states.

Mr. Kohn has been in New York the last few weeks quietly surveying the field, and has engaged Mr. C. C. Cohn as local buyer, with offices at 145 West 45th Street. While here Mr. Kohn has purchased many features as well as single reels. The policy of the Globe is to give a high class feature service with fillers.

EDISON TO FILM "BUSTER BROWN."

The Edison Company has just completed arrangements by which "Buster Brown" and his inimitable companion, Tige, will appear upon the screen. Outcault's irrepressible small boy is one of the most widely known newspaper characters in the country. Although originally intended as a source of amusement for the kiddies, Buster has become equally popular with the grown-ups. From the abundance of material furnished by the cartoonist, the Edison Company will select that which is best adapted to the screen, and Buster will be given an opportunity to display his ability as a photoplay comedian.

Three hundred newspapers are running these cartoons at the present time. This tremendous medium of publicity and the fact that "Buster Brown" is already a national character assures the success of future series. There will be twelve films in all, released on alternating weeks, commencing as soon as Tige finishes his present vaudeville engagement.

LEO DELANEY RESIGNS FROM VITAGRAPH.

Leo Delaney has resigned from the Vitagraph stock company. Mr. Delaney, who has been playing leads and juveniles, says he has spent "six pleasant years" in the Flatbush studio, and that he is now going to take a little rest. He has no settled plans for the future, although several openings have been suggested to him.

"The Lily of the Valley"

A Three-Part Selig Picture Released Through General Film Company.

Reviewed by James S. McQuade.

SELIG'S three-part subject, "The Lily of the Valley," has been thought of so highly by the General Film Company that is has been placed on the "Masterpiece" release list—a distinction well merited, for it has a compelling, pathetic story, of fine photodramatic value and it is vividly produced.

The author, Gilson Willets, will be remembered long in film circles as the writer of the scenario of "The Adventures of Kathlyn." Twenty books, chiefly devoted to fiction and published by well known firms, are also down to his credit. Mr. Willets is devoting all of his time at present to the writing of scenarios for the Selig Polyscope Company. About 150 of his subjects have already been released, prominent among them being "The Dancer's Redemption" (one reel), "The Man in the Street" (eight reels, released in a two-reel series), "The Modernized Classics" (released in a one-reel series), etc. He is now putting forth his very best efforts in a list of subjects which are being written with higher motives.

Colin Campbell directed the production of "The Lily of the Valley," which evidences strongly his artistic vision of the subject's possibilities and close attention to details.

These films visualize realistically the strife between the workers in a large factory and the headstrong owner, whose chief interest is centered in profits, while little attention is paid to the condition of his employees. There are great mob scenes which show the demolishing of the factory windows by men on strike and then repulse by the militia. In strong contrast there is shown the conduct of a gentle girl whose heart bleeds for the wrongs of the workers. Single-handed she visits their homes, counseling moderation of the methods employed to better their condition, and speaking words of comfort and good cheer. Her favorite flower is the lily of the valley, and on her rounds of the strikers' families she always carries a bunch of them in her hands, distributing them here and there as she quotes apt passages from Holy Writ. She is respected by all, and her sweetness of character and disposition gain for her the name of the flower that she loves so well.

The author furnishes a striking opposite in the character of the daughter of the foreman of the factory, a girl who urges her father and brothers and other strikers to fight to the death for their rights. She is clearly the dominating figure in the story, which reveals the refining process of bereavement and great sorrows on her character and life. The lesson of the entire story teaches us that the gentle girl, known as the Lily of the Valley, accomplished more in her life and death than the combined forces of the strikers and their obdurate master—more in matters material as well as spiritual.

Miss Bessie Eyton appears in the films as Anna Hanks, the striking foreman's daughter, and she brings out fully the strong and weak points of the character. The scene where she appears viewing the dead bodies of her father and brothers—shot down in the strikers' riot—and vowing vengeance on the slayers, is a thrilling spectacle. Another, in which she discovers that her husband was the slayer, is fully as realistic. Both are fine examples of forceful acting.

Miss Olive Drake brings out appealingly the sweet gentleness and goodness of the titular role. Wheeler Oakman, who sustained the part of the "Broncho Kid" in "The Spoilers," gives a fine characterization of Philip Vale, Lily's brother, and has a dashing appearance in the uniform of a militia officer. Old Bill Hanks, the striking foreman, is ruggedly portrayed by R. H. Kelly. One of the best characterizations in the photodrama is that of Old Man Winter, the factory owner, by Frank Clark. Everyone that views "The Spoilers" will not soon forget Mr. Clark in the part of Dextry, Glenister's partner.

Lilly Vale, known as the Lily of the Valley, her mother and her brother, Philip, are numbered among the most substantial citizens in Commercial Valley, where the great factory of Old Man Winter is situated. A strike breaks out and the factory owner calls on the governor for the protection of the militia.

Philip is a lieutenant of the force and assumes duty, much to the dismay of Lily, who sympathizes with the strikers. She calls on Winter, and is on the point of influencing him to sign a new contract with the strikers, when the windows of the office in which they are talking are shattered by stones thrown by the mob. Then she tries to persuade the officers of the militia to be lenient with the lawbreakers.

The strikers are led by Bill Hanks, foreman of the factory, and his daughter, Anna, incites them to fight for their rights. In one of their onslaughts on the militia, Philip and Lily are forced to seek shelter in a small house near the factory buildings. A bullet strikes Lily dead and Philip is insane for the moment. He rushes out into the open and turns the crank of a machine gun, scattering death in the ranks of the strikers. Bill Hanks and his two sons are among the slain.

Going back to the cabin Philip discoveres a paper in Lily's dead hands. He reads it and discovers that it is the contract which she had vainly tried to get Winter to sign. Still suffering mental tortures on account of her deah, he rushes to Winter's office and forces him to sign the contract at pistol point. Then he carries it to the strikers, who receive it with cheers. Winter reports Philip's conduct to the colonel of the regiment, and he is relieved of his command. To explain his conduct Philip leads both men to the cabin where his sister lies dead. They are horrified and brimful of sympathy.

Anna Hanks, left alone in the world, becomes a worker in the big factory. There she meets Philip, who, desiring to atone for his share in the riots, has taken humble service so as to help the men. She is ignorant of the part he played during the strike. He is deeply repentant and soon shows a liking for Anna's companionship. A few months afterwards they marry, and Philip astonishes Anna by taking her to his beautiful home.

Several happy months pass and both are grieved when another strike breaks out. In the midst of it, Anna learns that her husband was the slayer of her father and brothers. Remembering her sworn oath to avenge them, she resolves to kill him. One day, when gun shots fill the air in the vicinity of their home, she enters his room to perform the act; but her love prevails and the pistol falls from her hands. At the same moment a bullet fired by one of the strikers passes through the window and Philip falls at her feet dead. The release date is May 27.

Scene from "The Lily of the Valley."

Scene from "The Lily of the Valley."

Kalem Housewarming.

New Studio at Jacksonville, Fla., Scene of Much Merry-Making—A Society Event.

THE elite of Jacksonville society, the most prominent municipal officials and the members of the Lubin and Edison companies located in that cty were the guests of the Kalem players at a housewarming party given in celebration of the completion of the new enclosed Kalem studio, on Saturday, March 28.

Of course, like the Hunkville Centre correspondent of the Hicksville Weekly Bugle, we might state that a "good time was had by one and all," but this would scarcely do justice to the Kalem event. The ball started a' rolling at nine o'clock and kept a' going at top speed until the sun peeped over the horizon, Sunday morning.

The affair was really one of the social events of the season. The Kalem players are very popular with Jacksonville society and this was demonstrated by the fact that every person who had received an invitation was on hand at some time or other during the evening.

The new edifice adjoins the open-air studios that have been used by Kalem during the last few years and is located on Talleyrand Avenue. It is spacious enough to accommodate twelve stages without the slightest crowding and is equipped with every modern device designed to make for comfort and convenience.

But, while the new studio was primarily erected for the purpose of enabling the Kalem directors to turn out pictures in every variety of weather, the merrymakers found it admirably adapted for the tango, hesitation and other efforts Terpsichorean which have swept over the country. The walls that were soon to be the scenes of innumerable mimic dramas and tragedies, smiled down upon a crowd whose mind was occupied with the single thought of having a royal time.

When we say that the "walls smiled," we mean this to be taken literally. So skilfully had the decorators performed their work that the interior of the studio was a joy to behold. The accompanying photographs give but a slight indication of its real beauty.

Those familiar with the artistic natures of Directors Kenean Buel and Bob Vignola, will recognize their deft touches in the decoration revealed in these photographs. Making use of the vines and other flora growing in the vicinity of

Kalem House—Where Most of the Kalem Players Live.

Arbor and Section of Studio.

Happy Group of Kalem Players and Their Guests at the Kalem Studio Housewarming, Jacksonville, Fla., March 28.

the studio, their men transformed the interior of the new building into a veritable fairy bower.

As can be seen, a lattice framework formed the background for the vines and leaves. Hundreds of Chinese lanterns containing incandescent bulbs gently swung to the breezes which swept through the building. Comfortable wicker chairs were scattered along the sides, and these, with rugs, paintings and potted plants placed here and there made the building look as unlike a motion picture studio as can be imagined.

During the course of the evening an elaborate dinner was served in "Kalem House," the beautiful cottage in which the majority of the Kalem players reside. Like the new studio, Kalem House was decorated in honor of the occasion.

Among the people present who are well known to the motion picture industry, were: Mr. and Mrs. Samuel Long, Frank Montgomery, Director Hotaling, of the Lubin forces; Sidney Olcott, Directors Buel and Vignola, of the Kalem forces, and members of the Edison, Lubin and Kalem companies.

A REMARKABLE ACHIEVEMENT.

By F. H. Richardson.

THROUGH the courtesy of Mr. Ben Atwell, publicity man for the New York Hippodrome, the writer was permitted to look upon what he considers to be one of the most remarkable performances yet attempted in moving picture production.

A Part of the Lighting Arrangements.

The All-Star Feature Company was filming "America," the regular Hippodrome production for the 1913-14 season. The regular Hippodrome stage was used and this means that the whole thing was being done by artificial light.

Lawrence McGill directed the production, assisted by John Pratt, both well known in film-producing quarters. The cameras were in charge of Irwin Willat, assisted by Richard Fryer and Jacques Monteran. The electrical end was looked after by Max Mayer, of M. J. Wohl & Company, assisted by the Hippodrome house electrician, Joseph Ellsner and a staff of forty.

Showing Top Lights on Full Stage.

Some idea of the magnitude of the lighting proposition may be had when I tell you that the stage area covered in some of the scenes is 105 feet wide by 96 feet deep. The illumination consisted of 24 Cooper-Hewitt tubes in three banks, a great number of special arc lights suspended above, a bank of specially constructed arc-light foot-lights, two stands of special arcs comprising 32 lamps all told, some specially constructed banks of mazda incandescent globes of 500 candle power to use to kill shadows, and in addition to all this the regular Hippodrome lighting consisting of an enormous flood lamp bank in the center of the gallery, another on either side of the gallery, and two more in the flies back of the stage. Mr. Mayer estimated the total candle power at approximately 800,000. The running cost was $7 per minute.

I saw some samples of the film positive and it certainly looks good, though I have not yet seen it projected.

While I was there I was shown over and under the Hippodrome stage and that alone was a sight more than worth seeing. Everything was on a gigantic scale. So much so that even the writer, who is accustomed to seeing things, was astonished. He expected big things, but the reality was beyound his expectations.

But to revert to our subject. This production is, in the judgment of the writer, a very distinct advance in that it illustrates that there is almost no limit to the possibility of filming enormous spectacular productions by artificial light.

ROMAINE FIELDING STAGING FIVE-REEL COMEDY.

Romaine Fielding, the widely known Lubin director, has skimmed the cream from the comedy crock in his latest screen production, "The Battle of Gettysgoat," a five-reel comedy now in course of production. The picture is a travesty upon the present warfare in Mexico and deals with two small boys. The Ostrich Brothers, who weigh 360 and 324 pounds each, who tiring of the "Watchful Waiting" policy decide to invade Mexico and lift the yoke from the downtrodden yokels. There they trip upon Colonel Furioso, "The Interchangeable Spy," presented in all his seething, diabolical, blundering person by the inimitable Fielding and the subsequent misadventures of the boys at the hands of Furioso, who proceeds to be their Nemesis, furnishes a comedy theme so fresh, rapid and entertaining that it is said there is not a foot in the entire 5,000 without its laugh.

Romaine Fielding.

Nearly a thousand United States troops from Fort Crockett, Galveston's military base, have been used by Mr. Fielding in presenting the gigantic battle scenes which form the background and blend smoothly the dramatic and comedy into the fabric so cleverly woven by the versatile actor, author, director. Some brilliant cavalry charges and battles fought in the surf at Galveston, the maneouvers of infantry, cavalry and artillery and the picturesque battles are in themselves worthy of a five-reel play. Mr. Fielding is said to have found another forte for his remarkable histrionic talents in comedy, of which this is his first humor-film. With a fine sense of comedy broadened and ripened by many years of dramatic training and a keen insight into the foibles of human nature, Mr. Fielding's comedy will undoubtedly prove as popular as his intense psychological dramas.

ECLECTIC EXCHANGE FOR PORTLAND, ORE.

The Eclectic Film Company announces the opening of a branch office of the Eclectic Feature Film Exchange in Portland, Ore. The new office is located at 392 Burnside Street, and is under the management of Mr. Alton Tredick, who will be pleased to hear from all the exhibitors in that territory, regarding the Eclectic features.

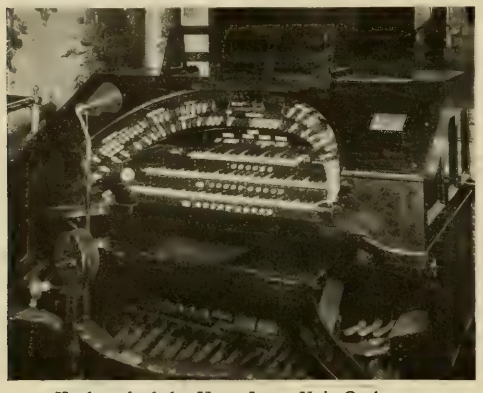
The Vitagraph Organ

Thirty-five Thousand Dollar Hope-Jones Instrument a Marvel of Perfection.

Reviewed by Hugh Hoffman.

IT BEGINS to look very much as though the theater of the future will be entirely mechanical and almost automatic. As the trusty steed has been supplanted on the streets by the trolley car and automobile, so has the gallant actor been crowded off the stage by the motion picture. But besides the actor, the stage mechanic has had to go, and it begins to appear that the orchestra may have to make way for a mechanical substitute. When one considers the location of the Vitagraph Theater and the quality of the entertainment there, it is remarkable how few individuals are needed to operate it in comparison with the number required in times gone by. Aside from the "silent sketch" and the staff in front, two men only are needed to give the show — the operator and the organist. The operator takes the place of a troupe of actors and the organist replaces the orchestra.

The gradual perfection of the Hope-Jones Unit Orchestra, made by the Rudolph Wurlitzer Company, has made it possible for an organist to supplant a large orchestra of men and obtain practically the same musical results. So far as playing for motion pictures is concerned, the results are better than can be had with an orchestra, for the reason that an orchestra is too unwieldy to render perfect picture music without considerable preliminary preparation.



Keyboard of the Hope-Jones Unit Orchestra.

A one-man orchestra seems to be the only solution of the problem of providing music of sufficient majesty which will, at the same time, be in strict keeping with the motion picture. The exigencies of the occasion require that the musician must think and act at the same time. With an orchestra this is impossible because every man would think of something different, and the result would be awful to contemplate. Hence the Hope-Jones Unit Orchestra is the logical outcome of a situation that has been perplexing theater managers for some time past. How to get the true orchestral effect without the labor and worry attendant upon selecting suitable music and rehearsing an orchestra, has been a question of great importance with the progressive exhibitor.

There may be other ways of accomplishing this result, but so far the only one that has appeared is the Unit Orchestra. By this time the Hope-Jones instrument is fairly well known in the trade, but to realize its possibilities as a comprehensive musical machine it is necessary to see and hear the largest of these organs in operation, either at the Pitt Theater, Pittsburgh, or at the Vitagraph Theater, New York.

The illustration herewith shows the movable console, or keyboard, of the Hope-Jones instrument recently installed in the Vitagraph Theater. This is the only portion of the entire installation that is visible to the audience. By far the larger part is concealed in various parts of the house. The console is located at the left side of the orchestra pit. The floor of the orchestra pit has been removed and the main compartment containing the high and middle registers, a case about 15′ x 6′, rests on the basement floor and stands about ten feet high.

This case contains all of the principal solo instruments and most of the various sound effects. The uppermost proscenium boxes are not used for seating, but are full of different kinds of pipes and solo instruments. The great diapason pipes are located in the dome loft of the auditorium behind the stucco work. They have their openings through screens or gratings in the dome. The size of these diapasons is immense — the largest one is 35 feet in length and 16 inches square and the others ranging downward in proportion. These big pipes, about twenty in number, fill the entire dome loft and range around like spokes in a giant wheel. In appearance they resemble the heavy timber work of some great bridge. The air supply leading to the diapasons comes through channels as big as stovepipes.

In an enclosed room in the basement is the power generating equipment. Here in separate sections are the portable switchboards which remind one of the rear end of a complicated telephone system. Each switchboard is a bewildering network of wires, relays, magnets and other electrical expedients for the control of the instrument from the keyboard. There are several switchboards connecting to the various sets of pipes. The entire electrical apparatus is operated by a ten-volt current which is stepped down from 110 volts by a small motor generator drawing about 25 amperes. On account of the low voltage, a very small wire, No. 24, is used on all ordinary circuits. A glance at the keyboard illustration hardly gives an adequate idea of the number of circuits in the installation. Each key on each bank of keys is wired to operate several kinds of instruments, according to the use of the various stops. An offhand estimate of the inventor places the number of individual circuits at 3,500.

The wind power is furnished by a large blower fan which fills a reservoir, and the reservoir in turn feeds the air tubes with an even pressure and distributes air to all necessary points. This fan is sufficiently adequate for the purpose without resorting to compressed air. It is operated by a separate current on the 110-volt supply.

At the keyboard at the Vitagraph Theater sits Frank R. White, the Wurlitzer star performer, and the class of music he gets out of the instrument makes it very difficult to leave the place while he is at work. As an accompaniment to motion pictures, the Unit Orchestra is ideal. The full orchestral body is there in all its daintiness or power, except when more power is wanted and then the orchestra is left far behind. It is possible to change at a moment's notice from a "skippy" little gavotte into something dramatic, and by degrees work up to a climax like the ocean's roar. With the full organ with its big diapason pipes going full fortissimo the entire theater trembles as though in an earthquake; ladies are actually frightened and strong men bravely wait for the roof to cave in.

The Wurlitzer Company, through the work and inventions of Robert Hope-Jones, has made some wonderful strides in the past year. The practical needs of the exhibitor have been carefully studied, with the result that an instrument expressly suited to motion picture uses has been produced which is capable of rendering an infinite variety of sounds besides the legitimate instrumentation. Of course, it is out of the question for the average exhibitor to install an instrument of such magnitude as the Vitagraph organ, but the Wurlitzer people have arrived at a happy medium in their Style K Unit Orchestra. As I saw it at the Wurlitzer salesrooms in New York it was confined in a decorative case, bolted together in three sections, although the case is not absolutely necessary.

The Style K instrument is the same as Style H. With the addition of the Xylophone and the Vox Humana, I understand that there is also to be added a diapason for use in extra heavy scenes. But the Vox Humana is a beautiful thing for picture work. The imitations of human voices and animal sounds that can be produced by this means are many. Walter Simon, the Wurlitzer demonstrator, did some astonishing things with this combination. He gave a fine rendition of a human choir, a lion's roar, a pig's grunt, an argument between a man and a woman, a mooing cow, a crowd cheering, and some others. Besides the Xylophone and the Vox Humana, the Style K consists of piano, violins, cornet, oboe, cellos, church organ, double flutes, double flute stopped bass, bass drum, snare drum, kettle drums, cymbal, glockenspiel, triangle, cow bell, tambourine, steamboat whistle, horse trot, auto horn, cathedral chimes and electric bell. It is a valuable instrument for theaters of moderate size and means.

MULTIPLE REEL COMEDIES.

The Great Northern Film Company has decided to introduce another film novelty in the form of a series of three-reel comedies, which will feature Mr. Carl Alstrup, who is reputed to be a master funmaker in the realm of motion pictures The prominent part which feature productions play in the current programmes of film theaters, suggested to the Great Northern Company the timeliness of multiple reel comedy subjects as an adjunct to up-to-date programme building. The series which is announced is made up of a number of sparkling comedies of the sort that are calculated to make a strong appeal to discriminating exchanges, exhibitors and audiences and the Great Northern gives its assurance that the subjects have been presented with careful attention to detail.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

THIS is the season of the year when the professionals are coming into town. Each and all of them have ideas of their own. Figures they have chanced to see appear to them as amateurs and they feel that every studio is awaiting their return. Little do they know that the sagacious managers are on the job. When they get to Forty-second Street they learn that there is a second war on hand. Burlesque has made a hit the past season that warrants the ordering of an attack on the motion pictures. "Long live the tights," they exclaim.

* * *

Yes, the burlesque managers have declared war against the movies. They feel that the people want bur-le-que. They imagine that it has been brought up to the good old days of extravaganza, when W. H. Crane and others none the less prominent did real, good work.

* * *

In those good old days the people who did the work got the credit. It was not as it is today: "Mr. Silvermouth presents so-and-so in ——." Or, "Mr. Goldtooth takes pleasure in announcing that Miss Realstone will appear."

* * *

In the good old days the same amount of avariciousness, or greed for prominence, was not as prominent as it is today. When Sheridan and Shook, Wallack, Abbey and Booth, ran their theaters they modestly held the top lines of the bill posters as managers and gave the display to the people who were really doing the work. The modernized methods of advertising did more than anything else to kill the straight theatrical business. People do not go to theaters because Isadore Lotsamoney is running the place. They go to see the play and the people playing. When James O'Neill played "Monte Cristo" the people went to see him do it. But when John Getsyermoney got himself in big type about forty years after James Wasborn the people went to the pictures —and so did James.

* * *

That is why so many of the real professional people are going to the photo plays. Even if the producers fail to feature them in the display work they have a big chance on the screen to show they are there with the goods.

* * *

Despite the remorse felt by the professional people over the inroads made upon the stage by the photoplay, they cherish that chance to let people see them as they are.

* * *

Now where do the burlesquers come in as challengers of the photoplay? Here and there you find a headliner taken from some legitimate source, and outside of the headliner you find a re-hash of last year. The burlesque is like the circus. See one and you wait until it comes back next Spring, to see if there is really something new.

* * *

It is true that the modification of burlesque has attracted a better class of people than it did in the past; but the fact remains that it is gradually drifting back to the old time variety, with nothing novel outside of the apparel. Every play put on is only an elongated old-time sketch split up to make room for the old-time olio. Many of the present day patrons do not realize this, but the majority of the best paying patrons know a thing or two, and burlesque has a swell chance to outdo the up-to-date photoplay.

* * *

Good Photoplays have been and are in the line of artistic reproduction of realism. Burlesque shows hit that mark as close as Dr. Cook struck the North Pole, and they have some distance to travel before they can convince the public that their box office receipts are due to more than the anatomical displays.

* * *

The burlesque challenge is not to be ignored, however, by people interested in the motion picture business. There are many houses operated by men who would never have dreamed of an opportunity to get into the theatrical business had it not been for motion pictures. These men do not care a snap for the photoplay. It is money they are after. They run what they call vaudeville houses. The vaudeville is fair, to be frank—to be honest it is rank—and the pictures are a side issue to them. Nevertheless they get the people because of the variety. Many people leave the houses disappointed. They do not see the kind of pictures they hope to see. Some day the stock of cabaret attractions will run out and the moguls will find themselves sitting where they started. This is what the burlesque people are figuring upon. All through the country you will find indifferent picture theater people who say, "Or what do I care? If I can show a box office sheet up to a certain time, I'll be on a burlesque circuit next season."

* * *

They are box office swellers, and of no possible benefit to the legitimate motion picture maker or renter, regardless of the unstability of his belief. The exhibitor who is in the business to give the people the best he can get should be favored, even at the sacrifice of terms; and the man who is holding his house for a market should be required to meet contingencies.

* * *

Under the present standard of burlesque the show cannot be brought up to the extravaganza sphere. The class of people who patronized straight extravaganza cannot be won over to the burlesque because they know the game from the foundation. The real actors and actresses are seeking and getting openings in the silent drama—the photoplay—and the better class of people are not looking for tinsel and scenery.

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It may be true that certain actors and actresses can no longer draw the crowds by their stage representations, but there is a sentiment born of past performances that makes the reappearance of the same people in photography—moving photography—a refreshing remembrance of by-gone appearances.

* * *

A well-known manager said the other evening: "Say what you will, the moving pictures have it on us. I see the best of them going to it. Burlesque managers are booking high, but it is the people who pay the money you want. I stood outside of one of the motion picture houses the other night and the stream that went in there made my heart yearn. I know of people I paid salary to as vandeville performers, and they are running moving picture dumps today. I can't hire them, unless at a premium. You know Duncan, that ventriloquist fellow? He just smiled at me the other night. He's as independent as a hog on ice with his Flatbush place.

* * *

To hear the backers of burlesque boast of putting the pictures out of business and lay foundation for re-opening the straight vandeville houses is a joke. The best part of the joke is that most of the boasting ones never knew what "straight" was. It is the elimination of picture houses backed by them that is giving the pictures the standing.

VICTORIA FORDE.

Victoria Forde is now playing female comedy leads under Al Christie in Nestor comedies of the Universal. "Vicky," as she is known to her friends, is a girl still. She owes a large measure of her success to her mother, Eugenie Forde, who gave her a sound dramatic training. Miss Forde is also fortunate in that she played child's parts with John Drew and Margaret Illington, with whom she appeared in "His House in Order." Later she toured with Maxine Elliott in "Her Own Way," and also with Chauncey Olcott, in children's parts, for two years. Miss Forde appeared on the Keith and Proctor circuit, supporting Eugenie Ford in "Mrs. Danforth's Experience." Miss Victoria made her first "picture" appearance with the Biograph Company, and then joined the Nestor Company before they came West. "Would I return to the legitimate?" asked Miss Forde. "Hardly. In the pictures I get more open life, more personal freedom, and more money." Victoria's work calls for lively action, amounting to rough and tumble business at times.

Victoria Forde.

Doings at Los Angeles.

IF the present building activities may be taken as a criterion, this summer will be the liveliest for film producers, for nearly every studio is being enlarged or improved. Thomas H. Ince, of Bronchoville, has just finished half of a 300 x 60-foot stage, and already directors are working on the finished section. The original stage of 24 x 24 feet has been ripped up to make way for this big improvement, and the old landmark of the studio has passed away. A new two-story office building was started this week. The offices will be upstairs. The ground floor will be used as a receiving room. A 100,000-gallon fire protection reservoir has been constructed on the hill behind the plant and the best system for fighting fire has been put into order. Telephone communication over the five miles of hills has also been given this 400-strong studio-camp. Much building has been finished this week. New dressing rooms, property rooms and paint shops have also been completed.

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Down at Long Beach the Balboa Company has been doing wonders at the large studio. The new vault has just been filled with many cans of film. The big fireproof concrete box is 8 x 14 feet, and is 16 feet high, and will hold all the film that the company can possibly use. A dozen new dressing rooms have been finished and are now being painted. The company is installing a water air-cooling system which will deliver clean and cool air to each dressing room. In the winter it will be changed so hot air will be sent into the rooms. The large assembling room has been added to. A concrete floor was laid in the drying room, which has thirty-six drums with a capacity of 400 feet of film on each cylinder. Two big water-air coolers and cleaners have also been placed in this dust-proof room. The city has oiled the streets near the studio, and the railway company promises a like treatment of its right of way. A new garage was built which houses seven cars and the auto truck. More building is contemplated, so says the men who are at the head of this company.

* * *

Mack Sennet has started work on a 75 x 100-foot stage addition at the Keystone studio. When finished this will make the whole stage about 400 feet square.

* * *

Out in the Glendale hills George Melford is building a string of new dressing rooms. The need of more room has necessitated this improvement. Next week he goes to Catalina Island for a five-day rest after having finished "Shannon of the Sixth," one of the biggest plays ever put on. For two weeks 400 extras were used, including 250 militiamen. The railway company ran special cars. Douglas Gerrard played the title role. As a reminder of the storm of February 24 the scrapers are just finishing their work on the foothill boulevard, a block from this studio. The oiled highway was buried eight feet under a load of washed-in sand and gravel.

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W. H. Clune, the local movie magnate, will erect a monster electric sign over one of his theaters here. The beacon will be put up at a cost of nearly $2,500. He is preparing to open the Auditorium Theater on May 1.

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Dr. Kirby, a veterinary surgeon who stays at Universal branch to care for the menagerie, was nearly clawed to death this week when he was leaving the cage after administering medicine to one of the big lions. Some keeper banged the door, scared the animal, and it sprang for the doctor, who in turn leaped through another half open door. He was caught and painfully cut and bruised, and first reports received in the city were that he had been killed. Later, however, it was found that he was alive, but his injuries are serious. He is now in the hospital.

* * *

Marshal Neilan, manager and director of the Kalem studio in Hollywood, will go to Santa Barbara soon to use some exclusive settings for some of the comedies that he is making with Ruth Roland and John Brennan. The studio at Santa Monica will be retained as an emergency working place.

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Orders from the park commission limit moving picture companies to only twenty-five horses, being used at one time in Griffith Park, the mecca for wild and forest scene hunters. The commission says more animals tear up the ground and damage the trees.

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George Cooper, who has been working at the Universal plant with Alan Dwan, has gone back to his first love, the Vitagraph, and the man who specializes in crooks and heavies will leave next week for New York.

Frank Burke has joined the Broncho camp as has A. L. Jarrett, formerly of Pathe's. Another addition to this company is Ben Horning, who played the original Father Serra in the Mission Play. George Osborne is now directing here. Charles Ray has ordered a fine new racy roadster to replace his present small car. Little Mildred Harris has finished a big feature picture and is on a sort vacation at Redondo.

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Fred Mace and his company incorporated this week for $200,000. His players are working all the time now and the old Majestic studio looks as busy as it ever did. The main offices of the firm will be in the Washington Building here.

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To collect the necessary cash to buy a good piano for the Blue Bell Culture Club, Butler's Theater Thursday turned over the proceeds of the house to the girls of the organization. The members are all operators at the telephone office and are now happy with the new piano.

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An elegant stop watch valued at $500 was presented to Director Otis Turner in recognition of his long and efficient service with the Universal, by the officials of the company. He has been a maker of moving pictures for many years, and in thirty years time he has directed some of the greatest stage productions. He planned the big film-play stage which will soon be erected at the new Universal ranch.

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Another new company has been launched into the smooth sea of film makers here. Jesse J. Robbins, late general manager of Essanay, at Niles, Cal., is at the head of the new organization, which will produce features. He is now searching for a suitable location, and as soon as one is found a strong company of players will be formed and work will start immediately.

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Mack Sennet is now directing Marie Dresser in a roaring comedy which has been prepared especially for the new star addition to the Keystoners.

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Jack Dillon, brother of Eddie, has left the Mutual and has signed up with the Kalem in Glendale, where he will work with George Melford.

* * *

Dell Henderson, while doing a funny Biograph picture, entitled "Lucky Jim," played wrong and became unlucky. He was holding a dynamite cap and it went off too soon, injuring his leg and shooting across the chest of a nearby helper, who fell over when the sting of the metal hit him. The poor fellow is laid up, but Dell is able to limp around and tell of the "lucky" event.

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Miss Jane Novak, the charming Vitagraph player, is never idle when not making a picture. She sews and milliners all the time and makes all her own straight costumes at her beach home, unassisted by any dressmaker or featherworker.

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The Universal bought an island at Lagoona beach for $1,200 for the purpose of blowing it to smithereens. Phillips Smalley and Lois Weber, with the other members of the company went down there accompanied by stage men, who carefully carried 500 pounds of dynamite and 2,000 pounds of black powder. When they get through with the island it will be off the map.

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The circus came to town and it was grabbed by Eddie Dillon, who made a Mutual comedy written hurriedly for the event. The picture is a big fun one and every part of the big show was taken in by the cameraman.

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The Occidental Film Manufacturing Company has been incorporated for $500,000 by G. F. and A. F. Moore and others here. It is not known where they will work or what kind of pictures they will make.

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Edwin August and his new company, which is being formed, has chosen the Loftus Features studio for its working place. The new concern is busy in this Hollywood studio and a four-reeler is the first to be made. Eugene Ormonde is heavy man, as well as business manager. Hal August is the juvenile. More members will be added in a short time.

* * *

Ruth Roland has ordered a new Hudson car over which she is daily watching and superintending the many changes. It will be bright crimson, trimmed in black and upholstered in red. The car replaces her famous Renault racer. Ruth was the first girl to have an electrically lighted "Kewpie" doll on the radiator of her motor.

Another big series is now being made by Al Christie, who wrote and is directing "Sophie of the Films," a roaring farce comedy of four single installments. Victoria Forde is the poor girl who seeks work and is taken in by the villain director of the company, a good part, being played by Lee Moran. The youthful hero of the movie-within-a-movie is portrayed by Eddie Lyons, who rescues the dainty miss from the cruel and scheeming director. Another funny series soon to be put on is "Babbling Bess," in which Bess Meredyth plays the title role. It was written by James Dayton and tells the story of a young girl who has many funny adventures. The series is to be very comical all the way through.

* * *

Robert Thornby is doing a Ford Sterling comedy in which there is a chase on the water. The escaping men are in a small rowboat when a speeding motor cuts the little one in two. Instead of sinking it stays up and the two halves are rowed away, a specially made breaking-connection makes the two parts watertight.

* * *

William C. Ehfe, who plays leads at the Broncho, is a regular baseball artist. He is on the team and will play against other members of the big movie league. The fans are interested and next Sunday the Keystone and Universal teams clash on the diamond. The schedule is being prepared and many games are soon to follow. The Balboans are to give a big dance to raise funds for suits. Most every film team has already gotten their uniforms, and is at practice during all spare moments.

* * *

William West has just been installed exalted ruler of the Glendale Lodge 1289 of Elks. Six members of the Kalem Company are among the antlered herd. George Melford is esteemed lecturing knight while James Horn is the organist. The little lodge has been in existence only eighteen months, but has 400 mmbers and one of the best club quarters in the West.

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The gymnasium of the Los Angeles Athletic Club was packed when the first public running of the Bosworth feature "The Valley of the Moon" was made this week. Everyone present pronounced the film the best ever, and it was.

CLARKE IRVINE.

British Notes.

(Special Correspondence to The World.)

As a typical instance of the vigilance of the licensing authorities in England's second city—Manchester—the following abstract from their annual report is worthy of notice: "The 100 theaters licensed by the Watch Committee were visited 2,996 times. Proceedings were taken against five and convictions were obtained against four." It is not too much to say that the police regulations in Manchester are harsher than in any other city in the country. I recently had occasion to visit a large theater on the outskirts for six evenings in succession and each night the performance was graced with the presence of two police officers.

* * *

Until recently Frank E. Balladur was with the Gaumont Company in New York, but now, I hear, he has taken a position in the industry in London. Mr. Balladur will purchase negative films in Europe on behalf of his firm and will export them direct to America.

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The Parliamentary Committee upon celluloid, after holding twenty-nine meetings, examining fifty experts and witnesses, and visiting France and Germany to study conditions there, has at last issued its report and advice. So far as this country is affected the Committee does not believe that the number of serious fires attributable to celluloid in establishments where it is used or stored is as large as would be expected. Since the introduction of the Cinematograph Act of 1909 though there has been a number of cases in which a film has caught fire, no serious accidents have resulted and this gain to public safety has been secured without detriment to the trade. No raw film is at present manufactured in this country (continues the report), and so far as we can ascertain all raw film is imported from America. The conditions under which renters carry on their business are not in all cases satisfactory. Generally the Committee recommends that all premises where films are handled as a business should be registered; they should not be situated under livingrooms, and if in a building in joint occupation preferably on the top floor. Waste should be collected once a day and stored in suitable receptacles, and smoking and open lights and fires should be prohibited.

A few exhibitors in London have had the seats of their theaters re-upholstered in leather instead of plush. The motive prompting this action seems a sensible one and is, of course, mainly hygienic. Plush harbors dust and dirt and if a light color soon becomes dirty. Imitation Morocco leather, it is found, costs no more, and in addition to being impervious to dust retains its gloss for quite a long time.

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A new periodical, entitled The Photoplay Writer, has appeared in London this week, dealing solely with the interests of photo-playwrights.

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The moving picture cannot really be so detrimental to the morals of the nation after all. The other day the Wiltshire Yeomanry were "ordered out" to attend a picture show at Chippenham.

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A massive picture theater to eclipse anything of its kind in England, London included, is to be built shortly in St. Peter's Square, Manchester, at an estimated cost of nearly half a million dollars.

J. B. SUTCLIFFE.

Thomas W. Ross.

THOMAS W. ROSS, the prominent Broadway dramatic star, best remembered for his work in the stage production of "Checkers" and later as having created the principle role in James Forbes' "The Traveling Salesman," is now at Hollywood, Cal., working before the camera for the Jesse L. Lasky Feature Play Company in a filmization of Winchell Smith's most recent success "The Only Son," which he played for two years with quite a degree of success.

Thomas W. Ross.

Mr. Ross came into prominence about nine years ago when he made his first stellar appearance in the thrilling race-track play "Checkers," which he later did in pictures. Following his many years in this piece he assumed the leading role in "The Traveling Salesman," for the late Henry B. Harris. Following this, Mr. Ross accepted the star part in "The Only Son" and played in it for eight months at the Olympic Theater, Chicago, later touring to the Pacific Coast.

"The Only Son" will be the fourth release of the Lasky Company, and under the able direction of Cecil B. De Mille and Oscar Apfel promises to exceed even the first two production of this organization.

A specially select cast will support Mr. Ross in "The Only Son." Winnifred Kingston, whose work in "The Squaw Man" and "Brewster's Millions," won her many admirers, will probably play the leading feminine role, while Richard La Reno will have the opposite role to Mr. Ross.

"The Only Son" will be in five parts and will probably reach the public early in June. Mr. Ross, enroute to the Coast, toured from Chicago to Los Angeles in his motor car which, by the way, will be used in the production. The star colony at the Lasky Studios now embraces Ross, Dustin Farnum, Max Figman, Lolita Robertson, H. B. Warner, Edmund Breese, Winnifred Kingston and Cecil De Mille. Upon arrival at Hollywood, Ross was received by the corps of stellar lights and conducted in state to the Lasky studio where he was initiated into the "next to nature" life led by the stars located there.

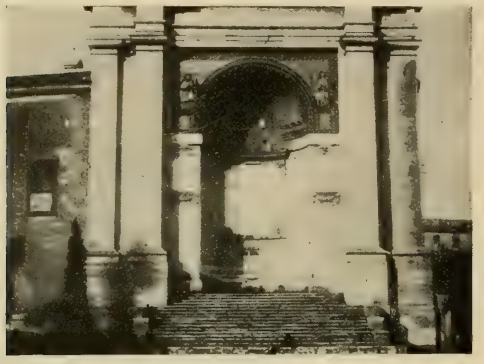
$10,000 PICTURE HOUSE FOR TACOMA, WASH.

The new Apollo Theater being erected in C Street, Tacoma, Wash., will be one of the most beautiful picture houses in Washington when it is completed. About $10,000 will be expended on the structure. It is expected to be opened about May 10.

Moving Picture Educator

THE GLORIES OF OLD ROME.

THE Vero Educational Film Company has now ready the second and third series of "The Glories or Old Rome," of which the Coliseum, recently reviewed formed the first series. The second series is devoted to a detailed description of the Lateran Palace, long the residence of former Popes, and which is revealed in faithful detail.



Part of the Ancient Glories of the Lateran.

These pictures are not taken alone for the sight-seer, but for the intelligent traveler or student, who wishes those instructive details which he would seek in person, were he to visit the originals. With a pleasing discrimination the taker of these pictures has placed himself in the position of a learned and competent guide, giving both the superficial grandeur, and the obscure beauties in an attractive, comprehensive and pleasantly instructing manner. Certainly the old Lateran Palace contains much architectural beauty, and is of such noble proportions as to fitly classify it as one of Rome's glories. In this series also is included pictures of Frascati, a summer resort of the Popes, and well known as the residence of Pope Clement VII. Enhanced by the natural beauties of the palace, the combinations of art and nature make this one of famous attractiveness, here are to be found wonderful pieces of the sculptor's art.

The Famous Fountain "Di Trevi."

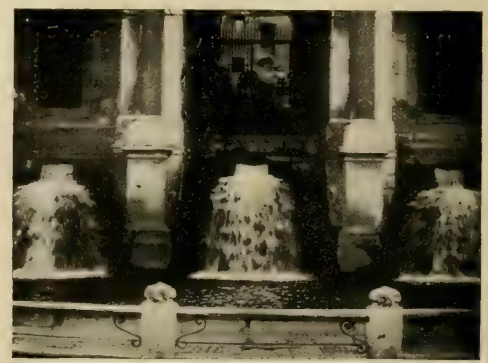
Fountains of Rome.

The Fountains of Rome as the third series of pictures, are certainly wonderful; it is doubtful if any other city in the world can boast of either so many or such beautiful structures. In point of numbers they are certainly surprising, and of those pictured not one seems to be of any other than such as may be classed as specimens of the highest art.

Much of the history of Italian art is written in these beautiful specimens of sculpture, most of them being by the greatest artists of the day, including Michael Angelo and Raphael. It was indeed a happy thought which made a complete series of these fountains, indeed it would seem that if in Rome one would certainly make a tour of these attractions. In pictures they constitute a veritable gallery of art; with the suitable and sufficient descriptions, they form a complete, attractive and most intelligent film.

Scene in the Papal Summer Residence.

By introducing this series the Vero Educational Company is doing a great favor to educational kinematography. They are more than scenic, as with their intrinsic merit and value, they are, by going beneath the surface, making new studies of older or less noticed subjects, and revealing that for which the intelligent traveler is always looking.



The Paulan Fountain. Built by Pope V.

VALUABLE CONSULAR REPORTS.

SECRETARY REDFIELD'S Department of Commerce, ever on the alert to furnish tips to American manufacturers on the extension of business abroad, announces the fact that the cowboy picture has run its course in foreign lands; Europe is generally demanding a substitute. It has by no means severed its moving picture relationship with American films, but declares that the cowpuncher as a film ambassador is persona non grata. The United States vice-consul at Sheffield, England, reports this to the home Government, adding that while for a time the extreme novelty of the pictures was very attractive, they now no longer fail to attract, and their appearance is sure to detract from the attendance of picture house patrons.

At the request of the government, Vice-Consul Evans and other consular officers abroad have been getting a line on the American film business, as a result he writes: "Time was when 70 or 80 per cent. of films shown in England were of American manufacture, but that day is past, partly due to the successful efforts of film producers in other countries, and the decline of the popularity of the American cowboy." While admitting that no characters lend themselves better to stir dramatic action with wide scope for scenic effect and rapid action than the cowboy and the Indian fighters of Western America, still the European picturelovers are naturally growing tired of them, as a result of this changing public sentiment the American business has suffered. The Consul further says, "The Italian pictures with their emotional drama of love and passion, staged with minute care, hold first place in the production of the purely sentimental drama. The French run rather to the emotional problem situation of the 'eternal triangle' put in a more or less restricted space. These two nationalities about cover the local market for wares of this sort. Exquisite productions of old classics, carefully worked out as regards detail, are the drawing cards for the present, and these are in the main English make."

Vice-Consul Evans predicts that the film of tomorrow will be on a higher mental plane, and will appeal to the reading, thinking and intelligent classes. Consul Ingram, of Bradford, sounds a more encouraging note concerning films. He says that 75 per cent. of pictures shown in that city are American make, and he regards this as partly due to the greater similarity between the English and American types of characters, than with those of Continental Europe.

Consul Byington, of Leeds, says that the film business in his district is booming, which indicates the popularity of the average American film with local audiences.

Consul Dennison, located at Dundee, Scotland, however, echoes the note of warning sounded by Vice-Consul Evans concerning "The same old cowboy films," these, he says, are being superseded by films setting forth the story of some well-known play or novel.

Consul Ifft, of Nuremberg, Germany, reports extensively concerning the picture business in Bavaria, but makes no allusion to the American film, his report tending to show that as a rule good picture houses are being built, that the attendances are always large and the charges for admission high.

American Films Popular in Norway.

Consul Rasmusen, stationed at Bergen, writes: "From the fact that as a rule they portray heroic and stirring scenes, American films are popular, and may be depended on to continue so if judiciously used. The kind of American films that would sell best in this market are those describing outdoor life, heroic actions, construction work and industrial progress."

Pictures for the Weak and the Wicked.

That the weak may be strong and the wicked reclaimed and reformed is now the twofold object of those who can use the moving pictures to such a great educational advancement. "Moving Pictures in Minnesota State Institution" is the title of an article appearing in the current issue of the Modern Hospital Magazine. The article is written by Miss Miriam E. Carey, supervisor of the institutional libraries of the state. For this noble purpose eight Minnesota institutions have been supplied with moving picture equipment. Miss Carey says, "The world of the commonplace, brought to the state institutions by means of the moving pictures, is a realm of wonder to those confined within them. Comedy films are well received, drama scarcely at all, but the ordinary street scenes, the portrayal of every-day life denied to them holds the inmates spellbound." In Wisconsin also the State Board of Control has made a trial of the value of the pictures in the asylum of Winnebago county, and in the home for feebleminded at Chippewa Falls, and found the results more than satisfactory. As a result an investigation has been ordered with a view to installing an equipment in all the other institutions of the state.

In the famous "Tombs prison" of New York City, in which there are at present a large number of prisoners who are subject either to the sale of use of the pernicious drug habit, a series of pictures was recently shown entitled "The Drug Terror," under the auspices of the Medical and Sociological Societies, recently formed in a crusade against opiates and their attendant evils. The positive value of the use of these pictures is recorded from the fact that while in the earlier parts of the scenes the "dope fiends" were cynical and jeering, and somewhat outskopen with their criticisms of the lack of underworld efficiency displayed, as the picture progressed and the evil effects of the opiates were portrayed, with their dreadful results the audience became quiter and more serious, one of the former scoffers saying as they passed to their cells, "that picture shows what awful stuff it is." A second audience of youths were then shown the pictures, several of whom are accused of murder through the evil effects of the drug, the effect this time was so deep that hardly a whisper was heard among them. There is little doubt that the moving pictures cannot possibly be doing a nobler work than this of helping the weak, and uplifting the fallen; may such work continue to increase very largely.

Ambitious California.

In California the State Board of Education is taking up the question of state controlled educational kinematography. A prominent member of the board announces himself as ready to propose a plan whereby "A motion picture outfit shall be placed in every schoolhouse, and particularly every country school house in the state." He would supply every district in turn with educational films selected by the state authorities to assure their accuracy, and would depart from the usual scholastic subjects only for the purpose of illustrating mechanical arts, the sciences, animal life, horticulture, agriculture, travel, and current events. There is no doubt that this is a most ambitious yet possible program, and one which the Moving Picture Educator will be glad to see carried out, as, without doubt, other and less ambitious states and boards will watch with interest, and prepare themselves to adopt a similar course.

HOWARD CRAMPTON

HOWARD CRAMPTON, a member of the Imp Stock Company, has had a wide experience on the stage. He will be best known to picturegoers as the confidential agent of the Man Higher Up in the big Universal subject, "Traffic in Souls." Mr. Crampton has been in pictures about two years. He is one of the half-dozen members of a film company to appear in a picture, a part of which was shown first on the stage, and immediately afterward shown on the screen. This was as a member of the Imp Company under King Baggot, which played "The Baited Trap" at the Republic Theater recently.

Howard Crampton.

Mr. Crampton's first appearance before the public was in what was then known as the "variety business." With Joseph Murphy he did a dancing turn in "Donough," and later he played Denny Doyle in "Kerry Gow." Then for ten years Mr. Crampton was in the "legitimate." He played in Tom Rickett's "Duvar" company, Charles Frohman's "Gloriana," Frank Daniels' "Dr. Cupid," William T. Hodge's in "Eighteen Miles from Home," Eddy Foy's "Hamlet by Freight," and in "The Spoilers."

Mr. Crampton played the leading comedy part, King of Nicobar, in B. C. Whitney's "Isle of Spice," and for two years with Sam S. Shubert's "The Belle of New York" company. His last engagement on the legitimate stage was with James O'Neill in "Abbe Bonaparta," the last production in which Mr. O'Neill starred. For two years before engaging in screen work Mr. Crampton was in vaudeville with Miss Lulu Jeon Espey in "The Politician and the Suffragette," a sketch written by himself. Mr. Crampton is a charter member of the Screen Club, where he has many "pals" among players old and new, as well as among the non-players. On the screen he has done good work in many parts.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Handling Features.

MANY of those exhibitors who are declaring that there is no money in features and that the field has been worked out have only themselves to blame.

It seems only yesterday that the thousand-foot reel was not only the standard length, but the limit. In the foreign trade papers lengths were given up to two and three thousand feet, but such of these products as came to this side of the water were cut down to the even thousand because it was all the exchange would handle.

And on the thousand-foot reel was based the popularity of the neighborhood house. Mother did not have to hustle through the dinner things to be in time for the first act. Father could finish off his cigar before they had to start. Any time they could drop around to the theater, at worst but a few blocks away and see three or four subjects and still have the kiddies in bed by ten. No matter what time they came in, they could see the start of a picture with but a few minutes' wait. It was the same idea of "drop in any time," that did so much to popularize vaudeville. And, to continue the vaudeville comparison, the show could not be all bad. One or even two reels might not make particular appeal, but the other one or two gave a return for the money.

Then came the double and the triple. Manufacturers decided that they need not always hold to the single reel subject and some of the foreign multiples had attracted attention. George Kleine gave the business the final boost when he put "Quo Vadis?" in the dramatic theaters. There had been many notable productions prior to this, but it was this that broke into the old line houses and made patent to the world that a motion picture was not something cheap that people went to see when they had no time to go downtown to a regular theater. Already the old store fit-up had begun to give place to the specially designed theaters, and now the managers took to the double-reel features and so to the three and four part subjects. In the minds of the patrons a two-reel subject must be twice as good as the single length and so they flocked into the house the nights that the multiples were shown, and the managers called for more multiples and still more, and the manufacturers, not fully ready to meet the demand, but always willing to do anything that would sell two reels where but one had sold before, padded out the one-reel scripts while they waited for the studio staffs and outside writers to become educated to the writing of the multiple.

Some of the resultant product was not good, and some of the special releases were no better. No longer was the extra length of itself a novelty, and no longer was the long subject supposed to be extra good just because it *was* a long subject.

And to help along, a lot of the larger houses, which had been starving to death with dramatic attractions, turned into the field and offered the six and eight reel subjects. Many locality house managers sought to follow the lead in order to keep the patronage *and never realized that it was as much the "come any time" policy as anything else that had made the locality house a success.* Now mother had to leave the dishes until she came home if she wanted to see the first reel ahead of the last. Bill could not visit with sister Sue and along about nine o'clock suggest strolling down to see some pictures. The locality house had become like the larger places and you had to be there at a certain time if you wanted to see the subject run in its proper order.

Now the locality manager declares that the public is tired of the big release and wants to get back to the single reels again, while the man who runs the feature show joins him in declaring that there is no longer any money in features.

The Remedy.

Probably that is not the way film is handled these days, but with proper handling there is no reason why there should not be the same profit as before if not more. It is very true that the crowd will follow the big release, but this is because the managers trust too much to the big release. Let the locality house cater to the neighborhood convenience and let the features play in feature houses. And playing the features, play them right.

We'll say that Monday night Bill Jones goes to see "Judith of Bethulia." Tuesday morning he tells Sam Smith that there is a great picture down at the Grand. Tuesday night Sam has an engagement, but on Wednesday he gets his best girl and takes her down to the Grand. In place of Judith there is a shocker that depends on one big scene instead of a gripping story to get over. Sam goes home sore and Thursday morning he tells Bill what a liar he is, so Bill has to explain that the Grand only runs a subject two days. Next time he tells Sam how good the picture at the Grand is, Sam will remember that first sting and stay away.

In place of getting a change of program every day or three times a week, get a subject that can last the week. It can be done in all cities and in many of the towns. If you cannot hold a picture more than a day or two drive that fact home until every man, woman and child in the town knows your change days and on all your advertising run the line, "Remember you can see this *only* on Monday and Tuesday. Don't delay."

Up to now a picture house has been a picture house and one has differed from another very little save in the minor details of location and elegance of equipment, but we are coming to a new order. We are coming to a parting of the ways, to a division of the business into classifications, the feature houses and the neighborhood theaters with one reel bills or at best only an occasional double. More, we shall presently have feature houses with well defined policies; this house showing the sensational and that the classical instead of all alternating between "From the Manger to the Cross" and "Saved by the Skin of His Teeth," with a boiler explosion, two fights with real lions and a real airship. Even in the business and amusement sections there will be some houses where a man can drop in for an hour and get a couple of complete stories, but the "downtown" houses will mostly show features and let it be understood that they will run a certain style of feature.

There never has been a real excuse for a lot of the multiples put out, and there is no more excuse now than there ever has been, but it is foolish to argue that there is no more money in features. There is, but they must be handled right.

And here's one point that must be remembered. You generally have a certain clientele. Play to that clientele. If you have a neighborhood house where you can say "good evening" to half of your patrons as they enter, you have the basis of a good business. Now if two or three times a week you put on some feature that does not appeal to these patrons, no matter how crowded your house may be with a stranger element, you are losing money if you do not draw and please your steady clientele. That is a point so many overlook.

Suppose that you have a nice house in a good locality, a locality mostly inhabited by small business men and the better class of employees; people who get from $1,500 to $3,000 a year. They know and like your house and you have a steady patronage. Now suppose that you put in some lurid sensation that draws in addition a couple of hundred men and women from just outside your own territory, decent people enough, but clearly not of the sort that constitutes your regular clientele, truck drivers, hod carriers, delivery boys and the like. You may draw an extra $20 or $30, but your regular clients are going to drop out, not caring to mix with the new element and you are too far from their homes to draw the new crowd except on the occasional showing of some extra-sensational film. You have crowded your house, you have increased your box office receipts, but *have you made money?* If you draw an extra $30 on Monday and lose $10 on the other five nights of the week, do you show a real gain?

There is a lot more to managing a house than merely showing film.

Has a Conscience.

We are glad that S. E. Wall has a conscience, for it has brought him back to the department after a long absence. We hope that S. A. Arnold, of Mena, also has a conscience. He has been out longer than Mr. Wall has. Anyhow, dropping the matter of conscience, Mr. Wall writes:

> It has been several months since I burdened this department with any of my offerings, principally from the fact that I haven't done anything that I considered worthy of notice, being content to sit back and copy other exhibitors' schemes and plans, until honest to goodness I am almost ashamed to look a Moving Picture World in the face. To atone for these things in a small way, I am sending you herewith inclosed a few copies of my door knob weeklies, which I started running in West Jefferson about the same time Mr. Chaney, of Hillsboro, started his, and have been using them in Plain City since I started there in January. Would like to have you comment on them freely.
>
> In Plain City I bought an old house that was on its last pins. It had been running six or seven years, with what looked to me like the same equipment. I closed it up and made a clean sweep by putting in a new front, chairs, screen, machine, Wurlitzer Style F instrument, changed the name of the theater to "Wall's Theater" and RAISED the admission to 10 cents, and I am more than satisfied with the results; I get out 500 door knob weeklies and see to it that one is hung on every door knob in town and one or two hung up in every store in town, and I am doing a nice business notwithstanding the fact that I use no posters, while other men starved to death hanging up posters at a 5 cent admission—the opposition house runs on Saturday only, using high class ?? vaudeville, much to my satisfaction.

Did you note that Mr. Wall raised the house out of the rut by cleaning up and charging ten cents? Evidently the people wanted a clean ten cent show and not a dirty five cent one, and Mr. Wall gave them what they wanted. That's management, not luck.

The Specials.

This Door Knob Weekly is the smallest yet, a colored card three by nine inches printed on both sides. One side gives the program and the other an argument and we think the latter side does the house the most good. This stuff runs all the way from Chester Beecroft's immortal "Bill" advertisement to some of the stuff we've written. One slogan is:

> I could get cheaper pictures—but I won't.
> I would get better pictures—but I can't.

This seems to be original:

> WALL'S THEATER
>
> is not the largest and most elegantly equipped theater ever built, but here are a few things we can say: It is safe, the machine and films are inclosed in an iron booth in compliance with the State fire code, the floor has the proper slope, making every seat a good one; the chairs are roomy and comfortable, not the wobbly armless kind, but good, easy substantial theater chairs; a new

Wurlitzer Model F Orchestrion furnishes the music and a new Edison machine projects a clear, steady picture. A carefully selected program of licensed pictures will be shown every evening except Sunday. To all of this we add courteous treatment. It is a family theater that parents need not hesitate to permit their children to attend, for nothing will ever be shown that could possibly offend anyone.

The modest boast beats brag every time. Start off the tale with the announcement that your house is the best and no one will believe it. Say your house is not the best and they'll think you don't believe it and will read along to see what you are driving at.

Here's another summing up of the situation that others can use:

When you were a kid you had a magnet—every youngster had—you marveled at the way objects of steel were attracted to it—you didn't worry much about the principle of the thing or attempt to analyze why they fairly jumped at the magnet—they did—and that was enough; probably the only thing you noticed was that Johnny Jones had a magnet that would attract pieces of steel that your's wouldn't budge, and you were envious of him because he had a magnet with a greater drawing power than your own.

The same rule applies to the moving picture business. The pictures and the way they are shown are the magnets—the better the picture the more they attract. The average patron of the picture shows doesn't worry much about why the man running the show doesn't make his entertainment attractive—if they don't like the pictures he projects on the screen, they simply don't go—THE MAGNET DOESN'T DRAW.

To be successful, the moving picture man must USE THE BRAINS GOD GAVE HIM and cater to the wants of the public by projecting good, clean, attractive pictures, properly seasoned with good music—HAVE A MAGNET THAT WILL DRAW. That is just what we are doing to the best of our ability and out of the 24 subjects named on this card to be shown this week we believe there are several that are MAGNETS THAT WILL DRAW.

Material such as this makes a more lasting impression than the announcement that next Thursday you will have a particular film. In all of Mr. Wall's advertising, and he has been good enough to send us quite a little of it from time to time, we note that he spends just as much time booming Wall's Theater as someone else's films, while week after week we get four, eight, twelve and even *twenty-four* page programs with never a line about the house nor a single paragraph that is not the work of some writer for the trade press or the house organs. This is all wrong. You know Mennen's face better than you do his talcum powder and the name of Munyon inevitably suggests a frock-coated figure with uplifted finger, but you go on week after week telling how great Biograph films are or Kay-Bees or Imps and you never say a word about your house. You don't have to print your picture every issue, but say something about your house on every page. Be just as important a figure in your own program as tomorrow's Vitagraph or next week's Warner's Feature. Your house is bigger than four thousand feet of film. Mr. Wall knows it. That's why he shoots into a town and resurrects a dead one with ease and permanency. Are *you*, with your twelve-page program, going to keep on letting a man from Plain City, Ohio, skin you to death with his little three by nine door-knob dangler. He's a *manager*. What are you?

Something Good.

Did you see in the recent Kinetogram the new Edison series of announcement subjects? These are short length films running from 28 to 57 feet carrying these captions: "Ladies will please remove their hats." "Someone's baby is crying in the lobby." "Loud talking offends some ears." "Intermission." "A great show to-morrow." "Good night, sweet love," and "Good night." If you do not get the Kinetogram, write the Edison Company. This is not an advertisement, but a tip to you.

Teaches Script Writing.

At the Majestic Theater, Madison, Wis., Manager Fursman is starting an Independent Inquest Club, teaching his patrons how to write scripts. This information we glean from a clipping that does not tell how well qualified Mr. Fursman is to teach the subject, but where there is real knowledge of the work, the idea seems to be a good one. It is good, though, only when conducted by one who can speak with authority.

Huh!

Someone has just discovered that the Ballous, who run the Olympian Theater, have a novel idea in telling the patrons the truth about poor films. The idea was novel some three or four years ago. If we remember rightly that far back, it was started by Mr. Blanchard, of Sunbury, Pa.

Here's Mr. Chaney In Line.

N. E. Chaney, Hillsboro, Ohio, is in line for the ten cent admission. The house has been enlarged to 90 feet in depth, with a present seating capacity of 298, and practically rebuilt, but it is not so much the new house as the better programs, with at least a two-reel every night that leads him to ask—and get—ten cents for four reels. Mr. Chaney was one of the first friends of this department and he has been a live wire for so long that he is getting used to it. We're glad to see him with the progressionists.

Can't Get Together.

Logan O. Cowgill, of the Logan Theater, Delphi, Ind., sends in a couple of his programs for comment and writes that he has built up the house, which had been run down by vaudeville, and is winning out. He wants to get some working understanding with his competitor, but the latter wants it all. As a sample of his wants he promptly copied the program idea when Mr. Cowgill put it out, so now Mr. Cowgill is using the door knob special, a square card, hung diamondwise, with little more than the titles. The titles are set in a heavy gothic that is clear and readable though small and the display is very well done. It is a more attractive offering than his former program.

There is no reason why two managers in one town should hate each other. A working agreement will not check enterprise and it will avoid friction. In many places opposing managements even plan advertising wars that create a lot of excitement locally and makes business good for both. Mr. Cowgill seems to be working in the right spirit.

We would suggest that on his special he change his line from "Three shows every evening, starting at 7 p.m.," to "Three shows every evening, at seven, eight and nine," or whatever the exact time may be. That is about all the comment the special seems to call for.

What Do You Think?

The Brand Advertising Company, Springfield, Ohio, sends in their program published for the Chakeres Amusement Company, running the Majestic and Princess theaters, and wants to know what we think of it.

The cover comes from the Exhibitors' Publishing Company, that makes a specialty of colored cover programs, but the inside sheets seem to be locally printed, at least the copy to hand does not seem to be the print of the company. Outside of the first page and the two weekly program pages, one for each house, the arrangement is poor, the films being written up in this fashion:

WHIFFLE'S NIGHT OUT.

In which he has a decided surprise.
At the Majestic, Wednesday, April 22

Whiffles has a very good excuse to go to a game his friends have arranged, but on the way he gets a tip that his wife is going to entertain a gentleman friend in the garden that evening. He "beats it" for home and there is where he gets his surprise.

To the chance reader the use of a dash between the title and date and the reading paragraph suggests two items. To anyone pages of this style of print is trying. It would be better to run it something like this:

"WHIFFLE'S NIGHT OUT"

Whiffles has a very good excuse to go to a game his friends have arranged, but on the way he gets a tip that his wife is going to entertain a gentleman friend in the garden that evening. He "beats it" for home, and there is where he gets his surprise.

At the Majestic, Wednesday, April 22.

Dashes should be used only between paragraphs and not between headline and the story. That is all right for longer matter, but these six to ten line readers are too brief to need the short dash.

But here is a more vital point they raise. They write:

We are still a little cramped for space, but we hope to enlarge the book in the near future. Which would you consider the most valuable: Say we show one two-reel picture and one one-reel on a certain day; would it be the best policy to publish a short synopsis on both the two-reeler and the one-reel picture, or would it be better to publish a complete story on the two-reel picture and not publish anything more than the name and cast of characters on the one-reeler.

Now the program runs a page to a house with from one to three lines for each title. We don't see that it is necessary to pick up in the reading pages this same information for a repeat. Instead of that we think that we would give running stories to the leading features, not ever giving the complete story of the film, but telling about the film rather than merely reproducing the story of the subject. These stories should run a column or even make the turn into the next column. It is not necessary to tell all the story of all releases. It is never well to tell how it comes out, because then the effort of the producer to give suspense is nullified, tell enough about the leading stories to get the people interested. Then they'll turn to the program division and see what else is on the bill for that day. Leave something to the imagination and the screen and make the text readable through snappy paragraphs.

The paper has made a good start, but we believe that these changes will help. We know that merely being a section of the possible audience of these houses, the cut up appearance of the pages would not tempt us to read. As the old vaudeville man said of the dictionary, the chapters are too short. Get people interested in pictures in general and they'll be more interested in your particular pictures and read about these, too.

Got Us Guessing

Here is a clipping from the Third Street Theater program, Easton, Pa.:

Baby Pictures.

We are going to celebrate our first birthday anniversary soon, and you know how a youngster likes a birthday. We'll be just one year old on May 15th. There are lots of babies in Easton and Phillipsburg just about our age and we hope to grow up with them. Now, we propose we celebrate together. If their parents will send us photographs of the "kids," we will reproduce them and it will help us in our plan to show what one year will do.

All photos will be returned after we have cuts made of them. Please send or bring them without delay. Kindly attach the full name of the child and the address of the parents.

We do not know what the Third Street is going to do with the cuts, but a souvenir program generously illustrated with good pictures of other one-year-old babies will be mighty popular even with those who have no entrant in the collection. And then, a year later, we would try to get new pictures of the same babies and contrast the greater growth of the house with the advancement of the kiddies, printing the one-year cuts again for the purposes of comparison. That's what this looks like to us, and if it is not what the Third Street has in mind it does not alter the fact that it is a good idea. We hope that a couple of complimentary tickets will be returned with the photographs.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

The Working Mood.

EVERY now and then something crops up in a letter about not being in the mood for work or lacking inspiration or something of that sort suggesting that inspiration is the first great requisite of the writer. That isn't a reason, it's an excuse. The real writer doesn't wait for inspiration to come to him. He goes after inspiration. He knows, if he knows anything, that the only thing to do to find success is to form the habit of work. This may come a little hard at first, but it is not easy to form any good habit, not one-tenth as easy as letting a bad habit develop itself, but the habit can be formed through persistent endeavor and, once formed, the habit sticks. The hod carrier does not wait for inspiration before he tackles the brick pile or the mortar bed. The only inspiration he needs is the fact that he gets paid only when he works. The creation of ideas is a matter of a finer organization than the personally conducted tour of a hod of bricks, but the idea is precisely the same.

If you write stories solely for your own amusement, and with no idea of making a business of it, you can talk about inspiration and write only when your lamp of genius burns brightly, but if you want eventually to make a business of story creating, you can't afford to loaf around until the laggard inspiration comes. After a time, if you persist, you'll get the habit and then you'll write a decent story when you'd much rather be going fishing.

There has been an awful lot of rot written about inspiration. And some things that have been written have been wrongly construed as advising the inspirational method, but getting right down to facts, the business of story writing is like the business of carrying the hod. It must be engaged in regularly and in spite of any drawbacks. Don't admit there are drawbacks. Lots of Monday mornings, and at other times as well, the hod carrier hates the idea of chasing a collection of mortar up a ladder and climbing down with the empty hod, but it's his work and if he is not a loafer he does that work. He doesn't wait to be inspired. Lots of times the practiced writer loathes the idea of doing a lot of work, but he does it because it is his business.

Form the habit of writing one script a week. Then form the habit of writing two, if you can, and then three. Don't write too much or you will go stale and be unable to write at all, but find your limitations as to output and set your standard just inside of those limitations. Sometimes you will be able to rush the story through and there will be other times when you have to fight for each scene, but if you fight and win the victory will be easier next time.

Roy McCardell lately stated that only the trained newspaper man or author had found real success in photoplay work. This is an error. We know a lot of people who make money in appreciable quantities and with cheering regularity who never have written for the papers or magazines, but in every case they have formed the habit of methodical work first. It is this habit that has made the way easy for the regular writer.

Beauty Wants.

Richard Willis writes that the American wants for its Beauty brand good legitimate comedies (without slapstick features) and dramas. These should be small cast plays featuring Miss Margarita Fischer and should be sent direct to Harry Pollard, Beauty Films, Santa Barbara, Cal.

One Copyright Attitude.

Here is a singularly sane letter from a writer who is doing well both with fiction and photoplay. It is a great factor toward success to have a contented mind, and this letter is worth reproducing:

> I am moved to write what we have had to say about the copyright idea that seems to loom so unnecessarily large to so many of the apparently inexperienced authors that are doing photoplay writing. Just as a question I submitted the situation to my lawyer stepfather and he remarked that the editors of the companies would be apt to say, "We are no more thieves than magazine editors are. Magazine stories are never copyrighted." Let the infants stumble along, and maybe sometime they will learn to walk. Daddy says proof of ownership of a script has been proved out by the decision in the del Ruth case—that is all that is necessary, so why all this bother? And the copyrighted scripts would be classed at once as the work of an author who would probably cause trouble in any dealings, and passed up at once. I would hate to see the expression of an editor's face if a magazine story came in ticketed and a Burns Detective Agency plate, so to speak, on the cover, then: "subimtted for consideration"! It's an insult to the trade.

Criticism.

A recent correspondent asked if we thought that it paid to have his scripts criticised by some writer who sold plays, and if you read the Inquiries each week you'll remember that we said that it did if the writer knew what he was talking about and could tell the other man understandably. Criticism is of value only when thoroughly intelligent. We know one master of technique who cannot tell why or how he gains his effects. Instinctively he knows that to do a thing in a certain way will be the best way to do that thing, but he cannot tell the reasons for his work, for he never studied them out. He is a successful writer, but he would not be a success as a critic and more than once we have had to spank him on the wrist for telling others how to do certain things and telling them wrong.

But the great trouble with criticism is that the beginner is too apt to lean on his critic instead of finding his own footing. Nothing can replace personal study and planning, and criticism, if too freely and frequently given, is apt to prove more of a hindrance than a help.

Self Defense.

Eustace Hale Ball confesses that he wrote his book on photoplay writing just to protect himself from the friends who wanted to know just how to write, and while he was making this confession in the lobby of his office building there was a woman waiting upstairs to tell him that she knew his wife's cousin's sister's aunt-in-law and would he please, etc. It certainly is funny (sometimes) the way people think that all they have to do is ask, be told and then go ahead and get rich.

No one ever wrote thirty scripts in thirty days and thirty more in the next thirty days without spending the third thirty days in the insane asylum. We think that our own record of eight scripts in five days and eight more in the next seven will stand for some time, but we knew that there was a sea trip and a week's rest at the other end or we would not have started. It is better to write and sell ten than write fifty and sell five.

In His Shoe.

A correspondent who says he is going to be one of us regulars one of these days, offers this suggestion: He finds he has plot germs come to him after he has gone to bed, so he puts a pad and a pencil in one of his shoes at the head of the bed and when the idea comes he writes it down. This is not as funny as it seems to be at first glance. Even if you cannot read your own writing in the morning, the mechanical action of writing helps to impress the matter on your brain. We lost an idea only the other night and it may be six months before we get it back.

Her Creed.

We wish that every prospective photoplay writer could read this succinct statement of a young woman who has tried and is still trying. Read it and pass it to someone when you hear that "it's easy to write photoplays." Honest, it is not. It does not take grace of literary expression, but it does require other qualities just as exacting.

> For the sake of the army of "beginners" in photoplay writing, I would like to briefly state the conclusions formed by "one of them" after one year's study and experience:—
>
> FIRST—Photoplay writing requires as much ability as any form of literature. The day of mediocrity is past, film companies are substituting quality for quantity and unless the amateur feels himself competent enough in plot construction and development to compete with the rapidly increasing number of noted writers who have joined the ranks of photoplaywrights, he had better stay at the vocation nature intended him for, and not allow himself to be deluded by school advertisements of "easy money," "quick returns," etc.
>
> SECOND—The beginner-"Free-lance" is restricted by a thousand rules regarding setting and theme. The film companies have each their staff writers to whom they assign the type of play desired, and unless the outsider produces a script better than—or at least as good as the best—of the regular scripts, he can stay an "outsider." Naturally, film companies get tired of wading through thousands of unavailable scripts. Can't blame them. This photoplay writing has been so grossly misrepresented as "easy," it is time the "beginner" knew the truth. The few possessing real ability will stick to it and eventually "land," the doubtful ones should submit their scripts to some competent critic and thank God if they are told the truth about their "ability."
>
> One encouraging statement to balance this "cold-water-slinging": With patient plodding and much hard thinking I have managed to dispose of four out of fourteen scripts. I shall *"stick"* to the finish.

Expert Testimony.

Here is a line from Homer Croy, the humorous writer of the Leslie-Judge Company who is taking a camera with him on his trip around the world and sending stuff back to the Universal. He went to Los Angeles to learn to do his own operating and this is what he writes:

> Before coming out to the Pacific Coast to work in a moving picture studio to learn the business before starting on my trip around the world for the Universal, I tried to learn something about script writing so that I would not appear such an ignoramus when I met up with the scenario men. I had seen scenarios written by amateurs that were coated with such words as register, flash, cut-back, bust, vision and fadeaway so that I mastered them all to use when I got to Los Angeles.
>
> When I arrived at the Universal plant I was astonished to find that these expressions were used by the scenario writers or directors very little if at all. *About the only time I hear "register" is when the editor reads it in an amateur's script* when he is going over the manuscript with one of the directors to consider buying it. When you get on the firing line you find that the real makers of pictures use the common every-day words to make their meaning plain. When they want to show that the hero hates the villain they simply say, "Wilson shows hate toward villain."
>
> James Dayton, the scenario editor of the Universal, tells me that he is in the market for all kinds of plays except costume and adaptions. By costume he means, of course, period plays—Colonial productions, for instance.

Will Resume.

Julian Louis Lamothe, Coroner for New Orleans, writes that he had to drop the Inquests during carnival time, but that he hopes to resume them shortly.

Funny But True.

We print this partly because it is funny and partly because it is not:

For the economical portion of your readers I have a scheme for obtaining free paper clips, that has to date proven infallible. Here it is: At the top of the first page of your manuscript place in capital letters, or use red ribbon if you have it, the sentence PLEASE USE NO CLIPS. Be sure to place this in a prominent place, leave your script unclipped and send it to any of the motion picture companies. Unless your manuscript is accepted it will return with one, and in many cases, two, clips attached. Now remove the clips, heat a flatiron, place a stout piece of paper over the script and you will find that the marks will iron out and leave the sheets as smooth as ever. You now have some perfectly good clips to use on your carbon copies and other matter, and also a perfectly unmarked script to send out to gather more clips for you. You will find results very satisfactory, as the percentage of companies who do not indulge in this practice is very small indeed.

In our own editorial practice we invariably threw the clip into the waste basket because it took too much time to put it back just where the author had placed it and to put in anywhere else would mar the script. We sent out a script the other day with one clip and got it back with three. Each of the three was marking the script in a new place and it was cheaper to pay to have the script recopied than to take it home and iron it (through wonders can be accomplished with a hot flatiron).

Will editors please read and reflect and then save their clips and the authors' tempers?

Each Week.

A correspondent wants us to print the synopses of stories we consider extra good. She can find all the synopses for the week in each issue of the paper and can determine for herself which are good and which are not. There is no better way of studying plotting than to read all of the synopses each week and study their possibilities, and a study of the bad will prove as useful as a dissection of the good. Make that a part of your regular study work and you'll be surprised to find how it will help you to form your own standard.

Plain Careless.

Don't be careless. You cannot afford to be if you are a novice and you'll know better if you are an old hand. Lately we saw a script, one scene of which was laid on a lawn. A character entered and wanted to mail a letter, so he pressed a button and a servant entered and took the letter. The writer did not think. He had a letter to dispose of. Call a servant. In the absorption in the fact that he needed a servant he forgot that he was on the lawn, so he pressed a button. He knew better than to do a thing like that, but he didn't take the trouble to stop to think. That's no worse than a lot of other mistakes made and all through the same lack of willingness to study every minute detail, and yet, until the grasp of detail comes naturally to you through this close study, you cannot be too careful.

Skeletons and Bones.

You've read over and over again that all authors should keep a note book for the skeletons of plots, but did you ever keep just stray bones? You may not be able to think up a whole skeleton and yet get a lot of bones for your digging. File them away, too, a pretty love scene, some new form of accident, a unique comedy situation. Some day you can dig up the bones again and build them into skeletons and get checks.

All Around You.

Plots are all around you, if you have clear mental vision. The other day an elevator man in our office building (not one that we own, but one in which we hire an office) stayed home for reasons not wholly unconnected with things that came in kegs and bottles the night before. There didn't seem to be much of a story there, but there was—a cute little story about a stenographer who stayed home sick and for the first time the boss missed her and realized what she meant to him.

Maybe Not.

Maybe an editor says a fool because he does not buy your scripts, and then, again, he may not be. We've just been explaining this to a star writer and thought perhaps the assurance might interest you. There are a lot of studios that buy from twenty or thirty writers regularly and who never buy from the outside, figuring that this "stable" can keep them going. Now and then an extra good script will be passed over to a director for work and another name will be added to the regulars, but if these regulars write stuff as good or almost as good as yours, they will have the inside track. You may be an accident with your single script and it is to the editorial interest to keep the others going. When you have proved yourself, then you may belong.

Like a Boil.

Did you ever have an idea that was like a boil? A script that had to come to a head before you could have any peace. Most writers have these ideas and the wise man gets it out of his system as soon as he can by writing it. Many of these ideas the writers knows perfectly well to be impossible as photoplays, but he doesn't argue that question. The story is in his system and must come out.

"Lacks Strength."

Many studios are fond of ascribing a lack of strength in a story as a reason for rejection because ninety-nine times out of a hundred this is the best reason. Then we get asked what is meant by the expression.

Suppose that you have a bottle of fine old brandy; a strong and potent drink. Suppose you put an ounce of this in a ten ounce glass and fill it up with water. The resulting mixture is only one tenth as strong as the brandy by itself, because there is one ounce of brandy and nine ounces of water. That's a very simple proposition, yet no more simple than the same "lacks strength" as applied to photoplay scripts. You have not enough plot to fill your footage and instead of a thousand feet of plot-action you have a hundred feet of action and nine hundred other feet of acting. Action is the acting that tells the story. Mere acting fills in.

If you wanted to get a stronger drink of brandy and water, you would add more brandy. If you want a stronger plot, you add more plot to your acting. It sounds simple, but it is not as simple as it sounds.

You may have written six pages of scenes that can be boiled down to the simple statement that "John comes to the city and makes a success." Very naturally the editor tells you that the story lacks strength. Now suppose that you add some stuff and the story sums up: "Henry comes to the city and makes a success. His mother comes, he is ashamed of her countrified appearance and tries to conceal her from his wife and their rich guests. She is broken hearted." That's better, because there is more to think about. Outside of the fact that it has been done fifty times or more, you might sell a story like that. Possibly you can even now, if you give it a new twist. But how shall you get the new twist?

It's very simple. Add the fact that Henry's wife also has a poor old mother whom she loves very dearly. Henry has shown such an aversion to anything that is not "good form," that she has maintained a fiction of her fashionable parents, thinking to please him, while Henry, on his side, has concealed the fact of his mother's rusticity from his wife thinking that it would displease her. He shunts his mother into an ante-room, and there the wife finds her, not knowing for the moment that it is Henry's mother. Because the woman is old and unsophisticated, the wife is attracted to her—she is so much like her own mother. Henry finds them together and thinks that he has lost his wife's love, but finds instead that he has at last brought her perfect happiness by making it possible for her to confess the deception. The wife's mother is sent for and the story closes with the two grandmothers fussing over their small grandson while the husband and wife look on with full hearts.

Now you can shoot the story to the editor and it is less likely that he will say it still lacks strength. Don't write this particular story, for many will in spite of this warning, but work up your own story by adding a germane plot to what you already have. It may come hard at first, but with practice it will become surprisingly easy to work up your plot to the requisite strength before you make even your first draft on paper.

Inquiries

NOTE—No inquiries can be replied to by mail. Look for your answer here. No question can be replied to that necessitates the handling of the manuscript. Always give your name and address. It will not be published. A list of addresses, to which photoplays should be sent, will be supplied on receipt of a STAMPED AND SELF ADDRESSED ENVELOPE. The request should be made to the paper direct and not to this department, nor to the Answers Man.

WIRELESS.—A courteous note to the editor would probably bring the information if a return envelope is inclosed. Many stories are purchased and never used. We do not know about the script end of the company you mention.

G. Z.—Try Keystone, Mutual and Frontier.

P. G. S.—You state the cast of characters and write the action in action by scenes. Better get a copy of "Technique of the Photoplay" and get started right.

M. K. F.—It looks as though you were headed in the wrong direction on your play. A three-act stage play runs about two hours and a half to three hours. Three reels would run less than an hour and the silent production of a spoken play would be exceedingly tiresome. A stage play alone, prepared for pictures will run a hundred scenes or more if told in action, and then it does not look in the least like a stage play. Better drop multiple reels until you have mastered the one reel first. In the drama of the stage the act is the grand division. Each act may consist of two or more scenes, though this is not usual in modern plays.

C. F. D.—Been holding your letter while the K. B. identifier got busy, but he has to confess he does not know the player yet. In "The Path of Genius" Charles Ray was Ruskin and Gordon Mullins the tavern keeper.

A. S. H.—Inquest Circles are formed for the study of photoplay writing. The qualification for membership is merely a desire to write plays. Send a self addressed stamped envelope repeating your request for the address of the Circle in your city.

B. C.—Better write for the second script you speak of. Let the other lie for another four weeks. It is an unreasonable position, but even after eight weeks editors grow peevish when queried. We have scripts out that date back to February and March of last year, but we know they are safe where they are.

AMERICAN.—The script has probably been sent to the editor. Better wait. The American treats the authors nicely.

RUBEENA.—Why this painful silence?

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THE MOVING PICTURE WORLD

17 Madison Avenue - - New York City

Projection Department

Conducted by F. H. RICHARDSON

Operators' Union Directory, I. A. T. S. E.

NOTICE:—Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list as it will not be republished. The mail address of the secretary should be included, and the address of regular meeting place, if any.

Local No. 572, Vincennes, Indiana.

E. Sparrow, president; William Brown, vice-president; H. F. Hawley, secretary; Ben Corlein, secretary-treasurer; H. Corbett, sargeant-at-arms.

Manufacturers' Notice.

It is an established rule of the Moving Picture World and of this department that no apparatus or other goods will be endorsed or recommended editorially until such articles have been demonstrated to a member of our staff. In case of apparatus pertaining to projection this means the editor of this department.

Imortant Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending 4 cents, stamps, (less than actual cost) will receive carbon copy of the department reply, by mail, without delay.

The first seventy-four questions are now ready and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you can't answer without a lot of study.

Question No. 31.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permission to use the contributor's name must accompany each answer, otherwise only the name of the city will be used. Theater managers looking for high class men will do well to watch the Roll of Honor.

If your employer were to purchase a second-hand motor-generator set, or a motor or generator, how would you determine "which was which" in connecting up the generator and motor, there being no electrician to be had in your small town? How would you connect an a. c. motor to the line? What is meant by a "starting compensator?" Give sketch and explanatory directions for connecting a three-phase compensator and motor. Explain why a "starting box" is necessary with motors, and if it is necessary with all motors. If motor and generator were separate, how would you figure the size of the pulleys? How would you know if the motor was heavy enough to carry the generator without overloading the motor?

Roll of Honor.

The Roll of Honor on Question 25 is fairly ample, and yet the replies, as a whole, have been perhaps further away from correct than on any other one question. Out of over four hundred replies the following are those which were fairly correct, although none of them gave answers which I would consider as covering the proposition fully and correctly. W. S. James, Camden, New Jersey; Harry T. Dobson, Toronto, Canada; Seattle, Washington; Harry W. Seward, Reading, Pennsylvania; Boston, Massachusetts (2); Jos. H. M. Smith, Fort Worth, Texas; A. Glasnapp, Bowen, N. Dakota; Denver, Colorado; Chicago, Illinois (2); L. B. Minges, Lestershire, New York; L. S. Usher, Winnipeg, Canada; and S. S. Holt, Marshalltown, Iowa.

The answers of Usher, Minges, Dobson and Smith were very good, as was also one of the Chicago replies. The others were partly correct and partly in error. I have selected the reply of O. N. Williams, Lake City, Iowa, mainly for the reason he brings out a great number of points, all of them of more or less importance, though very likely some of his deductions may start arguments. But that, however, will be all the better.

Reply to Question No. 25.

By O. N. Williams, Lake City, Iowa.

The question:

Suppose your entire theater consumed a total of 5000 watts, and that the owner came into possession of a 70 volt, 200 ampere dynamo, and an 8 h.p. kerosene or gasoline engine, which he believes might be utilized to supply current for the theater. He asks your advice and opinion. You have already asked for a raise in salary, basing the increase on your ability. What would your answer be? Generator is in excellent condition, as is the engine, and former is compound-wound.

Note:—Now, don't swell up and say: "This is not the operator's business," for, you will be wrong. Chief operators in cities, and many operators in smaller towns will have to handle these plants in the future, and many of them are doing it right now. Chief operators in cities have men to run the projectors, as a rule, they only working relief and overseeing things. They get more salary than ordinary shift operators, too. And, anyhow, whether the operator actually handles the plant or not, he ought, by all means, to know these things.

The answer:

If my opinion were asked as per question 25 I would decide that the outfit was not practical, owing to the lack of power of the engine. Figuring on a basis of 100% efficiency for the dynamo it would require the energy of an engine of approximately 7 h.p. to develop 5000 watts. I believe, however, that in selecting an engine to deliver 5000 watts at 70 volts, I would "play safe" and advise the purchase of at least a 12 h.p. engine. In a case such as this we must take into consideration the fact that the efficiency of dynamos runs all the way from 65% to 85% and, while some show lower efficiency than 65, and some perhaps even higher than 85, still I believe I would figure on a 65% basis. I would also figure that under normal conditions the engine itself would fall considerably below its rating. A large majority of the small kerosene or gasoline engines now on the market are overrated as to power, also the efficiency of installation would have much to do with the result. Summing the whole matter up I think I would recommend that my employer dispose of the 8 h.p. engine and purchase one of 12 h.p., of the throttling governed type—never a hit or miss. I would also suggest the advisability of installing this plant on a good, solid, concrete foundation; that great care should be exercised in properly lining the engine with the generator, and that the distance between pulley centers (assuming it to be a belt driven rig) be at least six times the diameter of the driving pulley. I note the generator is compound-wound, and this is as it should be. My own personal preference would be a generator slightly over-compounded, so as to overcome the tendency most small plants have to drop below voltage as the load increases. This is due to the fact that practically all engines show a decided tendency to slacken speed as the load comes on. I would therefore advise that the dynamo be over-compounded as far as practical, to overcome this trouble. And right here let me add the statement, though somewhat irrelevant to the question, that I am with you on the 70 volt proposition. I have used 60, 65, 70 and 110 volt generators during the past five years, and am thoroughly satisfied that 70 is just right.

I must comment on one thing in this reply, and that is where brother Williams says that the outfit is not practical, owing to lack of power in the engine. I do not think he meant to put it quite that strong. The outfit can hardly be said to be impractical, though it might be inefficient. I would also like to say that I think brother Williams is figuring pretty low when he puts generator efficiency at 65%; I should say that 80% was plenty low enough. But if he takes the efficiency of the outfit—generator and engine combined, he probably would be pretty close to the truth. Brother James brought out one point which no one else touched on. He asked whether the question meant, when speaking of engine power, "brake horse-power" or "rated horse-power." This is quite an important point indeed, since brake horse-power means the true power developed at the rim of the engine pulley, whereas rated horse-power might mean something very different from that.

Halp! Halp! Halp!

T. O. Reid, Chaplain of the Ohio State Penitentiary, Columbus, Ohio, writes:

In recognition of the moral effect of moving pictures of the higher order, our institution has purchased a machine to be used in connection with the Sunday Chapel service. I would be glad to get into communication with some of the nearby exchanges, who might feel disposed to donate the use of a film occasionally when they could do so without any loss. *We have a number of high class operators here,* and can guarantee expert handling, and that the film will be returned in good condition.

Haw, haw, haw! And likewise Good Night! Comment would be superfluous. Ohio operators will kindly rise to the occasion and explain with voluble and satisfying explanation: *"We have a number of high class operators here!"* Again I say: Good night!

Motor Trouble.

L. P. Lewis, Kirbyville, Texas, writes:

My Power's Six-A motor has developed a peculiar trouble. It is 18 h.p., 230 volt d. c., and has been running fine for six months. Lately it has developed a tendency to speed up five times faster than it should. Can you tell me where the trouble can be located?

No, I do not think I can brother Lewis. In the first place your "five times faster" is, I think, a very great exaggeration. There are several things which might cause the trouble, but I would prefer to let our electrician correspondents figure the matter out, and see what they can get out of it. I have, meanwhile, arranged for brother Lewis to be fixed up.

New York Examination.

Through the courtesy of the engineers of the Department of Water Supply, Gas and Electricity, and chief examiner George R. Brown, I recently visited the examination rooms and listened to several examinations of applicants for operator's licenses; John Domerhuizer and Richard D. Weeks doing the examining. The examiners have, on an average, about 300 on the waiting list. They examine something like sixty a week, passing an average of from 10 to 12 percent.

The apparatus in the examining rooms is all bona fide; by this I mean there are no tricks used. Also it is not the practice of the examiner to ask anything in the nature of catch questions. If you will stop and consider for a moment you will, I think, see that there is no earthly reason why the examiners should wish to turn a competent man down. As a matter of fact it is the other way, since an unsuccessful man will come back for re-examination and thus cause them more work. The apparatus is not at all complicated, and the questions asked are designed simply to bring out the man's real knowledge of the subject. Judging by the examples I witnessed the knowledge of a good many of the applicants leaves very much to be desired. The Edison three-wire system seems to be one of the main stickers, and but few have anything like a complete knowledge of its working.

I have always been of the opinion that the examination was fair; this opinion was based partly on the proposition that there was no reason for it to be anything else, and partly formed by questioning of operators who had passed. Since listening to the examination, (the examiners did not know I was to be present until I walked into the room, therefore there would not have been any "frameup", even if it was desired) and examining the apparatus I am prepared to say that my previous opinion is fully sustained.

The man who possesses real knowledge has no need to fear the New York examination, but the man who has simply learned something by heart might as well save himself the trouble of making application.

Enlarging Theater.

V. A. Warren, Massena, New York, writes:

> My theater is 34 x 105 feet, one story building, ceiling 17 feet, the operating room outside of the theater proper. We are projecting a 14-foot picture at 105 feet, using Power's Six A, 40 ampere mercury arc rectifier and mirroroide screen, its lower edge six feet from the floor. With 35 amperes d. c. at the arc we get a fine picture, and I do not wish to sacrifice this in any way through the proposed improvements. Am beginning an addition, 30 x 34 feet which will give a total length of 135 feet. This also will be the new throw. Would you say that an 18-foot picture will be large enough at this distance, especially for those standing some 20 or 30 feet back of this in the entrance? Moreover, I expect to tear down this entrance and extend the theater through to the street some day, so that the standing room would be about 170 feet from the screen. Can you tell me what size picture would be best at 135 and what at 170 feet? Will I have any difficulty in projecting 135 feet with my present equipment? The operating room being in the centre of the room, so that there is no distortion. Am using a 50 ampere tube and the General Electric Company advises me to overload the rectifier up to 50 amperes. Am using a special Gundlach Lens. By scaling out the size of the picture this same lens would give me, by extending the projection lines, an 18-foot picture. Would this same lens be suitable for the new 135-foot throw? Perfect projection being the first consideration, regardless of cost.

Well, brother Warren, to go fully and completely into your matter would require a considerable amount of space, since your proposition is somewhat out of the ordinary. To answer briefly you can use your present lens, if it only gives you an 18-foot picture, in the new throw, but your condensers should be pretty carefully matched to the lens in order to get the best effect. I think, taking everything into consideration, you will find the 18-foot picture to be more satisfactory than a larger one. However, when you extend your theater so as to have a total space of 170 feet it would be largely a matter for experiment to determine whether the 18-foot or a 20-foot one would be most satisfactory. For the present throw I would confine myself to the 18-foot picture, and for this I would use the full capacity of my rectifier.

Some Questions.

Sumas, Washington, writes:

> Would you please explain the following terms: (1) Spherical aberration, and chromatic aberration. (2) What is the difference between a step-down transformer and a step-up transformer, and how would you connect? (3) How would you change a compound-wound motor into a compound-wound generator? (4) How would you connect a single arc with two resistances so that the lamp could be used for stereopticon or motion picture? (5) How could you connect with one variable rheostat?

These matters are, for the most part, elementary, and have been gone over time, and again in the department. They are, except query 3, fully explained in the Handbook. Spherical aberration is that quality of the lens which prevents its bringing the rays to a point, as is illustrated in Fig. 140, page 352 of the Handbook. Chromatic aberration is that quality of the lens which tends to separate white light into its color values, as you will find in the Handbook under Lenses, page 351. The difference between the step-up and step-down transformer is fully explained in the Handbook; as is also your question No. 4 on page 376, Fig. 156. As to the connection with the variable rheostat, you would just connect the rheostat in the usual way, and switch the lever back to cut in all the resistance when on the stereo. As to the compound-wound motor being turned into a compound-wound generator, you would simply run the motor, by belt or otherwise, from an outside source of power, and it would then become a generator, but you would have to shift your brushes a considerable distance around the commutator, since the distortion of the magnetic lines would be in the opposite direction. However, I do not think a motor would make an effective generator, or vice versa.

And now you will probably say that I am trying to force you to buy a Handbook. Well, you can look at it that way if you want to, but I take the position that it is cheaper for you to buy that book and get those, and hundreds of other questions answered for you, for $2.50, than it is for me to use space worth several times more, if figured at advertising rates, answering them, particularly when they have been already answered in the department many, many times.

In Error.

Kansas City, Missouri, writes:

> The operator at the Victor Theater in this city projects his picture at a side angle, and gets the same results as if it was thrown at right angles to the screen. Please explain. His picture is very clear, but his speed leaves much to be desired. Am mailing you a copy of our Moving Picture Advertiser, which is mailed free to managers and operators every month. What do you think of it?

You are in error in saying that the result is "the same." That is an optical impossibility. It cannot be did without a make-up, and there is not any make-up for that particular proposition. What you probably really mean is that there is no side-keystone effect, and this is accomplished by filling in the upper and lower edges of the aperture with solder and filing the opening carefully until the top and bottom lines of the light are parallel on the screen. Or, if the keystone effect be very slight, it may be accomplished by filing the aperture slightly without the solder; but you cannot do this to any considerable extent without showing the dividing lines of the picture. Also it is possible to get a special aperture plate slightly smaller than the regular one and file that, but the distortion of the picture itself remains just the same, and you will also find that the width of the picture is slightly out of proportion to its height, and, while it may not be discernible, the figures on one side of the screen will be magnified more than those on the other. According to your sketch his machine sets to the right of the centre of the screen. Therefore, using the centre of the picture as a guide, the figures on the right of the screen would be magnified slightly less, and those on the left of the screen slightly more than objects in its center. The publication mentioned is put out by The U. S. Slide Company, of Kansas City. It is designed wholly and entirely for advertising their slides. It is no doubt an excellent medium, provided it be given a wide circulation. There are twelve pages of illustrations of slides.

From Brother La Grow.

L. C. La Grow, Albany, New York, writes:

> I realize that the department is crowded, but inasmuch as I am in for a spanking anyhow I might as well get licked soundly. Brother Criswell sends in an explanatory sketch which does not explain. The size of the aperture and the length of the lens tube would eliminate any halo caused by condenser lenses or too long focus, and Mr. Halo is the mischief maker. I am willing to back everything I said in February 14th issue, except that I used the term "focus" whereas I should have said "convergence point". However, my effort fell flat. I thought that letter would bring out a storm of argument, and that out of it we might all select a bit of knowledge. I wonder how many of the boys saw the eclipse of the moon Wednesday night, March 11th, and thought of it from an optical standpoint? How many of them know the cause of penumbra? Brother Armstrong's work and sketch were excellent, though he has only amplified rules with which we are all (? Ed.) familiar. What we want most of all are rules for our entire lens system, which will be as arbitrary as the rules he has so ably illustrated. I am not averse to being spanked by brother Criswell, Jimmy, or any one else, provided they apply it to my mentality and warm up my brain. Brother Hickey has the correct dope on that generator I mentioned in answer to question 10. With regard to my defense of the operator you and I for once, agree. Paradox? No! We agree that any operator who wilfully races his machine, and whose light is mostly composed of shadows and rainbows, and whose framing rod is used to hold up a window is no earthly good to himself or anyone else. We agree that criticism of projection is always beneficial. I like and solicit criticism. It sometimes hurts my pride, but it always helps my pocket book. But my argument is that the manager is *always* to blame for poor projection, and especially for racing, by reason of the fact that if he demands and really wishes good projection, and is willing to pay for it, he is able to get it. Why reserve all the spleen for the operator and all the honey for the manager? I have spoken! and will not encroach again, as I know the department is overcrowded.

I roast the operator when he needs it, and by that same token, brother La Grow, if you will look back through the department you will find that Mr. Manager has been handed a goodly number of red hot side swipes himself, so you just back up on that honey and spleen thing, tie yourself to a gate post and stand hitched.

I sincerely trust that brother La Grow will not crawl back into his shell and pull the shell in after him. It is true that the department is overcrowded, but, there is nevertheless, always room for good stuff, and that is the kind brother La Grow sends in, although we don't always agree. However, this department is not run on the lovey-dovey "you tickle me and I'll tickle you" plan. It would not be worth the ink it takes to print it if it was. As to the Criswell article, why I guess I will let you, Criswell and James fight that matter out for yourselves. As regards the "storm of argument," there were quite a number of letters, but for one reason or another they were not available for publication as against other matter, and I have cut down everything I could just as far as I possibly could until I got brother James' long article on lenses through.

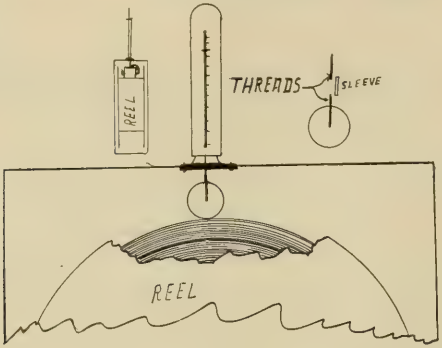
Wire Terminal.

The L. B. Adkins Company, Columbus, Ohio, is putting out a wire terminal known as the "Little Giant." An illustration will be found in its advertisement. I have not seen this terminal, but judging from the illustration it is simple and quite strong. Therefore it probably is effective.

An Upper Magazine Gauge.

R. W. Case, Narberth, Pennsylvania, writes:

Attached find sketch of an upper magazine gauge, which I think is very handy. I hope you will not decide it is too complicated, but that it is easily made and effective. The roller which rests on the film is made of wood and is covered with a soft material.



The upright rod is a motorcycle spoke, with the nipple of same used as a sleeve. The face plate is brass, with the little pointer coming through from the back which travels up and down as shown, so that by glancing at this gauge the operator can instantly determine just how much film he has on the upper reel. You say you are coming to Philadelphia next summer. Why put it off so long? Hope you will have a chance to come out to my little place, and, if so, I will be glad to see you. Am not at all afraid of your finding poor projection here. Am still at the Rittenhouse, 53rd and Haverford Avenue, West Philadelphia. We are installing a Wagner motor generator set (Don't you mean converter? Ed.) next week. What about it? Is it O. K.? It is one of their latest models. I have a manager who is there with the goods, so far as improvements are concerned. I certainly feel for that poor operator on the Pacific Coast who is working for a tight-wad.

That gauge is a mighty neat little trick brother Case, and I have no doubt that many operators will get busy making one. It is the simplest thing I have seen yet for the purpose. As for the Philadelphia visit: I am going to motor down there, but I don't want anybody to know when I am coming until I have been there for one day. Then I'll put the boys wise, and maybe read them what I have prepared, whereupon all will be peace or a riotous riot, according to what I find. I have some good reports on the Wagner converter, but they have not as yet, however, demonstrated the efficiency of their device to the department, and until they do I cannot consistently recommend it. I will try and visit you when I am down there, but cannot make any promises.

Carbon Trouble.

Fred J. Marklein, Brooklyn, New York, writes:

Of late I have noticed a number of complaints about carbons burning poorly, that is flaming, etc. In each case the writer claims to have tried various brands of carbons and to have clean connections—all of which may be true. Also they claim that some of the time the trouble is present and at other times it disappears. I have solved a similar problem as follows: being very particular about my carbon contact I filed my clamps quite often, and discovered that my top clamp had gradually been filed in such a manner as to slightly crack my carbon when tightly clamped, and this was the seat of the trouble. When using a 12-inch carbon on top you can readily see that after the carbon has dropped down it will burn poorly on account of being cracked, but after it has passed the cracked place it will burn all right. If the above is worthy of publication why all right. If not all right too.

Well, I don't know brother Merklein. I hardly think that is the secret of the complaints, and yet it might be in some cases. Anyhow I have published this because it might at least fit once in a while.

Isn't It Queer?

St. Louis, Missouri, writes:

The Theater Novelty Supply Company, of Chicago, Ill., sent me the enclosed booklet in which they advertise, among other things, their Excelo Oil for projectors and spectacles which they claim are peculiarly adapted for use by operators. Would you advise the purchase of this oil or spectacles?

These manufacturers have not submitted either one of these articles to the department, therefore I cannot make any recommendation, except to say, as I have stated many times before, look out for patent oils, and be mighty sure they are what their manufacturers claim before you invest.

I have been considerably amused in reading the booklet, which contains alternate pages of "advice" to operators and managers and advertisements of the products of the company. Among other things it gives a glossary of electrical definitions and in the preface says: "We know that you will find the electrical definitions correct as they were written by the highest electric authorities, and you will also find any of the articles we manufacture just as reliable as the electrical terms."

Here are some of the electrical definitions referred to: "Ampere: Amount of electric current used. Amperage: Number of amperes which pass through the circuit in a stated time. Carbon: A substance which comes from charcoal, etc. Cycles: Term used in numbering alternations in a. c. Freezing carbons: Running carbons together in feeding. Best light is obtained by keeping carbons separated and drawing arc as long as possible. Rheostat: Adjustable resistance. Transformer: An induction coil by which high voltage is cut down."

It is to laugh! And I imagine operators will have quite a hearty laugh when they peruse the highly valuable information, and consider what the company says that its products are of equal value. This certainly is advertising backwards with a vengeance.

Really it is a queer thing that men will deliberately put into print such trash as this, and yet the Theater Novelty Supply Company is not the only offender in this respect, though it is up-to-date, the only one that has had the nerve to compare its information on matters electrical with its goods.

Resistance and Negative Wire.

Harry T. Dobson, Toronto, Canada, writes:

Received the booklet of questions and it is well worth the money; also there are "some" questions in that pamphlet. Am sending a description of how to read motor curves, thinking it might be of value to department readers. The question of placing resistance on the negative wire of d. c. has captured my goat. Why is it that the rheostat can be placed on the negative wire without materially altering results? We have to suppose that the resistance cuts down the voltage and thus regulates the amperage supplied to the lamp, yet if we put the resistance behind the lamp there is hardly any difference in light results. I cannot understand it. Here are a couple of questions which may interest operators. (1) Can a projection arc be operated on one wire 110 a. c. 60 cycle current? Answer: Yes. Run wire to upper lamp contact from the lower contact through the rheostat to a ground. (2) Two machines side by side on 220 a. c. three wire circuit; one arc burns O. K. with the switch in and the carbons apart. A test lamp lights from top or positive carbon, but on the other machine arc, under the same conditions, the test lamp will only light from the negative wire, although the arc burns all right. I am told the answer is: The first machine has the positive and negative wires, while the second has the neutral and negative, and as the neutral is always grounded, you cannot light a test lamp from it.

Your information concerning question 2 is correct, but the outside wire is positive and the neutral negative to one arc, while the neutral is positive and the outside wire negative to the other, if they, the arcs, are on opposite sides. If your lamp is grounded to the iron of the operating room and the operating room iron is grounded you would get a ground from either outside wire but never from the neutral. As to question 1: That would work all right provided the ground be a perfect one, and the other side of the system be also thoroughly grounded. The resistance proposition is a rather hard thing to understand. It puzzled your humble servant for a long time, and I used to have some red hot arguments on it, a few years ago. If you will study the matter closely you will see that the voltage will be cut and the amperage regulated just the same with the rheostat on the negative as the positive for this reason; a certain number of ohms resistance will produce a certain given result at the arc, and, regardless of what side the hreostat is on, you have a certain given number of ohms of what side the rheostat and arc combined. However, the thing which puzzled me was that you do not get any heavier shock from the lamp with the rheostat on the negative than on the positive. I finally solved the matter to my satisfaction by considering that voltage is really nothing more or less than the affinity of the current on one wire for the current on the other wire, and, while we do not know it, and cannot prove it, very likely this affinity works in both or either direction. There are certain things in connection with electric current which the greatest electricians in the world do not understand. One of them is the exact nature of voltage, and precisely by what method it accomplishes its work. As to the motor curves I think I will use it shortly.

Same Trouble.

William Lorence, New York City, says:

I have had the same trouble New York had, as set forth in issue of March 28th. New York makes his top loop altogether too long, the result being that the loop strikes the top plate and wears the metal away so that two nice little holes appear as shown in enclosed picture. Now as the film goes through the machine, the first bad patch, or broken sprocket hole that strikes this worn part will be sheared off just as nicely as though a pair of shears had been used. I cut off these slight curvatures of the top plate, and found that everything was all right again. A large bottom loop striking against the cradle will do the same thing. Will also say that if New York will experiment a little with his sprocket idler he will find that if he sets it just right all lost motion of the film will be eliminated. Would you oblige me with an explanation of the old choke coil; also the water rheostat?

What brother Lorence seems to mean is that there will be two little holes worn in the metal where a long upper loop strikes it just above the top gate idler, and inside the head of the machine, or at least just at its outer edge. Also a hole will be worn in the metal back of where the lower loop forms. The machine in question is a Standard. As to the choke coil and the water rheostat, you will find the former illustrated and explained on page 143 of the Handbook, and the latter illustrated and explained on pages 139 to 141 of the Handbook. It would require too much space to give a full explanation here. Briefly, however, when one wire of an a. c. circuit is wound around an iron core it sets up a magnetic reactance which tends to choke back the current. In order to give any adequate explanation of the water rheostat I would have to consume considerable space and use illustrations, and this you will find in the Handbook, so there is no use in doing it.

Oil for Intermittent.

Chester P. Jenness, East Manchester, New Hampshire, writes:

Am operating a new Simplex in a small theater in this little city, getting fairly good results by comparison with the rest of the theaters here. Have a copy of the Handbook, and my manager takes the World, both of which I find to be great helps. In the Simplex instructions in the Handbook I find no mention as to oil for the intermittent movement. Have tried several kinds, pouring it into the casings through one of the openings on the flywheel side. It does not stay in very well, however, as when the framing lever is down it nearly all splashes out of the opening. Am using "One Drop" oil in it at present, the same as I used on the bearing, as anything heavier makes the machine run hard. I often have trouble with the machine running hard, though it is kept perfectly clean. I take out the intermittent casing sometimes and wash it out with gasoline, also wash off the gears and bearings. This causes it to run easier for a time, but in a little while it starts to run hard again, sometimes in two or three days.

As regards oil, I cannot advise the use of patent lubricants. They sell at a high price and are almost invariably of low grade. Probably the reason heavier oil makes trouble is that you get a gummy oil. You will find the oil matter dealt with in General Instruction No. 1, page 213, of the Handbook. I have referred your letter to the Precision Machine Company with request that they communicate with you direct.

Machine Trouble.

Edgar Leith, Appleton, Wisconsin, orders a Handbook, and says:

Am having trouble with my Simplex. When the framing lever is clear down there is a grinding in the gears, especially in the worm gear on the shutter shaft. When the lever is up the machine runs quietly. What is wrong?

The probable cause of the trouble is, if the machine be an old one, the gears or the broached hole in the small gear, 117, Fig. 125, page 208 of the Handbook, being worn. The obvious remedy is to re-place gears with new ones. If the machine be a new one then most likely the gears fit a little too tight, in which case they should be ground down slightly by using oil mixed with finely powdered glass, fine emery and rotten stone, or with either one of the three elements separately or either two combined, smearing the gears with the compound and running the machine, with framing lever in position which produces the grind. But don't overdo the matter, and be sure to wash the gears clean with kerosene when through.

Little Giant Film Cleaner.

The manufacturer of the Little Giant Film Cleaner has sent one of the cleaners to the department for examination and test. The cleaner is mechanically very well made. It is the usual type of cleaner in which the film passes between two cotton flannel pads in the process of rewinding, but it has the added and most excellent feature that these pads each rest on a cushion of four spiral springs, which makes the device exceedingly flexible.

I would suggest to the manufacturers, however, that the brushes are not firmly enough attached to their support, and there should be a small guide added at either side of the lower cushion to prevent the film from pulling sidewise. With these two minor and easily made improvements the cleaner would have the entire approval of this department. It is an excellent device as it is, but the two things named would add considerably to its value. The device is finished in oak, with nickel-plated trimmings. I placed the sample in the Manhattan Opera House for trial; the operators pronounce it A1, but suggested the slight changes named.

Film Cement.

C. Wallis, Hamilton, Ontario, Canada, writes:

On page 1679, March 28th issue, Chicago asks the correct method of using acetone in film cement. I have been using an acetone solution for five years, made as follows: Two parts (ounces or pounds) acetone to two-third parts (ounces or pounds) acetic ether, adding more ether gradually until the proper drying quality is attained. The good point about this cement is that no sediment forms in the container, and the older it is the better it becomes. It is very cheap because you can make three ounces for 25 cents, or if you want it in larger quantities it will cost 75 cents a pound, buying the ingredients by the pound.

All of which is perfectly plain, except where the brother says, "add more ether." Whether he means to use the quantity given and add it slowly, or whether he means to add more than the quantity, until proper drying quality is attained, is not quite clear. However, experiment will determine that point.

Thinks He Can Help.

Massachusetts writes as follows:

Think I can help Toronto, Canada, who is using a motor-generator, and complains that his arc will burn good for a time and then will start to hiss and climb on the upper carbon, producing unsteady light. If he will notice, I think he will find that the trouble occurs when he feeds the carbons, and that it is due to using too short an arc. When his carbons start to hiss he should separate them a trifle further and the trouble will stop. I would also suggest that he use ½ and 9/16 electra carbons with the ½ on top, of course, and keep his top carbon even with the bottom, meaning by this that he should not have the lower carbon advanced in front of the upper one. In fact, when the arc starts to climb, move the top carbon out a little in front and this will stop it.

I cannot agree with the last recommendation. The angle of the crater to the condenser is directly dependent upon the advancement of the lower carbon over the upper, and if the upper carbon and the lower carbon are set centrally with each other a condition approximating B, Fig. 97, page 296, of the Handbook will be the result. And this is by no means an ideal condition. It means a large waste of light. The brother is perfectly correct when he says that the carbons should not be carried close enough together so that the arc will hiss. When this condition prevails, laying aside the other matter of the arc climbing, the resistance of the arc is reduced to a point where it will consume fully one fourth more amperage, without any additional light-giving power. In other words, separating the carbons just beyond the point where the hissing starts reduces your amperage by one fourth, and will not decrease the light, in fact, if anything, will improve it.

Ventilation Proposition.

Carl Duncan, Vermont, Illinois, writes:

Have opened a storeroom theater in a nearby town. The room contains approximately 17,000 cubic feet of space, being 20 x 70 x 14 feet, with about 2500 cubic feet taken off by stairways. Seating capacity is about 200, and, counting 30 cubic feet of air per minute per person, the air must be changed every three minutes. There are no windows on the sides and air must be forced through from a window beside the screen. Have ordered six 10-inch oscillating fans, which, together with two stationary 10-inch fans, will make eight in all. I am about to order one 24-inch exhaust fan which will drive air into the room at the rate of 6000 cubic feet per minute. This fan will be placed beside the screen. Do you think my plan for ventilation will be sufficient for the hot summer months? Do you think the 24-inch exhaust fan is large enough, or should I use a 30-inch fan? I get the World every week and also have the Handbook; I could not do without either of them. In this progressive age it is the man who thoroughly understands all the details of his business who succeeds.

As to the ventilation stunt I would suggest that you carefully study the general instruction contained on pages 395 to 400 inclusive of the Handbook. I think you will find all your questions answered there, except that I would use the 30-inch fan, on the basis that it is cheaper, in the long run, as well as more satisfactory in several ways, to run a large fan at low speed, than to run a smaller one at high speed. I think the rules for fan size, Table 12, page 398 of the Handbook, are fairly reliable. According to the diagram a 24-inch fan would just about change the air every three minutes, but, as I said before, I would rather see a little more for a 30-inch fan and not run it up to capacity. Moreover, on the very hot days you could get a considerably better effect with a larger fan. Personally I think the best scheme, everything considered, would be to build an air-box, or room, with a water spray, so that the air would have to pass through the spray. This has the effect of purifying and cooling it, and, if the air box or room be large enough so that the air will remain in the spray for a few seconds, it could be very thoroughly purified and made very much cooler, but the room would have to have a deflecting plate so that the air could not blow straight through it. This scheme was illustrated in the department in issue of March 14, 1914, page 1102. Its practicability would depend somewhat upon the cost of water, of course.

A Take-Up Tension Device.

John A. Dumas, Eureka Springs, Arkansas, has invented a take-up friction device, and has not the money to go ahead with it. He desires to interest capital. Anyone wishing to make inquiries about friend Dumas' take-up can address him direct. He claims that the device is simple and works by friction, but that he has perfected the application of the friction idea. He says there is nothing about it which can break or get out of order; is readily attached to any machine and is always ready for business.

Has Been Tried.

P. W. McCord, Bremerton, Washington, asks:

Is it possible to use a reflector in connection with the arc with an m. p. projector? If not, kindly explain why. It seems to me that the concentration of all the lost light emanating from the arc, by means of a reflector, would be very desirable. Also would it be possible to use reflected light for moving pictures; that is to say, light which is reflected through a prism, or prisms, located between the source of light and the condensers, the arc to be placed at the rear and to one side of the center line of the lens?

It would not be possible to use a prism thus because a prism separates the light at its primary colors. The second prism might correct this, but I would have to know exactly what you are driving at in order to determine whether there would be any advantage in the scheme or not. The chances are about 1,000 to 1 that there would be none. Reflectors have been tried many times, but that particular stunt is not practical, for reasons which would take too much space in setting forth. Broadly, it is because the reflector would be an auxiliary light source, and as such would be of too large size to work successfully with the lens system

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Comments on the Films

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THE SPIRIT OF THE MADONNA (Essanay), April 21.—This photoplay, the plot of which illustrates the perils workmen are subjected to when working machinery, and the little sympathy they receive when accidently injured in the performance of their duty. It also shows how an indifferent employer is brought to a realization of his obligation toward the injured workman's family, through a dream. This is a superior picture, especially in photography and lighting.

THE SECOND WIFE (Selig), April 21.—A finely photographed and otherwise well made picture. It depicts the delicate position a second wife finds herself in, especially when there is a young child to conciliate, who has lost a loving mother. Many touching scenes pertain, but the patient and unselfish efforts on the part of the stepmother win in the finish and she is rewarded with the love she strives to obtain. A well acted picture.

THE HUNTED ANIMAL (Edison), April 21.—This is the second release of "The Man Who Disappeared" series, with Marc MacDermott in the star part. There is a display of strenuous work in this picture on the part of Mr. MacDermott that is not only admirable, but extremely fetching; enough to bring out the "goose-pimples." If this series of pictures grow stronger in the same ratio as they proceed, goodness knows where Marc will land. "To be continued in our next."

OUTWITTING DAD (Lubin), April 21.—On the same reel with "The Rube's Duck." A comedy that is about on a par with the "also rans" of the pioneer days of animated pictures.

THE RUBE'S DUCK (Lubin), April 21.—This is on the same reel with "Outwitting Dad," but it contains much better comedy. It has lightning action galore. It is well photographed. It created laughter.

WHIFFLES HUNTS THE SWAG (Pathe), April 21.—The comedy of this hinges on a bet made by Whiffles that he can successfully accomplish a Raffles act on a club friend. How he does it is portrayed by a series of comic, tragic and impossible scenes. He wins and unintentionally assists his friend to win out in his love affair.

STRAW HAT INDUSTRY IN FIESOLE (Pathe), April 21.—An industrial picture showing the process of manufacturing straw hats from the straw in the fields to the finished product on the store shelves. A most interesting offering. It is on the same reel with "Whiffles Hunts the Swag."

WHEN EAST MET WEST IN BOSTON (Edison), April 22.—There is originality and interest in this photoplay if it is conventional. It is a sort of high-brow comedy and at least relieves the tension caused by viewing rough-house comedies and melodramas; not mentioning Indian slaughters. Marc McDermott handles the leading part, of the old professor skilfully, and is ably supported by Mary Fuller and others.

WRONG ALL AROUND (Essanay), April 22.—This comedy is a laugh producer, and goes with rapid action. The theme, of what plot exists, is jealousy, on the part of a husband. There is an old English farce, "Turn Him Out," which coincidently reminds an old timer that a family resemblance obtains. It has been cleverly manipulated into a good offering.

COL. HEEZA LIAR IN MEXICO (Pathe), April 22.—An animated cartoon picture of a series by Mr. J. W. Bray. This is one of the most natural offerings of this kind yet produced and causes continual laughter. It is simply wonderful in construction.

SIAMESE CUSTOMS, INDO-CHINA (Pathe), April 22.—On the same reel with "Col. Heeza Liar in Mexico" appears this highly interesting and educational travel offering. Many scenes are shown.

FANNY'S MELODRAMA (Vitagraph), April 22.—This is a wholesome and legitimate comedy that is so good that it is a pleasure to sit through it. The acting of all in the cast is of a high quality and the photography is above criticism. Lillian Walker, Wallie Van and James Morrison do themselves proud. This is a splendid number.

THE LAST MAN'S CLUB (Selig), April 22.—This is a touching photo-drama with a plot commencing during the Civil War and carried on until the denouement. A bottle of wine was sealed by the club and on the label was written each member's name. It was to be opened by the surviving member in the coming years. James Wheeler, an old G. A. R. member, is the last man. An interesting romance is allied, which makes the episode a charming offering.

THE LITTLE MADONNA (Vitagraph), April 23.—This story of a girl born in the slums has a very effective climax. The statue of the Madonna is her guardian saint and when the artist's model appears attired for this part she frightens away the girl's drunken father. The film is good photographically and original in theme. Margaret Gibson is pleasing as the girl.

SLIPPERY SLIM AND THE STORK (Essanay), April 23.—A ranch comedy number, with Margaret Joslin and Victor Potel in the leads. Slim's experiences with the baby are laughable in the extreme, but many observers will think the infant was too severely handled as it cries through all of the scenes. The story is well constructed.

A MAN IN THE HOUSE (Biograph), April 23.—A half-reel comedy number, in which a returning husband finds his home rented to some newlyweds. The situations are a little breezy, but handled acceptably and there is considerable amusement in the offering.

THE TANGO FLAT (Biograph), April 23.—Grouch finds their family flat too noisy and they move into another where numberous tango lessons are being taught. He finally falls a victim to the dance himself. This is laughable and pleasing. On the same reel with above.

IN SPITE OF THE EVIDENCE (Selig), April 23.—A political story written by Gilson Willets. The governor's daughter forces him to resign because he will not sign the child labor bill. There are interesting moments in this, but it suffers as a whole from overacting and similarity to previous offerings. The scenes are well pictured.

TANGLED TANGOISTS (Vitagraph), April 24.—Bunny and Flora Finch attend a reception where they are compelled to be wall flowers because they are unable to tango. Determining to learn they go to a teacher (unknown to each other), and become proficient. At the first opportunity they make a hit. Then they have a tango wedding. The witnesses, justice, desk, chairs, office railing and even the pictures on the wall get to doing it. One year later in the middle of the night they tango a pair of twins to soothe them to sleep. This picture is a cracker-jack.

MIKE THE AVENGER (Selig), April 24.—A very good little comedy this, that causes much laughter. Mike is a much abused individual whom everybody takes a whack at, until he accidently leans against a cable and receives 10,000,000 volts of electricity into his system. Discovering his wonderful power he proceeds to whack his former persecutors in a wild and wonderful way. This is a laughable picture.

WILL BLOOD TELL (Lubin), April 24.—The plot of this story is original and attractive. The sweetheart of the hero demonstrates to those most concerned that her faith and trust in him is not misdirected, and through her efforts he shows his worth. A nice little surprise comes at the ending.

A SALT MACKEREL MINE (Kalem), April 24.—This picture is a sort of relief from the cut and dried many. It is a burlesque on the Western mining melodrama that is refreshing. The plot is clear and the acting seriously and naturally done. The sub-titles are laughable. It is well received by the spectators generally.

BRONCHO BILLY—GUNMAN (Essanay), April 25.—Reversing the order of usualness, Mr. Anderson plays the bad man in this picture and he portrays a regular villain of the "chaw terbaccer" variety. He turns out to be a good villain in the finale, however, taking a "chaw" and hiking for other parts leaving the girl he loves, in the arms of the man she loves, through gratitude.

LITTLE BREECHES (Lubin), April 25.—This is a visualization of the poem, "Little Breeches," written by the late John G. Hay. It is a very touching picture and contains beautiful snow scenes. It is well done in every respect.

ON THE HEIGHTS (Edison), April 25.—No. 6 of the "Dolly of the Dailies" series. There is a change in the editorship of the "Comet," the newspaper on which Dolly has been working and she is displeased at the attitude of the new editor toward her. She goes out to get a story—she gets it, but refuses to hand it in on account of those concerned being old friends of hers. Not a consistent or strong story; scarcely interesting.

A DREAM OF THE CIRCUS (Lubin), April 25.—On the same reel with "Little Breeches," is this dream of a little child, where he sees a circus—toys are the performers. A good picture for the little folk.

THE NURSE AND THE COUNTERFEITER (Kalem), April 25.—The theme and plot of this offering is full of incidents that are not wholly convincing. It is really on the clap-trap order. It is impossible, it is said, to please everybody.

HEARST-SELIG PICTORIAL NEWS, NO. 17 (Selig), April 27.—Containing topical events embracing scenes of the march of Coxey's army from Massillon, Ohio, to Washington, D. C.; a replica of his former attempt. Also scenes of the attempted assassination of Mayor Mitchell, Easter services in different localities, etc., etc. This is all very interesting and instructive.

THE AWAKENING OF BARBARA DARE (Vitagraph), April 27.—This is a beautiful offering showing how the jealousy of a chill old New England mother can be warmed by the advent of a little child. Mrs. Mary Maurice portrays the mother in her usual graceful manner. Clara Kimball Young and William Humphrey as the young couple ably assist her.

HOPHEAD'S DREAM (Biograph), April 27.—Hophead is the man we have read much about with his poison needle. The Purity League wish to reform him, but he will not stand for it. He gets in bad with the king of the dope. He has a dream that he became king, after that Hophead sought the Purity League.

ALONG CAME A CITY CHAP (Biograph), April 27.—On the same reel with the above. Showing how a country girl thinks a city chap is better than her country lover, but this picture shows the difference. A fairly good offering.

BOBBY THE BANKER (Melies), April 27.—On the same reel with "Knockabout Kelly." Bobby and a fireman's hose pipe play the prominent parts. A laughable comedy.

KNOCKABOUT KELLY, MAGICIAN (Melies), April 27.—On the same reel with "Bobby the Banker." Knockabout Kelly steals a magician's wand which produces water, and everywhere that Kelly goes water is sure to follow.

THE HIGH LIFE (Edison), April 27.—The fifth of the Wood B. Wedd series, which in some respects contain laughing material and in others broad absurdity. Conscientiously this offering is hardly up to the Edison standard. The acting cannot be criticised, nor can the photography.

Licensed Specials

THE SPIRIT AND THE CLAY (Vitagraph), April 21.—A two-reel picture drama that commences on the farm and ends in the city in a most tragic manner. The story, while probable, is long-drawn out and really grows tiresome in the last part, otherwise it is a superior production, well acted, directed and photographed.

HER FALSE FRIEND (Kleine-Cines), April 21.—A special two-reel drama that contains some exquisite scenes, both interior and exterior, that are beautifully photographed, lighted and tinted. The acting is all that can be desired, but the plot is full of morbidity and disagreeable developments are visualized, that destroy all sympathy for the characters, when the end is reached.

GREY EAGLE'S LAST STAND (Kalem), April 22.—This two-part picture is full of thrills and dead Indians. Major Wells sends his son, a private, to Colonel Grey, in command of the troops stationed in his territory, asking leave of absence as his wife is ill and he wishes to go to her. Believing his request will be granted the Major starts for home with an escort. The complications which follow each other makes this a gripping picture. The photography is splendid and the acting is adequate in all respects.

THE KLONDIKE BUBBLE (Lubin), April 22.—A two-reel Western mining proposition exploited in the East, in good faith, though on slender hopes for the future. During the zenith of its prosperity it suddenly crashes on the market and toboggans so swiftly to the starting point that destruction is imminent. The exploiter, a man imbued with primitive force and honest intentions, who has involved his friends, redeems himself through brawn and determination, and "makes good." This is an exhilarating picture with many gripping scenes.

THE DEATH WARRANT (Lubin), April 23.—The fathers of the young lovers are business enemies and the girl's sire refuses to testify in the young man's favor when it looks as though he had killed his own father in a quarrel. He is sentenced to the electric chair and only saved when the girl's father becomes conscience stricken. There is good suspense in the situations toward the close, but the tone of the entire offering is rather unpleasant. The photography and construction are commendable.

THE TANGO CRAZE (Pathe), April 23.—There is quite a novel conception in this satire on the prevailing tango mania. It is somewhat vague in treatment and succeeds only in being moderately entertaining. Some of the scenes are taken in a Palais de Dance and are artistic and pleasing from the standpoint of settings and costumes. With more plot this would have held the interest to better advantage.

A MAN FOR A' THAT (Essanay), April 24.—A two-part photoplay featuring Francis X. Bushman, who essays the role of a young clubman who becomes disgusted with city and club life. He determines to try life among the working people. His adventures make an interesting story that is clean and enjoyable.

THE UNOPENED LETTER (Edison), April 24.—A very interesting and original two-reel picture with a strong plot, filled with heart interest and suspense. A marriage that is kept secret and an unopened letter is the theme of the plot. The acting by all is meritorious and every detail in the picture finely accomplished.

BRUTE FORCE (Biograph), April 25.—This primitive picture in two parts illustrates that the struggle between brute force and brains has always resulted in victory for brains. The young man dreams he is the primitive leader of the stone club men. His tribe eventually faces annihilation at the hands of the low cave men who have found the secret of his power—the stone club. Then the inventive brain is stimulated and gives birth to a new idea.

HER GREAT SCOOP (Vitagraph), April 25.—A two-reel drama with Maurice Costello and Mary Charleson in the leads. She resents a slight and loses her job as a reporter. Fortunately, she overhears a plot to rob a bank. Her great scoop lands a gang of thieves in jail and makes her a star reporter and the life partner of the owner of a struggling paper, which bounds into prosperity through the scoop. A splendid picture.

BREAKING EVEN (Pathe), April 25.—This two-reel photoplay is supposed to be a comedy and gains laughs in places, but the most amusing feature about it is its absurd inconsistencies and loose direction. There is little in it interesting to the casual observer. The acting is well done, as is the photography.

THE DANCE OF DEATH (Melies), April 27.—An extended review of this two-reel offering by Mr. G. Blaisdell will be found on page 366, issue of April 18, 1914.

SHOTGUN JONES (Selig), April 27.—This two-reel offering, as the caption indicates, is laid in the West. In some respects it is highly melodramatic and crowds absurdity near the brink, but a convincing quality permeates through it that redeems it at the ending. Jones gets his reward for his honesty.

Independent

HIS REWARD (Princess), April 24. This is a meritorious photoplay written by Fred Sullivan. It is produced in a first-class manner by the author as director and those in the cast embrace Morris Foster, Carey Hastings, Lydia Mead, Leyland Benham and Arthur Benham. The acting and photography is up to the standard.

APOLLO FRED BECOMES A HOMESEEKER (Apollo), April 26.—When Fred Mace puts one over it is nothing new, as he is the "lucky cuss." Think of winning the first prize in the homeseeker's contest, right off the reel, at that. This is one of those bing-bang pictures that causes the audience to make a big noise.

OUR MUTUAL GIRL, NO. 15 (Reliance), April 27.—She and her aunt start out early and take a look at the latest gowns as usual, they drive over on the East Side, where Margaret discovers a street musician, a girl violinist, whom she considers a find. She introduces her to Mr. Walter Damrosch, who is induced to become interested, to the extent that a certificate of scholarship is issued for her.

CIGAR BUTTS (Majestic), April 28.—A very interesting picture play, depicting one of the peculiar methods of smuggling precious stones into America. This is a strong detective story and is finely developed. There is a melodramatic punch where the gang is captured. A well done picture.

A FLURRY IN HATS (Beauty), April 28.—A full review of this reel is printed in the issue of May 2nd.

OUT OF THE NIGHT (Kay-Bee), April 30.—A story of the Northwest in the Canadian mining country. Thomas H. Ince and R. V. Spencer are the producers. Clara Williams, Walter Edwards and Harry K. Keenan are the principals in the cast. This offering is interesting and muchly melodramatic. The plot embraces the old story of "Enoch Arden," only it has been re-vamped, turned over, etc. The photography and lighting are commendable.

WHO'S WHO? (Victor), May 1.—A film story, written by Francis Street, with Irene Wallace and Dick and Harry Lee in the cast. The girl mistakes the twin brother for her lover and there is quite a little surprise at the close as most observers will assume, that one brother is playing both parts, when there are in reality two of them. This is not very effective in some respects, but the climax makes it unusual.

THE QUICKSANDS (Majestic), May 1.—This photoplay might be classed as one out of the ordinary and is not only interesting and fascinating, but it has a satisfying ending, in that the principal wrong-doer "gets his." Courtney Foote, Lillian Gish and Fay Tichner are in the leads and do their usual splendid work.

A MAN, A GIRL AND ANOTHER MAN (Rex), May 3.—This photoplay contains considerable that is interesting and serves as a lesson to girls. It is cleverly acted in all parts and photographically is up to the standard.

GETTING RID OF ALGY (Thanhouser), May 3.—This is a most strenuous comedy drama especially for Algy. It is a good plot and well handled. The trunk episode is amusing. Some inconsistences prevail throughout, but it pleases.

THE HUNGRY SOLDIERS (Powers), May 4.—The plot development is a little vague at the beginning of this burlesque comedy number, but it becomes quite amusing when the starved privates invade the reception one by one in the captain's uniform and fill themselves up with sandwiches.

EXPOSING THE HANDCUFF KINGS (Powers), May 4.—This, on same reel with above, shows how numerous tricks of legerdemain are worked, particularly the chain trick and unlocking handcuffs. It holds the attention closely.

THE DAWN OF ROMANCE (Imp), May 4.—Ethel Grandin appears in this as a boarding school miss. Ricardo, the singing teacher, plans an elopement with her, but it turns out that he is married already and the girl's real lover appears on the scene. Nothing particularly new in this story, but it is nicely presented.

THE STORY OF THE OLIVE (American), May 6.—The scenes of this photoplay are located on an olive ranch in Southern California. It embraces in the plot illustrations of the cultivation of olives and the process of manufacturing olive oil. A love theme also lends to the interest. Melodramatic scenes occur. Sidney Ayres, Harry Von Meter, Vivian Rich and Edith Borella play the prominent parts.

THE QUACK (Nestor), May 6.—There is a worthy motive back of this film, which exposes quack cure-alls advertised "For Men Only." Unfortunately it is not the sort of theme that makes good entertainment for a mixed audience. The photography is not of the best.

WHISTLING HIRAM (Frontier), May 7.—The story of a village flirt who captivates the heart of a young fisherman. This hasn't enough plot to hold the interest strongly.

SARGEANT HOFMEYER (Sterling), May 7.—Ford Sterling appears in this amusing trifle as a police sargeant. The number has a strong juvenile interest, Little Billy being one of the leading participants. The action is not so pronounced as usual, but brings numerous smiles.

SCHULTZ, THE BARBER (Joker), May 9.—A low comedy number with several laughable moments in it. The burlesque manicuring and barbering were funny. The dirty kitchen scenes in the beginning were unattractive.

CAREER OF WATERLOO PETERSON (Rex), May 10.—This is a story of a man who took a job as camera operator after getting his "experience" from a book. It is produced by Phillips Smalley. The picture shows many sides of the Universal studio at the coast that ordinarily do not appear on the screen—all interesting. One of the best is a view of the big stage. Julian Ralph plays Waterloo. The subject will entertain and amuse as well.

THE SLIPPERY SPY (Eclair), May 10.—This is a war story, representing a boy's dream. The parts are all played by children and the production is quite entertaining, though not as clever as some of its predecessors along the same line.

SUZANNE (Eclair), May 10.—This is an attractive comedy number, telling a pretty love story. Barbara Tennant and O. A. C. Lund play the lovers, and have good support from the old couple. The girl prays nine times to St. Catherine for a lover and on the tenth day he appears, the landlord's son. This is pleasing.

Independent Specials

CAUGHT IN A CABARET (Keystone), April 27.—This is another two-reel comedy manufactured in Mack Sennett's comical factory out in California state. It caused so much laughter you couldn't hear what the actors was talkin'. Charles Chaplin was the leading fun maker. Mabel Normand, with several of the actors finished the show artistically. Sennett must have been behind the camera. Continuous laughter greeted the offering.

BROKEN VOWS (Victor), April 27.—A two-reel number, written by Irene Wallace. The author and Frank Holland play the leading roles in a

fairly successful way. The chief situation of interest in this is where the cast-off girl dresses in her wedding garments and goes to church to see her lover married to another. This was recently shown much more convincingly in a two-reel Pathe film, as we remember it. This scene has a strong pathos even though not powerfully handled.

THE TWO GUN MAN (Powers), May 1.—A two-reel number, with Edwin August as producer and principal actor. The father, a political grafter, raises the rent on certain tenements in the poor quarters. The son is an idol among the residents there and distributes his father's graft money with a lavish hand. Later, when the father's enemies are closing in upon him, the son saves him from the Black Hand. The plot is extravagant and melodramatic in the extreme, but it is quite interesting.

LOVE'S SACRIFICE (Kay-Bee), May 1.—Written and produced by William H. Clifford and Thomas H. Ince. The plot of this two-reel picture is laid in the Southwest, on the border lands. It is full of the usual Indian and Mexican scenes of carnage in the first part. In the second part it shifts to Washington, D. C., then back to the plains. It is an interesting and well-made picture. William Ehfe and Tsura Aoki were efficient in the leading parts.

THE BODY IN THE TRUNK (Majestic), May 3.—A two-reel peculiar sort of picture depicting the inner life of a vaudeville team, which is of no general interest to the public, but, nevertheless, it is tragically gripping and conceivable. The main fault is to be found in the director's work. The second reel is much superior to the first.

IN THE MOONLIGHT (Flying "A"), May 4.—A full review of this two-reel feature will be found in the issue of May 2nd.

AS FATE WILLED (Victor), May 4.—A two-reel picture play that contains many complications which hold attention. The ending of this number is a beautiful finale of a most worthy visualization.

A WOMAN'S LOYALTY (Thanhouser), May 5. Two reels of film are used up in this story to elucidate the conventional artist's confirmed habit of falling in love with his model and forgetting his wife and children. This is different in some ways. There is a paint brush duel, at a fancy Bohemian ball and the artist is blinded. His affinity cruelly deserts him and his faithful wife cheers his last moments.

CALAMITY ANNE'S LOVE AFFAIR (American), May 8.—A pretentious two-reel comedy wherein Calamity Anne (Louise Lester) and Tommy run things to suit themselves for a time and manage to keep their neighbors awake. However, they ultimately run up against calamity as usual. An aeroplane is used to good advantage and George Field is Billie Skyboy. A laughable and interesting picture.

SHORTY'S STRATEGY (Broncho), May 13.—It takes two reels of film to illustrate how Shorty and his pard started with the pay-roll, for the ranch owner, and how the pard gambled it away and how Shorty by strategy and nerve recovered it and saved his pard. Very thrilling in places.

PRINCESS THEATER, JONESBORO, ARK.

The accompanying photo-engraving is an illustration of the facade of the Princess Theater, Jonesboro, Ark. It is owned and managed by Messrs. Carson & Mack, who are also the owners of the Grand Theater, Jonesboro. The Princess is exclusively a feature house. Its operating room is equipped with two motor-driven machines. The structure is of fireproof construction, and has a seating capacity of 400, which is divided between the parquette floor and the balcony. Music is furnished by an orchestra of five pieces. From external appearances the impression given one is that the managers know how to maintain a pretty little picture house.

Princess Theater, Jonesboro, Ark.

WILL OPEN IN MAY.

The new fireproof structure to be opened on or about May 15 in Carteret, N. J., has been leased by Messrs. L. E. Stautenburgh and Charles T. Raynolds as a moving picture theater. The measurements of the building are 25 by 95 feet, and the auditorium will have a seating capacity of 400.

"ONCE OVER"

By Hugh Hoffman.

A "CITY WELFARE" OFFICER in Kansas City interrupted a film exhibition at a theater and called a wagon-load of police to "pinch" the place. The cops looked at the show and pronounced it O. K.

We expect any day to hear that the police department of Kansas City is to be reformed.

* * *

Eddie Foy is using a moving picture of himself and family as an advance press agent by showing the film a week ahead in the next theater where they are to appear.

We knew the actor, the orchestra and the stage hand had been crowded out, but had quite overlooked the poor advance man.

* * *

The New York exhibitor who shot a patron because he violated the rules of the house simplified the problem of management immensely.

If they don't behave "croak 'em."

* * *

But an Indianapolis exhibitor simplified it further still. He "croaked" himself.

* * *

The president of a film company who underwent an operation for appendicitis had a successful moving picture taken of the affair.

A man with a film like that could be elected president of almost any appendicitis club.

* * *

The Boston Post is not worrying so much over the fact that the head villain in a moving picture sawed through several big steel bars in nine seconds, but it cannot understand why he allowed himself to be consumed by a fire in a pile of hay when his feet were big enough to have smothered the fire if he had only sense enough to stand on them.

Well—they will die with their feet toward the camera.

* * *

It is remarkable how a United States consul in a medium sized English town can make a report that the whole of England is getting tired of this or that kind of American pictures, and have it accepted and commented upon by the whole American press.

* * *

But that isn't as bad as the European representative who writes to his studio in America that the whole of Europe is getting tired of a certain actor The opinion is often a personal one, but the actor loses his job just the same.

* * *

An Augusta, Ga., fire insurance agent saw a fire picture at a theater, went home to bed, had a nightmare about a fire and jumped out of the window.

Does this prove that fire scenes should henceforth be prohibited, or does it prove that people who walk in their sleep should surround the house with life-nets?

* * *

Moving pictures of the latest fashions in hats and gowns are being used to entice women to suffragette meetings.

The only way in which the men can thwart that game is to start a counter attraction with the latest uncensored sensation from Paris.

* * *

The assertion that theatrical people are gypsies at heart is borne out by some of their automobiles. Witness Al Reeves' perambulating chalet, Billy Watson's circus wagon and Carter DeHaven's doll house on wheels.

* * *

That cheese hook at the Screen Club bears resemblance to an invention of primeval man. A little spade curled up at the sides forming a half circle. After stabbing the cheese you push the morsel out of the implement with the thumb and then lick off the thumb.

* * *

The fire insurance proposition:

Insurance Agent—"Have you rendered everything in your operating room absolutely fireproof?

Exhibitor—"Yes, sir."

Insurance Agent—"Are you mentally, morally and physically certain that your theater cannot burn?"

Exhibitor—"Yes, sir."

Insurance Agent—"Very well then, we will consent to take your money."

* * *

Some men are wise without being witty, and some are witty without being wise.

* * *

A happy medium is a combination of the two, but we hate to talk about ourself.

Paul H. Cromelin

The American Representative of London Film and M. P. Sales a Man of Attainments and Wide Business Experience.

By George Blaisdell.

WITH the selection or rather construction of Cosmofotofilm as the brand under which he will release the pictures to be marketed under his direction, Paul H. Cromelin has opened spacious offices on the fifth floor of the World Tower Building. Mr. Cromelin is the American representative of the London Film Company and also of the M. P. Sales Agency of London. Among the brands controlled by the M. P. are Film d'Art, the Aquila, the Clarendon and the Regent. The latter imprint has been recently seen on this side of the water on "Detective Finn" and "The Great Python Robbery." The London Film Company will make its bow to the American market in the presentation of "The House of Temperley," by Sir Arthur Conan Doyle, at the Strand Theater during the week of May 11th. This picture, which has been on exhibition in England since last fall, has had remarkable success. Americans will be interested in it for one reason in that it represents the initial English production of a well-known American player and director, Harold Shaw, formerly of the Edison and Imp companies. Mr. Cromelin says that following "The House of Temperley" will be a series of adaptations of the well-known stories of W. W. Jacobs, which have been directed by George Loane Tucker, also an American, whose last work on this side was with the Imp Company. Four of these Jacobs stories are already made —"The Bosun's Mate," featuring W. H. Berry, leading comedian of Daly's, and Mary Brough; "Beauty and the Barge," with Cyril Maude, who in "Grumpy" and other pieces has made a season-long hit at Wallack's Theater, in Broadway; "Lawyer Quince," in which Charles Rock, Lillian Logan and Mary Brough appear, and "The Third String," in which Jane Gail, also formerly of the Imp, will have one of the leads. Miss Gail is one of the bright stars of the screen, and her friends in America will be glad of the opportunity to see her again in pictures. Miss Gail also has played the lead in "She Stoops to Conquer," which will be shown here in due course.

Paul H. Cromelin.

Mr. Cromelin brings to his new undertaking a wide business experience. One of the important factors in this is his knowledge of conditions abroad, not only in the film industry but in other lines as well. For fifteen years he was associated with the Columbia Phonograph Company, resigning the vice-presidency of that corporation three years ago to go to England to take charge of Edison interests. In one way or another, however, Mr. Cromelin has been in touch with the motion picture business since the inception of the industry. For two years he was located in Washington and St. Louis, then for four years he was in Germany, during which time he covered the Continent generally, and then for the seven years prior to taking up his residence in England he was in the United States. Mr. Cromelin has had much to do with copyright matters, especially as pertains to music, and is considered an international authority on the general subject.

Talking the other day with Mr. Cromelin, he explained the origin of the London Film Company, what it has done and what it intends to do. "For a long time," he said, "it has been recognized that while leading the world, broadly speaking, in the excellence and completeness of detail of its theaters especially constructed for exhibiting motion pictures, England has not kept pace but has lagged behind in the field of production. I think this a good place to say that the thing that has impressed me most in the past season has been the wonderful improvement in the quality of the work of the leading British manufacturers. You can see it, for instance, in Barker's 'Sixty Years a Queen,' or in Clarendon's 'King Charles,' and in Hepworth's productions. Such pictures served to call attention to the fact that for a long period in England too much attention had been paid to the exhibiting end of the film industry to the neglect of the quality of the production. English manufacturers have at last awakened to the possibilities of their own country in backgrounds and settings for beautiful film work, and they are now simply coming into their own. I know of nothing that tended more to bring them to a realization of their opportunities than the action of American companies in sending their producers and players to England and showing them how right on their own ground. The English pictures of the American companies were very popular in the British Isles.

"I think there is general agreement that at the present time there is a distinct uplift movement in the film business. The time is past when a company can put things over, no matter what the subject is or how it may be photographed. I think we are on the verge here of selling absolutely on merit in the open market, as is done abroad. It is largely in anticipation of this that I have been prompted to come into the market at this time. You see, I am reversing the operation —instead of selling American goods in England I am bringing into this market under proper competitive conditions some of the best works of English manufacturers.

"Coming back to the London Film Company, it was with the object of making pictures that would compare with the best that this company was organized. It is owned and managed by practical film men, and its managing director, R. T. Jupp, is also the managing director of the Provincial Cinematograph Theaters, the finest chain of moving picture theaters in the world. Its productions will all be of the very highest type, and especially suitable for English and American audiences. The works of great authors will be filmed, and only the very best artists obtainable will be engaged. To provide the best of scripts for Mr. Shaw and Mr. Tucker the company has exclusively retained Bannister Merwin, one of the best-known writers, and he is now in charge of the scenario department. The studio at St. Margaret's on the Thames is provided with every modern equipment.

"It took a long time for the London Film Company to make its first release. Many companies were releasing films of a quality it was discarding. Until this masterpiece of 'The House of Temperley' was produced the company simply didn't release anything. The first showing of this picture was at the West End Theater, in Coventry Street, London, the finest picture theater in the British metropolis. Immediately all other makers recognized that there was a new factor in the field. The opinions of the London press were so commendatory we all realized we had a competitor to be reckoned with. Sir Arthur Conan Doyle was especially pleased. In a speech, he said:

"'The real merit of "The House of Temperley" lies with the producer, Harold Shaw. When I saw it it struck me as being infinitely better than my own play, and if it is ever produced I shall certainly steal some of Mr. Shaw's ideas and scenes for the play. My little brat has been so trimmed up by him on the film that I hardly knew him, but I am very glad indeed to acknowledge my offspring.'

"It is interesting to know that this fine, wholesome old English drama has more than fulfilled all predictions made for it when it was first shown, that it has met the unanimous approval of the press and people, and that it has been a wonderful attraction wherever exhibited."

Prior to Mr. Cromelin's departure from England a few weeks ago he was given an elaborate farewell dinner by his fellow-members of the Kinematograph Manufacturers' Association. The descriptions of the occasion printed in the English trade press bear testimony to the regard in which this American is held by his confreres in England.

CHICAGO LETTER

BY JAS. S. McQUADE

OLIVER MOROSCO, manager of "Help Wanted" and "Peg o' My Heart," the former now on a run in this city, has contributd an interesting article to the Chicago Record-Herald, in which he shows how he intends to make moving pictures subserve the interests of the drama. It is questonable if the use of moving pictures to show the advances made by an employer to his girlish secretary during lunch hour, will give results that will pass censorship; but is is decidedly unquestionable that such a use of pictures, in contrast with the spoken part of the drama, would be an insult to the great moving picture industry. However, we shall follow the development of Manager Morosco's experiment to combine moving pictures and the drama with deep interest. His article follows:

Are Moving Pictures Responsible for the Present Disastrous Theatrical Season?

From the despairing statements of some managers which I read almost every time I pick up a publication devoted to theatricals, the feelings of many producers toward the moving pictures are not such as would come under the head of "tender thoughts."

Judging from their views and my own observations I have found that the most common reason for the overwhelming number of failures during the present season is laid to the ever-growing popularity of moving pictures. I have watched with uncommon interest the steady growth of the moving picture industry, its amazing development and its increasing attractiveness for the public in general.

There is no denying the fact that the silent drama, melodrama, farce or whatever it may be, is now entertaining millions of persons every week. And there is no denying the fact that many managers who attribute the present bad season to the moving pictures have been wondering just what they could do to offset the ingrowth of the moving pictures and stop the taking of patronage away from the legitimate playhouse.

Many have reduced their prices. This method I think is ineffective. If a manager is fortunate enough to produce a genuine success—to offer an attraction really worth while—he should have no occasion to worry about prices, for I have always found that the public is willing to pay a good price for anything it really wants.

Other managers have merely sat back, thrown up their hands and emitted a long, loud, despairing yell that moving pictures were ruining the legitimate theaters.

If, as we will admit, the moving pictures have secured such a tremendous hold on the public that is, a portion of the public—then why not interest and attract the whole public by providing a combination of moving pictures with the legitimate drama, without taking from the dignity of the drama?

In every play a great many of the interesting incidents that have a bearing on the story of the play are only talked about by the characters. All of these unseen incidents are interesting. They must be interesting to be worth discussion.

It is my idea to combine moving pictures with the drama by depicting on the screen these incidents that have a bearing on the story.

To illustrate my idea more clearly I will take as an instance "Help Wanted."

In the first act we find little Gertrude Meyer, fresh from business college, making her entrance into the business world by taking a position in the office of Jerold Scott. We see Scott make advances to his secretary by inviting her out to lunch the first day she is in his office. With the fall of the curtain she has already left for the corner where he is to meet her, and he is seen going out the door to keep the appointment.

With the rise of the curtain on the second act they are seen returning—little Gertrude with a troubled, scared look on her face and Scott with the appearance of one who is sure of success.

Now between the first and second acts would it not be interesting to utilize a portion of the time of intermission by showing a film of old Scott and his little secretary at lunch; to depict the incidents of that noon hour which lead to the widely different expressions of the two as they returned to the office at the opening of the second act—incidents that certainly have a vital bearing on the events of the second act? Would it not knit the incidents of the story even more closely together and be much more interesting than some of the dialogue that explains in a way what did happen at that noon-hour luncheon?

It is my belief that it would afford an added interest to the audience and give them an even better understanding of what Mr. Lait wants to show in his play. I only take this as one instance in a play, constructed with no such purpose in view, where moving pictures could be utilized to considerable advantage. It merely serves to illustrate the idea that I shall test this summer by combining moving pictures with a legitimate play. Opportunities of this kind can be found in "Peg o' My Heart," which I manage. I could easily show the fascinating little Irish girl as she was in New York with her father before she went to her aristocratic relatives in England and I could make an audience even more interested and eager to watch her development when she reaches the manor with her dog Michael under her arm.

I have been studying such a combination for some time and have been in communication with a Chicago playwright, Frederic Hatton, with the idea of getting him to write the play with which I will this summer test my theory, and I have completed my arrangements with Thomas H. Ince of the New York Motion Picture Corporation for the film portion of the play.

Fine Moving Picture Display at Forest Products Exposition.

The various lumber dealers' associations have prepared costly exhibits illuminating the uses and points of utility in the individual tree types they foster at the forest products exposition that will open at the Coliseum, in this city, Thursday, April 30. The exposition will run through until May 9.

The existing stages of forestry, lumber and wood manufacturing will be demonstrated by means of exhibits of tree products and mill machinery. The displays and the cost of their placing will represent an investment of $100,000. The entire show will be framed in a woodland scene in keeping with the spirit of the exposition. Every section of the vast wood industry of the United States will be represented at the exposition. The wood industry of this country ranks next to the steel industry in the magnitude of investments and value of output, and above all in the great army of men employed and in the volume of railroad shipments. All the competitive timber organizations of the United States, representing the Atlantic and Pacific Coasts, the far North and the extreme South, will make elaborate exhibits of American tree products at this exposition, under the general direction of the National Lumber Manufacturers' Association.

This exposition will re-open in the Grand Central Palace, New York, on Thursday, May 21st.

Free moving pictures will be shown during the exposition, many of the films having been taken in the timber regions by operators acting for the United States government. These views will represent the lumber jack in his heroic role of defying death while felling big trees and riding logs over dangerous rapids.

Many of the pictures shown at both expositions have been taken by the Industrial Moving Picture Company, under the direction of the general manager, Waterson R. Rothacker.

American Films in Great Britain.

Among the reports recently sent in to Washington by American consuls in Great Britain is one from Consul Evans, at Sheffield, England, that will claim the close attention of American film manufacturers. The Wild Western picture especially, it appears, has palled upon the taste of picture theatergoers, and the demand is for subjects of higher caliber, both in scenario and topic. Consul Evans, in part, writes in his report:

"Certainly no characters lend themselves better to stirring dramatic situations put on in the open, with wide scope for scenic effect and rapid action, than do the cowpuncher and the Indian fighter of Western America. Despite it all, however, the public is getting overfed with them. Too often have they seen the same old cowboy ride madly down the same old trail. Too often has the selfsame settler defended to the last shell the same old cabin from the same old band of Indians, until the public is growing weary of him and would welcome with some relief a successful Indian massacre. As a result of this changing public preference the American film has suffered, in this city at least.

"The Italians, with their emotional drama of love and passion, staged with minute care, hold first place in the production of the purely sentimental drama; the French run rather to the emotional problem situation of the eternal triangle,' put on in a more or less restricted space. These two nationalities about cover the local market for wares of this sort. Exquisite productions of old classics, carefully worked out as regards detail, are the drawing cards for the present, and these are in the main of English make.

"The British taste demands a dash of fact with fiction.

"As to the main idea there can be no doubt. The film of tomorrow is sure to be on a higher mental plane than the film of yesterday."

Funkhouser's Censorship Upheld by Court.

Judge Tuthill, of the Circuit Court, unheld Major Funkhouser's censorship right, Saturday, April 25, when he declared insufficient the petition for mandamus brought by the Clingman Curtain Company, producers of the censored film, "The Modern Madam X."

Judge Tuthill ordered that the attorneys for the plaintiff might amend the petition and he would consider the question again on Tuesday, April 28.

"There won't be much difficulty in throwing the petition out," said Assistant Corporation Counsel Reker.

Major Funkhouser Ultra in Judgment and Methods.

Rigid censorship of moving pictures was declared imperative, on Friday, April 25, by judges of the Municipal Court. This was done to safeguard picture theaters in the interests of children, after the judges had viewed 2,000 feet of cutouts made by the censor board.

This was a grandstand play by Major Funkhouser to impress those present. If they had been shown the entire films from which these cutouts had been made the impression would have been greatly modified. And this is stated not against censorship for children, but against the misleading methods employed by the practical head of the censor board.

Why did the major select a conglomeration of the cut-

outs made during several months for the judgment of his critical audience, and not the many worthy films he has refused to pass, because of an irrational moral finicalism that seems to possess him.

What about "The Master in the Garden," "The Salvation of Nance O'Neil," and "The Lily of the Valley," all of which I have reviewed with much pleasure?

Major Funkhouser is ultra in his methods to gain a point, and ultra in his exalted judgment to bar many excellent subjects.

Chicago Film Brevities.

The A. L. Runyan Advertising and Sales Company will move into its new quarters for the studio and plant at 2624 Milwaukee Avenue, on May 1. The office of the company is in Suite 1804, New Mallers Building, this city.

* * *

Fred S. Meyer, assistant manager of the Laemmle film service, in Minneapolis, passed through the city Monday, on his way to West Baden, where he will take a much needed rest. Mr. Meyer reports excellent business in Minneapolis and adjoining territory.

* * *

Nat. I. Brown, traveling manager of Atsco Inc., New York City, was in the city last week, and paid a visit to the World office. The name, "Atsco," is formed from the initial letters of the American Theater Supply Company. Mr. Brown stated that his company is making quite a feature of industrial films, which are taken by a large force of expert employees throughout the country.

* * *

George Berg, formerly manager of the Continental Feature Film Company, with offices in the Mallers Building, severed his connections with that company on Saturday, April 25. He has been appointed city representative for the General Film Company, by Manager I. Van Ronkel.

* * *

S. M. Bowden, owner of the Glen Ellyn Theater, Glen Ellyn, Ill., made a pleasant call at the World office last week. The Glen Ellyn seats 450 people, and is a modernly equipped house. It is the only moving picture theater in Glen Ellyn, and is doing excellent business with four reels of licensed programmes, at admissions of five and ten cents. Beginning May 1, Manager Bowden will run the Kathlyn series, which he believes will make a banner showing.

* * *

E. F. Bitner, general manager for Leo Feist, music publisher, was in the city last week, and reported flattering sales throughout the United States for the Kathlyn waltz. This waltz is now being played, Mr. Bitner says, in hotels, cafes and theaters throughout the country. It is also included in piano player roles and on the band records of the Columbia and Victor makes.

* * *

Mr. Hutchinson, of the Acme Feature Film Company, has advised this office that on account of increasing business the company has been compelled to move to larger quarters in Room 500 B., Powers Building, 37 S. Wabash Avenue. The new offices will be taken possession of on May 1.

* * *

William A. Hopp, president of the Union Film Company, this city, has just recovered from an eight weeks' relapse of a former attack of serious stomach trouble. Mr. Hopp's many friends will be glad to hear that he is again in harness.

* * *

James Oliver Curwood, of Owosso, Mich., was seen in the city last week. Mr. Curwood is one of the most prolific writers of fiction in America, being the author of "Kazan," a Northland tale of a dog-wolf and his mate. "The Danger Trail," etc. He is also author of numerous Selig feature scenarios, among them being, "Thor, Lord of the Jungle," and many others.

* * *

"The Spoilers" has been turning them away at the Studebaker all last week. From all reports this famous Northland photodrama has caught on with greater firmness than has been shown by any other feature film since "Quo Vadis."

REEL FELLOWS SEEK A HOME.

A meeting of the Reel Fellows' Club of Chicago was held at the new Fort Dearborn Hotel, on April 15th, for the purpose of considering plans for a club home. The growth of the club, which is composed of men engaged in all branches of the motion picture business, has been very rapid and it has been found necessary to have a permanent meeting place. A number of projects were discussed and a committee was finally appointed to consider the question and report at the meeting held April 29th. Members of this committee are Harold Vosburg, Allen Haase, Wallace Peery, Walter Early and Tom Quill. Twenty four members were received at the last meeting.

Life and Works of Verdi.

Six Reels. The Arias Film Co.
Reviewed by W. Stephen Bush.

THE idea to film the life of famous composers and accompany them with music from their works while the biography is progressing on the screen is nothing less than a happy inspiration, which is especially susceptible of screen interpretation. The life of Verdi is a noble subject and this being the first offering of a new company criticism ought to deal gently with the effort. Indeed there are many points of merit and many scenes of superb beauty in these films and it is quite true that the man who plays the leading part is evidently in love with his work and gives a most accetable rendition of the character of Verdi. The photography while not uniformly excellent is at times quite above the average. There are few if any really dramatic values

Scene from "The Life of Verdi" (Arias).

in the life of Verdi. It is a biography rather than a drama which this new company offers us. The early scenes showing Verdi a black-haired happy boy with the muse stirring in his little heart are happily conceived and executed; the outdoor settings are splendid all the way through, the scenes of the aged composer walking through his picturesque estate near Genoa are particularly fine. The Nine Muses mourning in unison with Italy the death of the great composer constitute a happy inspiration of the director.

This exhausts the credits. The action in the films moves at a snail's pace and there is an unhappy tendency to overemphasize all that is sad, mournful and lugubrious. We see

Scene from "The Life of Verdi" (Arias).

a few scenes from the great and popular works of Verdi, but the only one that was really satisfactory was that of "Aida." The scene showing well known figures from Verdi's operas artistically arranged after a famous painting was admirable, but the glimpses even from such master pieces as "Il Trovatore," "Rigoletto" and "La Traviata" were not up to expectations. Outside of the principal character the acting was just about fair and there was too much obvious doubling. The scene showing an act from "Nabucco" is a trifle too long, though the staging of it is good.

The Motion Picture Exhibitor

KENTUCKY EXHIBITORS MEET.

Members of the State League Get Together at Lexington and Elect Officers—Delegates to Dayton Named.

THERE was a big meeting of Kentucky exhibitors at Lexington on Tuesday, May 21 and 22, when the Kentucky Branch No. 7 of the Motion Picture Exhibitors' League of America held its annual convention. The meetings were held in the Phoenix Hotel and the first session was called to order at ten o'clock Tuesday morning. The roll-call and the reports of officers indicated that the Kentucky State League was in a healthy condition. The members present were happily surprised when they heard of the progress made during the past year and of the good work that had been done in their behalf. It was apparent that the organization had made rapid strides under the guidance of President Dittmar.

Among those present were M. A. Neff, National president, and Orene Parker, National treasurer, who arrived just after the opening and were given a royal welcome.

During the eevning of Tuesday the members were entertained at a banquet in the dining-room of the Phoenix Hotel at which more than forty were present. While thus engaged news of the taking of Vera Cruz by the United States naval forces was received. The band struck up "America" and all joined in singing the National anthem. It was evident to all present that they were south of the Mason and Dixon line, for, as the last notes of the orchestra died away, the famous old "rebel yell" was given with a vim that shook the chandeliers and might have been heard blocks away.

On the second day the convention convened at 11 o'clock with President Dittmar in the chair. Reports of committees and considerable business was transacted after which the convention took up the election of officers for the ensuing year with the following result:

President, L. J. Dittmar, Louisville; National vice-president, J. H. Stamper, Lexington; 1st vice-president, George Bleach, Owensboro; 2d vice-president, John Burkhart, Newport; secretary, Fred J. Dolle, Louisville; treasurer, H. B. Struebe, Louisville. Executive committee, L. H. Ramsey, Lexington; A. B. Arnett, Midway, and the foregoing officers.

Delegates to the National Convention at Dayton: Clarence Bloomfield, F. J. Dolle and H. P Bartram, Louisville; A. B. Arnett, Midway; L. H. Ramsey, Lexington, and Sherman Arn, Maysville. Alternates, J. L. Shroder, H. B. Struebe and H. P. Bartram, Louisville; H. H. Phillips, Winchester; R. M. Brown, Shelbyville, and Spahr Swift, Winchester

After an exciting contest it was decided to hold the next state convention at Lexington.

President Neff, of the National League, addressed the convention and was roundly applauded upon the sentiments expressed in his remarks. The thanks of the members were given to the Business Men's Association of Lexington for their co-operation in the way of entertainment. There was quite an exhibit made by the Nicholas Power Co., L. H. Neal & Sons, General Electric Company, Warner's Feature Corporation, World Film Corporation, Empress Feature Film Company, Universal Film Corporation and Kentucky Photo Feature Film Club.

LEAGUE CONVENTIONS SCHEDULED.

Official notice of conventions to be held by State League organizations has been received from the office of President Neff as follows:

New York State at Seneca Hotel, Rochester.....May 5
New York City Local No. 1, at McAlpin Hotel, New York City.....May 7
Pennsylvania State Meeting of State Officers will be held at Continental Hotel, after which a meeting of the Philadelphia Local will be held.....May 8
North and South Carolina, at Stonewall Hotel, Charlotte, N. C.....May 18, 19, 20
Alabama State at Birmingham, Ala. Meetings will be held at the Hillman Hotel and exhibitors from Mississippi, Georgia and Tennessee will meet in conjunction on.....May 21, 22
Iowa State at Kirkwood Hotel, Des Moines.....May 28, 29
Nebraska State at Grand Island.....June 2, 3
Michigan State at Hotel Tuller, Detroit.....June 9, 10, 11

NEW YORK LOCAL NO. 1 PLANS MEETING.

Newly Organized City League Wants to Meet Motion Picture Exhibitors of Greater New York at Hotel McAlpin on May 7th.

Announcement is made that a meeting of the New York Local No. 1, of the Motion Picture Exhibitors' League of America, recently reorganized, will be held at the Hotel McAlpin on Thursday, May 7th, at 10 o'clock A. M. The purpose of this meeting is to discuss ways and means of extending the influence of the League to the various Boroughs of Greater New York. To that end President M. A. Neff, of the National League, has been invited to meet with the members of Local No. 1 on this occasion, and has signified his intention to be present.

The Borough of the Bronx has a splendid organization in the Cinema Club, known as Branch A of the New York Local. Efforts will be made at this meeting to form branches in the Boroughs of Manhattan, Brooklyn, Queens and Richmond. To this end exhibitors in those boroughs are cordially invited to be present at the McAlpin Hotel meeting to confer with the members of the New York Local.

There will be a repersentative delegation of Local No. 1 at the New York State Convention in Rochester on May 5th. Those who have arranged to attend are: John J. Wittman, president; R. L. MacNabb, first vice-president; M. L. Fleischman, secretary; T. A. Keppler, William Meehan and Louis S. Harris, second vice-president. The party will leave Monday night, May 4th, and will be accompanied by Crane Wilbur and other prominent photoplayers.

TO DISCUSS TRADE TOPICS.

List of Subjects Suggested for Consideration at the Meeting of Picturemen in Connection with New York Exposition.

The committee in charge of the New York Exposition, to be held at Grand Central Palace, New York City, June 8th to 13th, are arranging to hold an open meeting of motion picture exhibitors and have prepared the following list of topics to be discussed at that meeting by exhibitors, manufacturers and exchange men who may be present:

1. The effect of the Multiple reel on the five and ten-cent show.
2. The desirability and possibility of controlling the length of programs at various prices of admission.
3. Censorship in all its phases.
4. Uniform charges for regular film service and features.
5. The exploitation of fake features by irresponsible exchanges and individuals.
6. The Manufacturer and the Exhibitor.
7. The Exchange and the Exhibitor.
8. The Poster question in all its phases.
9. Motion Picture Supplies.
10. The entrance of manufacturers and exchange men into the Exhibiting Business.
11. Advertising the motion picture theater.
12. The hygienics of the picture theater.
13. Adverse legislation, and the best means of combatting it.
14. Souvenirs, country stores, etc.
15. The church and the picture theater.
16. The school and the picture theater.
17. The establishment of a central National Information Bureau, for exhibitors in all parts of the country.
18. Technical questions pertaining to the operation of a picture theater.
19. The Press and Motion Pictures.

WASHINGTON ORGANIZES SERVICE CLUB.

E. A. Rupert, of the Dream Theater, Aberdeen; J. D. Mansfield, of the Ideal, Centralia; E. A. Zabell, of the Acme, Olympia, and J. W. Alexander, of the Bell, Chehallis, all in Washington, met at Olympia, Wash., recently and formed the Pacific Circuit of Motion Picture Exhibitors. The purpose of the organization is to establish a combination with one theater in each city and to secure a film service adapted to the needs of such theaters. General supervision of all pictures will be exercised. It is intended to extend the organization to cities in British Columbia and adjoining states.

LIVELY SPRINGFIELD CONVENTION.

Illinois M. P. E. L. of A. Men Transact Important Business at Two-Day Session—Housecleaning Among Officers.

THE Illinois State Convention of the Motion Picture Exhibitors' League of America was opened at the St. Nicholas Hotel, Springfield, Ill., at 2 o'clock, Tuesday afternoon, April 28th. Thomas Leonard, president of Local Branch No. 1, of Southern Illinois, introduced National President M. A. Neff, who spoke generally on the business outlook. He emphasized the importance of advancement in the presentation of pictures for the reason that the public are daily growing more critical. From personal observations, he said, he was forced to say that picture projection was defective at present.

President Neff closed his remarks upon the arrival of the Hon. W. M. Northcott, ex-Lieutenant-Governor of Illinois, who had consented to deliver an address of welcome. Mr. Northcott declared himself a firm believer in good, wholesome pictures. At the conclusion of the speech, a short recess was taken.

In executive session, upon motion of Mr. Leonard, unanimously carried, the seats of all state officers, with the exception of National Vice-President Dee Robinson, of Peoria, were declared vacant, and the following committee of five was appointed to hear recommendations for the various offices and report at Wednesday's opening session: Thomas Leonard, Johnson City; F. S. Russell, Shelbyville; Mrs. Conrad Striewing, Decatur; L. W. Goodell, Beardstown; G. M. Luttrell, Jacksonville, and A. W. Ackerman, Mason City.

An auditing committee, composed of Charles J. Law, Pana, and Ben Rovin, Springfield, was appointed to audit the books of the secretary. Another, composed of Arthur Simon, Petersburg; Ed. Kunz, Springfield, and Sam Hallowell, Assumption, was appointed to report on the books of the treasurer.

Considerable discussion was given the number of reels being used at present on programs for five and ten cents, the consensus of opinion being that too many were being offered by a number of exhibitors, the chief offenders being men who have recently entered the business.

On Wednesday, the first business was the election of new officers. The committee on recommendations submitted the following list: President, G. M. Luttrell, Jacksonville; first vice-president, Thomas Leonard, Johnston City; second vice-president, W. M. Sauvage, Alton; treasurer, W. W. Watts, Springfield; secretary, W. Bradley, Ottawa; sergeant-at-arms, C. J. Law, Pana. A motion was carried unanimously appointing the members named to the various offices. These officers will serve for the remainder of the year, or until the next state convention is called.

The reports of the committees on the secretary and treasurer were read and accepted.

The following delegates and alternates to the national convention at Dayton were elected: Delegates—Thomas Leonard, Johnston City; F. S. Russell, Shelbyville; W. W. Watts, Springfield; W. Bradley, Ottawa; C. J. Law, Pana; E. C. Bostwick, Pekin; Mrs. Conrad Striewing, Decatur, and H. J. Faust, Auburn. Alternates—Ed. Kunz, Springfield; E. L. Harris, Peoria; Mrs. L. J. Vandraska, Ottawa; L. W. Goodell, Beardstown; A. W. Ackerman, Mason City; J. C. Davidson, Danville; Ed. Carrier, Peoria, and Thomas O'Dowd, Witt.

W. S. Bradley, of Ottawa, made a motion that the delegates to the national convention be instructed to vote for M. A. Neff as the next national president of the league. The motion was seconded and carried by acclamation.

G. M. Wesley, state organizer, who had made the convention possible, was highly commended for his work. Mr. Wesley secured seventy-nine new members during the past six weeks, making a total of 180 in the Illinois state branch at the present time.

Thomas Leonard moved that Local Branch No. 1 surrender its charter and seal and that the fifteen members belong to the regular state organization. Mr. Sauvage, of Alton, amended the motion to the effect that such action would be satisfactory, providing dues were paid within the next thirty days.

Censorship was then discussed. There is much dissatisfaction among exhibitors outside of Chicago who receive their service from that city on account of the cut-outs made by the Chicago Censor Board, some films being cut so as to mar the story. A motion by A. Demblon, of Auburn, seconded by Thomas Leonard, to the effect that the convention go on record as being against all local censorship, but favoring state or national censorship, was carried unanimously. Another resolution, made by C. J. Law, that the organization go on record as being of the opinion that exhibitors should have the privilege to rent their films from any exchange best located for their needs, and that the national president should take this matter up with the manufacturers, was withdrawn after long discussion. President Neff, however, will bring the question before manufacturers in New York at an early date. The mutilating cut-outs in films made by the Chicago Censor Board prompted Mr. Law's resolution.

After an auto trip to Lincoln's Monument and other places of interest the members convened in final session at 4 o'clock. The new officers were sworn in and the date and place of the next meeting were left to the executive committee.

A banquet was given by the local committee in the St. Nicholas Hotel, Wednesday evening.

W. W. Watts and other members of the committee were complimented on the entertainment provided and for the work done in arranging for the convention.

JAMES S. McQUADE.

BUFFALO EXHIBITORS HOLD RECEPTION SMOKER.

The Buffalo Exhibitors' Local of the Moving Picture Exhibitors' Association of New York State held a smoker and luncheon at the Hotel Statler, Buffalo, on Tuesday evening, April 21st, given in honor of W. A. Douque, the state secretary, who has been in the western part of the state for the past week in the interests of the State Association, and the convention to be held at Grand Central Palace, New York City, June 8th to 13th. Nearly every theater in Buffalo was represented and the managers of the various exchanges were their guests.

Secretary Douque spoke at length on the benefits of the State Association and what is being done by that body, also gave an outline of the exposition. A number of applications for membership was received, which practically affiliates every theater in Buffalo with the exhibitors' association. A majority of those present requested Mr. Douque to make reservations for them for the week of the exposition and convention in New York, meaning that Buffalo will send nearly double the delegates that were in attendance last year. The smoker lasted until the wee small hours and every one had a corking good time. The committee on arrangements consisted of J. A. Pferd, P. Hoffmeister and Mr. Gettle.

UTAH EXHIBITORS ELECT OFFICERS.

A meeting of the Exhibitors' League of Utah was held in the Semloh Hotel, Salt Lake City, on April 6, with a large and representative attendance. President A. J. Davis resigned on account of having become the manager of the Swanson Film Exchange of Salt Lake and First Vice-President J. S. Barlow was elected to succeed him. A vote of thanks was accorded the retiring president for his services to the organization and he was voted an honorary membership. Second Vice-President Clifton Pierce was advanced to the office of first vice-president and J. E. Rhoade was elected to the office of second vice-president. Considerable business of importance was transacted before the convention adjourned.

COPPER COUNTRY EXHIBITORS ORGANIZE.

As a direct result of agitation for higher class motion picture films a number of the copper country exhibitors met at the Crown Theater, Houghton, Mich., April 12th, and formed an organization which will be known as the "Copper Country Motion Picture Exhibitors' League." Representatives of the following named theaters were present and took an active part in the organization: Crown, Calumet, Lyric, Laurium, Pastime, Ontonagon, Savoy, Hancock and Star, Houghton. Officers were chosen as follows:

President, W. L. Foley; secretary and agent, D. E. Rice; treasurer, Robert Nelson; directors, D. E. Rice, Robert Nelson, Ben Gettelman, Arthur Woodward, John C. Vogel and W. L. Foley.

The principal object of the association is to book special feature pictures for the picture houses of the copper country.

BALTIMORE EXHIBITORS WILL DANCE.

Invitations have been issued for the first annual entertainment and ball, to be given at Baltimore under the auspices of the Motion Picture Exhibitors' League of Maryland. This festive event will take place on Saturday evening, May 9th, at the Lyric Theater, Mount Royal Avenue, near Maryland, Baltimore. Players from several of the leading companies will be present.

CHICAGO EXHIBITORS TO DANCE.

Invitations have been issued for the first grand reception and ball, to be given by the Chicago Exhibitors' Association at the Colisseum, Chicago, Ill., on the evening of Thursday, May 14th. A big time is expected by the moving picture men. Many photoplayers will be present and add to the attraction.

ANOTHER CLEVELAND ORGANIZATION.

A number of exhibitors of Cleveland, Ohio, among whom were E. N. Downs, W. J. Slimm, S. Aubley, W. H. Horsey, S. E. Morris, Frank Kenney and S. A. Lustig, recently met and formed an organization to be known as the Cleveland Photoplay Exhibitors' Board of Trade. A constitution and by-laws for the government of the organization will be adopted at the next meeting.

FOX GETS BALBOA PICTURES.

Through Box Office Attractions Company Makes Big Deal With H. M. Horkheimer, President of the Producing Co.

THE most important film deal that has been negotiated in some time was consummated in New York last week by H. M. Horkheimer, president and general manager of the Balboa Amusement Producing Company, of Long Beach, Cal., and William Fox, of the Box Office Attraction Company, of 130 West 46th Street. The Balboa Company was organized about a year ago and is practically unknown in the East because of the fact that its product was marketed under the brands of other companies to which it sold its productions. It first became known through an arrangement with Jack London to produce pictures based upon that writer's stories, but a disagreement between parties arose and that agreement was abrogated after an amicable settlement had been made. Thereafter the Balboa Company continued to make pictures for several of the leading producing companies awaiting the time when a market for its product under the firm name should appear.

It was for this purpose that Mr. Horkheimer came to New York about four weeks ago with one hundred thousand feet of negative to show to the buyers at this point. After showing some of his product it became evident to all who saw it that the Balboa pictures were considerably above the average and a lively competition to secure that company's output was the result. It was only after considerable negotiation that William Fox secured it for the Box Office Attractions Company. Last week the papers were drawn and signed by all parties, which gives the latter company exclusive control of all Balboa productions and puts that company squarely on the map. Mr. Fox's contract covers North and South America and the West Indies and is estimated to amount in the aggregate to $625,000 annually.

In addition to his contract with the Fox interests, Mr. Horkheimer secured a contract from Sidney Bishop for the European rights to the Balboa product, which should yield another quarter of a million annually, so he is returning home fairly well satisfied with the result of his visit to New York.

The Balboa Amusement Productions Company is capitalized for $500,000. H. M. Horkheimer is its president and general manager and his brother, E. D. Horkheimer, is secretary and treasurer. The company's plant is at Long Beach, Cal., and covers about three acres at Sixth and Alamedas Streets. The studio stage is 100 by 150 feet and is well equipped with properties and scenery. Three producing companies are employed, with Bert Bracken and Henry Otto as principal directors.

Robert Brotherton, a former Selig technical man, has charge of the photographic laboratories and William Beckway is chief cameraman. The scenario department is in charge of Clifford Howard, a writer of stories of merit and a very competent man in his position. By Mr. Horkheimer's contract with Mr. Fox his pictures will be featured as Balboa Feature Films, the Pictures Beautiful. The first release will be ready for distribution in about a week and will be a six-part subject entitled "St. Elmo."

Mr. Horkheimer tells a very interesting story of his struggle to establish his business and pays a high compliment to the loyalty of his department heads and employees generally, without whose personal sacrifices he freely admits he would not have been able to keep up the fight. Balboa features will be awaited with interest.

PROMOTION OF BERT ADLER.

Bert Adler, in charge of publicity for the Thanhouser Company since its inception, and for the past year of Majestic, Princess and Apollo publicity and business detail, has a new post. Last week he was created special representative of the Thanhouser Film Corporation, and C. J. Hite, with a roving commission that will take him to any section of the country where his concern or his chief need him most.

The traveling thing will come as a diversion to Adler, who since the start of the Thanhouser business, has practically never left the office where he prepared every Thanhouser advertisement, news story, poster, and wrote almost all the general business correspondence, from the first. In film circles it will be felt that Mr. Hite's promotion of Mr. Adler was a fitting reward for the latter's long office service. In the rearrangement Jay Carns comes in as publicity manager and Ray Johnston as secretary to Mr. Hite.

"THE ESCAPE" MAKES HIT AT LOS ANGELES.

Word from Los Angeles, Cal., comes to the effect that "The Escape," a multiple-reel feature made by D. W. Griffith from an adaptation of Paul Armstrong's play of the same title, broke all records at Clune's Theater in Pasadena on April 9 and 10.

MacARTHUR—TOONE.

Popular Advertising Manager of the Moving Picture World Marries Charming Young Woman of Jersey City.

ON Thursday evening, April 30, at St. John's Episcopal Church, Jersey City, N. J., and in the presence of a host of the relatives and friends of the contracting parties, Mr. Archibald MacArthur, Jr., and Miss Natalie Toone were united in holy matrimony, the Rev. Dr. Hadley officiating.

The bride is one of the popular members of the younger social set of Jersey City and the daughter of Mrs. George Ege. Mr. MacArthur is an active member of the Newark Bay Yacht Club and has a host of friends in business and social life. He has been connected with the Moving Picture World for the past five years and is its advertising manager.

The ceremony at the church was celebrated with the full Episcopal service. The bride was given away by Mr. James Edson Souder, a brother-in-law, and was supported by her sister, Mrs. Edson, as matron of honor, with the Misses Hazel Graham and Eva Kaiser as bridesmaids and Miss Hazel Souder, the bride's niece, as flower girl.

The bridegroom was attended by Mr. William Hall Campbell as best man and had for ushers Messrs. Harold Febrey, Wendell P. Milligan, Jack Edward Moore and Benjamin Franklin Jones.

After the ceremony the bridal party and a few friends of the bride and groom attended a reception given by Mr. and Mrs. James Edson Souder at their residence, 123 Gifford Avenue, Jersey City.

Mr. and Mrs. MacArthur will spend their honeymoon in the Bermudas.

QUICK WORK AT THE EDISON STUDIO.

Manager Horace G. Plimpton and his corps of assistants have received many congratulatory messages upon the remarkable speed with which work was resumed at the studio after the recent fire, which caused heavy damage to the Edison Studio in the Bronx, New York. Anyone who saw the mass of ruins and water-soaked debris on the day of the fire would not have believed it possible that work could be resumed within seventy-two hours after the fire, including Sunday. Everybody struggled manfully against the overwhelming odds, with the result that the Edison release schedule was preserved, intact.

The great battle scene from "The Southerners," which was totally destroyed, was improved upon by Stage Manager Collins in the arrangements which he perfected at once.

"Dolly of the Dailies," the serial film in which Mary Fuller is starring, presented great difficulties because of scenes which had been used in previous films that were totally destroyed, together with the furnishings, and had to be duplicated exactly. One of Miss Fuller's dresses, ruined by smoke and water, had to be worn in several scenes still to be made, and Miss Fuller spent a hectic evening with her dressmaker, surrounded by still pictures of previous scenes as patterns for the new dress.

Marc McDermott, another heavy loser, was forced to wait outside of one of the uptown churches Sunday morning for a haberdasher, capture his man and lead him off to his store so that he could get a duplicate of a cap purchased especially for one of the "Man Who Disappeared" films. On Sunday afternoon Mac was hard at work in the old Biograph Studio on 14th Street.

FUNERAL OF W. W. KIRBY.

The funeral services for William Warner Kirby, traveler and lion tamer, were held on April 26, at Woodlawn Cemetery, New York. Representing the picture industry were E. J. McGovern and Chester Beecroft.

Mr. Kirby, who was a member of the Paul Rainey African expedition and circus man for years, was injured by a lioness during the making of a scene in "Lucille" at Universal ranch, on April 14. He succumbed to blood poisoning three days later. The animal was shot. It had been at the plant about six months, and while it had never injured any one before it had shown signs of restlessness.

ROSS BUILDING AT PORT ARTHUR.

Benjamin Ross, of Port Arthur, Ont., was in New York last week purchasing an equipment for his new Colonial Theater now in process of erection at Port Arthur. The new house is to be one of the finest in point of design and will cost $75,000. Its seating capacity will be 1100. Mr. Ross also operates the Corona and the Rex theaters at Fort William, Ont. He has been in that territory for the past three years and likes it, notwithstanding that he is a New York boy. Look on the map and you will see that Port Arthur is some walk from Broadway; you will find it about midway on the northern coast line of Lake Superior, but it is some growing burg.

Manufacturers Advance Notes

"A SOUL ASTRAY" (American).

Again the "Flying A" company scores a tremendous hit in this stirring society drama. The story is one that is fascinating in the extreme and that holds the interest throughout. The settings were evidently selected with great care and reproduce with minute detail incidents in the topography of Honolulu. Ed Coxen plays the lead supported by Winifred Greenwood and George Field, an invincible trio, supported by other prominent stars.

Scene from "A Soul Astray" (American).

The story is that of two childhood lovers. The boy grows to manhood, dissipates a fortune and then disappears. The girl faithful to her promise patiently awaits her lover's return. After years of absence she learns of his whereabouts through a snapshot picture of a world-touring relative who unknowing espies him as a picturesque character in the Hawaiian Islands. She writes him and on first thought he is about to return to her, but finally writes anonymously that her lover died. After a long period of sincere mourning she accepts the attentions that have been offered by a sincere admirer since the departure of her childhood lover.

Photographic quality and dramatic action are exemplary.

"ON THE MINUTE" (Selig).

"On the Minute" is a thrilling new picture drama of the Selig Polyscope Company that deals with the very pertinent subject of graft in great municipalities. Every city in its making and during its progression has been afflicted with men and their minions who are merely interested in its affairs trying to gain enough for themselves and then "make a getaway," laying it upon the powers higher up.

In this play the mayor's veto is the proposition that bars a criminal alderman from rushing through a bill that will rob the city of millions. The leader of the gang has grown so bold and is so swollen with arrogance that he writes a letter to the mayor ordering him to pass the bill and then significantly adds: "We will shake the plum tree." The mayor, unshaken by this bold declaration, insists he will "veto." Thereupon, the creatures of graft kidnap the mayor the night before the bill has consideration, with a view to detaining him out of the city, so that the measure cannot possibly become a law. In the interim, his secretary feels that something is wrong and that she must do something to rectify matters. The chief grafter sends a well-known safe-breaker in the mayor's office to secure under any circumstances the incriminating letter he sent the mayor, and the girl catches him at his work. At the point of a gun, she forces the man to open the safe, secures the mayor's veto and "on the minute" rushes into the council, and prevents the passage of the iniquitous measure by default, just as the mayor himself, who has escaped from his captors, appears upon the scene. All in all, the play is as impressive in its action as it is in its construction, and certainly has an air of up-to-dateness that should commend it to picture playgoers. Adele Lane plays the part of the secretary, Edwin Wallock is the righteous mayor, and Wm. Stowell is impressive in the part of the chief grafter. This will be released May 11.

"THE HILLS OF SILENCE" (101 Bison).

A hot-blooded, galloping melodrama of the early West, portraying horrid battles between immigrants and Indians in which is depicted the rude and at the same time romantic lives of the far Western pioneers; their dangers, pleasures and sorrows together with everything else that belonged to those adventurous days, when the redskin was monarch of the unchartered wonderland that the white man was destined to buy in coins of red blood and hazardous toil.

Scene from "Hills of Silence" (101 Bison).

These were the days when only the fittest survived; when physical energy, quick wit and determination spelled success or failure, and when the road to the imaginary El Dorado was spotted with the graves of those who were not cut after the proper pattern.

"THE LURE" TO BLACHÉ STUDIO.

Several members of the cast of "The Lure," which closed in Philadelphia Saturday night, shipped their theater trunks and make-up boxes to the Blaché studios in Fort Lee, and started work immediately in the motion picture version of "The Lure," under the direction of Madame Alice Blaché.

This is the first instance in which a successful stage production has been planned for presentation in the motion picture theaters during its regular season, and fulfills the prophecy that great dramas of the future will be prepared both for stage and motion picture presentation during their original production and that the great artists of the future must be equally well trained in reading lines and in pantomime.

In the preparation of "The Lure" for the screen more than one hundred scenes were employed of which the stage version only supplied twenty-three. Thirty-five of these additional scenes are exteriors, while fourteen elaborate studio sets are required for the interior scenes. In the cast will be Kirah Markham, Lucia More, Lola May, Claire Whitney, Fraunie Fraunholz, James O'Neil and Wallace Scott. Bernard Daly, noted for his clever interpretation of Irish roles, has been especially engaged as leading man.

"THE OLD FIRE HORSE AND THE NEW FIRE CHIEF" (Vitagraph).

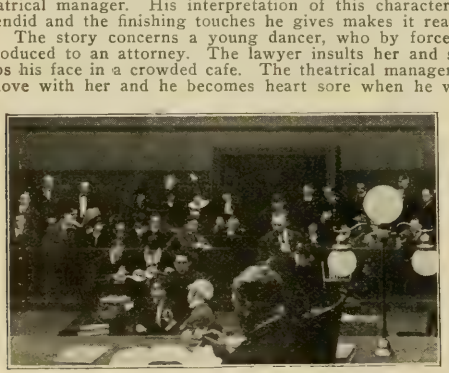
There is an embodiment of humor and pathos in this comedy feature that borders upon the dramatic. It is marked by a keen satire and a touch of sentiment that keeps us musing and laughing alternately. One moment our emotions are stirred and the next our risibles are aroused by the continuous play from lights to shadows which make it one of the most enjoyable pictures possible. The displacement of the old fire chief by a progressive suffragette and his chagrin at the loss of the position is very touching. The

Scene from "The Old Fire Horse and the New Fire Chief."

same deep feeling is evoked by the old fire horse when the auto fire-truck robs him of his usefulness, after years of faithful service. The climax is reached in a joyful period when they both have an opportunity of showing their undisputable right of recognition, during the burning of a home and the rescue of its occupants, by their efforts. The people see their mistake of dismissing them from the fire department and at once demand their return to their old positions. This feature will appeal to all classes as an attractive and delightful feature.

"ASHES OF HOPE" (Essanay).

Francis X. Bushman plays a new part in the role of Fred Willard, a theatrical manager. Never before has Mr. Bushman been called upon to play the modern impressario and theatrical manager. His interpretation of this character is splendid and the finishing touches he gives makes it realistic. The story concerns a young dancer, who by force is introduced to an attorney. The lawyer insults her and she slaps his face in a crowded cafe. The theatrical manager is in love with her and he becomes heart sore when he wit-



Scene from "Ashes of Hope" (Essanay).

nesses the embarrassment of his sweetheart. She is taken to a convent where she remains for three days, but when she returns Willard refuses to believe where she has been. Some time later Zalata is tried for murder and the emotional scenes that take place in the courtroom are indeed heart interest and tearful ones. Zalata is finally acquitted, but refuses to have anything to do with Willard. She enters a convent and leaves the theatrical manager to pine his heart away. A just penalty for one so shallow and without confidence. The scenic effects are magnificent and the photography is of crystal clear quality. This production is booked for release Friday, May 15.

"IN THE HOUR OF TEMPTATION" (Great Northern Preferred).

Miss Betty Nansen, the distinguished emotional actress, appears to excellent advantage in this three-part photodrama, which is constructed with a view to providing her with another role particularly suited to her artistic temperament. "In the Hour of Temptation" may be classed as a social drama, in which Miss Nansen appears in the role of Jane Bernard, whose husband has divorced her through no fault of her own. While seeking solace at a fashionable seaside resort, she meets Robert White, a man who can adjudge the innate goodness of a woman whatever the rest of the world man say. Later she attracts the attention of David Lennox, a man of means and unsavory reputation. Having learned through the medium of an illustrated paper of Jane's divorce, Lennox figures upon an easy conquest, but in this he is doomed to disappointment. He is repulsed and then notifies the hotel management that Jane is an adventuress. From this point until the close the story becomes one of absorbing interest. She is obliged to sell her jewels in order to meet her obligations and later sells a brooch, which she had picked up on the floor of the dining room. How Dame Fortune favors her at roulette, and the manner in which Robert White thwarts the designs of David Lennox are presented in gripping sequence.

Scene from "In the Hour of Temptation" (101 Bison).

In all the series of the Great Northern "Preferred Feature Attraction," Miss Nansen has not been provided with a role so completely to her liking and affording her greater opportunity for the display of her emotional talents. As a feature presentation of dignity and strong appeal to human interest "In the Hour of Temptation" is sure to prove an exceptional offering. The usual standard of Great Northern excellence in photography and close attention to detail is observed and in the concrete the production is one certain to command praise and hold interest.

ALLEN FEATURE FILM CORPORATION.

The Allen Feature Film Corporation through the aggressiveness of Edgar O. Brooks, the general manager, has developed within a very short period a large business among New England exhibitors which already bids fair to outstrip many of its older competitors. Mr. Brooks is well known as the former publicity manager and later salesmanager of the Gaumont Company, of New York, and his wide experience and aggressiveness is proving of great value to the Allen Corporation.

The home and executive offices of the company are at the Union Theater, Providence, R. I., one of the Allen properties, and it has been necessary to establish branch offices at 88 Boylston Street, Boston, and 408 Gaiety Theater Building, New York. Present plans contemplate other offices in Portland, Maine; in New Haven, Conn., and in Springfield, Mass. Charles Allen, Jr., treasurer of the corporation, has but recently returned from an extensive trip to England and the Continent, made for the purpose of acquiring exclusive United States rights for as many of the great European sensations as could be obtained. At the present writing the Allen Feature Film Corporation now controls on state right lease over sixty high class three-, four- and five-reel features, produced by such noted companies as Gaumont, Hepworth, True, Aquila, Turner, Helgar and many other famous producing companies.

"WHEN CONSCIENCE CALLS" (Lubin).

This is one of George Terwilliger's best stories, wonderfully true and wonderfully pathetic. A worthy couple have saved and saved to buy a little ranch on which they have cast a longing eye. Then a promoter comes along and induces them to invest in his scheme that will double their money in quick time. The couple fall for the investment and a few days later find that the promoter is a swindler

Scene from "When Conscience Calls" (Lubin).

and hiding behind the bankrupt law. The two men meet and fight, the promoter appears to be dead and the worthy man takes the money that he has been robbed of and giving it to his wife, flees to the Everglades and is hunted like a beast. Time, however, brings reparation. The promoter makes amends to all his victims and secures the friendship of honest people. Mr. Terwilliger, who is now directing a Lubin company at St. Augustine, Fla., has given the photoplay an excellent cast and beautiful atmosphere.

"A MILLION IN PEARLS" (Victor).

It is not the "confidence man" that the average person needs to fear. Its the cheap crook who forces his way into your house during the small hours of the night and makes off with the family silver or what not. The "confidence man" doesn't do business in that way. His is a game plus brains—and the average person is not a big enough fish for his net. Its the wealthy fellow—the banker and the jeweler who have to fear the aristocracy of the underworld. These brainy crooks devote themselves to developing clever means

Scene from "A Million In Pearls" (Victor).

of making big "hauls" and defeating the law. The jeweler or the banker is forced to depend upon the agent of the law to devise ways of defeating the crook to the count.

And while you and I—the average—perhaps have little personal concern in the affair we watch with interest as the battle goes on between master crook and master detective. And while we, perhaps, admire the cleverness of the "master of crime" we are always glad when the law proves itself just a bit the cleverer and brings the crook to time. And the law usually does. In this play we have the "Master crook"—and she happens to be a woman—and the law contending for the upper hand. It's a thrilling bit of criminal history and you are going to enjoy it. Anne Harris is the name of this most brilliant crook who schemes to get possession of a rich jeweler's wealth beyond imagination.

"THE AWAKENING OF DONNA ISOLLA" (Warner's).

All the true artistry for which Marion Leonard is famed shines forth in this picturesque three-part Warner's Feature.

It is a splendid vehicle for Miss Leonard and she makes the most of her opportunities by imbueing the part of Donna Isolla with life and sympathy.

Scene from "The Awakening or Donna Isolla" (Warner's).

There are several big scenes that the director, S. E. V. Taylor, has handled with great skill, particularly the scene where Donna Isolla leads her countrymen in the attack upon the palace. The production as a whole will surely find favor in the eyes of the viewers, who continually demand novelty films.

RAMO FILMS EXPANDING.

Changes for the betterment and enlargement of its interests has occurred in Ramo Films, Incorporated. Homer H. Snow has taken a firm hold on the direct management of the company. C. Lang Cobb, Jr., manager sales and publicity, becomes chief adviser and member of the board of directors. The company has been recapitalized at $200,000. Mr. Cobb left for Montreal on April 27 to open a Montreal office. The Denver offices will be in charge of J. C. Butts, late manager for Golgate Feature Service, with offices in the Nassau Building. Mr. Butts will commence his bookings on Monday, May 4. On the same day Messrs. Bacon & Nolan, of the World's Leader Features Company, of 921 Walnut Street, Kansas City, Mo., will hang out their busy day flag and start booking Ramo Features. Other offices will be opened in turn as fast as Mr. Cobb can get from one to the other. Each will be supplied with the twelve best Ramo Features to commence with and one a week will be added until other plans are consummated. All offices will be under the direction and control of Mr. Cobb, personally. Ramo Films, Inc., has its own studio at 102 West 101st Street, New York City.

"THE GREAT DIAMOND ROBBERY."

"The Great Diamond Robbery," the thrilling melodrama which is the first product of the Playgoers Film Company, with Wallace Eddinger as the star, will have its first Broadway presentation at the New York Theater, commencing on Sunday next. This six-reeler not only abounds in gripping situations but is enacted by a cast of unusual excellence, which includes, besides the star, such well-known Broadway favorites as Gail Kane, Charles J. Ross, R. E. Graham, Elita Proctor Otis, Martin J. Alsop, Dorothy Arthur, Edward Gillespie, Purnell B. Pratt, Herbert Barrington and Percy Standing.

KLEINE WILL OPEN CANDLER THEATER.

According to the plans of the lessees of the new Candler Theater, at 220 West 42d Street, New York, that house will be opened early this month with George Kleine's feature production "Antony and Cleopatra." The Candler is a very beautiful house, constructed to be used for the largest dramatic productions. The lessees of the theater are Sam Harris, George Kleine and Sol Bloom. It will seat 1,200 and cost about $750,000.

LYNCH GETS RIGHTS TO "THE CHRISTIAN."

E. W. Lynch, a well-known theater man of Worcester, Mass., has secured the rights to "The Christian" for New York, Massachusetts, Rhode Island and Connecticut, and has opened offices in Room 1207 World Tower Building, 110 West 40th Street, New York, with J. H. Lynch in charge.

"The Christian" is probably one of the most powerful dramatic photoplays ever made by the Vitagraph Company. It is in eight parts and each part is replete with beautiful effects, interesting scenes and strong situations. Adapted from the book of the same title written by Hall Caine, it tells the story in a connected and lucid manner, bringing out the dramatic points with far greater force than the author could possibly do with mere words. The leading characters of John Storm and Glory Quale are portrayed by Earl Williams and Edith Storey in a manner that leaves nothing to be desired and impresses all who witness the production with a sense of reality which these children of the author's brain do not otherwise obtain.

Mr. Lynch is to be congratulated upon having secured the rights for this picture to such good territory, also for having secured so good a picture to signalize his entrance in the renting business. Mr. Lynch has a reputation, however, of doing things well, for his picture theater at Worcester, the Pleasant, is one of the finest in New England.

KLEINE-CINES COMPANIES ON FOREIGN TRIPS.

The big Cines studios at Rome were the scenes of lively preparations some three weeks ago when three big companies of Cines players left for remote parts of the globe, according to a letter from the Baron Fassini to George Kleine.

One company sailed for Bombay, India, from which point the players will penetrate into the heart of the country seeking suitable camps, while a second company containing some of the Cines principals headed for Central Africa, where they hope to obtain some interesting views of jungle life in addition to appropriate settings for some big multiple reelers. The third company, containing Anthony Novelli and other of the better known Cines players, in charge of Prof. Fausto Salvatori, went by rail to Venice, Italy, first, where some big costume dramas will be staged. From Venice, Prof. Salvatori sails for Cairo, Egypt, with his party, where they will probably remain for some months.

MILLER BROS. 101 RANCH ENTERTAINS WARNER'S FEATURES.

Thursday evening, April 30th, was a red-letter night for the officers and employees of Warner's Features, Inc., who filled nine boxes at Madison Square Garden as guests of the Miller Bros. 101 Ranch wild west show. As a special tribute to his guests, Joe Miller, who has appeared in several Warner's Features, rode his white horse across the arena and gave the party a military salute that was followed by a war whoop from the throats of the Indians who have appeared in half a dozen pictures released by Warner's Features, Inc. The invitation from Joe Miller to attend the Garden performance came as a return courtesy for the hospitality accorded his party on Monday afternoon when a new Miller picture was shown to Chief Iron Tail, and a delegation of Indian braves and cowboys in the model projection room of Warner's Features, Inc., at 130 West 46th Street, New York.

HAZEL DAWN IN FAMOUS PLAYERS PRODUCTION.

The Famous Players Film Company began the production last week of that great international success, "One of Our Girls," the celebrated drama which so closely interweaves the interests of two mighty nations, England and America, written by the late Bronson Howard. Miss Hazel Dawn, the beautiful and artistic little star, who achieved fame in the title role of the popular light opera, "The Pink Lady," will play the role of Kate Shipley, "one of our girls."

The subject is an especially timely one, as it teems with patriotic interest, and the thrilling situations of the unusually strong plot, combined with the inspiring sacrifice of the plucky and quick-witted American girl in behalf of her little French cousin, furnish all the elements necessary to the successful screen drama.

NEW ECLAIR PICTURES.

The Western aggregation of Eclair players is rapidly earning a name for itself because of the wonderful films being hurned out at Tucson, Arizona, where the Eclair Company is courted. "Whom God Hath Joined," a two-reeler, released Wednesday, May 6, lives up in every way to the reputation earned by the last Eclair western, "The Caballero's Way," and is cram full of Western atmosphere, daredevil riding and exciting gun play. It incidently tells a story of love's sacrifice and the bravery of a simple but true-hearted cowpuncher.

Notes of the Trade.

THE practical proposition of "preparedness" is admirably illustrated by the Selig Co. in a series of three or possibly four-reel pictures that will be released at an early date. These scenes show our soldier boys in every arm of the service, infantry, cavalry, artillery, and the signal corps; in setting up exercises, in making and breaking camp, in drills and skirmishes, and in cavalry tactics in which the troopers quite outdo the feats of ordinary circus riders.

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W. J. Ferguson, famous along Broadway and one of America's best known character actors, has been secured to play a part in an Imp feature now in the course of production. "His Last Chance" is the title of the two-reel feature.

* * *

Dave Warner is resting in New York after absenting himself from Broadway for a period of seven months. He will get away shortly in the interests of Warner's Features, Inc., the objective points of his trip being the Eastern offices.

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A helpful factor in the production of Reliance and Majestic Mutual Movies is Walter Stanhope, assistant to David W. Griffith, the head producer of those two brands of motion pictures. Though called an assistant, Mr. Stanhope is Mr. Griffith's *alter ego* during working hours. Mr. Stanhope is in every way an able lieutenant.

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Robert Leonard is portraying the part of "Swede Larson," in a one-reel drama of the same name, now being purchased by Lloyd Ingraham and his company of Rex players. The story has its setting in the lumber camps of the North.

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Max Asher, principal comedian for Allan Curtis' Joker comedy company, officiated as toastmaster at a "Dutch banquet" given at the Photoplayers' Club recently. All who attended the function were garbed and made up as Germans. Francis Ford, Al. E. Christie, Eddie Lyons, Lee Moran and several others from the Universal studios in Hollywood assisted in the fun-making.

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Sid Olcott writes that he will very shortly return to New York to sign up new talent for a permanent stock company. He is more than delighted with Jacksonville, Fla., as a base of operations.

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"The Wheels of Destiny," a coming two-reel Majestic drama written by Philip Lonergan and produced by John Adolfi, has for its principal character a young man, who through misfortune is reduced to direst poverty and in consequence is embittered toward mankind.

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Miss Bess Meredyth is playing lead in "The Count's Infatuation," a one-reel comedy being produced by Director David Kirkland's Nestor company. William Wolburt and Eddie Boland also appear in the picture.

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Arthur Mackley, the old sheriff of Essanay pictures, is at work on another Reliance Mutual Movie drama. It is of the "Child of the Golden West" variety, showing the reformation of a wide open Western mining town through the influence of a youngster. "The Angel of the Gulch" is the title of the picture.

* * *

Miss Florence Hackett, of the Lubin players, offers a prize of ten dollars in gold for the best article of five hundred words contending that the demands upon a successful film actress are greater in their variety, and are more taxing, than the stage exacts from its players. The only conditions attached to this offer are that the matter be typed and be received by Miss Hackett at the Lubin Studio, 20th Street and Indiana Avenue, Philadelphia, not later than June 15.

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"After Dark" is the title of a one-reel drama in which J. Warren Kerrigan appears in the title role and which is now being produced by Joseph De Grasse and his company of Victor brand players.

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The use of radium in a motion picture is a novelty which will be seen in the one-reel detective drama from the pen of Russell E. Smith, "The Stolen Radium," which Director Jack Adolfi has just completed as a Majestic Mutual Movie. It is the second of a series of detective dramas, the first of which will be "A Pair of Cuffs."

* * *

A genuine Western welcome was given the members of the new Eclair Motion Picture Company arriving April 20 on the Golden State Limited, by members of the Western Eclair company. Among those in the party that detrained at Tucson were Robert Frazier, Mildred Bright, William Sheerer, Gene Horbostle, Burt Hands and George Nagle.

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Adele Lane, of the Selig Polyscope Company, at Edendale, Cal., is acting in two films at once, one being a pretentious four-reeler under Director Morton, entitled, "Mirror of Life" and the other a comedy entitled, "The Millionaire Baby." The one character intensely dramatic and the other frivolous! It will be interesting to note the contrasts if they are released anywhere near together.

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"Mike and Jake Are Rivals," will be the title of a new Joker brand comedy, in which Max Asher will furnish the fun, and which will be started this week by Allan Curtis, director of the Joker Company.

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Henry Walthall has attracted attention all over the country among local motion picture fans by his work as the "Gopher" in "The Mysterious Shot," a Reliance Mutual Movie feature which was put before the public April 4.

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Rowland and Clifford, who claim to have made nearly half a million dollars with "The Rosary," have made an arrangement with Wm. N. Selig to make a pretentious film production of their greatest dramatic success. "The Rosary" will be staged on a very elaborate scale and the big scenes in Italy will be reproduced in astonishingly attractive style.

Rare portrayal of animal life and methods utilized by trappers of jungle beasts will be a feature of "Prowlers of the Wild," a two-reel feature just completed by Otis Turner's company of "Special Feature" brand players, of which Miss Anna Little and Herbert Rawlinson are leading woman and leading man, respectively.

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A. E. Wallace has gone to Mexico City to cover war developments for the Hearst-Selig News Pictorial, and Ariel Varges is accompanying him with a motion picture camera.

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"Sophie of the Films" is the title of a one-reel comedy now being produced by Al. Christie's company of Nestor brand players. The story deals with the trials and tribulations of a young man whose ambitions center on becoming a motion picture player.

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The Life Photo Film Corporation has met with success in its first release, "The Banker's Daughter." Seventeen states have been closed out of all of their productions for one year. Among the large exchanges that closed out territories are the Famous Players of New England, Celebrated Players Film Company of Chicago, Progressive Feature Film Company of New Jersey, and Mecca Feature Film Company of New York.

• • •

"A Soul Astray" is a two-part "Flying A" drama featuring Ed. Coxen, Winifred Greenwood, George Field and Charlotte Burton. The subject has considerable Hawaiian atmosphere and is intensely dramatic.

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The directors of the "Lucille Love, Girl of Mystery" Gold Seal series, are putting on the fifth picture of the scheduled thirty, this week. Following the precedent already set in "Lucille" pictures, there is a plentitude of "big scenes," many beautiful settings, and a good-sized army of participants.

• • •

The Maurice Costello Theater, located at 23 Fort Washington Avenue, Manhattan, New York City, and named for the popular Vitagraph motion picture star, will be opened about May 2. It is a new building, faced with white terra cotta, seating about 800 and is planned to be the prettiest moving picture theater in the city.

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In "The Navy Aviator," an American Film Company release, in a thrilling flight, Sydney Ayres, as an aviator, drops a bomb by which Jack Richardson, traitor and brigand is killed. The subject is chuck full of action and is a commendable offering.

• • •

Robert Stronach, a well-known organist of Chicago, who presided over the big instrument at Orchestra Hall last summer, during the run of "Les Miserables," has furnished a complete musical accompaniment for the picturization of Rex Beach's great story, "The Spoilers."

• • •

Robert Leonard and Hazel Buckham have the principal roles in "His Father's Wife," a one-reel drama being completed this week by Lloyd Ingraham's Rex brand company. The story is an unusually gripping one.

• • •

The Life Photo Film Corporation has purchased the world's exclusive rights to produce in motion pictures Paul Armstrong's and Wilson Mizner's stupendous and sensational deep sea drama, "The Greyhound," which had a long run at the Astor Theater in this city and the Studebaker Theater in Chicago.

• • •

Not content with hand-to-hand fights with Chinese opium fiends and escapes from burning buildings in her new role as "Dolly of the Dailies," Mary Fuller added a little touch of realism to the excitement by falling down stairs with Dick Neil. But it wasn't all Mary's doings. In fact Neil was carrying her down stairs at the time and tripped over a loose end of the carpet.

• • •

F. W. Young, manager of the Buffalo branch of the World Film Corporation, was in New York last week. Mr. Young reports business through the state in a most flourishing condition. He says the returns from his office indicate that it will be one of the largest branch offices of the World Film Corporation.

• • •

Mr. Edward Bizar, who has been in charge of the Mutual Film Exchange at Harrisburg, Pa., has just severed his connection with that company. He has been compelled to take this step to give his whole time to his stores in Paterson, N. J., for the present, but expects to re-enter the film game later on.

• • •

The Vitagraph players, headed by Captain Harry J. Lambart, director, arrived in Galveston Saturday, April 11, via Steamship Concho from New York. The party was composed of Miss Naomi Childers, Mrs. Childers, Miss Lillian Herbert, Mr. Gladden James, C. M. Haley and Mr. Darwin Karr.

• • •

We are informed by Mr. R. R. Shuman, of Chicago, that the partnership which has existed since March 1, 1913, under the name of the Shuman-Booth Company, was dissolved April 13, Mr. Shuman buying out the interest of Mr. Carl H. Booth in the partnership. Mr. Booth retires to become vice-president of the Metallurgic Engineering Company, Chicago. Mr. Shuman has organized a stock company, with $20,000 capital, to carry on the new business under the name of the Shuman Advertising Company, with headquarters at 620 Westminster Building, Chicago, the headquarters of the old company.

• • •

H. Hirsch, who has been connected with the World Film Corporation, both as manager of the Boston branch and as auditor, has severed his connection with the concern, to accept the management of a new feature film office, which is to be opened in Boston.

• • •

As a reward for deciding upon a new location for Universal City, Otis Turner, dean of production directors, was presented with a magnificent twenty-one-jewel gold watch by President Carl Laemmle on behalf of directors of the Universal Film Manufacturing Company.

"In Search of the Castaways," the first of a series of Jules Verne's novels that is being made by the Paris-Eclair Company and handled through the offices of the World Film Corporation, bids fair to set up a new record for the concern.

• • •

The latest motion picture actor to join the ranks of the directors is Donald Crisp, of the Reliance Mutual Movie forces, formerly with Biograph. He has just completed "The Newer Woman," a comedy on the new woman question, the scenario of which was written by Russell E. Smith. Dorothy Gish, Robert Harron and Mr. Crisp himself play the leading roles.

• • •

Tefft Johnson, the Vitagraph player and director, will work in conjunction with Ned Finley in the production of "The Harvest of Three," in which the American Bankers' Association is very much interested. Mr. Johnson will assume the leading character in this play and has assigned to himself some hazardous and extremely strenuous bits of acting that will provide thrills of a very startling nature.

• • •

With the famous comedians, Raymond and Caverly, featured in the leading roles, the Universal will release on May 11 a two-reel Powers comedy-satire on the Mexican situation at the present time. It is the first appearance of the funny German comedians on any screen. "The Adventures of Limburger and Schweitzer" is the title of the offering.

• • •

Flattering reports are being received at the general offices of the American Film Manufacturing Company as to the general merit of the two-reel "Flying A" subject, "The Last Supper." The official report of the National Board of Censorship is also highly complimentary. That inestimable good will come of the exhibition of this and kindred subjects is a foregone conclusion.

• • •

Phil Gleichman has left for Toronto to open a second office in Canada for the World Film Corporation. The Montreal office was opened last week, and their first booking was "Joan of Arc," which is to run for a week in that city.

• • •

An article by Arthur J. Lang, of the Nicholas Power Company, on "Safe Motion Picture Machines," which appeared in the April 11 issue of the Scientific American, has caused favorable comment in motion picture circles.

• • •

The Orpheum Theater and Realty Company, N. Y., has purchased two Simplex projectors to be installed in the Orpheum Theaters at Memphis, Tenn., and Des Moines, Iowa.

• • •

A cable received from A. Warner, now in London, announces the purchase of an exceptional feature film and its early shipment to the home office at 130 West 46th Street. The management is anticipating another film to duplicate the success and good feeling created by the "Ruby of Destiny," a six-reel production released just a few weeks ago.

• • •

Of all the unique records made by the Kleine-Cines "Quo Vadis?" probably that made in Albuquerque last week is the greatest. The last census gives the population of Albuquerque as 11,006. "Quo Vadis?" April 16 and 17, played to 3,706 paid admissions, representing $868.20, averaging a total of 33⅓ per cent. of the entire population of Albuquerque.

• • •

Director Pollard, of the American "Beauty" Company, has succeeded in putting out an excellent comedy under title "A Flurry in Hats." The dramatic action is well carried out and evidences a splendid versatility on the part of the entire cast. No audience will fail to be impressed by the humor portrayed.

• • •

Through B. F. Porter, "the Simplex Man," 1465 Broadway, New York, there has been installed a Simplex projector with the Cinema Clearing House Company, New York City.

• • •

George S. Dougherty, chief of detectives, after attending one of the private showings of "The Black Triangle," the first of the Webb Detective Series, by the Films Lloyds, Inc., was so much interested that he sent up some of his men at a later private showing in the projection rooms of the Exclusive Supply Corporation last week.

• • •

"Humanity in the Rough," is the title of a one-reeler just completed by Director Edward Warren, and featuring Walter Miller. The story deals with the big incidents in the life of a furnace stoker. An East Side dance hall scrap is a feature.

• • •

Bernard Daly, the romantic Irish actor, has signed a contract with Madame Alice Blache of the Solax Company, to confine his ardent love-making to the scope of the camera lens.

• • •

Carroll Johnson and twenty-four equally well known minstrel men were specially engaged by George R. Webb, the inventor of "Webb's Electrical Pictures," to produce a minstrel program which will be seen here at the Fulton Theater, beginning next Monday evening when the Webb electrical pictures will begin their run.

• • •

A paragraph in this department recently inadvertently referred to Arthur Mackley as director of the well-known Broncho Billy pictures for the Essanay Company. A note from the company states that these pictures have always been produced and acted by G. M. Anderson.

After you have tried "Slydinks" and want slides that are right, try Niagara's Sample Feature Announcement; any company stock slides, $2.00 per dozen, 2 dozen $3.75. When thoroughly disgusted with the stuff you make yourself let us help you out.

NIAGARA SLIDE COMPANY, Lockport, N. Y.

Send for catalogue.

Calendar of Licensed Releases

Current Releases

MONDAY, MAY 4th, 1914.

BIOGRAPH—The Saving Presence (Drama).....
EDISON—A Week-End at Happyhurst (Comedy)....
KALEM—The Master Rogue (Special—2 parts—Drama)
MELIES—A Cottage by the River (Comedy).....
—Winky Willy's First Cigar (Comedy).....
PATHE—The Man Higher Up (Comedy).....
—Manila, Capital of the Philippines (Travel)....
SELIG—The Adventures of Kathlyn, No. 10—The Warrior Maid (Special—2 parts—Drama).....
—Hearst-Selig News Pictorial, No. 19 (News)...
VITAGRAPH—Cupid Versus Money (Comedy).....

TUESDAY, MAY 5th, 1914.

CINES—The Broken Chain (Special—2 parts—Drama).
EDISON—The Double Cross—Third Story of "The Man Who Disappeared" (Drama) .....
ESSANAY—The Greater Love (Drama).....
LUBIN—A Blind Business (Comedy).....
—Casey's Birthday (Comedy) .....
PATHE—Max, the Lady Killer (Comedy).....
—A Winter Excursion to the Falls of Tannforsen, Sweden (Travel) .....
SELIG—Marrying Gretchen (Drama) .....
—Doc Yak, Bowling (Picture Cartoon).....
VITAGRAPH—The Old Fire Horse and the New Fire Chief (Special—2 parts—Comedy-Drama).....

WEDNESDAY, MAY 6th, 1914.

EDISON—The Lucky Vest (Comedy).....
ESSANAY—Making Him Over for Minnie (Comedy)...
KALEM—The Detective's Sister (Special—2 parts—Dr.)
LUBIN—Behind the Footlights (Special—2 parts—Dr.).
PATHE—Pathe's Weekly, No. 35, 1914 (News).....
SELIG—The Evil She Did (Drama).....
VITAGRAPH—Sandy and Shorty Start Something (Comedy) .....

THURSDAY, MAY 7th, 1914.

BIOGRAPH—Gilliagin's Accident Policy (Comedy).....
—Maniacs Three (Comedy) .....
ESSANAY—A Snakeville Epidemic (Comedy).....
LUBIN—When Conscience Calls (Special—2 parts—Dr.)
MELIES—Batty Bill and the Suicide Club (Comedy)...
PATHE—A Meddler With Fate (Special—2 parts—Dr.)
SELIG—Hearst-Selig News Pictorial, No. 20 (News)....
VITAGRAPH—His Last Call (Drama).....

FRIDAY, MAY 8th, 1914.

EDISON—The Song of Solomon (Spec.—2 parts—Dr.).
ESSANAY—The Mystery of Room 643 (Special—2 parts—Drama) .....
KALEM—McBride's Bride (Comedy) .....
LUBIN—Vengeance Is Mine (Drama).....
SELIG—The Mother of Seven (Comedy).....
VITAGRAPH—Bunny In Disguise (Comedy).....

SATURDAY, MAY 9th, 1914.

BIOGRAPH—Under the Skin (Drama).....
EDISON—The End of the Umbrella—Seventh of the "Dolly of the Dailies" Series (Drama).....
ESSANAY—Broncho Billy's Sermon (Drama).....
KALEM—The New Medicine Man (Drama).....
LUBIN—Building a Fire (Comedy).....
—With the Burglar's Help (Comedy).....
PATHE—The Marriage of Cupid (Special—2 parts—Dr.)
SELIG—Two Girls (Drama) .....
VITAGRAPH—The Antique Engagement Ring (Special—2 parts—Drama) .....

Advance Releases

MONDAY, MAY 11th, 1914.

BIOGRAPH—In Fate's Cycle (Drama).....
EDISON—Martha's Rebellion (Comedy).....
KALEM—Regeneration (Special—2 parts—Drama)....
MELIES—Title not reported.
PATHE—Hearts Are Trumps (Drama).....
SELIG—On the Minute (Special—2 parts—Drama)....
—Doc Yak's Temperance Lecture (Pic. Cartoon)
SELIG—Hearst-Selig News Pictorial, No. 21 (News).
VITAGRAPH—Miser Murray's Wedding Present (Dr.)

TUESDAY, MAY 12th, 1914.

CINES—The Toreador's Romance (Spec.—2 parts—Dr.)
EDISON—An Alaskan Interlude (Drama).....
ESSANAY—In Real Life (Comedy—Drama).....
LUBIN—The Wallflower (Comedy).....
—In the Northland (Spec.—2 parts—Dr.).....
PATHE—Wood Carving and Turning at St. Claude, France (Industrial) .....
—The Jerboa, Habitat Africa (Zoology).....
SELIG—Doc Yak, the Marksman (Picture Cartoon)..
—Marian, the Holy Terror (Comedy).....
VITAGRAPH—The Acid Test (Special—2 parts—Dr.)

WEDNESDAY, MAY 13th, 1914.

EDISON—Andy Plays Cupid.—Sixth of the "Andy" series—(Comedy) .....
ESSANAY—Three Little Powers (Comedy).....
KALEM—A Man's Soul (Special—2 parts—Drama)...
LUBIN—In the Northland (Special—2 parts—Drama)..
PATHE—Pathe's Weekly, No. 36 (News).....
SELIG—A Pair of Stockings (Comedy).....
VITAGRAPH—Buddy's First Call (Comedy).....

THURSDAY, MAY 14th, 1914.

BIOGRAPH—Her Mother's Weakness (Drama).....
ESSANAY—Slippery Slim's Stratagem (Comedy).....
LUBIN—Madam Coquette (Special—2 parts—Drama).
MELIES—Title not reported.
PATHE—The Strength of the Weak (Special—2 parts—Drama) .....
SELIG—Hearst-Selig News Pictorial, No. 22 (News)
VITAGRAPH—The Sea Gull (Drama).....

FRIDAY, MAY 15th, 1914.

EDISON—His Sob Story (Special—2 parts—Drama)..
ESSANAY—Ashes of Hope (Special—2 parts—Drama)
KALEM—A Darktown Wooing (Comedy).....
—The Girl and the Gondolier (Comedy).....
LUBIN—The Signal (Drama).....
SELIG—At Last We are Alone (Comedy).....
VITAGRAPH—Bunny Buys a Harem (Comedy).....

SATURDAY, MAY 16th, 1914.

BIOGRAPH—While the Band Played (Comedy).....
—Almost an Outrage (Comedy).....
EDISON—The Coward and the Man (Drama).....
ESSANAY—Broncho Billy's Leap (Drama).....
KALEM—The War Bonnet (Drama).....
LUBIN—He Said He Could Act (Comedy).....
PATHE—The Precious Twins (Spec.—2 parts—Com.).
SELIG—The Taint of Madness (Drama).....
VITAGRAPH—The Countess Veschi's Jewels (Special 2 parts—Drama) .....

JUST OUT

Send at once for one and three-sheet life sized posters of G. M. Anderson, as Broncho Billy, 65 cents for both. Send stamps or money order with all orders. These are the handsomest posters you have seen.

AMERICAN SLIDE & POSTER CO., First National Bank Bldg., CHICAGO

Our Lawyers' Communication to The General Film Co.

In view of protests received daily from Motion Picture Theatres against the elimination of PATHE'S WEEKLY and, in view of the many demands from Moving Picture Theatres that the PATHE'S WEEKLY be continued on their program, we have found it necessary to refer the matter to our attorneys, who have written the following letter to the General Film Company, which letter explains to the various exhibitors in question the reason for their not being supplied with the PATHE'S WEEKLY at present.

Coudert Brothers,
Counsellors at Law,
2 Rector Street,
New York,

BENJAMIN F. TRACY,
COUNSEL.

PAUL FULLER
FREDERIC R. COUDERT.
LORENZO SEMPLE.
JOHN P. MURRAY.
HOWARD THAYER KINGSBURY.
PAUL FULLER, JR.

GENERAL FILM COMPANY, 200 Fifth Avenue,
NEW YORK CITY.

April 28, 1914.

Dear Sirs:—In the contract which regulates the relations between yourselves and our client, Pathe Freres, and under which you have the right to demand as many copies of Pathe Films as are released by them, and as you require, it is provided in part as follows:

> "The party of the second part (General Film Company) covenants and agrees that it will, during the continuance of this agreement, use its best efforts to introduce the same (Pathe's Films) and extend the use thereof by Motion Picture Exhibitors, using the licensed projection machine."

For years Pathe Freres have been supplying you with the film known as the Pathe Weekly and have averaged a large number each week. Within the last fortnight, you have been cutting your orders materially. Pathe Freres would have been puzzled to find an explanation for such an unprecedented reduction, as has taken place, in what they inform us is one of the most popular films known to the moving picture world, had it not been for the receipt of letters from licensed exhibitors containing such expressions as these:

> "We are informed by exchange that they have cut the Pathe Weekly. We have been getting the Pathe Weekly regular at about seven days and do not care to cut it from our list—what figure would you book us direct?"
>
> "Ever since you started the Pathe Weekly, this house has been running it, or had until recently. If there is anything that you can do to help me get this back, please do so."

This and many other similar requests—some by wire, furnished our client with the answer looked for. In addition to this, Pathe finds in the City of New York that there are large posters advertising the withdrawal of the Pathe Weekly and the substitution of another weekly in its place.

We have advised our client that your action in this connection not only does not amount to using your best efforts to introduce their films and extend their use by Motion Picture exhibitors, but it shows an organized effort on your part to suppress the use of their films by exhibitors. This, in our opinion, constitutes a clear breach of your contract with Pathe. Our client demands that, without delay, you make the necessary amends for this willful breach of your obligation, and that you notify us in writimg of your future actions with regard to their films. In case we receive no satisfactory reply, we shall be obliged to take such steps for our client's protection as the law provides.

We remain, dear Sirs,
Yours very truly,

Coudert Brothers

WE INTEND TO HELP YOU JUST AS WE ADVERTISED THAT WE WOULD. WRITE US

PATHE FRERES **1 CONGRESS STREET JERSEY CITY, N. J.**

Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY MAY 3rd, 1914.

CRYSTAL—Charlie and a Dog (Comedy).....
ECLAIR—His Servant (Drama) .....
REX—A Man, a Girl and Another Man (Drama).....

MONDAY, MAY 4th, 1914.

VICTOR—As Fate Willed (Two Parts—Drama).....
IMP—The Dawn of Romance (Drama).....
POWERS—Exposing the Handcuff Kings (Comedy)...
—The Hungry Soldiers (Comedy).....

TUESDAY, MAY 5th, 1914.

GOLD SEAL—Lucille Love, the Girl of Mystery—Series No. 4 (Two Reels—Drama).....
CRYSTAL—A Telephone Engagement (Comedy).....
—Out On Business (Comedy).....
UNIVERSAL IKE—Universal Ike Almost a Hero (Com.)

WEDNESDAY, MAY 6th, 1914.

NESTOR—The Quack (Drama) .....
JOKER—Roll Your Peanut (Comedy).....
—The Poisonous Insects (Zoology).....
ECLAIR—Whom God Hath Joined (Two Parts—Dr.)..
UNIVERSAL—Animated Weekly, No. 113 (News).....

THURSDAY, MAY 7th, 1914.

IMP—Vasco the Vampire (Comedy).....
REX—Aurora of the North (Two Parts—Drama).....
FRONTIER—Whistling Hiram (Comedy) .....
STERLING—Sergeant Hofmeyer (Comedy).....

FRIDAY, MAY 8th, 1914.

NESTOR—His Strenuous Honeymoon (Comedy).....
POWERS—Stolen Glory (Drama) .....
VICTOR—The Pawns of Destiny (Three Parts—Drama)

SATURDAY, MAY 9th, 1914.

JOKER—Schulz the Barber (Comedy).....
FRONTIER—The Outlaw's Daughter (Drama).....
101 BISON—The Nation's Peril (Two Parts—Drama)..

SUNDAY, MAY 10th, 1914.

CRYSTAL—A Pair of Birds (Comedy).....
ECLAIR—Susanne (Drama) .....
REX—The Career of Waterloo Peterson.....
Fashionable Dances .....

MONDAY, MAY 11th, 1914.

VICTOR—Toilers of the Sea (Drama).....
IMP—Through the Snow (Drama).....
POWERS—The Adventures of Limburger and Schweitzer (2 parts—Comedy).....

TUESDAY, MAY 12th, 1914.

GOLD SEAL—Lucille Love, the Girl of Mystery. Series No. 5 (2 parts Drama).....
CRYSTAL—Charlie's New Suit (Comedy).....
—Their Picnic (Comedy) .....
UNIVERSAL IKE—Universal Ike Gets a Line on His Wife (Comedy) .....

WEDNESDAY, MAY 13th, 1914.

NESTOR—The Siren (Drama).....
JOKER—How Green Saved His Wife (Comedy).....
ECLAIR—In the Fangs of Jealousy (2 parts—Drama).
UNIVERSAL—Animated Weekly, No. 114 (News)....

THURSDAY, MAY 14th, 1914.

IMP—On the Chess Board of Fate (2 parts—Drama)..
REX—The Unlawful Trade (Drama)..
FRONTIER—Dad's Allowance (Comedy).....
STERLING—Papa's Boy (Comedy).....

FRIDAY, MAY 15th, 1914.

NESTOR—The Newlywed's Dilemma (Comedy).....
POWERS—The Transformation of Prudence (Drama)
VICTOR—A Million in Pearls (2 parts—Drama).....

SATURDAY, MAY 16th, 1914.

JOKER—The Fascinating Eye (Comedy).....
FRONTIER—Won By Wire (Drama).....
101 BISON—The Hills of Silence (3 parts—Drama)...

Mutual Film Corporation

SUNDAY, MAY 3rd, 1914.

APOLLO—The Cheese of Police (Comedy).....
MAJESTIC—The Body in the Trunk (2 parts—Drama)
THANHOUSER—Getting Rid of Algy (Comedy).....

MONDAY, MAY 4th, 1914.

AMERICAN—In the Moonlight (2 parts—Drama)....
KEYSTONE—Caught in the Rain (Comedy).....
RELIANCE—Our Mutual Girl, No. 16 (Drama).....

TUESDAY, MAY 5th, 1914.

BEAUTY—Eugenics Versus Love (Comedy).....
MAJESTIC—The Different Man (Drama).....
THANHOUSER—A Woman's Loyalty (2 parts—Dr.)

WEDNESDAY, MAY 6th, 1914.

AMERICAN—The Story of the Olive (Drama).....
BRONCHO—Shorty Escapes Matrimony (2 part—Com.)
RELIANCE—The Broken Bottle (Drama).....

THURSDAY, MAY 7th, 1914.

DOMINO—The Card Sharp (2 parts—Drama).....
KEYSTONE—The Morning Papers (Comedy).....
—A Busy Day (Comedy).....
MUTUAL WEEKLY—No. 71 (News).....

FRIDAY, MAY 8th, 1914.

AMERICAN—Calamity Anne's Love Affair (Farce)....
KAY-BEE—The Substitute (2 parts—Drama).....
PRINCESS—Forced to be Stylish (Comedy).....

SATURDAY, MAY 9th, 1914.

KEYSTONE—A Suspended Ordeal (Comedy).....
RELIANCE—The Deputy Sheriff's Star (2 parts—Dr.)..
ROYAL—Mike Joins the Force (Comedy).....

SUNDAY, MAY 10th, 1914.

APOLLO—The Scene of His Crime (Comedy).....
—A Race for a Bride (Comedy).....
MAJESTIC—The Wheels of Destiny (2 parts—Drama)
THANHOUSER—Lost, a Union Suit (Comedy).....

MONDAY, MAY 11th, 1914.

AMERICAN—Metamorphosis (2 parts—Drama).....
KEYSTONE—Finnegan's Bomb (Comedy) .....
RELIANCE—Our Mutual Girl, No. 17 (Drama).....

TUESDAY, MAY 12th, 1914.

BEAUTY—Her Heritage (Drama).....
MAJESTIC—The Miniature Portrait (Drama).....
THANHOUSER—A Mohammedan Conspiracy (2 parts—Drama) .....

WEDNESDAY, MAY 13th, 1914.

AMERICAN—The Navy Aviator (Drama).....
BRONCHO—Shorty's Strategy (2 parts—Drama).....
RELIANCE—Dad's Outlaws (Drama) .....

THURSDAY, MAY 14th, 1914.

DOMINO—Forest Vampires (2 parts—Drama).....
KEYSTONE—Down on the Farm (Comedy).....
MUTUAL WEEKLY—No. 72 (News).....

FRIDAY, MAY 15th, 1914.

KAY-BEE—In the Cow Country (2 parts—Drama)....
PRINCESS—In Her Sleep (Comedy).....
RELIANCE—The Girl in the Shack (Drama).....

SATURDAY, MAY 16th, 1914.

KEYSTONE—Title not reported.
RELIANCE—Golden Dross (2 parts—Drama).....2000
ROYAL—At Bay for a Day (Comedy).....
—I Should Worry (Comedy).....

SAFETY FIRST

Protection of Human Life comes first in the construction of

Simplex

Speaking of SIMPLEX safety, the Strand Theatre program says:

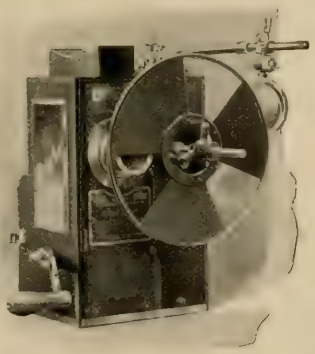
"As it (SIMPLEX) is the only entirely enclosed machine on the market, we believe its claims for absolute fireproofness are absolutely justified."

The absolutely enclosed mechanism of SIMPLEX completely protects the film from dangerous contact with the light rays. It reduces fire risk to the lowest possible minimum.

SIMPLEX IS THE BEST RISK BECAUSE IT OFFERS THE LEAST RISK

This is only one of SIMPLEX many exclusive features. It safeguards the lives of millions.

Mr. Exhibitor, first gain the confidence of your audience. This can best be accomplished by installing a



Simplex

Peerless Projector

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317 East 34th St. New York

New Catalogue A Gives Full Details

Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

IN THE NORTHWEST.

MINNEAPOLIS, Minn., is interested in the operation of the Lake Harriet motion picture theater, on Upton Avenue, South, near Forty-third, now owned by W. F. Nierling. The house has been described as "The first mother-supervised, father-co-operated, neighborhood encouraged, picture show in Minneapolis." It is situated half way between the Lake Harriet and Robert Fulton schools. Naturally the parents in the neighborhood have been interested in the class of films presented. Mrs. Frank S. Bissell, a graduate of the University of Minnesota and clubwoman, had a son in each school. She says the children of the neighborhood emulated he western heroes too much. The posters, as well as the films, were blamed. Incidentally, Mrs. Bissell was a member of the committee on censorship of the Woman's Welfare League. Overtures to the manager to have the mothers and teachers pass on the films failed to get anywhere she says. Then Mr. Nierling took charge of the theater. There are young Nierlings in both schools and Mrs. Nierling is a member of the parent-teachers' organizations. The experiment of a model neighborhood theater was agreed upon. A committee of four—Two from each of the parent-teachers' organizations will pass upon the films. The aim will be to select good clean farce, stories of literary merit and historical, industrial, travel or nature study films. The public library is interested in the experiment and will furnish once a week programs from its stock of educational slides. These slides are intended for use in schools but the library board believes they can also be put to good use in neighborhood theaters. The Woman's Welfare League and other parent-teacher organizations will watch the work and, if it is a success, seek to have the idea adopted in other community theaters.

Emil Nelson, proprietor of the Star Theater in the West End of Duluth, Minn., has had plans drawn for a new 50 x 140 foot theater to seat 1,000 persons. It will cost about $55,000.

Manager C. J. Woodmansee has given up his lease on the Majestic moving picture theater at Bemidji, Minn., and in the future will operate only the Grand. The lease will be taken over by Fred Brinkman who will operate the theater.

J. H. Eves who recently sold his interest in the Rex Theater at Fergus Falls, Minn., is said to be contemplating opening a house at Staples, Minn.

The Columbia Theater at Brainerd, Minn., shows confidence in its music by using in its art signature "The Best Pictures and Music."

L. M. Moon is contemplating opening a moving picture theater at Black Duck, Minn.

F. L. Perrizo has sold his moving picture show at Easton, Minn., to John Migelis.

Zenor & Knudtson will open a new photoplay theater at Elmore, Minn.

The Colonial Theater at Lake City, Minn., is issuing the "Colonial Newsette" twice a week to give particulars of its feature programs.

L. N. Scott, manager of the Metropolitan Opera House at Minneapolis, Minn., was host to the field, staff and line officers of the First Regiment and First Field Artillery, Minnesota National Guard when his house showed the six-part feature "With the Greeks in the Firing Line."

The new Star Theater is now open for business at St. James, Minn.

The Motion Pictures and Vaudeville Managers' Association of Minneapolis gave a ball at the armory in Minneapolis, Minn., April 13.

B. B. Jackson, assistant superintendent of schools in Minneapolis, has opposed the issuance of a new license for a moving picture theater to Nathan Kahn, who seeks to replace the house at 802 Sixth Avenue, North, which was recently destroyed by fire. The location is across the street from a school and a branch public library.

F. Nicolin, Sr. sold the opera house at Jordan, Minn. to Tony Maerz.

George Johnson of Vienna, S. D., has purchased the Jewell Theater at Oldham, S. D.

Rucker Brothers will erect a new opera house at Wibaux, Mont.

Dr. A. J. Dix is said to be contemplating engaging in the moving picture business at Mitchell, S. D.

A new building will be constructed for the Ruby Theater at Madison, S. D., it is reported.

Children under twelve years of age were barred from moving picture theaters in St. Paul, Minn., during the time schools were closed, because of a scarlet fever epidemic, unless they were accompanied by their parents or guardians. The order was issued by the city health officer.

"Aladdin and His Wonderful Lamp" was a well-chosen subject for the Saturday matinee at the Dreamland Theater in Wilmar, Minn., which invites the patronage of women and children for that show.

E. A. Adams formerly connected with the John Cort and B. C. Whitney enterprises will be the manager of the Park Theater at Braierd, Minn., which has been taken over by F. E. Nemec of St. Cloud, Minn., effective about May 15. Some of the earlier bookings include George Kleine's "Last Days of Pompeii" and "Quo Vadis?" and "Antony and Cleopatra."

A Minnesota house recently featured a film as a "story of a gang of swell yeggmen," apparently having more disdain for public criticism of such reels than most Northwestern managers.

The New Empress at Brainerd, Minn., has inaugurated special feature shows for Tuesday and Wednesday nights with special matinees for school children at 4 p. m. on those days. "The Battle of Shiloh" recently was shown under the auspices of the local Woman's Relief Corps, the auxiliary organization of the Grand Army of the Republic. Admission of twenty and ten cents is charged for feature nights.

Elmer L. Lippert of the Pastime Theater at Le Sueur, Minn., has been making dates for the "Checkers" films in Southern Minnesota, booking them out of Mankato, Minn.

The Princess Theater at Minneapolis, Minn., gave a special school children's matinee for the production of "Washington at Valley Forge."

Moving pictures of the parade of the United Commercial Travelers of Minnesota which were taken at a former convention at Crookston, Minn., were a feature at the last convention held in Duluth, Minn.

The Empress Theater of Denver, Col., which headlines famous first run features above Sullivan-Considine vaudeville is publishing a time table of the attractions for the benefit of patrons.

The Miles Playhouse at Minneapolis, Minn., is inviting its patrons to come early, either afternoon or evening, and enjoy an hour of first run Universal features before the vaudeville show starts. No charge is made.

The Princess Theater at Denver, Col., took advantage of all the local color in "The Range War," featuring Joe Ryan and Josephine West—"a Colorado boy and a Colorado girl in a Colorado product."

F. A. Hazlebaker of Dillon, Mont., secretary of the executive committee of the Montana-Panama Exposition Committee, believes the organization can raise enough money by conducting picture shows to erect a state building at the big show in San Francisco. He proposes to film the mines of Butte, the Glacier Park lakes, the logging, beef raising, cement, oil and water power industries and send them on tour. Even if the plan does not create a building fund, it is believed good advertising.

D. K. McCauley has sold the Wonderland Theater at Madelia, Minn. to J. E. Rhoades and Verne Haycraft.

Dan F. Eselin and H. A. Sherman of Minneapolis, Minn., are said to have taken a lease on the new opera house which is proposed for Cloquet, Minn.

Jule Frankel and George Allgauer have secured control of the Ray Theater at East Seventh and Fauquier Streets in St. Paul, Minn.

D. F. McPeek who is having the building at 216 South Main Street in Aberdeen, S. D. remodeled for use as the Lyric moving picture theater, expects to have the house open about the middle of May.

John Globe, Solomon Sax and G. A. Whitman have been named as a committee by the Commercial Club of Eveleth, Minn., to consider forming a stock company to erect an opera house.

The Bijou Theater, at Missoula, Mont., "The show that makes your 15 cents look like a dollar," is handling its program in a commendable manner. Ernest Richard Moeller, a baritone, who has been singing in the northwest coast houses for some time, was a recent attraction at the Bijou.

Director Medcalfe, of the Empress orchestra at the Empress Theater, in Missoula, Mont., had a special and appropriate program when "Robin Hood" was featured on Easter Sunday.

The Arcade Amusement Company, of Minneapolis, Minn., will erect a one-story brick, tile and concrete theater at 1000 Sixth avenue, North, in that city, at a cost of $22,000.

Edward Anderson, formerly in the moving picture business in Chicago, has been made manager for the Swanson Film Company's Grand Theater, in Pueblo, Col., to succeed Frank Hall, who went to Salt Lake City, Utah, to operate the Rex. Anderson has announced that he expects to have many stunts this summer for his patrons. One change that comes with the new management is longer programs.

The Columbia Theater, at Brainerd, Minn., advertised "Between Savage and Tiger" as "a film that cost us $100 a day. We give it to you for adults 20 cents, children 10 cents."

L. C. Meier, of Chicago, has accepted a position with the Globe Theater, at Salem, Ore., where his pipe organ solo work will be featured. The Globe has installed a new Simplex machine.

A summons has been published from the circuit court of Multnomah County, Oregon, in the suit of the Laemmle Film Service Alliance, a domestic corporation, against the North American Films Corporation, a foreign corporation, ordering the latter company to appear May 28. If the company does not appear the Laemmle Corporation will apply for judgment for $1,350 and interest and for the further sum of $9,000 damages and for order for the sale of the personal property of the defendants attached by the action.

Place-cards, designed by Ray Bagley, from strips of films were a clever feature of the banquet given by Manager Fred Quimby, of the Empress Theater, at Missoula, Mont., in celebration of the first anniversary of his photoplay house. The supper to the employees was given at the Palace Hotel at midnight. Music was furnished by the Empress orchestra, the Elks' Quartette and William Amundson. Those present were C. S. Alderman, D. D. Richards, William Amundson, Tine Johnson, Gust Lotje, William Dickinson, George Stone, Lester Cochran, A. Farmer, Ray Bagley, Carrie Schottlekorb, Mr. and Mrs. George Johnson, Williard Perry, R. L. Medcalfe, P. G. Seaton, R. G. Bailey, Ed Le Vasseur and Jack G. Harrah.

The Hewitt Moving Picture Company, giving six reels of pictures and vaudeville, recently played a week's engagement at the Pinney Theater, in Boise, Idaho.

The lease on the Victor Theater, at Little Falls, Minn., has been taken over by E. I. Eves, of Fergus Falls, Minn.

W. A. Taylor has sold his interest in Dreamland Theater, at Rapid City, S. D., to A. L. Brown.

E. Pallansche, of Browns Valley, has purchased the Lotus Theater, at Red Lake Falls, Minn.

The Commercial Club, of Hartford, S. D., has appointed a committee to make plans for the erection of an opera house.

The Dassel Photoplay Company, of Dassel, Minn., will call its new house in that place the Premier. Present plans call for shows but four nights a week, but the bookings include the highest class of multiple-reel subjects. However, it is not improbable that the schedule will be increased to nightly shows. Construction of the new theater building, which will be modern in every sense of the word, was expected to begin May 1 and by rushing work, allow the house to be opened by June 1.

Many industrial moving pictures were on the program for the second annual American Woman's Exposition at the Armory-Coliseum in Minneapolis, the week of May 18.

Contagious diseases have interfered to a certain extent with the operation of the Lake Harriet moving picture theater in Minneapolis, which has been organized for the co-operation of parents', teachers' and other betterment societies. However, the first week under this plan was the most successful of the four weeks since the theater changed hands Among pictures which were approved were "The Blue Rose," "Pickwick Papers," "Napoleon's Life," "The Little Minister," "Lincoln's Love Story," "Patsy Weekly," and "Cinderella and the Bears." A similar movement has begun in St. Paul. The Fourth District of women's organizations indorsed a children's matinee at the Dale Theater, Dale street and Selby avenue, for Saturday, May 9. Behind the movement are the Women's Civic League and the League of Protestant Women, who are anxious to have certain days on which they can safely send their children to the picture shows. The films selected for the initial performance at the Dale were "Cinderella," "The Three Bears," and "Jack and the Beanstalk." In conjunction with the pictures the fairy tales will be read by Mrs. Robert Liggett, of Duluth, Minn., who has been active in similar work in her home city. The women's clubs of Duluth have been busy the past winter in an attempt to raise the standard of pictures shown.

The Elite Theater, at Arlington, S. D., owned by Wheeler Brothers, is being enlarged and remodeled.

The Lyric Theater, at Austin, Minn., Manager Gates, has adopted the plan of having the house adorned each month with a new floral dress.

New seats and an inclined floor are among the improvements at the Elite Theater, in Winona, Minn.

Rev. G. L. Morrill, a prominent minister of Minneapolis, talked upon the pictures when the Pathe Freres' "The Life of Our Savior" was shown at the Metropolitan Theater, in Minneapolis. The films were accompanied by a concert of sacred music.

The Auditorium, at Minneapolis, announced that on May 10 it would begin a May Festival of Photo-Drama Pageants. George Kleine's "Antony and Cleopatra" was the initial number.

Construction work on the Grand and Abrahamson Theaters, in Duluth, Minn., is being rushed, and it is hoped to have the houses open for business by June 1.

A campaign for the beautification of all school grounds in Ramsey County, Minn., has begun. Moving pictures were used to arouse interest among the two hundred teachers and pupils who attended the organization movement at the City Hall in St. Paul.

The Great Northern Land & Improvement Company and the Interstate Realty Company, of St. Paul, have equipped their offices with the "Victor Animatograph" machines, which are being promoted

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in the Northwest by Raths & Seavolts, motion picture manufacturers, Third street, St. Paul. These portable projectors will be used to show films recently made at Carnegia Townsite, the location of a new steel plant in Northern Minnesota. The pictures include views of the harbors of Duluth, Minn., and Superior, Wis.

Peter Rober and his son, John, of Luverne, Minn., will engage in the moving picture business, opening a show in the brick building owned by the former.

The Empress Theater, in Salt Lake City, Utah, has commenced a season of moving pictures.

Moving picture theaters in North Dakota will aid in a plan to raise a fund for the construction of a boys' dormitory at the state farm school. Slides will ask each farmer to donate the price of one bushel of wheat.

Sentiment on the subject of creating a board of censorship for films and the operation of the shows on Sunday appeared about equally divided in Walla Walla, Wash. Petitions on the two sides of the question were filed with the city commission by the church workers and the photoplay managers. Each had about 1,700 signers.

Construction of the new theater, which is to be erected in Anaconda, Mont., by Andy Mandoli, owner of the Reel Theater, in Anaconda, will begin about July 1 and will be finished about September 1. It will be devoted to high-class pictures and vaudeville.

E. V. Bartle has sold the Harrison Theater, at Hopkins, Minn., to G. E. Newell, of Minneapolis.

Mr. and Mrs. A. G. Hanson will open a new moving picture theater at Cokato, Minn.

The Unique Theater, at Waseca, Minn., has been sold to L. M. Valentine, of Mason City, Ia.

Dr. E. E. Fratna has sold his interest in the moving picture theater at Silver Lake, Minn., to Benjamin Pawlak.

MIDWEST SPECIAL SERVICE.

IN THE MIDDLE WEST

IT is a matter of some importance to exhibitors in the middle west that the discussion of the effect of moving pictures on the eyesight is a common topic among editors in the central states. The editorials which are detrimental to the photoplay business are based upon statements by the Journal of the American Medical Association, which suggests that licenses be issued only to proprietors who agree to abide by the following rules:

"To operate the machine by a motor instead of by hand; to have an adjustable takeup or speed regulator and an automatic fire shutter which renders more accurate the sequence of the individual images; (2) to use the arc light with the direct current which is brighter and steadier than that with the indirect current; (3) to have a proper screen, free from disagreeable and harmful glare. The so-called 'mirror-screen,' consisting of a mirror glass with a frosted surface, seems to be one of the most desirable; (4) to use no reels which have been in use for over a month (reels of an inferior quality or which have become scratched from much use give poor definition); (5) to allow at least three minutes intermission between the reels."

The intermission referred to is along the line of the request made by Mrs. Ella Flagg Young, superintendent of schools in Chicago, for a city ordinance compelling a five-minute intermission. The idea of injury to the eyes, suggested in her request, has been counteracted by an article written by Dr. Leonard Keene Hirshberg, M.A., M.D., of Johns Hopkins University and syndicated throughout the United States. In his article he answers emphatically NO to questions asking if there is harm in the moving picture theaters. He plainly says the pictures do not injure eyes, health nor morals, and gives his reasons. It was featured in the Hearst papers for Sunday, March 15, and several astute managers saw that it was reprinted in their local papers or comment upon it made.

The Elite Theater, at Stromberg, Neb., is to have a new home.

While certain factions of the Methodist Episcopal Church in the middlewest are unalterably opposed to the moving picture, the trend of sentiment among the clergy and laymen is in favor of adopting its use. The Northwestern Christian Advocate, which really is the official paper in the middlewest says: "It is encouraging to note that the demand of the moving picture patronage for scenes of a moral and educational character seems increasing. It is said the most profitable moving picture ever produced was the religious subject "From the Manger to the Cross." A correspondent, after discussing the subject of censorship and seeing only a slight abatement of the evils, suggests: "Suppose the churches in any given unit of territory were to organize on the basis of giving in each of them one entertainment a week of high-class films and other features. * * * Everything that will serve to make the church a center of community life and minister to community recreation is religious and can be carried out in the name of Christ." This is in direct contrast to the attitude of a leading trustee in a prominent Methodist Episcopal Church in the middlewest. A correspondent of the Moving Picture World was talking to him about the relation of moving pictures to the "amusement" section of the "Church Discipline." "I firmly believe," said the churchman, "that the moving picture is sending more people to hell than the saloon." The World correspondent started to remonstrate, but the churchman made argument or explanation absolutely useless by adding, "I have never seen a moving picture, but I have read so much about their effect."

This man was well posted on many subjects, in fact, he was a capable attorney.

Travel pictures, educational films and a number of original slides were shown at a miniature theater fitted up in the basement of the Auditorium, at Omaha, Neb., when the Low-Cost-of-Living Show was held.

Railroad companies in the central states have issued circulars stating under what conditions they will accept for shipment stereopticon outfits, motion picture films and gas tanks. The shipments will be accepted as passenger train baggage only when duly protected and labeled to indicate the contents when the shipments are of an inflammable character. Cylinders containing non-inflammable material must be tagged with a green label and motion picture films must bear a yellow label.

A new hippodrome theater is being erected at Crystal Lake Park at Sioux City, Ia.

Solomon P. Bowsher, operator for the G. R. & I. Railroad at Berne, Ind., is fitting up the D. S. Wittwer Building at that place for use as a moving picture theater. This is said to be the fourth attempt to establish the photoplay in Berne, the first three having failed.

Sullivan & Stanton have sold the Princess Theater at Mason City, Ia. to Raymond Dutro.

The Paragon Feature Film Company of Omaha, Neb. is negotiating with the Chamber of Commerce at South Bend for making some pictures about the city to be used for advertising purposes.

G. C. Dilsaver is said to be contemplating the erection of an opera house at Garden Grove, Ia.

A floral display in the lobby was recently used as an advertising feature by the Royal Theater at Chillicothe, Ohio.

Mayer Brothers of Chicago are showing a film "The Clothing Industry" in many middle-west theaters through co-operation of their local dealers and the theater men.

Construction of the New Empress Theater on Jackson Street in Sioux City, Ia. has begun.

An observation room for the accommodation of small theater parties is a feature of the new Mystic Theater, which has re-opened at Findlay, O., after having been closed since January 1. This is a balcony with six large comfortably upholstered chairs. The entire house is an achievement in attractiveness and comfort, the decorations being tasty and seats and aisles being well arranged. Mary Pickford in "Hearts Adrift" was the re-opening attraction. Stanley L. Lawrence is the manager.

The Shullburg Amusement Company of Shullburg, Wis., expected to occupy its new moving picture theater in the Leamy Building about May 1.

Business men of Coggon, Ia., have raised a fund of $18,000 for the erection of a new opera house.

Weber & Sanders, representing the Maquoketa Amusement Company of Maquoketa, Ia., are planning to increase the holdings of that amusement monopoly in Maquoketa. A site has been leased for the construction of an airdome in West Platt Street. The place will be 34 x 120 feet and will seat 800 persons. Moving pictures, vaudeville and stock will be played. The company already controls the opera house, a vaudeville house, a moving picture theater.

George Gasson has purchased a moving picture theater at Randolph, Wis.

An addition of twenty feet will be made to the Bullard Building on Main Street in Ossian, Ia., which has been used by David Jacobson owner of the Majestic Theater, who will use it for his moving picture show.

L. H. Hooker has re-purchased the Casino Theater at Charles City, Ia., from Mrs. McKenzie who has been operating it for several months. He will give a five cent show except on Wednesdays and Saturdays when ten cents will be charged for a six-reel show.

L. J. Nelson has sold his interest in the Palace moving picture theater at Adel, Ia., to his partner Walter Bonnewell who now is sole owner.

Damage suits for $10,000 each have been filed against the village of North Milwaukee by John Hardy, proprietor of a moving picture show at 173 Villard Avenue, North Milwaukee and John B. DeLorenzo. The men allege that on January 29, 1914 they were falsely arrested and imprisoned and were humiliated and degraded by being taken to the village jail through the streets by the village marshal and mayor.

City Solicitor L. L. Duke of Ottumwa, Ia. has ruled against the petition of the theater owners of that city asking that the city council repeal the ordinance which forbids Sunday shows. He wants the question carried to the state supreme court for ruling that will be a precedent in Iowa. Repeal of the present ordinance, which was asked by twenty-five per cent. of the voters of Ottumwa, would subject the mayor to removal from office under Cosson law, he holds. The church people, headed by the ministerial association, are fighting the plan to operate the shows on Sunday.

Mrs. W. A. Nelson of the Electric Theater at Hawarden, Ia., has installed a new machine, preliminary to other improvements to the house. A new front and thirty-five feet in length will be added.

Mrs. Jessie L. Davis has purchased a site in Hartland, Wis. upon which she probably will erect a moving picture theater.

A new combination opera house and moving picture theater seating about 700 persons is rumored for Fairfield, Ia. If the house is erected it will be financed by outside capital.

Henry Peters of Hartley, Ia., has purchased the Grand Theater at Le Mars, Iowa.

Manager Harry J. Lerner of the Surprise Theater at South Bend, Ind., has installed a new automatic orchestra.

Jack Robbins, founder of the Last Chance Boys Club is in Jackson, Mich., to help a boy who is under sentence to prison for life, proposes to start a one-cent motion picture show in the city. The work is co-operative with that of the Big Brothers Club. Mr. Robbins believes that a properly conducted moving picture show would keep many boys from going wrong. As an example he points to Youngstown, Ohio, where good clean pictures are shown for a penny under the auspices of the Big Brothers and that organization makes up the nominal loss.

Robert O. Ford is now manager of the Starland Theater at Kellerton, Ia., having purchased the interest of his partner, Edward Jackson.

Manager L. P. Todd of the Star Theater at Mt. Ayr, Ia., has inaugurated Saturday matinees.

"Absinthe" at the Armory Theater in Bloomdale, O., drew the largest crowd ever at a moving picture show in that city is reported.

The Nebraska State Food Commission has planned to follow the example of the Illinois State Food Commission and educate the citizens of the state, through moving pictures, to the perils that lie in the carelessly conducted corner groceries, meat and bakeshops. The board has secured 2,500 feet of pertinent films which were shown to state officials at the state house in Lincoln before the tour of the state was started.

Pictures of Mooseheart, at Aurora, Ill., the lodge home of the Order of Moose in America, were featured at the Grand Theater in Galion, O.

Emil Johnson of Fremont, Neb., is contemplating opening a moving picture house in Fremont.

Manager Berkholtz of the Gem Theater at Rio, Wis., recently conducted a gold-watch voting contest for the most popular lady in Rio.

The Lyric Theater at Rice Lake, Wis., was closed the night before the municipal election, pictures giving way to an anti-saloon lecturer.

O. E. Swanstrom has purchased the half interest of Orville Bass in the moving picture business at Dayton, Ia.

C. W. Bateman has sold the Royal Theater at West Union, Ia. to C. S. Dewey, owner of the building in which the house is situated.

Harry Smith, until recently connected with the Unique Theater at Waukon, Wis., has embarked in the moving picture business. He will play a circuit composed of Wilton, Norwalk, Cashton and Westby.

The University of Nebraska at Lincoln, Neb., has used moving pictures in class work for the first time in its history. Films of the beet-sugar industry, taken under the direction of the conservation bureau, were shown to the students in agricultural industry.

Rudolph Klatt, who is to manage the Idle Hour Theater at New Hampton, Ia., for Perry Smith, its new owner, is enthusiastic over the motion picture industry. When he graduated from high school he took for the subject of his oration "The Kinetoscope."

The Idle Hour Theater at Leon, Ia., is remodeling its front in order to secure greater seating capacity.

Manager John D. Cuddihy, of the Calumet Theater at Calumet, Mich., has changed the policy of his house to one of vaudeville and moving pictures. He will give two shows each night.

Citizens of Chester, Ia., have appointed a committee of three to proceed with plans for constructing a new opera house 40 x 60.

Frank Schaeffer, of Ottumwa, Ia., expects to have his new moving picture theater in Fairfield, Ia., completed and opened about June 15. The second floor of the building will be fitted for use as a public hall.

Plans of M. W. Jopling, of Marquette, Mich., for his new moving picture and vaudeville house at Munising, Mich., call for a single-story 50x100 foot fireproof structure, high enough to admit a balcony and with total seating capacity of 700. The house will be booked in connection with the Marquette and Escanaba theaters, owned by Mr. Jopling.

G. H. Stout and J. C. Tapps, who have opened a moving picture theater in Finn's Opera House at Garden City, Ia., will give shows on Wednesday and Saturday nights.

Masterpieces of literature in moving pictures form a big part of the Sunday afternoon services of the Independent Congregational Church at Battle Creek, Mich. Some recent subjects shown the churchgoers were "Silas Marner" and "A Winter's Tale." The films were preceded by an outline of the story by the pastor, Rev. Thornton A. Mills.

Although voters of Alliance, Neb., at an election decided that they wanted the moving picture theaters open on Sunday, Manager Dubuque, of the two houses there, has announced that insofar as is possible he will give religious pictures on the Sabbath. He has no desire to antagonize the residents who are opposed to Sunday shows.

Dayton & Hyde have closed their moving picture show at Batavia, Ia.

W. E. McAlpine has given up the management of the opera house at Bellmond, Ia.

Milan Brewer, who has opened a moving picture show in the Glidden Building at Oakville, Ia., will give shows Wednesday and Saturday nights.

The Superior Film Company, of Des Moines, Ia., recently made some pictures at Trenton, Mo., which were shown at Rader & Brown's Gem Theater. The films will be used in the Missouri building at the exposition at San Francisco.

Manager Dodge, of the Opera House at Montello,

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AUGUSTUS THOMAS
Director-General

Wis., is making plans to enlarge and re-decorate his house. A new front will be one of the improvements.

Following the re-election of Mayor Burnett, of Albion, Mich., that dignitary announced his plans for a clean-up crusade. Among the reforms which he desires is the licensing of moving picture theaters and another providing for the censorship of all films.

The Palace Theater at Cedar Rapids, Ia., used an entire page in one of the Sunday papers in advertising "Les Miserables."

The management of the Majestic Theater at Columbus, Ohio, announces that every person connected with the house, from ushers to musicians, is an unofficial censor. If any one of them sees anything offensive in a film, a conference is called and the offending scenes are cut out.

Mrs. Annette McCrea, of Chicago, recently gave a civic improvement talk illustrated with slides at the Jay Mac Theater in Appleton, Wis.

Similar work is being done in Ohio by representatives of the Ohio State Civic Improvement League, who give picture shows and lectures on "Neighborhood Improvement," but school auditoriums are used whenever possible.

The Park Moving Picture Theater on Mitchell street in Milwaukee, Wis., will be remodeled and made fireproof. It also will have a new indirect lighting system.

A theater seating 2,000 persons will be included in the new $100,000 building to be erected at the corner of Fifth street and Grand avenue in Milwaukee, Wis., by the Fred Miller Brewing Company. Construction will begin about May 1.

The Orpheum Theater Company, of Fairfield, Ia., is said to be negotiating with Harry E. Smith for the erection of a new moving picture theater building, seating about 700 persons. The site on West Broadway now occupied by the Airdome is under consideration. MIDWEST SPECIAL SERVICE.

SAN FRANCISCO

THE Parnassus Theater, in the Sunset district, San Francisco, recently taken over by J. W. Withan, is temporarily closed, but will be opened at an early date.

J. S. Lipson was in San Francisco recently in the interest of the 1913 Pendleton "Round-up" pictures. He is associated with Will A. Ragan, and the two are covering the California territory.

The Independent Film Exchange has given up its quarters on the second floor of the Grant Building, Seventh and Market Street, and is now occupying the large store at 116 Golden Gate Avenue, formerly occupied by the Kinemacolor. Much more space is now available than formerly, and stocks will be enlarged.

The Capitol Theater on Sacramento street has changed hands and is now being conducted by Haverkoss Bros., who are featuring a Mutual service.

W. W. Wood, manager of the San Francisco branch of the World Feature Film Corporation, is preparing to make a business trip over the territory, which extends from the Oregon line to Santa Barbara, covered by this branch. This will be the first trip through this field since the establishment of the local office. C. B. Price, district manager, is making his headquarters here and will remain for some time.

The Portola Theater will shortly feature the photoplay "In Mizzoura," for a week. Burr McIntosh, who plays the role of Vernon, the blacksmith, in the play, recently delighted San Francisco playgoers at the Alcazar Theater where he filled an engagement. The Portola Theater management will display the photoplay for the first time on the Coast.

The Savoy Theater, which has opened with moving pictures, after having closed for some time, has concluded a successful run on Captain Kleinschmidt's "Arctic Hunt" pictures. So many persons in San Francisco have interests in Alaska that these pictures have proved to be of more than ordinary interest.

The Rudolph Wurlitzer Company of California has been incorporated at San Francisco with a capital stock of $10,000, the interested parties being G. H. Leatherby, W. E. Creed and C. G. Dall. The concern makes a specialty of musical instruments for photoplay houses, and occupies the entire second floor in the Musical Building in Market street.

The Pageant Film Company has been incorporated here with a capital stock of $30,000 by C. L. Wold, C. Linn, F. G. Redding and A. Loissel.

The Valencia Theater, erected shortly after the San Francisco fire of 1906, is to be sold at public auction on May 21. This house was opened originally as the home of a stock company, but its location is such that it cannot be made a success. Later, it was given over to moving pictures, but even then it could not be operated at a profit, and is now being devoted to religious services at which moving pictures are featured.

Another San Francisco playhouse, erected shortly after the great fire, that is to be sold shortly at auction, is the Princess Theater on Ellis street, near Fillmore. For several years this theater has been given over to moving pictures and is now being conducted by Bert Levey.

If present plans do not miscarry it will be but a short time until a moving picture house will be established near the beach, in a district known as Carville. Plans are being drawn by Paul F. De Martini, 2123 Powell street, for a one-story brick structure to cost in the neighborhood of $10,000.

A. Saba is awarding contracts for a moving picture theater to be erected at Seventh and Adeline streets, Oakland, Cal. The house will have a capacity of about 400 and a ventilating system will form a part of the equipment. The structural work is in charge of Harvey P. Smith, Blake Building.

Sol Lesser, president of the Golden Gate Film Exchange, Inc., is back from a hurried business trip to New York. While away he purchased the rights for this territory in the "Old Curiosity Shop," "The Cloister and the Hearth," and the California rights to "East Lynne."

J. L. Warner, manager of the San Francisco branch of Warner's Features, Inc., made a business trip to Los Angeles recently. M. E. Kreiger has been placed in charge of the Los Angeles branch, succeeding Fred Dawes. An addition to the traveling force out of the San Francisco office has been made in the person of C. L. Margolis. Business with this concern has picked up greatly of late and a great success is being met with in placing "Zingo," which is having such a successful run locally, at Grauman's Imperial.

The General Film Company, 138 Eddy street, has its offices badly torn up during the remodeling that is being done, but Manager L. Boreis anticipates that within a couple of weeks the new offices will be ready for occupancy. With the additions that are being made the floor space will be about doubled.

Willis Thompson, who conducts a leading photoplay house at Visalia, Cal., made a visit to San Francisco recently. He announced that general conditions in Tulare County were very promising.

Thomas Gibson, of Ukiah, Cal., was also a recent visitor here, and while in the city made arrangements for adding vaudeville to his moving picture program. He conducts the Rex Theater.

N. Berlin, of Livermore, Cal., who conducts the Photoplax House, is enlarging this theater and will add vaudeville when the work is completed.

The Sequoia Theater, Fort Bragg, Cal., has changed hands. The lumbering season has opened near that place and there is now considerable business activity.

The Playhouse, St. Helena, Cal., has changed hands, having been purchased recently by D. Hubbard. Mr. Kisner, the former owner, has left on a trip to Colorado, and upon his return plans to enter the business field again.

The Occidental Film Manufacturing Company has been incorporated at Los Angeles, Cal., with a capital of $500,000, the directors being A. F. Moore, G. F. Moore, M. V. Robertson, J. D. McCutchan and J. Murray.

The Angeles Film Company has also been incorporated at Los Angeles, Cal., the capital stock of this concern being placed at $250,000. The interested parties are A. L. Bartlett, E. H. Jordan, G. S. Richardson, G. C. Schofield and Irene M. Van Laughingham.

One of the features of Home Coming Week at Bakersfield, Cal., to be held late in April, will be an exhibition of "Range Life," a rodeo event, which will be recorded on the films. This event will be in charge of Frank J. Griffin.

The first Baptist Church, of Modesto, Cal., at the suggestion of its pastor, Rev. A. E. Burch, is combining moving pictures, a band concert and a chorus choir with a sermon by the pastor, in a public service each Sunday night which is held at the Auditorium, instead of in the church. At a recent service "Birds of the Inland Marsh" and "Naples and Its Environs" were the pictures shown.

Work is under way on a number of State pavilions on the grounds of the Panama-Pacific International Exposition at San Francisco, and in each of these a moving picture hall has been provided for. From advance information it is judged that every State building, and thirty-eight have already been arranged for, will have a room for the exhibition of pictures. Foreign countries will show moving pictures, and many private exhibitors will also use this form of publicity, making an international parliament of films such as has never been seen before.

P. H. Corr, chairman of the Massachusetts Board of Managers for that State's participation in the San Francisco Exposition, was here recently and stated that motion pictures would play an important part in the exhibit that is being planned. "We shall show our splendid water system," said Mr. Corr; "our parks, our docks, the principal streets of the large cities, the fishing activity at Gloucester and scenery along the Charles, Merrimac, Connecticut and Blackstone rivers, and in pageantry reproduce the battles of Lexington and Bunker Hill, the Boston tea party, Paul Revere's ride, the landing of the Pilgrims and other historical incidents."

The California Motion Picture Corporation of San Francisco has secured the services of House Peters, a motion picture star of the first magnitude, as leading man for its feature productions. Mr. Peters comes to this city direct from the Famous Players' Film Company, with which he has achieved the reputation of being one of the most finished actors in the motion picture profession. Local playgoers recently had an opportunity of seeing some of his work in "The Pride of Jennico," which enjoyed a splendid run here. He has been secured by the local producing firm with the special purpose of playing opposite Beatriz Michelena, the beautiful prima donna, who will be starred in some of the first feature productions that will be made. The California Motion Picture Corporation will commence operations at San Rafael about the first of May.

CHURCH

ST. LOUIS, MO.

THE "Know St. Louis Moving Picture Show" will open at the Coliseum for a week, beginning June 8th. After that the films will be taken on the road and exhibited all over St. Louis trade territory. The pictures show scenes of St. Louis streets, offices and factories of different lines of industry, and also many interesting points about the city, such as the Missouri Botanical Gardens, and scenes in the many parks. In addition to the "Know St. Louis" films, two or three acts of vaudeville and a regular photoplay will be on the program. Admission to the Coliseum will be free, tickets to be furnished by the business houses which are interested in the show.

Angelich Brothers now control both the Sun and the Rainbow Theaters, within a stone's throw of each other in North Broadway. Both of these houses show a five-reel program. Five cents admission is charged. George Angelich is the manager of the two houses.

The managers of all St. Louis theaters have been asked to attend a meeting to be held at the Building Commissioner's office, where plans for improvements will be discussed. An effort will be made to get the managers to make their theaters as safe as possible, and if a manager refuses to accept the suggestions offered, it is said that the Building Commissioner will revoke his license. It is further stated that the Building Commissioner's office expects to force the theater owners into the courts to get a definite settlement as to the Building Commissioner's authority in ordering protection against accidents by fire.

The Burkely Weekly, a Current Events Film, has been launched and is proving very popular. The reel is devoted to happenings in St. Louis, East St. Louis, Southern Illinois, and Missouri. R. T. Edwards, moving picture editor of the St. Louis Times, is managing the weekly.

Miss Anne Shaefer, of the Western Vitagraph Company of Santa Monica, California, had her picture printed in the St. Louis Times, Tuesday, April 21st, as winner in that paper's popular photoplayer's contest. Miss Shaefer is a native of St. Louis, and is very popular with the motion picture playgoers.

Wm. J. Flynn, general manager of the Associated Theaters, which control seven of the largest amusement houses in the city, has sent a hundred and twenty-five thousand post cards to different parts of the world, setting forth the facts and figures that prove St. Louis to be the foremost motion picture city. The post cards carry a statement that more than fifty-seven and a half million people attend the St. Louis photoplay houses each year. Mr. Flynn will shortly issue another lot of cards of a similar nature.

The St. Joseph school for deaf mutes, at Garrison and Franklin avenues, uses motion pictures two or three times a month for the benefit of the children being educated there. The Mother Superior of the institution says she finds the pictures a great help and benefit in the school, and in speaking of the pleasure the children derive from the pictures, makes the true observation that to her charges everything is considered from a visual standpoint, and that life itself is simply a long continuous moving picture.

East St. Louis has just finished a Health Week campaign, conducted by Superintendent Potts, of the city schools, Health Commissioner Short, and officers of Business and Civic bodies. Moving pictures showing how the fly carries disease and contamination were shown in many of the public schools and theaters during the week. All of the city's nine thousand school children were given a chance to see the pictures free. Lectures accompanying the films were delivered by Dr. John Owen, of the Indiana State University.

Edward Stevison, manager of the Old Grand Central at Sixth and Market Streets, says that the Keystone two-part comedy, "Mabel at the Wheel," is the greatest laugh producer his house has ever exhibited.

Emmett Dalton, one of the famous Dalton boys, who figured largely in the stirring history of the Southwest, is in St. Louis with three reels of pictures, which were made in Bartlesville, Oklahoma, depicting the life and activities of the Daltons. Mr. Dalton will exhibit his pictures here in a few weeks.

John Karzin is building an airdome that will occupy the entire block between Seventeenth and Eighteenth, and Chestnut and Pine streets. This will be the only airdome near the downtown district, and it should do a good business, as this section of the city, which is only a few blocks from Union Station, is densely populated. The new airdome will be the largest in the city and will seat four thousand. It will be ready for its initial opening by the twentieth of May. Mr. Karzin, who is one of the oldest exhibitors in the city, is also proprietor of the Royal Theater, at 1629-31 Market street, and its twin, the Casino, which is just across the street. The Royal uses Mutual and the Casino General service, four reels of four to eight-day pictures being shown at each theater, for which a five-cent admission is charged.

The Famous Theater, at Seventh street and Franklin avenue, uses the actor-behind-the-screen style of talking picture. The Famous runs a five-reel Universal program, first and second runs, uses a Wurlitzer orchestra, and finds no trouble in keeping all seats filled. Five cents admission is charged.

GIEBLER.

NEW ENGLAND.

MAYOR J. M. Curley's promised sensation in connection with an alleged attempt by an architect to get $500 from Marks Harris, of Boston, for a license for a moving picture theater at Humboldt avenue and Townsend street, Roxbury, fell flat last week at the hearing at City Hall upon Harris' petition. Harris explained that the story grew out of a misunderstanding of the words used in the agreement he made with the architect. The hearing room was crowded when the session opened, on Wednesday afternoon, April 22. After strenuous opposition was registered by property owners in the vicinity of the proposed house, against allowing a motion picture house to be erected at the corner, the mayor called on Mr. Harris to take the stand and pointedly asked him if the story he told Samuel Borofsky that an architect wanted $500 for getting him the license was true. Harris explained that there was a misunderstanding. He said that Max Kallman was the architect in question. He was engaged to make plans for the structure, and agreed to make them, supervise the construction, and agreed to make plans at the mayor's office for $500. A further explanation was furnished by Harris A. Pakulski, counsel for the petitioner, but regardless of all explanations, the mayor refused to grant the license. Mayor Curley stated that it has come to his ears that people are using his name, and promising licenses for moving picture theaters for pay. This, Mayor Curley is determined to stop, and has stated that not only is no one authorized to make such a promise, but also that he will prosecute the matter to the limit, and refuse a license to anybody who has paid any money to anyone for a license.

The mayor also gave a public hearing upon a petition of Jerome A. Petitti for a license for a moving picture theater at 392 Hanover street, Boston, and, although the petition was strongly opposed by the clergy, police and educational authorities, the mayor has taken the matter under consideration. Dominic Maggi was one of the few residents who favored the granting of the petition, and after declaring that the rough element found in the North End came from other sections of Boston, he declared, "I was down in the North End last week and believe that a moving picture theater would be of great educational benefit to those walking the streets there."

Tom Murray's Empire Theater, Holyoke, Mass., is a burlesque house, but on April 23-25 made an exception in favor of "The Last Days of Pompeii." Mr. Murray is very enthusiastic over this feature production, which pulled a capacity business.

Herman Rifkin, of the Eastern Feature Film Company, Boston, came on to the Hub from New York, where he now makes his headquarters, to look things over in his home office, in charge of Morris Sandler.

A moving picture theater is slated for 15-21 Green street, Worcester, Mass., to be built for Maurice Barsky.

The Massachusetts Amusement Company has been formed in Boston. It is capitalized at $10,000 by Samuel Lebowich, Joseph Lebowich and Charles A. Dooley, of Lynn.

Commonwealth Lodge, No. 19, K. P., of Boston, has made arrangements to show several reels of moving pictures at its next meeting at Historic Hall, on May 6. This will be the first time that motion pictures have been employed at this lodge.

Representative Levine, of the William Fox interests, was in Boston again this week, and has secured offices for the Box Office Attraction Film Rental Co., on Piedmont and Plesant streets. In this connection it is presently rumored that Mr. Fox will bring his Greater New York Film Exchange service into Boston.

J. A. McDermott and his brother, Charles R. McDermott have acquired control of Continental Hall, 184 Main street, Worcester, Mass., and will turn the hall into a moving picture theater, unless present plans miscarry.

J. A. Eslow, general manager of the N. E. Universal Film Exchange, Boston, was called to New York this week, in conference with his home office. Mr. Eslow was offered a position as general representative of the "Big U" program in England, but did not feel like leaving the country at this time.

The Eastern Theaters Company, Boston, has purchased the Casco Theater, Portland, Me., from the Casco Amusement Company, and will assume control on May 4. The house will be continued by the new owners with the Universal program, just as before.

George K. Robinson, formerly manager of the Orpheum Theater, Haverhill, Mass., is now associated with the W. E. Greene enterprises.

No licenses for moving picture theaters will be granted by Mayor Curley, of Boston, to persons who propose to operate in wooden buildings. Furthermore, the mayor proposes to direct the owners of moving picture houses now doing business in wooden buildings to make a shift into quarters of fireproof construction, as soon as possible. Announcements to this effect were made last week, and the mayor stated that there are about 18 applications for licenses of moving picture theaters, to be located in wooden buildings, on file in his office. All, he said, would be denied licenses, and he declared further that all such applications would be denied during the next four years. It is not the mayor's desire, he said, to force the owners whose theaters are located in wooden buildings to move into fireproof quarters at once. He will expect them, however, to get into fireproof quarters within four years. The mayor said that it seems to him that the moving picture people are especially anxious to locate in about every church that becomes abandoned. Most of the places, the mayor said, were fire traps, and not to be given licenses.

A recent incorporation for $700,000 is the Cooperative Feature Film Corporation, of Portland, Me., by A. F. Jones, A. A. Maxwell, B. M. Maxwell, A. B. Farnham and J. P. O'Donnell.

The Malden Amusement Company has organized at Malden, Mass., for $50,000. The officers are Frederick P. Green, Sarah Green and Harris Ellenberg.

Marcus Loew's St. James Theater, Boston, is now to be officially rated as the St. James Amusement Company, capital $50,000, with M. Douglas Flattery, William Lovey and Victor J. Morris as the officers.

A full moving picture equipment will shortly be installed in the new hall of the parish house to be erected for the First Baptist Church, Malden, Mass., for which more than $60,000 has been raised. The building will be four stories high, and so fixed that 2,500 can be accommodated. The Rev. Charles M. Moss, D.D., pastor, will use moving pictures every Sunday night, when the building is completed.

Sarah Bernhardt in "Camille," and Madame Rejane in "Mme. Sans Gene," were special features this week at the National Theater, Boston.

The special committees to arrange for the reception and entertainment of the delegates to the Massachusetts State Branch, A. F. of L. convention to be held next September, include the name of William C. Franke, business agent of the Operators' Union, Boston Local 182, under "Smoke Talk" and "Hotels."

Bennet & Snow have purchased the Alhambra Theater, Lowell, Mass., from Max Wolff, and intend to continue it as a rhoopiay house.

Manchester, Conn., is soon to have a new theater, to be devoted to photoplays, as work on the house now building on Birch street is nearly completed. Pictures will be the policy of this house.

Drastic changes in the regulations governing the placing and maintaining of signs, advertising devices and marquees on the streets, as well as the removal of all advertising matter from marquees, has been decided on by the Boston street commissioners. This will hit some of the local photoplay theaters.

The Pastime Theater, Boston, is now a thing of the past, having been closed, to allow Avery street to be widened.

The new Cort Theater, Boston, which had its initial opening recently as a "legitimate" house, has decided to show a nine-part production, "The Mexican War," for a single week, at 25 and 50 cents. The reels will be lectured on by Count De Besa.

"Evangeline," a five-part tinted and toned feature, was exhibited last week at Symphony Hall, Boston. Prices were up to one dollar. The production had a three-day showing.

George H. Sullivan opened the new Plaza Theater at Fall River, Mass., most auspiciously last week. The Plaza seats 1,000, and is a strictly first-class theater in every way, being of modern and fireproof construction throughout. Vaudeville and moving pictures were selected by Manager Sullivan.

Manager P. S. McMahan, of Keeney's Theater, New Britain, Conn., reports that the "Adventures of Kathlyn," the Selig serial, is "going very big."

The Academy Theater, Lowell, Mass., closed down on April 14, indefinitely.

Pell's Theater, Hartford, Conn., which has been playing vaudeville and picture programs, will install a summer season of stock, to start May 11.

The superb quality of Biograph's masterpiece, "Judith of Bethulia," led Gordon's Olympia Theater, Washington street, Boston, to break all precedents, an dto bill this masterpiece in the lobby and on the screen six weeks before its showing. "Judith of Bethulia" is booked at the Olympia for May 4, and has been continually advertised at this house since the middle of March! "The greatest picture under the sun or moon" is what the management of one of Boston's largest moving picture houses has to say about "Judith."

Business has been on the increase at Keith's Bijou Dream, Boston, since Manager James W. Craig was placed in charge. The house is managed much more efficiently than formerly, and shows it in many ways.

Charles H. Waldron, owner of the Casino, Boston, is lessee and manager of the new Colonial Theater, Laconia, N. H., which was opened on April 13. The Colonial is a beautiful theater in every way, and is strictly modern and fireproof throughout. The seating capacity is 1,100, and the house will divide its time between road shows and moving picture and vaudeville programs. Mr. Waldron, together with a large party of Boston friends, journeyed to Laconia for the opening, which was most promising. The resident manager is Charles Payser.

Manager D. D. Scullen, of the Broadway Theater, Springfield, Mass., is playing a vaudeville and picture policy, after a year of stock. Mr. Scullen reports himself as well pleased with the change.

Ida Heller's Farm Dance, or Springfield's first theatrical ball, was held at the Auditorium Theater on April 14, and a huge success was registered. The attendance was nearly 2,000, among them many of Springfield's most prominent people. The managers mostly responsible for the affair were: Dan D. Scullen (Broadway), Gordon Wrighter (Poli's Palace), Harry C. Cohen, Harry Pepper, Walter Griffith, Ralph Kellard and Carl Brickert.

Manager Adams, of the Lion Theater, Springfield, finds business very good, with picture programs. Mr. Adams tells us that on April 15 he entertained the pupils of the Hooker School at the Lion, and gave the children a special picture program.

Poli's Palace Theater, Springfield, will not run stock company shows this summer, but will continue the policy of vaudeville and pictures at special prices. This will be the first summer that Mr. Poli has not installed stock here.

Manager E. L. Knight, the genial manager of the Bijou, Springfield, is doing his usual capacity trade with feature pictures, but on April 16 turned his house over to the local Wellesley College Club, which is helping to raise money to rebuild the college building recently destroyed by fire.

The New England Amusement Company, of which Kaplan and Wasserman are the prime movers, has control of both Orpheum and Scenic Temple theaters at Haverhill, Mass. HENRY.

OHIO

THE Doan Square Realty Company, of Cleveland, was recently incorporated for the purpose of erecting a theater in Superior avenue, near East 105th street. Attorney George B. Harris, one of the incorporators, said about $150,000 would be spent on the building. It will be a house of large seating capacity, suitable for motion pictures and vaudeville.

Manager Emil Meyer, of the Penn Square Theater, Cleveland, put on a special bill recently in recognition of the anniversary of his house.

D. Keizerstein, general manager of the New Era Feature Film Company, Cleveland, has gone to Europe to arrange rights for first-class features. Phil Adler, formerly with World Features Company, has charge of the New Era branch here.

Motion pictures showing proper and improper ways to get on and off street cars, how to cross streets to avoid accidents and how folk may keep out of the way of cars and vehicles, are to be shown in every film theater in Cleveland. It is to be the first big move in the campaign of education along "safety first" lines.

The Metropolitan Theater, Cleveland, is showing big film specialties, following the close of its stock company's dramatic engagements.

Harry E. Vestal and Mrs. Maude Murray, members of the State Censorship Board, at Cleveland, have resumed work, following the decision of United States district judges in the contest case. They are examining films in Cleveland distributing houses.

George Capes is building a motion picture theater at 2404 Ontario street, Cleveland, costing $1,500.

Joseph W. Orenski is building a theater at 1214 East 79th street, Cleveland, at a cost of $6,000.

The Mirroscope Co., of Cleveland, has increased its capital stock from $10,00 to $50,000, in recognition of its business condition and plans for extensions.

Plans have been drawn by Architect George Rudolph for a one-story brick motion picture theater to be built at East 36th street and Quincy avenue, Cleveland, for Phillip Surad.

How the moving picture business is being successfully used in the advertising field was explained to members of the Cleveland Advertising Club at a recent meeting by R. E. Fowler, of the Printz-Biederman Company. "Putting the Motion Picture Into Women's Garment Advertising," was the subject of Mr. Fowler's address, illustrated by 3,500 feet of film.

The Orpheum Theater, at 8914 Wade Park avenue, Cleveland, has been sold by C. L. Smith.

The Market Square Theater, 7624 Broadway, Cleveland, was sold recently by the Market Square Amusement Company to S. H. Barck and Maurice Klein, formerly owners of the Chic, St. Clair avenue, and the Scovill, in Scoville avenue. The consideration was $7,000.

John Leavitt, of Youngstown, will build a $25,000 moving picture theater in Market street, that city. It will be the second largest theater in town and have a seating capacity of 500. It will occupy a site in the business section of the south side and will be the third house in that section of the city. The building will be absolutely fireproof and will include every modern appointment. The plans are about completed.

"Snowed under" is the word which comes from the offices of the State Industrial Commission at Columbus, with regard to the applications for the vacancy on the film censorship board. Nearly two hundred applications were received in two days. Most applicants were "moral reformers," it was said. A number express their views at length on the subject of precisely what kinds of films are proper and what are immoral. The position pays $1,500.

C. W. Rippus, formerly manager of the Majestic Theater at Lorain, died recently at Bellaire, O.

The fireproof curtain, costing at the Grotto Theater, Akron, fell with a crash recently. Seats were broken and light fixtures torn down. The damage was repaired and the house is again in operation.

Manager Hanley, of the Family Theater, Cleveland, turned the house over to the use of Miss Anna Marie Howard recently for a home talent production.

The Grand Theater at Athens has record success with "The Last Days of Pompeii."

The Imperial Theater Company has been incorporated for business at Zanesville with a capital stock of $20,000. Sam Lind, Roberta Lind, R. R. Geyer, A. C. White and Alva Vinsel are the incorporators. RARIDAN.

LICENSED FILM STORIES

KALEM.

REGENERATION (Special—2 parts—May 11).—Remembering the miserable end of his father who had died a drunkard's death, George resolves to conquer the terrible craving he has inherited. Fortune favors him. The boy comes to the aid of Ames, a banker, who is attacked by footpads. In gratitude, the man takes George into his office and gives him a start in life. Katherine, deserted by the woman who gave her birth, has grown up and become one of the city's submerged. The girl is the companion of Burt.

Tired and discouraged, the girl drops into a slums mission. The words of the preacher go straight to her heart. Her forlorn appearance arouses the sympathy of a settlement worker. That night Anna's regeneration commences. Burt receives a note which states she has left him forever. Several years pass. Fate has caused the settlement worker to bring Katherine to Mrs. Ames, wife of the banker. The good woman takes the girl into her home. George has fought his way upward until he has become the banker's right-hand man.

George meets Katherine. Love at first sight results. Shortly afterward Katherine, awakened in the middle of the night, finds a burglar in the house. Snapping on the light, she confronts—Burt. The villain demands that she return to him. Katherine refuses. Burt sees her with George the next day. Wild with jealousy, he determines to reveal her past to the lover. George hears the tale with horror. Springing upon the wretch he almost strangles him. Rushing back to the Ames' home, George bitterly denounces Katherine for having deceived him.

Katherine is heart-broken. Despite her pleas, George breaks their engagement. But during the night, his own past rises up to damn him. The knowledge that his was not the right to cast the first stone irresistibly confronts him. When morning dawns, George returns to the Ames' home. Falling upon his knees he humbly begs Katherine for forgiveness.

A MAN'S SOUL (Special—2 parts—May 13).—Shortly after his marriage, Richard begins to drink heavily. Lucy, his wife, pleads with him to curb his terrible desire, but her words fall upon deaf ears. As the result of his habit, Richard's firm requests his resignation. The blow falls just when his creditors are pressing him. Lucy meets their debts out of her own purse until she comes to the end of her resources. She warns Richard that should he ever drink again, she will leave him.

That night, Richard is arrested during a raid on a gambling house. The news fills Lucy with cold rage. Removing her wedding ring, she returns it to her husband and tells him she is done with him forever. Years later, Richard, a drunkard and an outcast, resides in a mining town. When at the ladder's bottom, he receives a letter informing him that he has been made the guardian of Rob, the son of his old friend, Harry Keener.

With the coming of the lad, Richard realizes how low he has fallen. Due to his desire to be worthy of Rob's love, Richard wages a successful battle against his terrible habit. The man accompanies Rob to the little school on the prairie one day. To his amazement, he discovers that Lucy is the teacher. Lucy ignores her husband's pleas, but finally declares she will return to him when he proves himself worthy.

A terrible fire sweeps over the prairie shortly afterward. Lucy, who lives in the school house, is trapped. Richard learns of her peril. Dashing through the roaring inferno, he reaches the house. He compels Lucy to mount his horse. Knowing that the animal cannot carry them both, he makes it bolt off. Richard staggers after the horse, but finally falls, overcome by the heat and smoke. Lucy regains control of the animal and returns for her husband. She finds him just in time and carries him to safety. Her heart filled with joy, she promises Richard never to leave him again.

A DARKTOWN WOOING (May 15).—Sambo, engaged to Verbena, receives $10 from Rastus, his rival, upon condition that he surrender the girl. Verbena discovers that Sambo has the ten-spot and makes him spend it on her.

Rastus demands that Sambo live up to the agreement. Aided by Verbena, the lover beats him up. On the day of the wedding, Sambo steals a suit from a second-hand shop and runs home with it. He finds Rastus waiting for him. Without the aid of the husky Verbena, he falls an easy victim to Rastus' fists. The latter dons the stolen suit and departs for Verbena's house.

Sambo meets the clothing dealer and a policeman. He leads them to the scene of the festivities. Rastus is arrested wearing the stolen suit, while Verbena and Sambo are made one.

THE GIRL AND THE GONDOLIER (May 15).—Signor Spaghetti loves Theresa, but her father favors the suit of the rich Vermicelli. When the gallant Spaghetti tries to serenade his love, her stern duenna dumps a pot of water over him.

Spaghetti conceives an idea. Changing places with Garli the gondola man, he bores holes in the bottom of the boat. When his rival, Theresa, and her father enter the boat, Spaghetti, disguised, rows out into the middle of the canal.

The passengers find the boat is sinking. Spaghetti swims ashore with his sweetheart. Garlic begs Vermicelli to save him, but the favored suitor cannot swim. Returning, Spaghetti saves Garlic. In gratitude, the father gives his rescuer consent to marry Theresa.

THE WAR BONNET (May 16).—To a tourist who wishes to purchase his war bonnet, an Indian tells this story:

The bonnet once belonged to Blue Fox, a powerful chief. When Chaska, the chief's son, grew into manhood, the father

Honored him above all others
With the tribal band of feathers,
Said to shine in beauty only
On a brow brave, just and worthy

Kenabec, the young warrior's friend, viewed the ceremony with jealous rage.

Chaska wooed and won Wawina, whom Kenabec also loved. Later, he and Chaska were sent to spy upon a rival tribe.

While on this expedition, Kenabec stabbed Chaska from behind.

Still lay Chaska by the water,
Like as one with soul departed,
Like a pine tree felled for timber.

Returning, Kenabec declared that Chaska had been slain by a foeman. Later, the Sioux made an attack upon their enemies. In the battle their chief was slain. Believing Kenabec worthy, they acclaimed him their new chief.

Chaska, however, had not been killed. Although desperately wounded, he managed to stagger toward his tribe, just as Kenabec was being hailed as chief.

The war bonnet was placed upon Kenabec's brow,
But the sacred band of feathers
Touched him, but to writhe in anguish—
Vanished like the fading rainbow.

In horror, the tribe shrank back as the writhing war bonnet denoted its wearer's unworthiness. Tearing it from his head, Kenabec fled into the forest, a madman.

At this moment, Chaska tottered into the camp. Miraculously the bonnet resumed its former beauty. Placing it upon Chaska's head, the warriors hailed him as their chief.

SELIG.

MARIAN THE HOLY TERROR (May 12).—Marian, in truth a quiet and reserved girl from the East, in the new tonic atmosphere of Arizona seems to change her nature and through a series of misunderstandings is given the title of "The Holy Terror." Out in the Arizona town where she has come to help her uncle run the village grocery store, attractive girls are rare, and the grocery easily becomes the rallying point of the young fellows for miles around. Dave, the champion cowpuncher, is the first to become acquainted with her. The grocer is talking to the girl, when a ham that is tied to a rafter overhead falls, striking him on the head and knocking him down. He thinks that Marian struck him because he accidentally touched her hand. He immediately starts into circulation a yarn about the awful "wallop" that Marian carries in her left mitt, and they are all thunder-struck, as her appearance betokens nothing of the Amazon.

At a "sociable" given a few nights later, Dave suggests "Postoffice," in which he kisses a girl that Bob Benton has brought, and is correspondingly sore when she pays tribute. Dave calls for Marion and the others push her into the room. She breaks away, however, and all the others follow except Bob, who rolls up his sleeves, showing a muscular arm, and sneaks back into the room, where Dave, blindfolded, is groping about, trying to catch Marian. Dave hears the door open and comes forward with outstretched arms, when he gets a crack on the jaw that sends him down for the count. By the time he recovers Marian has been dragged back into the room, and he sees her standing before him as he opens his eyes. He decides that the episode of the grocer is true, and that she is "the only real white hope" in existence.

Dave and the other cowpunchers concoct a plan to get even with Marian, but she gets wise to their plans and turns the joke upon them. This kills all the ambitions of Dave, and the preacher persuades her to marry him, and then in his own effective fashion puts another good one over on the boys: so that the cowpunchers hold a meeting and vote in unison, "It is a tough old world."

A PAIR OF STOCKINGS (May 13).—Silk Hat Joe observes Mrs. Brainerd's jewels, ascertains the number and location of the room of herself and husband at the hotel, gains a peek therein by picking up a handkerchief which she dropped in the elevator, and which he restores to her. When later he meets them in a cafe, he observes that she is not wearing the pearls he envied so much, and concludes they must be in her room. The next scene shows him busily at work in Mrs. Brainerd's apartment. He finds the jewel-box and takes a necklace. He picks up a long stocking box from the dresser and observes it is filled with silk hose, which he jams in his outer pocket for luck. Then he rushes down the street, scents pursuit, and in his haste drops the box of stockings.

Robert Hawley happens along, picks up the package, and after observing there is no name on it, concludes to send it to his fiancee, Doris. This lovely young lady, receiving the gift, is more than delighted. Of course, the Brainerds soon discover their loss, acquaint the police with the facts of the case as far as they know, and detectives are instructed to search for the pearls, likewise silk stockings of a certain make and marking. A few nights thereafter, Mr. and Mrs. Brainerd are dining at the St. Janis, and at the next table are seated Robert Hawley and his sweetheart. The latter, unconsciously, cocks her daintily booted foot a trifle too high, exposing a plump limb with silk encasing. This catches the observant eye of Mrs. Brainerd, who informs her husband. Detectives are summoned; Robert and his would-be bride are arrested and taken to the station-house, where the latter submits to the humiliation of an examination by the matron.

A flash-in shows a terrific struggle between the police and an unknown man in the alley. The result is that Silk Hat Joe is dragged into the station-house as the other parties are making their complaint. When he is searched, the necklace is revealed. The Brainerds recognize him; he admits the game is up, and poor little Doris, who received the gift of the silk stockings, gets them in reality, and is otherwise recompensed for her humiliation.

AT LAST WE ARE ALONE (May 15).—The Rider family, who are wealthy, pool issues to prevent young Hugh Martin from ever being left alone with their delightful daughter, Dorothy, long enough to propose to her. The family fear Dorothy might accept him, and, moreover, they consider Hugh Martin absolutely ineligible. Hugh is finally forbidden the house entirely, and then encounters a series of escapades in which he impersonates a paperhanger, who has been engaged to cover several rooms in the Rider mansion. He also makes up for several other disguises with farcical complications; still he is unsuccessful in his efforts to see Dorothy alone.

About this time the ever-alert Rider family conceive the idea of sending their daughter to a fashionable rest-cure and sanitarium. He, however, feigns illness, and presents himself as a patient at the same sanitarium. Much to his amusement, the physician, on examination, tells him that an operation is at once necessary. He is thoroughly alarmed and tries to get away from his room by the fire-escape. Ignorant as to location, and unseen by Dorothy, he hides in her room. It then develops that it was the patient in the room next to Hugh's that was to be operated on, and not Hugh, and the physicians, discovering their first error, come to the conclusion that Hugh's symptoms are those of incipient smallpox. This rumor is freely told and drives out everybody, leaving Dorothy and Hugh alone in the premises. The denouement comes in picture showing Dorothy and Hugh standing on the roof of the sanitarium, which is now surrounded by police and is in quarantine. The telephone, however, is still immune, and Hugh sends for a minister, who stands upon the roof of the building across the way, while the policeman acts as best man, and the marriage service is performed.

THE TAINT OF MADNESS (May 16).—Richard Davidge, an artist, appears at a summer resort with Grace Hartley, an orphaned heiress, just as she meets with an accident. She appreciates his services as a rescuer, so much so, that acquaintance ripens into affection. Davidge tells her of his love for her, but she discovers him, and the morning after his protestations he finds a letter from her in which she tells him that she has gone away and that he must never attempt to see her again. Grace goes back to her lonely estate, where she lives with a retinue of servants and tries to forget Davidge. Her insane brother she accounts an insurmountable barrier to her happiness in marriage.

About this time the doctor in charge of the asylum writes Grace that her brother is acting in a rational manner, and gives his expert opinion that he can be safely taken home. She goes after him, but on the way back in their touring car, Harry suddenly becomes violent. Arriving at home, he develps new frenzied fancies, and it requires the full force of servants to keep him under surveillance. He has the cunning of a maniac, however, and when the servant is deceived by his seeming lapse into sleep, and leaves the room, Harry jumps for the barred window and throws the lace curtain against the flame of the light. Almost instantly the room is in a blaze, and he tries to escape by the barred window, but is caught. He shrieks for aid, and the smell of smoke arouses the household. Grace succeeds in gaining an entrance, but it is too late. She is overcome by the smoke and falls in a swoon beside her dead brother.

Davidge, who has not heeded Grace's injunction, follows her to her home and arrives there just in time. He finds the dead man and the girl unconscious beside him. He gathers Grace in his arms and heroically saves her. She is carried unconscious into the house of Judge Downing, the executor of her mother's estate. She is restored to consciousness, and Davidge calls on her the next day, but finds that she is still obdurate. She declares that the taint of madness in her family precludes such a thing as the thought of marriage. At this point the Judge comes into the room, and, overhearing the sacrificial declaration of Grace, informs her that

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The man who is beginning to cast his eyes upon a fascinating neighbor, or the man who has already sent his glances that way too long, should see "The Battle of the Sexes." A bachelor gave as a reason for his bachelorhood: "I haven't the courage to make any woman suffer by my unfaithfulness as I have seen friends of mine make their wives suffer."

It is upon that picture this play in motion asks you to look. The little gray woman rocking in agony in her husband-forsaken home is a picture that roots itself deep in your memory. There are little gray women in many homes.

But even more gripping is the picture of the daughter in her dawning comprehension of her father's weakness. The girl, seeing her father in a dance hall with the shallow enchantress who has made him forget his vows, tries to shield her mother from the sight. But the mother does see, and though she slips quietly home and bids her son and daughter say nothing to their father of the adventure, she sinks into profound melancholy, such melancholy as presages madness.

When the wife reproaches her husband he grows angry, as every marital double dealer does when found out. He resents being spied upon. He declares his masculine independence. He moves to his club.

On the shoulders of the tender, innocent daughter falls the task of righting the wrong that has thrown its shadow upon the home. Drama tense as ever Sardou wrote ensues. The child woman steals into the home of their evil genius, waits for her return, and from behind a curtain we see a revolver levelled by the steady young hand at the Lorelei who has lured their home ship upon the rocks.

What happens next, by what means the sundered home is made whole and shattered happiness mended is a secret the pictures must tell you. Therein is the sermon, the text of which is, "There is but one standard of morals, a single one for men and women."

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Harry is not her brother, but a child that was adopted by her family when she was a baby. With this knowledge divulged, there is nothing to interfere with Grace's happiness, and she bestows upon Davidge the joy of the life that he has saved.

ON THE MINUTE (Special—2 parts—May 11).—Marion Biddle, the daughter of an author of note, Henry Biddle, acts as his amanuensis. He is in ill-health and when he is notified by his lawyer of the failure of a big investment, and the shock proves fatal. Marion is out riding in her auto when she gets wind of this news and throws on full speed, but is arrested by a flat tire. The chauffeur attempts to open his tool box and make quick repairs, but finds he has lost the key. A guard in charge of a gang of convicts working the road, observing their plight, calls to Jimmie Nolan, who has earned his spurs and is serving time as an expert burglar and lock-pick. Marion loans the fellow in stripes a hairpin, and he deftly picks the lock, the tire is repaired, and they proceed on their way. Arriving at home, she finds she has come too late—her father is already dead.

Then she learns that his affairs are in a desperate state, and she is penniless. She is far from helpless, however, and her father's solicitor secures her employment, and she is appointed secretary to the newly elected Mayor. A year later, Nolan, the burglar, is released from prison on probation, and immediately seeks out Thomas Regan, an influential "Ward Boss," whom he has known in the past. Regan and some of his companions are rushing through a big gas franchise bill, which is a menace to the people. He, however, is sure of Mayor Weaver's co-operation, and sends Nolan with a note reminding him that he is expecting him to sanction the bill, and unwisely adding: "Then WE will shake the plum tree." Nolan visits the Mayor's office, and in his attempt to see that functionary, gets a fair look at the secretary, and she looks at him in return, and vainly tries to remember where she has seen him before.

Although "the cards have been stacked," Regan is furious when he sees an article in the newspaper stating that the Mayor is determined to veto the bill. He goes to the mayoralty office; he threatens Weaver with political ruin and the loss of the prospective nomination for Governor, but the Mayor stands firm, and Marion, who overhears the interview, has her admiration firmly fixed for this righteous Mayor with the backbone. Regan is desperate, and he knows that if the letter he has written to the Mayor is used against him, it will be "good-night." So he determines to secure it at all hazards. When the Mayor leaves for his home in the suburbs in the early evening, Regan's mercenaries waylay him on the road. His car is stopped; his chauffeur overpowered, and they are both taken by force to a lonely roadhouse to be held prisoners until the franchise is granted.

The Mayor and his chauffeur chafe under the restraint of ropes tied to the chairs as prisoners, while their watchers make merry and pass "the flowing bowl" until the late hours in the morning, and finally, in spite of themselves, sink into drunken slumber. The Mayor is almost overwrought with anxiety, because he has realized from the talk that the great Gas Steal will become a law by default if he is not in the Council Chamber by noon to repeal it with veto. Finally, the chauffeur, who has twisted himself free from his bonds, leans over and frees his employer. They make a break, locking the doors after them, and succeed in jumping into their own car, and speed toward the city, shaking off some of the gang, who have climbed upon the running-boards, for the Mayor is a man of power and fights with desperation. It is after 11 o'clock in the morning, and they have only until noon to get to the city hall, and miles away.

Marion is worried and anxious over the continued absence of the Mayor. She opens the safe and tidies up the office. Regan, the "Ward Boss," and his accomplice, the slick-fingered Nolan, go to the Mayor's office on pretext of business. As Marion enters the room, Nolan slips behind a screen, and Regan, pretending anxiety at the Mayor's absence, leaves shortly. She follows him out to see that he is safely away. Nolan, who has examined the safe, finds that the incriminating documents have probably been transferred from it to the Mayor's desk. So the instant he is left alone, he begins his old handiwork on the lock of the drawer. Marion returns quickly. In a flash she recognizes him; reaches into another drawer, seizes the Mayor's revolver, and covers Nolan before he realizes what has happened. Knowing his cleverness, she forces him at the point of the pistol to open the private compartment in the safe. This he is obliged to do, and Marion comes into possession of the Gas Bill with the Mayor's veto attached, something which he could not previously procure. The clerk of the office comes in at this moment. She gives him the gun to guard Nolan as a prisoner, and rushes to the Council Chamber, reaching there just in time to prevent the passage of the iniquitous measure by default. The Mayor arrives a few moments later, but finds the situation has been saved by a clever young woman's wit "On the Minute."

THE ADVENTURES OF KATHLYN, NO. 11—THE FORGED PARCHMENT (Special—2 parts—May 18).—The captain of the guards, who was deposed by Umballah, observes Kathlyn in a perilous plight in the third balcony of a burning building, and immediately rushes to Colonel Hare's residence, informing Bruce and the colonel of her tragic position. They rush forward. Bruce throws up a rope, which Kathlyn fastens to the balcony. He then ascends and helps her to come down. They reach the ground none too soon, for the building is now a mass of flames and quickly collapses.

Prince Umballah goes on his wicked way, thinking that he has ended the opposition of Kathlyn by fire, but soon after reaching his own residence, he is informed that his spy, the Majordomo, awaits him. He is admitted to Umballah's presence. Believing that he is near the end of his reign, Umballah informs the spy that the king, whom everyone believes to be dead, is alive and well, but has been kept a prisoner by his orders. He is secluded in a hut in the forest, closely guarded by Umballah's slaves. The Majordomo, after receiving his startling bit of information, is further instructed to return to the palace where Ramabai has assumed the throne, and to make full and accurate reports of all that takes place there. The following day, Ramabai, who does not know the real office of the Majordomo, gives him a message to Colonel Hare, informing him that he intends to arrest Umballah for high treason. The spy quickly carries this information to the wicked prince, who, in retaliation, forms a plan to poison Ramabai. He crushes some supposed pearls, which are in reality a composition of deadly poison, and gives this powder to the Majordomo, ordering him to put it in Ramabai's wine cup. At the banquet that follows, Kathlyn picks up this cup by mistake, and is about to drink from it, when the Majordomo, who really reverences her, sees the necessity for quick action. He snatches the cup from Kathlyn's lips and drains it himself, believing that it was his destiny to die, because he had failed in his mission. In his dying breath, he confesses the plot to kill Ramabai; likewise that the king is alive, and held a prisoner in a jungle hut, whose location he describes accurately.

With this information, a search is started for the king. But a disloyal slave at the same time carries the news of the Majordomo's death, and his confession to Umballah, and the latter decides to kill the king rather than have him rescued by Colonel Hare, and restored to the throne. With this purpose in view, Umballah starts out on an elephant, while Colonel Hare, Kathlyn and party are already well on their way on horses. Umballah, in his haste to cut across country, goes through a dangerous swamp, so that the elephant is mired, and he has the great dissatisfaction of seeing Kathlyn and her party ride by him, he helpless to go forward. The searching party scatter and Kathlyn stumbles upon the hiding place of the king, just as a leopard in a nearby tree is about to spring upon the guards at the door of the hut. They run for their lives, leaving Kathlyn

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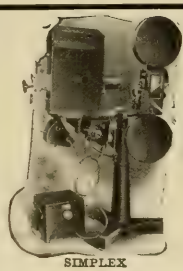

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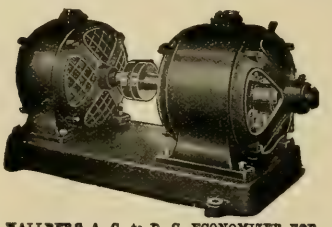

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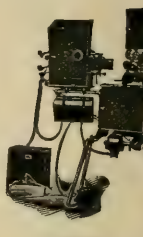

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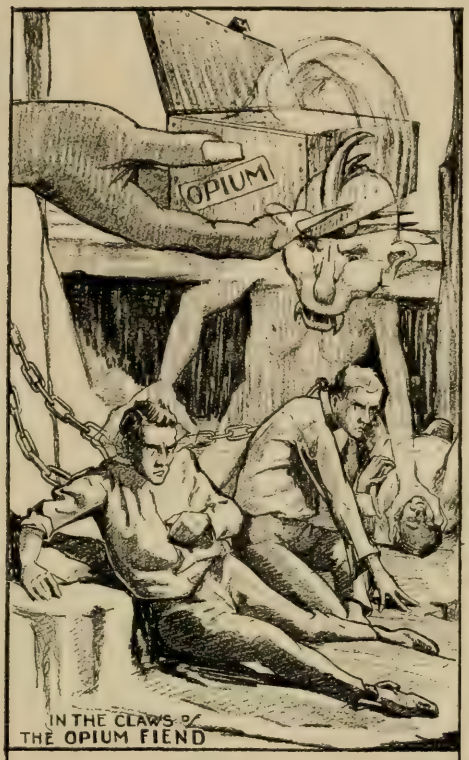

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to save herself. The leopard springs from the tree to the roof of the hut, which gives way, dropping the ferocious beast upon the sleeping king. He awakens and gives battle, but would immediately have been killed had not Kathlyn slain the beast with a well aimed shot from her revolver.

When the real king is restored to the throne, Colonel Hare requests his highness to cancel the document making him heir to the throne, to which the king willingly consents. Then Kathlyn tells the reigning potentate how Umballah stole the document from her. Soldiers are then sent to Umballah's house to recover this parchment, but Umballah, anticipating such a move, has skillfully forged the document, which the soldiers find naturally, and return to Colonel Hare. This is cancelled by the king, who believes it to be the genuine document.

Umballah has been scheming as usual in highly original fashion, and has a plan to dispose of the king. He cages a lion in a royal cart that usually carries the ladies of the Harem, and when opportunity presents itself, the hungry savage is taken to the window of the king's private chamber and released. The infuriated beast jumps upon his majesty, and almost tears him to pieces. Ramabai, hearing the commotion, runs to the king's chamber and finds that the long suffering man is gone past recall. His tragic death again changes the affairs on the chess board of state. The councillors again declare Umballah the Prince Regent of Allaha, and he in turn, demands that Kathlyn and her father be declared the only heirs to the throne. They are reluctantly brought before the councillors, and armed with the forged document, show it to him for relief. Immediately Umballah declares the forgery, and shows the genuine parchment. This so angers Kathlyn that she forgets herself and would fain end the life of the hateful Umballah, when the councillors sternly order her arrest. (To be continued.)

VITAGRAPH.

MISER MURRAY'S WEDDING PRESENT (May 11).—Old Miser Murray's particular hobby is the collection of precious stones. Harry Hastings, a young clerk, proposes to Marion, Murray's daughter. Her mother approves of the match, but Murray does not. The next morning, Harry's uncle learns of his predicament, and determines to help the boy out. He calls him into his office and promises him a junior partnership with him, on the day he marries Marion. Harry is highly elated and when he tells Marion and her mother, both are delighted. Old man Murray grumbles his consent. Mrs. Murray later tells her husband that they must give Harry a nice wedding present. He flatly refuses. A few days before the wedding, Murray is asked pointedly by a visitor what he is going to give his daughter and grouchily replies he has not yet made up his mind.

Two days before the wedding, Mrs. Murray determines to have it out with her husband. They quarrel and Mrs. Murray snatches a case of diamonds he is looking at and going to the window, threatens to throw it into the street. This brings him to terms, and he consents to her giving Marion three of the most beautiful stones. That evening, Marion thinks she hears a burglar and sees her father enter the drawing-room and go stealthily to where the diamonds are lying and put them in his pocket. The next morning, Marion tells Harry and they decide to teach Murray a lesson. He gets his old friend, Jack Thompson, to pretend he is a detective and old Murray nearly has a fit when he is told the detective is going to take everybody's fingerprints. Murray determines to bolt. He is stopped in the hall by a policeman. He breaks down and confesses, giving Marion the diamonds and consenting to the marriage.

THE ACID TEST (Special—2 parts—May 12).—Spoiled by too much attention, Grace Asheton, a society girl, refuses all her suitors. At the Lotus Ball, she meets Tom Marston. After the ball he escorts her home. He calls on her, proposes and is accepted, chiefly because he is a millionaire. At the Lotus Club, Ned Connor, his boyhood friend, takes him aside and tells him that the woman he is going to marry is absolutely heartless. Marston refuses to believe it. A few days later, he and Grace are married and leave on their honeymoon trip.

While on their honeymoon, Marston's wife treats him very coldly. After their return, he determines to learn if she really is heartless. He shows her a fake telegram from his mine manager, reporting the mines are played out and they are ruined. She coolly draws a large check on her private bank account and gives it to him. Determined to break through her reserve, he continues the deception, at last telling her they must leave their beautiful home. She agrees to go with him wherever he may choose. They take a cheap apartment and one day, Houston, one of her old suitors, follows her home and tries to induce her to elope with him. She refuses. Her husband enters and overhears them. When Huston attempts to force his attentions upon Grace, Marston takes him by the scruff of the neck and throws him out of the place. He then turns to Grace, opens his arms, and their lips meet in a passionate kiss. He knows his wife is sincere; her love has stood the crucial test.

BUDDY'S FIRST CALL (May 13).—Buddy Watson, the youngest of three brothers, and just getting accustomed to long pants, meets Elsie Forster at a church social and is smitten by the young lady's charms. He writes, addressing the letter simply, "Miss Forster," asking permission to call. Elsie gets the note and joyously answers "yes," but Grace, her sister, sees the letter and is quite sure he means her. The two girls prepare to receive Buddy and when he arrives, they greet his effusively. He tries to talk to both at once and is getting a little confused when Grace quietly tells Elsie her mother wants to see her. After the reluctant Elsie has withdrawn, Grace appropriates Buddy and leads him off to the drawing-room. When Elsie discovers the trick, she is furious, and determines on revenge. Seeing Buddy's new hat on the hall rack; with the aid of writing and feathers, she trims it in the latest style. She then tells father of the deception practised upon her and he immediately goes to the drawing-room, just in time to see Buddy kiss Grace. He gives them both a severe calling down, and Buddy decides it is no place for him. He excitedly grabs his hat without noticing the recent additions, slams it on his head, and is off for home. On the way everybody laughs at him. He thinks they are making fun of his first long pants. Arriving at his house, father, mother and the boys burst into laughter. This is the last straw and Buddy becomes so mad he almost cries. One of the boys leads him to the mirror, where he gets a glimpse of the weird headdress, and collapses limply into his brother's arms. Disgusted with the result of his "first call," he wreaks vengeance on the festooned hat.

THE SEA GULL (May 14).—"Sea Gull," an Indian maiden, is wooed and won by "Panther," a stalwart young brave. They live happily together for many years. Their little son, whom they call "The Raven," grows tall and strong, but his mother ages quickly. She is no longer beautiful and Panther ignores her, dreaming of the young and handsome "Red Fox," whom he had met across the valley. One sad day, her lord and master brings the youthful Red Fox to his wigwam, and Sea Gull, seeing the girl's beauty, realizes she is hopelessly supplanted. Red Fox hates the Sea Gull, and does everything possible to make her life miserable. Some months later, the two women rig up a swing on the edge of a high cliff, overlooking the shore. Red Fox tells Sea Gull to get in and she will swing her out over the water. Sea Gull hesitates, but when the younger woman taunts her with being afraid, she gets in. Overcome with hatred and jealousy, Red Fox cuts the rope and Sea Gull plunges over the edge, fortunately landing a short distance down, on a narrow ledge. Red Fox, thinking she has fallen to the bottom of the cliff, goes to the wigwam. Panther and his son miss Sea Gull

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and ask Red Fox of her whereabouts, but she sullenly pretends ignorance. The Raven searches in vain for her. He falls asleep on a rock near the shore and sees her in a dream, lying on the cliff side. Calling his father, they rescue the Sea Gull. As they are carrying her back along the shore, Red Fox, who has been watching them, falls over the cliff and is instantly killed. Later we see them seated on the shore, with the sea gulls circling about them, as Panther folds his blanket tenderly about Sea Gull and their son, and clasps them in his loving embrace.

BUNNY BUYS A HAREM (May 15).—As property man of a large theater, Bunny frequently sees Lily Balantine, the leading lady, and greatly admires her. Bunny's wife is Lily's maid, and intensely jealous of Bunny. They have a fearful quarrel when she finds a photograph in his possession, with the inscription, "To dear old Bunny, with love, from Lily."

The following day Bunny sees a notice outside a store that a beautiful painting of the slave market in old Cairo is on exhibition inside, and Bunny pays five cents to see it. He is fascinated with the picture and imagines one of the slaves looks like Lily. After the matinee, his mind still obsessed with the painting, he goes to sleep in his room and dreams he is a millionaire, outbidding a crowd of Arab shieks for the slaves he has seen in the picture, the most beautiful of whom seems to be Lily Balantine. He also dreams his wife is put up for sale and he will not buy her, saying the shieks can have her. The shieks, in revenge, accuse him of paying for the slaves with bad money, and the slave dealer proves that Bunny has bought them with the stage money used at the theater. Bunny refuses to give up the girls, and a terrific fight ensues, in which his wife joins and tries to assault him with a spear.

Amid wild excitement, the vision fades and he finds himself back in his room. His wife and the leading lady enter, and Bunny, his mind still befuddled, tries to embrace the fair Lily, but she indignantly repulses him. Mrs. Bunny gives him an awful "call down," and realizing that it was all a dream, after all, he asks in a despairing tone, "Have I still got you?" She is puzzled, but asserts most positively that he has, and poor Bunny, with a forlorn look on his face, cries, "Good Heavens!" and falls back on the sofa.

THE COUNTESS VESCHI'S JEWELS (Special—2 parts—May 16).—Because of an early friendship with his father, Mr. Soper, a wealthy business man, invites young Tisdale, one of his clerks, to his home. At dinner he meets Ruth, Mr. Soper's niece. They are immediately attracted to each other, much to Mrs. Soper's annoyance. Later, despairing of ever receiving another invitation, Tisdale pawns his full-dress suit to pay his room rent, and when he receives another invitation to spend the week-end at the Sopers' country home, he decides to wire his regrets. In the telegraph office he overhears a Mr. Rowdin order his suit-case sent to the Pennsylvania R. R. station. A daring plan occurs to him. He will borrow the suit-case, supposing it to contain a dress suit. Giving Rowdin's name, Tisdale gets it and boards the train for the Sopers. Rowdin, discovering the loss of his suit-case, is furious, but determines to make his destination, hastily boards the same train and car as Tisdale. They both prove to be guests of the Sopers. When at last Tisdale opens the case he finds a complete burglar kit.

Tisdale dares not tell any one openly. He quietly warns the Countess Veschi, one of the guests, to put her jewels in the Soper safe. She does so and is seen by Rowdin. That night Tisdale is unable to sleep, and is attracted by a noise beneath his window. He sees a man enter the floor below and is about to warn the house when the safe is blown open by a terrific explosion. A dark figure hands out the jewels to his confederates, who then disappear. There is great consternation when the robbery is discovered and suspicion is fastened upon Tisdale. His room is searched and the valise with the burglar outfit found. Knowing his story would be laughed at Tisdale keeps silent. Believing the young man innocent, Ruth plans to help him escape. With the aid of a rope, he gets out the window. They walk down to the beach and board the little speed launch. The control is broken and it dashes up on an opposite bank. The robbers, in another launch, land near them and hide their plunder in an old boat house. Ruth and Tisdale follow them and manage to capture both. They bring them back to the Soper home, where they are turned over to the police. They accuse Rowdin of being their leader and he is also arrested. Tisdale and Ruth are heartily congratulated and left alone in the happiness of their engagement.

EDISON.

MARTHA'S REBELLION (May 11).—Bill Ruff believed that the only way to manage a wife was to keep her in a state of cowed submission. So Martha, Bill's wife, lived in an atmosphere of harsh words and blows. Martha was naturally a meek and lowly person, but even a worm will turn at last. Her opportunity came when Bill left for a long voyage. After Martha had carried all his heavy luggage down to the ship for him, and had received a surly kiss of farewell in payment, she decided that for once in her life she would cut loose and have a good time. So she went to the theater.

It happened to be Amateur's Night. Nobody could possibly have mistaken the performers for professionals—except Martha. Martha thought the whole thing was great. She was particularly impressed by a pair of supposedly humorous boxers. They gave her a brilliant idea. The next day, Martha went to see a professional pugilist and made arrangement with him for a series of lessons. In a few weeks' time she had grown so proficient that the professor occasionally had some little difficulty in evading her vicious swipes.

When Bill Ruff returned home he was in a reasonably good temper, but thanks to the after effects of a bottle of whiskey, the good temper did not last very long. As usual, he attempted to let his wife have the benefit of his fit of anger. Martha gave him the surprise of his life. She handed him one on the nose to start with, and followed it with a free hand swing that caught Bill under the ear and nearly put him out of business. When she finally finished with him he was so polite that butter wouldn't melt in his mouth.

AN ALASKAN INTERLUDE (May 12).—Ed Fisher's wife was very discontented. The great bleak wilderness of that Northland seemed to have entered into her soul. She hated the cold, the vastness of it all and the awful loneliness and she longed for the warmth and the bustle of her own country so many miles away to the southward. Ed Fisher realized his wife's discontent and was grieved by it, but there was nothing he could do. His salary as collector of customs was too small to have allowed him to save anything in that land of inflated prices.

One afternoon, after the wife had been particularly sorrowful over the prospect of remaining in Alaska, Ed left several thousand dollars of the government's money in her charge and set out on a long trip. Shortly after he had gone, a man tottered up to the cabin and begged the woman to give him shelter. Mrs. Fisher, fearing for the funds in her charge, at first refused, but the man's state was so evidently critical that she was unable to resist his appeals for long. The exhausted miner staggered into the hut, threw himself down and fell into a deep sleep.

All that night the woman with pistol in her hand, stood guard over the money. Toward morning she heard a noise. Careful listening convinced her that somebody was trying to break into the shack. Choosing the lesser of two evils, she awakened the exhausted miner and begged him to help her. He readily assented and they waited together in the darkened shack. The door creaked slowly open and a masked figure entered. A revolver shot rang out and the figure sank to the floor. The woman sprang to his side and pulled off the mask. It was her husband! Despairing of any other solution, he had taken this means of getting the money which would enable him to carry out his wife's wish. Luckily, Fisher was not seriously wounded. The old miner who had readily grasped the situation, introduced himself as Klondike Smith, the richest man in the Northwest. When he offered Fisher a ridiculously large amount for the shack, the couple could only give him their heartfelt gratitude. A month later, they were back in the land of their hearts' desire.

ANDY PLAYS CUPID (Sixth of the Andy Series—May 13).—It all happened because Andy had an ineradicable dislike for foreigners. When he read in the newspaper that the beautiful Elsie Worth was to marry the Count de Penutti, he fell deeply in love with Elsie's picture and a violent rage entered his sturdy American bosom that this fair rose of the Western hemisphere should fall to the lot of a decadent sprig of European nobility. Andy decided that since he was not old enough to marry Elsie himself, the only thing to do was to find some other real American citizen for her. He thought of Joe Parker, a splendid young man who had occasionally employed Andy on errands, was the very man. Joe Parker was a regular fellow.

Andy's opportunity arrived when he was sent by the count to Miss Worth's home with a box of flowers. He extracted the count's card at the door and by a mighty effort, chewed it up and swallowed it. Then he told Miss Worth that the flowers had been sent by an unknown admirer who would be at a certain restaurant that afternoon wearing one of the flowers. Leaving the surprised Miss Worth, Andy went to Joe Parker, gave him one of the flowers, and told him that a young lady was crazy to meet him. Joe followed out Andy's instructions, went to the restaurant, and by a lucky chance was introduced to Elsie. They fell in love at first sight, but unfortunately there was still the count to reckon with.

Andy fixed him. He took a letter to Mr. Worth, telling him that the count was only a fortune hunter, and that he would demand money before the wedding. Then he took a letter to the count, telling him that the Worths were penniless. The indignant count instantly went to Mr. Worth and demanded a settlement. Mr. Worth quite naturally refused, and the count broke the engagement. So Elsie and Joe were married and Andy heaved a sigh of relief. How could a man be expected to pay attention to his business if he had to go around and fix things for people all the time?

HIS SOB STORY (Special—2 parts—May 15).—John was distinctly down on his luck. He had come into the city fully prepared to set the world on fire with his genius, but as yet he had not noticed much of a conflagration as a result of his efforts. At the time the story opens, he was down to his last dollar and as yet he had found small prospects of any sort of a position. On his way to the only newspaper office he had not as yet importuned with his prayers for work, he came across a shabbily clad woman on a park bench. As John approached her, she fainted, dropping her hand bag on the sidewalk. John picked the bag up, put it into his pocket and set out to do justice to the woman again. John made a tour through a number of city hospitals, but without success. However, the handbag gave him an idea. About its pitiful contents a story gradually developed in his mind. With eager haste he rushed to the newspaper office and brushing opposition aside by the sheer irresistibility of his purpose, sat down at the typewriter and started his story.

John had felt the pinch of poverty too closely himself not to be able to do justice to his subject. He drew a poignant picture of this woman, forced by her husband's cruelty to support herself and her child. It was all fiction for all John knew, but it was certainly a "sob story" of the first order. When John had finished, they sent his story into the editor. He read it, carelessly at first, and then with a drawn haggard look on his face. In a few moments he came out and questioned John. John told him the particulars and showed him the photograph. "The woman was my wife," said the editor simply. Jumping into a taxicab, John and the editor commenced another tour of the hospitals. This time luckily enough the search was successful. When they found the woman, she forgave the editor for the misunderstanding that had driven them apart and the grateful editor promised John a first-class position on the paper.

THE COWARD AND THE MAN (May 16).—The only excuse that can be pleaded for Joe Brown is that he was hungry and desperate on account of the apparent impossibility of finding honest work. When he asked Preston Senall for a job, and Senall not only refused, but added an gratuitous insult by telling Joe that he was a worthless loafer, Joe was certainly wrong in losing his temper. Whether his offense merited the severe prison sentence given him when he was arrested on Senall's complaint is another matter.

The fact that Joe saved the life of one of the wardens during an outbreak in the prison had a great deal to do with his early release. In the tenement in which he roomed after his release, Joe met Mrs. Burrowes, who supported herself and daughter by sewing. Joe was able to be of some service to her on one or two occasions, and an intimacy sprang up between them. One day Joe learned that Preston Senall had been the cause of Mrs. Burrowes' poverty.

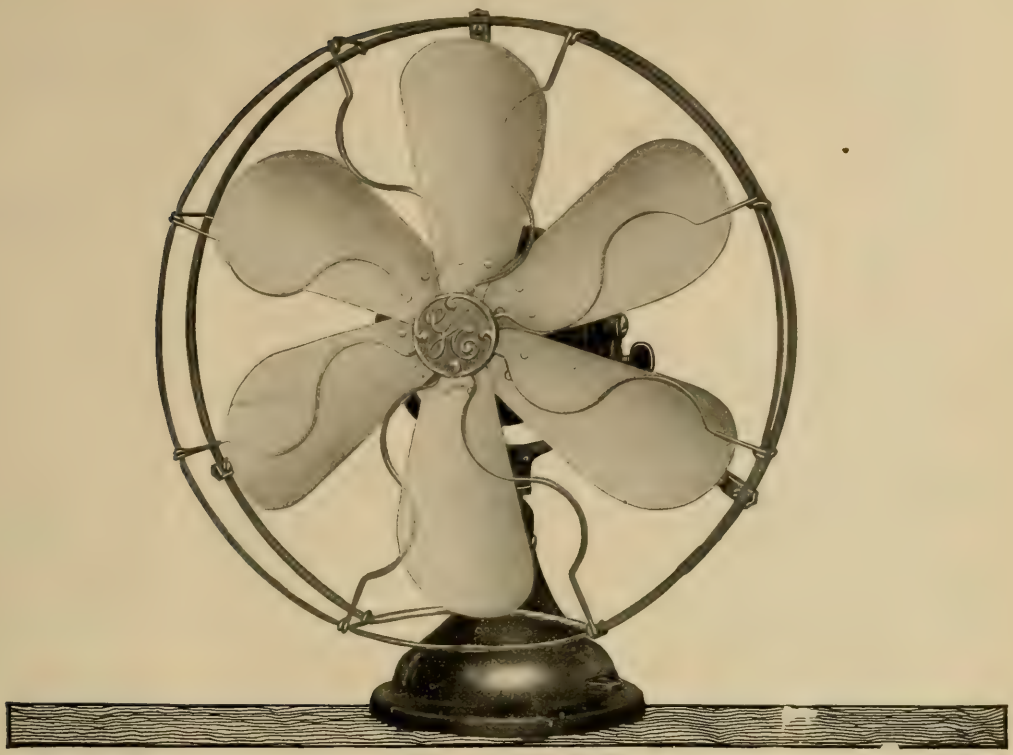
When Joe found Preston Senall's young son, Harry, who had strayed away from home, he sent an anonymous letter to Senall, directing him to meet him in a certain deserted building at a certain time. Senall, after one vain attempt to catch the writer of the letter with detectives, came to the appointed spot. Joe met him and gave the boy into his father's charge.

When Senall, overjoyed at regaining his son, offered to pay him the reward, Joe threw it into his face. Then he confronted him with the woman he had robbed. "Do you remember what the judge said to me?" he asked the trembling Senall. "Only cowards take advantage of the weak." Preston Senall was not a good man, but, on the other hand, he was not an absolute villain. So, although Joe bade him take his son and go, he refused to go before he had made arrangements to pay back to Mrs. Burrowes the money she had lost.

ESSANAY.

IN REAL LIFE (May 12).—The editor of a well known magazine informs John Carson that his manuscript lacks the necessary punch. Walter Jordon, a clerk in a broker's office, discovers that his sweetheart's mother has been defrauded, and by the firm he is working for. He pleads with the manager to return the money, but is refused. He appropriates it and dashes madly up the street and into Carson's apartment. He explains the situation to the author. The broker arrives at the apartment—Carson holds him off at the point of a revolver. It is then that the author discovers that it is his own mother who was defrauded. Things are finally straightened out and Carson discovers he has a great deal of material to embody in his story, which the editor later buys.

THREE LITTLE POWDERS (May 13).—Mrs. Wallace Williams is much given to conversation and, when she and her husband have a word battle, she of course wins out, making her husband exceedingly cross. That night, Williams dreams that his wife received from a sorcerer powders of laughter and love, while he is the happy possessor of silence powders. A burglar gets into the house and complicates things by getting some of the love powder, while Mrs. Williams gets the silent powder



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and Mr. Williams tries hanging powder. Williams awakens while in the act of strangling the burglar in his dream, and finds the cat in his hands. Hus band and wife adjust things and all ends happily.

SLIPPERY SLIM'S STRATAGEM (May 14).—Sophie Clutts gives Slippery Slim, the postmaster, a postcard, telling him to mail it. Slim reads: "Dear mother: I will marry the boy who gives me a ring upon my birthday." Mustang Pete calls at the store and Slim sells him a ring. Slim then changes the postcard to read call instead of ring, which he "accidentally" places in Rawhide Bill's box. After Rawhide reads it and discovers it does not belong to him, he remails it. Slim then substitutes the word corset for calf, and another cowpuncher gets it. Slim manages to get the ring from Mustang Pete and loads the box with gunpowder. Rawhide sees the exchange and tells Mustang about it. The box is then placed in Slim's pocket. That evening things begin to hum around Sophie's home, when she is presented with the various gifts, but the ring caps the climax, blowing both Sophie and the room to pieces.

BRONCHO BILLY'S LEAP (May 16).—John Wilson had driven the stagecoach for years. When his daughter, Marguerite, became old enough, he allowed her to make an occasional trip with him. It was when she was about 19 that she had the terrible experience. Her father and the express messenger had gone into the general store. Marguerite remained on the coach to watch the horses—four of them. A shooting contest a few feet away frightened the horses and they bolted. On a gallop they dashed down the road. Marguerite screamed for her life. She could not hold them. For miles the animals fairly flew—her strength giving out. An outlaw was awaiting the stage in the hopes of making a haul. He was startled to discover the girl clinging to the reins for dear life, and the horses madly galloping at breakneck speed. He mounted his steed and the race for life or death began. He sped on and on, faster and faster, until it would seem that his horses would fall from exhaustion beneath him. At a curve in the road, the stage is overtaken. He makes a flying leap from the animal's back to the coach, takes the lines from the hysterical girl and brings the horses to a halt. He had saved her at the risk of his life. She thanked him—yes, she kissed him—and he vowed to live a straight life ever after.

ASHES OF HOPE (Special—2 parts—May 15).—Through the untiring efforts of Fred Willard, a theatrical manager, Zalata, a dancer, has become a huge success. Charles Donald, an attorney, and a man who will gain his end—at any cost or by any means—becomes infatuated with Zalata, and tries in every way possible to meet her. He bribes the stage doorman, who takes his card to Zalata, with a request that the attorney would like to see her, but she refuses. Willard introduces Zalata to Roy Norton, a dramatic critic. Norton compliments Zalata on her performance, which is very gratifying, as he is the only critic who had not given her a splendid write-up. Donald, in the shadow of the building, sees Norton leave the theater, and he determines to meet Zalata through the critic. The dancer refuses to meet Donald at first, but under Norton's threat, finally consents. After the evening performance, Zalata meets Donald at a fashionable restaurant—Norton leaves the two together. Donald makes advances to her and she repulses him—slapping his face. The guests are on their feet in an instant and Zalata dashes madly from the place. She becomes lost and, finally exhausted, sinks to the ground. An early morning pedestrian finds her and carries her into a nearby convent, where she is cared for tenderly by the Sisters of Charity. Three days later Zalata leaves and takes with her a note from the nuns to the effect that she has been under their care for the past three days.

Willard had entered the restaurant with some friends, in time to see Zalata slap the attorney—and vanish. He thinks she has been false to him and when the dancer returns to her boarding house three days later, he refuses to have anything to do with her. The landlady ejects her, complaining that she does not care for girls of her character. Zalata is cross-examined and is unable to prove her whereabouts the past three days on account of losing the note the Sisters had given her. They refuse to go out of their way to call the convent by 'phone. Some time later we see her in another part of the city, living down her sorrow, making brighter the lives of little children. They worship their pretty teacher, who is so kind to them. One day, one of the little boys is very naughty, and is distracting the other children's attention from their work. The teacher sends one of her pupils out for a whip—to frighten the boy. At the thought of a whipping, the child drops dead. Zalata is accused of murder and things look terribly dark for the poor friendless girl. Donald, now a district attorney, is called in for the summing up. He demands a conviction, although the evidence brings out the fact that the child suffered from a heart affection, and that death was natural. Zalata recognizes her accuser, the man who is the cause of all her suffering—she had slapped his face once and promised to do it again, and so she does in the crowded courtroom. She openly denounces him—tells her story, blaming him for her present predicament. The jury acquits her. Fred tries to atone for his suspicions, but Zalata, now hardened to the ways of mankind, enters a convent.

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PATHE.

HEARTS ARE TRUMPS (May 11).—Professor Barton is visiting at the home of Vincent Stark, who has been his friend and pal since boyhood, when a note arrives announcing that young Paul Barton is on his way home from college and will call to see Stark and his daughter Madge. Paul has just received his diploma as a physician, which is great news for Madge, for her father and Paul's father had ordered the wedding of their children postponed until Paul had finished his schooling. The old men are engrossed in a game of cards when Paul arrives. The game is halted until greetings are exchanged, but it has not long been resumed when a dispute takes place. In anger Professor Barton arranges to leave his friend's house and instantly Stark regrets his part of the quarrel.

But most of all Paul and Madge are alarmed. Fate offers an opportunity when a weak spell attacks the aged professor. His son orders Madge to get a glass of water. The clever girl drops into the glass a harmless sleep-inducing drug and after drinking it Professor Barton nods to sleep. When he awakens they convince him that he has fallen asleep and that nothing unusual has happened. He glances at the cards he is holding and finds that he has a perfect hand of hearts. Cheerily he plays them, completely vanquishing his partner, Stark, while Paul and Madge hold real hands in the background.

WOOD CARVING AND TURNING AT ST. CLAUDE (FRANCE) (May 12).—Fancy wood carving and turning is the least known of all manufacturing trades, although its results are everywhere in common use. Much of it is still done by hand, but the use of modern machinery has minimized the hand work and greatly lessened the time consumed in manufacturing. A rough block of wood is prepared for the lathe by a circular saw and then placed in the rapidly moving lathe, where it quickly assumes the desired shape. The "bent wood" effect, so common in chairs, is obtained by cutting wood into curved pieces by means of a hand saw. It is then fed into a turning machine, which rounds and polishes the wood in preparation for the cabinet worker, who deftly edges and grains it. So cleverly is this done that expert knowledge is necessary to detect the difference between the artificial and the genuine. The making of a wooden bowl is an interesting operation, but art enters into the trade with the decoration of a clock-case and the exhibition of free-hand drawing is fascinating.

THE JERBOA (Habitat Africa) (May 12).—The Jerboa is a small four-footed rodent that very much resembles a diminutive Kangaroo. He inhabits the African desert and parts of Europe and although very timid, is far from harmless, as his fondness for grain makes him particularly obnoxious to the farmer.

THE STRENGTH OF THE WEAK (Special—2 parts—May 14).—Nothing would seem to mar the complete happiness of the Countess von Meersberg and her beautiful daughter, Elsa, who has just been betrothed to the Count von Ballstadt, were it not for the fact that her son, Egon, is addicted to the convivial companionship of Bohemian comrades. Under the influence of liquor and with the entreaties of his sweetheart, Bertha Harden, still ringing in his ears, Egon returns to his home and is tempted to steal some jewelry brought there by Wilfred Holzer, manager for Marcus Wolff & Company, jewelers, for the approval of the Countess. Unaware of the theft, Holzer returns to his firm, where the loss of the jewels is discovered. Getting in touch with the police, an investigation is made, and Egon, returning from a midnight revel, meets the party having Wilfred Holzer under arrest. Not having the moral courage to acknowledge his guilt, Egon allows suspicion to rest on the unfortunate Holzer.

As days go on Bertha Harden, sorely pressed for money, is compelled to pledge her earrings. Through reference to the "list of missing jewelry" the loan broker's suspicion is aroused and detaining Bertha with a plausible pretext, he communicates with the police and the result of the interview brings forth the startling announcement that the jewels in question were presented to Bertha by Egon von Meersberg. Marcus Wolff is then sent for, identifies the jewels and, meeting Bertha, the two repair to the home of the Countess and tell their story, at which time the Countess relieves the financial straits of Bertha. Wilfred Holzer, released and freed from the hateful suspicion, is restored to his sweetheart and once more enjoys the high esteem of his firm. Egon, confronted with the alarming disclosure of his guilt, decides to go to America and there under the assumed name of Karl Schaller, by honest and conscientious efforts, achieves great fame as a surgeon.

Some years later, the call of the mother land compels him to return to his native town. In despair at the futile efforts of the local physicians to cure his wife, the Count von Ballstadt, husband of Elsa, determines to enlist the aid of the celebrated American surgeon now stopping there. Having aroused his sympathy, a remarkable operation saves the life of his patient, who on returning to consciousness is astounded to recognize the doctor as her brother Egon. This knowledge she keeps to herself and only when Egon comes to bid her farewell does she entreat him to stay for his mother's sake, which he finally does, reuniting a new happy family.

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THE PRECIOUS TWINS (Special—2 parts—May 16).—While John Grafton feared his sweetheart, Mildred Munson, would not have him for a husband it never occurred to him that Mildred's father would be the sole opposition to the match. But so it happened. John told the irate parent that he was living on an allowance from an uncle and mentioned the amount. "Not half enough!" declared Daddy Munson. Exit John. Heavy hearted he returned to his bachelor quarters. He sat down and wrote a lying letter to his Uncle Ebenezer from whom he was receiving the allowance. "I have a confession to make," began John's letter. "I was secretly married and am now the father of a little boy. We call him Ebenezer after you." He added a suggestion that he could use an increased allowance very handily.

Uncle Ebenezer responded quickly with a letter and a check. But in his letter Uncle Eben announced that he and Aunt May would call on John to spend a day with the family. John is sorely perplexed and consults Mildred. She offers to pose as his wife. Together they set out to hire a baby. They cannot find a mother with a child to rent, so they hire a midget. Uncle Ebenezer and Aunt May arrive and are delighted with the child; so delighted in fact that they decide to stay a month. Mildred crumples 'neath the blow. John whistles. The lovers hold a council of war. But the council is interrupted by the arrival of Ethel, another midget. She has missed her fiance, the dwarf who is acting as little Ebenezer, and comes to see him. Mildred thinks quickly and throws a shawl over Ethel. Enter Uncle Ebenezer and Aunt May. John hesitates, stutters and stammers, "Er, I didn't want to tell you all at once, Uncle, but our child is twins." Uncle fails for it. But a moment later Fate again shows her spiteful disposition. Aunt May suggests that it would be good fun to bathe the babies together. Instantly little Ethel is unalterably opposed. So is little Ebenezer.

PATHE'S WEEKLY, NO. 34, 1914 (April 29).—London, England.—Thousands cheer King George and Queen Mary on their visit to the Duke of Cheshire at his estate.

Massillon, Ohio.—"General" Coxey and his "army of unemployed" start on their long tramp to Washington.

Oakland, Cal.—California and Stamford Universities are easily defeated by Washington in their annual contest for the rowing supremacy.

New Orleans, La.—Sailors and marines work day and night loading supplies aboard the transport Hancock prior to her departure with 1,000 men for Tampico.

Galveston, Texas.—Here is Uncle Sam's fleet of transports, awaiting the order to carry the regulars from the border of Mexico.

Livadia, Russia.—Czar Nicholas of Russia, reviewing his favorite regiment of Moscow guards, drinks to their health.

Vera Cruz, Mexico.—Mexican troops, driven to the outskirts of Vera Cruz by United States marines, open fire upon the Americans.

New York, N. Y.—The super-dreadnaughts Texas and New York at the Brooklyn Navy Yard take on supplies and ammunition for service in Mexico.

Seattle, Wash.—Work on the Lake Washington canal locks, a gigantic engineering feat, is nearing completion.

Boston, Mass.—Three hundred strong, the Bay State Motor Cycle Club whirls away to Worcester, 50 miles distant, on its first run of the season.

Paris, France.—Flowers and feathers of many hues and forms adorn the latest creations in Paris hats.

BIOGRAPH.

THE SAVING PRESENCE (May 4).—While the mill owner was entertaining guests at his home outside the town, the hands from the mill he had closed were moving on to the next district. The mill owner was called away. Incensed by the contrast of their own lives, the men made an example of the idle women left behind, until Sarah, a mill hand, a woman who suffered as they, awakened their manhood.

UNDER THE SKIN (May 9).—Nance of the Red Wing was fighting her last fight, though only Jimmy the Dip saw beneath the struggle. At the Red Wing the woman, hungry for her indifferent husband's love, met her lover. Woman's heart met woman's heart, there in the death chamber. "She won't be goin' with you," said Jimmy to the man.

MANIACS THREE (May 7).—Mary came down from the city and no doubt about it, she made a hit. "Would you risk your lives for me?" she asked the two rivals, and forthwith they hied themselves off to the club, longing to risk their lives. Presently the quiet of the village was broken by a maniac rushing through the street with a large knife. He disappeared into Mary's house. Two other maniacs followed, the rivals in disguise. Did they risk their lives? Not them. When they returned with the officers of the law Mary was in the hands of another rescuer. "My husband from the city," said she.

GILLIAGIN'S ACCIDENT POLICY (May 7).—Gilliagin may have been a bad provider, but when it came to politeness to the ladies, there was hardly his equal. When Nancy Jinks was attacked by farmer Kinkin's cow, he saved her life and was rewarded with a dollar. An accident policy agent was in town. "A policy for one dollar," he said, "and you get five hundred in case of an accident." Gilliagin took the chance, but never was a man in harder luck. The good angels were with him and not one injury could he get, so Gilliagin went back to the agent and demanded back his dollar. Now Gilliagin's daughter, Pansy, was learning scientific biscuit making. They fell on Mrs. Gilliagin's foot and that irate lady, thinking them stones, threw them out the window upon Gilliagin's passing head. Fate is a perverse and fickle lady. He was all but maimed for life.

IN FATE'S CYCLE (May 11).—His baby dying at home, he was held by the physician, from whom he had sought help, for a crime another had committed, in prison he was confronted by his wife, who had stolen that their child might live. One hardly wonders at the man's inflamed hatred against the judge. Yet the child, the real cause, prevented a great catastrophe, enabling the judge to establish true justice.

HER MOTHER'S WEAKNESS (May 14).—The mother, a kleptomaniac, promised her daughter to keep from temptation, but her weakness overcame her. "You're ruining my life—I'm to be married," cried the girl. Away from daughter and friends the mother struggled alone. In the end she saved others from the sin that claimer her.

ALMOST AN OUTRAGE (May 16).—If it hadn't been for the church donations, it is a question where Reverend Binks would have eaten, slept and drank. Rich Aunt Amelia arrived from the city. Church donations appeased her ravenous appetite. Horrors upon horrors! Fido's collar was found in the soup. It looked very much as if something beside church donations had provided the wherewithal.

WHILE THE BAND PLAYED (May 16).—No sir, pa would not have Percy for a son-in-law—but there was no telling what pa would do. He had the toothache. Professor Hicks, the great American tooth puller, arrived in town. Percy helped his trade, while grateful pa changed his mind.

LUBIN.

THE WALLFLOWER (May 12).—Edith Lyle, a pretty young graduate, gives a little dance for her classmates. Among the girls is Mary Morris, who is much poorer than the others. Edith feels that she will be out of place at the party, but sends her an invitation, nevertheless. Mary is delighted, for such happenings are very rare in her life. She finds that her dress is very plain, and in marked contrast to the beautiful gowns of the other girls. And as she can neither tango nor turkey trot she soon finds herself a neglected wallflower. She steals off, unnoticed, into the hallway and there finds Edith's little sister who, in trying to reach her mother, falls fainting at Mary's feet. The girl carries the little one into the drawing-room, telephones for the doctor, who states that the child has scarlet fever, and immediately places all under quarantine. The servants, hearing this, manage to escape. Mary helps the doctor with the sick child, for she is the only one in the house he can rely upon. When the others fear hunger, Mary reassures them, stating that she can cook. She soon becomes the most popular girl in the house, the boys spending most of their time with her in the kitchen. Before quarantine is removed each of the boys, who slighted Mary on the night of the party, has proposed and been rejected. But when the doctor asks his pretty assistant to become his wife, she accepts him gladly.

IN THE NORTHLAND (Special—2 parts—May 13).—The lovemaking of Jean Leseur, woodsman and trapper, is pleasing to Celeste, the belle of the French-Canadian village, because he is the handsomest youth of the region. They are betrothed, and soon after Celeste goes to visit an aunt in Quebec. At the end of a year the girl returns with new ideas of life; her frontier lover appears crude to her and, because of his gentleness, she thinks him stupid. Still, she must wed, and Jean takes her to his cabin in the forest. The young wife does not attempt to hide her contempt for her husband, but his tenderness is unfailing.

A traveler, Jack Hadley, a polished rake, chances to see Celeste, and, attracted by her beauty, determines to make a conquest. Jean is warned of the attentions Hadley is showing Celeste and thrashes the informer. At length the girl elopes with the stranger, though she does not love him—she yields to the lure of the bright life he promises. Snow is falling when Jean comes home and discovers her flight. He realizes that the elopers may encounter great danger, and follows, but soon loses the trail. Their way lost and exhausted, Hadley and Celeste take refuge in a cave. The man's nerve is gone, and the girl finds wood and builds a fire. She tells Hadley it may be days before they are found or are able to make their way to shelter and that they must save their small supply of food, but while she sleeps he devours it all and allows the fire to go out. All night Jean searches and late in the morning finds the cave.

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Celeste is unconscious from cold and hunger. Hadley, having had food, and now selfishly drinking all Jean's brandy, is not in a bad way. It is necessary to get to the cabin at once, and Jean carries his wife in his arms. Hadley soon gives out, and Jeanh leaves him, giving him his own coat. Reaching the cabin and leaving Celeste, Jean retraces his steps. Hadley will not make any effort to save himself, and the woodsman takes him upon his back and begins a struggle through the snow. Still carrying his burden he bursts open the cabin door and falls unconscious. An hour later he revives to find Celeste tending him. Hadley, having expended no energy, is quite restored. Jean weakly gathers up his pack and rifle, and telling Celeste that to him nothing is of consequence but her happiness, and that because Hadley seems necessary to that happiness he has brought him safely back to her, he moves to the door. But Celeste stops him with clinging arms, begging him to stay, to forgive her, to accept the love which she now realizes she had for him. Hadley hurries cruelingly away. The snow ceases to fall, and sunshine streams into the little cabin.

MADAM COQUETTE (Special—2 parts—May 14).—James Roberts neglects his wife, Ethel. At a reception Ethel meets Wilbur Cortland, a sentimental youth who falls in love with her. Wilbur escorts Ethel home and before he leaves her steals her photograph, of which he makes a small duplicate and places it in his watch charm. Ethel doesn't take his love seriously enough at first to discourage him. She tells her husband of Wilbur's attentions in hopes of arousing his jealousy so that he may be more attentive to her, but Roberts is not inclined to be jealous and driven to despair by his indifference, she resolves to compel his attentions by deliberate flirtations. She is the most admired woman at the dances and the envious women nickname her Madam Coquette. When Roberts sees his wife frequently in Wilbur's company, he does feel a pang of jealousy, but succeeds in hiding it. As soon as Ethel realizes how seriously infatuated Wilbur is she tries to discourage him and make it plain that it is absolutely impossible for her to return his affections. Wilbur calls again and when she sends out word with her maid that she can't receive him, he sends her a note, reading: "Dearest—I must see you tonight—Wilbur." The note drops to the floor and Ethel tears up the envelope, not knowing that the note was not in it. She still refuses to see Wilbur and he goes from there to the club where Robert is playing cards. From the club Wilbur sends Ethel a note reading that he is going to commit suicide and that he will be dead by the time the note reaches her. Before he leaves the club, he drops the watch charm containing her picture and it falls into Roberts' hands. Robert determines to demand an explanation from Ethel and rushes home. In the meanwhile Ethel, frantic with fear that Wilbur will kill himself, phones to the club and when informed that Wilbur has just left, she rushes to his home in hopes of preventing him from committing the deed. Roberts, arriving home, discovers Wilbur's note saying that he must see her tonight and surmises that Ethel must be with Wilbur. The wife reaches Wilbur just in time to prevent him from blowing his brains out and Roberts just in time to see Ethel enter the house. He steals in through a window. A passerby mistakes him for a burglar and calls the police. Roberts accuses Ethe and Wilbur of misconduct, and, telling Ethe that he never wants to see her again, turns his back on them and walks toward the door. Wilbur snatches up the gun and places it at his own temple. Ethel jumps forward, the gun goes off, but instead of blowing Wilbur's brains out, it wounds Roberts, who falls unconscious. Policemen rush in and place Wilbur under arrest. Wilbur believes that he killed Roberts, tears loose from policemen and, backing toward the window, falls through. Roberts' wound turns out to be a slight one. Ethel explains that she was in the house to prevent Wilbur from committing suicide. Wilbur breaks a leg falling through the window, and confesses to Roberts that he stole Ethel's picture. Roberts tells the policemen that the shooting was accidental, and Wilbur falls in love with the next woman he meets.

THE SIGNAL (May 15).—Ruth Conway, a self reliant girl, arrives in the West to take over her dead brother's claim. The girl is alone in the world, and it is her intention to remain alone. On her arrival in the village she meets Dave Fischer, a mining foreman, who was a friend of her brother's, and a smooth Mexican of the better class, named Carlos Moreno. She asks them to help her load her baggage on burros and pack it to her mountain shack. Dave falls in love with the girl, but she will allow him to do nothing to show his love. The Mexican admires her from another motive. Carlos attempts to become familiar one day and Ruth awakens to her danger. She beats the Mexican off with a club. She does not tell Dave of her encounter, but the miner does not cease to worry for her safety.

Finally Dave declares his love and is gently turned down, but Dave hits upon a plan to guard the girl. He lays a fire of wood and leaves on a bluff overlooking the valley near the girl's shack. He tells her that if ever she needs aid to light the fire. Ruth laughs at the precaution. An hour later while the girl is sitting on the grassy slope, Carlos sneaks up behind her and manages to snatch her gun and cartridge belt. The girl escapes to the shack with the Mexican in pursuit. In terror, she bars the door and taking her second revolver from a chest of drawers, she fires at the Mexican through a hole in the door. This repulses Carlos for a moment and he retires. The girl finds, however, after she has emptied her revolver, that no ammunition remains. Carlos, having retreated to the bluff to watch, rolls and lights a cigarette. He throws the match, still burning, off to one side and it falls in the signal fire. Carlos again advances on the shack. Dave, from the mine in the valley, sees the signal and starts up the mountain. Carlos cannot break the door in with his weight, so he attacks it with an axe. Dave arrives. A desperate struggle ensues. Meanwhile, Ruth, in an agony of terror, throws herself on the bed and buries her head in the pillow. Dave overpowers and chokes the Mexican, then enters the shack himself. He goes to the bed and touches Ruth's shoulder. She seizes a chair and lifts it above her head to strike. As she swings for the blow she comes face to face with Dave. She stands a moment with the chair upraised, then her hands relax, the chair falls to the floor, and with a cry of relief, she throws herself into Dave's arms.

HE SAID HE COULD ACT (May 16).—John Brown, who is really black, loves Mattie White, who also is black, and he might have won her had it not been for Rastus Johnson, who has been an actor with a colored troupe. Mattie falls for the glamour of the stage and it looks to be "good night" for John. He gets a job as a slave with a Shakespearean company and proudly announces to Mattie that he is an actor, *too, with a white company, at that. More important still, he has a job and Rastus has none. The only thing that prevents complete surrender is the fact that he cannot take her to the theater and act, too. Rastus is her escort. John is disappointed in his costume. He expected more and even the addition of a spear does not help him much. On the scene his awkwardness breaks up the show, helped by some tricks that the stage hands play on him. The irritated leading man charges on John with a sword, but John beats him out of the back door. He is not quick enough, however, to outstrip a charge of birdshot the property man sends after him, and he cannot even sit down to think over his troubles. Mattie spurns him and the last we see of him a policeman is sending him home in a barrel to cover his scanty wardrobe.

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CALIFORNIA MOTION PICTURE CORPORATION.

GOLDEN GATE WEEKLY, NO. 69.—Annual Intercollegiate Regatta Between Stanford, California and Washington.—Washington wins Varsity event on the Alameda Estuary and Stanford the freshman race.

Radium Discovered in California.—Fletcher Hamilton, State mineralogist, explains first specimens of ore brought to mining bureau museum—over 7,000 tons of the rock necessary to the production of one ounce of radium.

Dame Fashion Works Her Wiles in Chinatown.—Celestial belle of San Francisco in gorgeous gowns.

Good Friday Fills the Churches.—After services scenes at leading cathedrals.

New Municipal Car Line for San Francisco.—Mayor Rolph breaks ground for tracks up Van Ness avenue.

Northern California's Scenery and Atmosphere Attracts Motion Picture Producers.—First large studio in upper end of state under construction at San Rafael by California Motion Picture Corporation.

Nathan Straus, Venerable New York Philanthropist Visits San Francisco.—Advocates establishment of pure milk depots for babies of the poor.

Serious Automobile Wreck.—Caught between two street cars in front of Pantages building machine is crushed like an egg shell.

GOLDEN GATE WEEKLY, NO. 70.—California Institute for Deaf and Blind Installs Unique Fire-Escape System.—Berkeley Board of Education and Fire Department reviews fire drill; children make escape at rate of 150 per minute.

Easter Sunday at St. Mary's Cathedral.—San Francisco's fashions on parade.

California's Asparagus Industry.—Trimming and packing ready for shipment.

Co-Eds in Pretentious Pageant.—Women of University of California hold annual "Parthenia."

Early Spring Populates the Beaches.—Scenes near Cliff House, San Francisco. Japanese Tea Garden, Golden Gate Park.

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INDEPENDENT FILM STORIES

CHANGES FOR THE WEEK.

Please note that the Thursday Sterling of May 7, has been changed from "Papa's Boy" to "Sergeant Hofmeyer." "Papa's Boy" will be released on May 14.

The educational subject entitled, "The Poisonous Insects" will be released with the Joker May 6, entitled "Roll Your Peanut."

UNIVERSAL IKE.

UNIVERSAL IKE GETS A LINE ON HIS WIFE (May 12).—Universal Ike and the sheriff—the best of friends—each entertain a commonplace sentiment in regard to his wife; namely, neither is interested in her so long as she doesn't burn the biscuits. There is to be a picnic. The two wives wish to attend. The two husbands find no pleasure in the idea. As a result, Ike and the sheriff decide to spend the day at the beach together and leave their wives behind. Each goes home to spruce up and each has a heated dispute with his wife.

The sheriff comes after Ike and meets Mrs. Ike. She tells him what an utterly unappreciative husband she has. The sheriff becomes confidentially sympathetic, and finally volunteers to take her to the picnic himself.

In the meantime, Ike is looking for the sheriff and meets Mrs. Sheriff. She recites her troubles, and tender-hearted Ike invites her to accompany him to the picnic. Their affairs become sadly mixed up until Mrs. Ike and the sheriff go fishing. Ike gets a fish on his line and it becomes entangled with that of the sheriff. A most painful meeting takes place when the two couples follow their lines to the seat of the trouble.

JOKER

THE SHARPS WANT A FLAT (April 25).—The one consuming passion of Mrs. Sharp's nature is her love of dumb animals. Among her collection are cats, dogs, birds, a sheep, a goat, a pony and a monkey. She keeps them all in her small flat on the fifth story of an apartment house. Her neighbors, however, object to them. In short, Mrs. Sharp is asked to move. She complies with this unreasonable request and forthwith she and Mr. Sharp set out in search of a new flat. It is a terrible experience. Howbeit, the Sharps decide upon a flat and move. Above them is located an all-night tango school. The dancers are most inconsiderate. In the early hours of the morning they disturb the poor dumb animals by stamping their heels upon the floor. The Sharps come to the conclusion that there is no way of getting away from obnoxious neighbors; that they may as well become martyrs to the system. They give away all their pets, the pony, monkey, goat, the parrot, and with a deep sense of their martyrdom, return to their first flat, forgiving the offenses of their inconsiderate neighbors.

LUTTIE'S LOVERS (April 22).—Little did Hy Holcomb, Justice of the Peace, realize the havoc he would work by reducing the rates on marriages. First, Pinky Peters, a persevering and long-suffering suitor for the hand of Luttie Lipkum, reads of the reduction in rates and, figuratively, turns a double somersault in his hurry to carry the joyful news to the Luttie. The girl is half willing to be married. Pinky goes to get the consent of Luttie's mother.

During Pinky's absence the front gate is opened and Willy Walrus, the dream boy, the logical soulmate of any girl under eighteen years old, walks into the Pinky's romance. Luttie loves him at sight and after an exchange of six hot words, they decide to take advantage of the marriage offer. From a window Pinky sees his fiancee climb into a buggy and beat it down the road with another. He will not be robbed of his bride without a fight, and begins to chase the eloping couple.

However, after some wild excitement, everybody is the loser. The judge loses his fee; Luttie her soulmate; Pinky a wife, and the dream-boy his liberty—all because the judge interfered with the tradition of the marrying business.

HOW GREEN SAVED HIS WIFE (May 13).—Green was stricken while spending an afternoon at the seaside with his wife. He saw a fisherman whipping the waters with a line.

"Now, my dear," he said, "you just sit down on the warm sand and I'll be back in a minute. Be careful, though, and don't let the tide isolate you. This little stretch of sand will be an island in no time."

Thus it is. She waited and waited and Green fished. She went to sleep. The tide rolled in and she was surrounded by water. The nearest that Green could get to her was the summit of a cliff directly above the island. Green conceived the luminous idea of lowering a man, head foremost, over the cliff—the man thus lowered to grab Mrs. Green and lift her up to safety. At the critical moment he lost his hold and dropped the man upon his wife. In desperation Green then went in search for aid.

In the meantime a bather happened by. The bather rescued Mrs. Green. When Green returned with a newly enthused party of life-savers, public sentiment, at finding the woman already rescued, ran so high that the disappointed rescuers merely tied Green to a rock and left him alone with the tide.

CRYSTAL.

CHARLIE'S NEW SUIT (May 12).—Charlie and Jack are rivals for Vivian's hand. Charlie buys a new suit and prepares to call on Vivian. While he is washing up a thief enters and steals the suit. The thief meets Jack in the street and sells it to him. Jack calls on Vivian. So does Charles, arrayed in his old suit. Charlie sees Jack with his suit on and moves to take possession. They fight all over the house. Charlie succeeds in tearing the trousers from Jack. Jack gets a rug to wrap around himself. He beats a hasty retreat. Charlie dons the suit and when Vivian arrives in the room, she is glad to see him.

THEIR PICNIC (May 12).—Geraldine and Joe go on a picnic. So does Harry and Alice. Joe goes for some water. He is chased by a tramp. Harry falls asleep and Alice goes for a walk. She meets Joe and they engage in conversation. Geraldine sees them. She is furious. She meets Harry. He escorts her home. That evening Geraldine writes a letter to Harry, asking him to call, and one to Joe, telling him she never wants to see him again. But she gets the letter mixed and Joe gets the invitation to call. He does so and Geraldine, realizing her love for him, submits to his embrace. Harry cannot understand his short-lived success.

CHARLIE'S WATERLOO (May 17).—Charlie leaves his wife, Vivian, after a quarrel. He meets his friend, Don, who, with his horse, has just come from a parade. They have a few drinks. Charlie suddenly sneaks out and rides away on the horse. He runs into people and causes general mix-ups. Finally he decides to go home. Vivian, tired waiting for him, is asleep. She has locked the door. Charlie tries to climb through the window and gets caught. He falls asleep hanging by his trousers. Vivian awakes in the morning and hears Charlie snoring. She cuts him down, and then gives him a fearful tongue lashing. He decides to buy her a new hat as a peace offering. He goes out. On his way back he comes across Don, who immediately engages him in a combat. Charlie gives the hatbox to a boy to mind for him, while he does battle. The boy takes the hat out and substitutes in its place a live chicken. Charlie finally escapes. He returns home. Vivian is surprised at his battered appearance. He gives her the hat box. She opens it and the chicken hops out. Vivian then takes Charlie in hand and he suffers.

STERLING

SERGEANT HOFMEYER (May 7).—Sergeant Hofmeyer's son wants a new coaster. Hofmeyer schemes to get one. Meantime, the neighborhood kids decide to have a coaster race and little Billy, who wants to be in on it, hasn't his coaster. While Hofmeyer does his best, he observes a coaster in the street out of commission. Hofmeyer walks off with it and presents it to his son. Billy steals off with the coaster when Hofmeyer is in the house. Before he goes far the machine breaks down. Hofmeyer comes up and takes the youngster to the police station. Billy then declares that the coaster does not belong to Hofmeyer—that he stole it. At this moment the captain's boy enters and accuses Hofmeyer of taking his machine. The captain smashes Hofmeyer and a general fight commences. Billy looks on, proud that he can at least cause such trouble.

ECLAIR.

IN THE FANGS OF JEALOUSY (2 parts—May 13).—Pierre Darcier, a dramatic author, lives at Lugano with his wife, and is writing a play which he hopes will bring him success. He communicates his project to his wife, and they joyously discuss the possibility of his success. They are informed that an accident has just taken place in front of the mansion and a lady has been injured. Pierre Darcier orders the injured young woman to be carried into the mansion. She remains there to complete her recovery, and is overwhelmed with gratitude for the friendship of her hosts. Her name, she says, is Gilberte Daubier.

In the course of long walks in the country, Gilberte soon notices the impression she has produced on the dramatic author, but does nothing to encourage what she looks upon as a mere flirtation. Mrs. Darcier, however, resents this intimacy and her jealousy is awakened when she sees the young woman offering a flower to her husband, and anxiously awaits her departure from the mansion. Gilberte Daubier returns to Paris to the great joy of Madeline Darcier, who thus hopes that peace will be restored to her household and calm to her husband's mind.

But Darcier, in looking over some illustrated papers, sees on the front page of a theatrical paper the photograph of their former guest under the name of Therese Santenil, the famous actress of the Theater de Varietes Parisiennes. Desirous of meeting her again and also, perhaps, in the hope of having his play presented, he decides to go to Paris and enlist her aid. He finds himself in the theater where Therese Santenil rehearses. In recalling the time passed at Lugano, the young woman's heart melts and she promises Darcier to interest herself in his behalf. She soon introduces him to the manager, who reads his play, and convinced of its excellence, accepts it.

The intimacy between the author and Therese Santenil arouses the jealousy of Rene Tellier, the star of the company, who decides to seek some means of getting rid of Pierre. The reading of the play receives an enthusiastic reception; Rene Tellier alone criticizes everything. The cast is arranged and rehearsals begin. The author works with Therese Santenil and Rene Tellier surprises them both in her room. He concludes that the author is making love to Therese Santenil and sends an anonymous letter to Mrs. Darcier, hinting at her husband's infidelity.

On reading the letter Mrs. Darcier comes to Paris and her husband, agreeably surprised, presents her to the manager; all the more readily, as there is existing between Therese Santenil and himself but a sincere friendship. But Madeline, in a moment of illumination, recognizes in Therese Santenil her former guest, Gilberte Daubier, and takes an awful determination. On the night of the play's premiere, she replaces the harmless property pistol with a loaded one. Rene Tellier appears on the stage, and when he is about to shoot Therese, the conscience-stricken Madeline screams, but—too late. Therese is dangerously stricken. The curtain is lowered and she is carried behind the scenes.

Pierre Darcier suspects Tellier, who, on being called before the manager, swears he is innocent. Mrs. Darcier then acknowledges that she changed the pistols and explains her reason. A very dramatic scene ensues between husband and wife, but fortunately Therese Santenil, who was more frightened than hurt, hurries to absolve her friend, Rene Tellier, and with true magnanimity forgives Madeline. Husband and wife unite in gratitude to the generous-spirited artiste, and face a future cloudless of misunderstandings.

OUR DAUGHTER (May 17).—Mrs. Albert Van Dyke, wife of a well-to-do Senator, has sent her daughter, Edith, to visit relatives at a fashionable resort. The Senator and Mrs. Van Dyke, with their daughter, have lived a happy married life until the good woman goes in for suffrage. She is elected to the presidency. Her head turned at her pupularity, she neglects her husband and daughter. The gulf which is caused by this condition becomes wider and they quarrel frequently. Their quarrels become more frequent until they are ready to separate, when one day a telegram is received, saying "Come immediately, matter of vital importance to Edith. Forgetting their bickerings and troubles they go to their daughter and arripe just in time to prevent an elopement with a worthless adventurer. The daughter tells them that she has been so neglected and so hungry for the love of her mother that she readily accepted the attentions of the adventurer. A sudden light breaks upon Mrs. Van Dyke and realizing her mistake, she gives up her suffrage work and decides to devote her time hereafter to her husband and daughter.

BISON.

THE TRAGEDY OF WHISPERING CREEK (2 parts—May 2).—In a small mining community lives an orphan girl who is engaged to a miner. A degenerate Mexican infests the camp and proves a menace to the citizens. The orphan's sweetheart finds him intimidating two young sweethearts and gives him a well-deserved beating. Thus he incurs the Mexican's hatred.

A young stranger, coming into camp, accidentally shoots himself while cleaning his revolver. The orphan girl takes him into her cabin and dresses his wound. She is called out by the Mexican and attacked, but is saved by the stranger. To secure revenge, the Mexican informs the miners that the orphan is harboring a man in her cabin; this reaches the ears of the orphan's sweetheart. With a strong fist, the young miner smashes the lying mouth.

In the meantime, the stranger, unaware that the girl is engaged to the miner, falls in love with her. The miner finds it out and his heart aches—but he acts straight. Upon learning the truth, the stranger departs; he makes his way up the hill, leaving the girl behind with a sore heart, for she loves him in a way. However, as he looks back and down the mountain, the stranger sees the Mexican below him on a cliff about to shoot the miner and the girl as they stand on the door-step. He hurriedly throws his pack onto him, spoiling his aim; then he jumps over and down. He kills the Mexican, but his own life is sacrificed.

THE HILLS OF SILENCE (Three Parts—May 16).—Practically beggered by financial reverses, the Reeds and the Blakes, neighboring families in an

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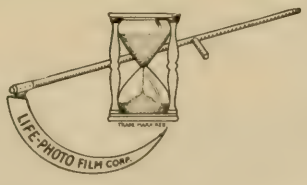

Eastern town, leave for the California gold fields. After many days of weary travel they fall in with an emigrant train and continue westward. During the journey Jack Blake persues his courtship and Mary Reed. Before the emigrants have completed more than two-thirds of their journey they find themselves in a territory peopled with hostile Indians. The Reed wagon and the Blake wagon become separated. Without any anticipation the redskins fall upon the handful of white men. Mary's mother is killed and herself, her father and brother barely escape with their lives. Even a worse fate overtakes Jack Blake. Every member of his family except himself is massacred.

The surviving members of the Reed family settle in California, but the older Reed's sorrow for his dead wife preys upon him so heavily that he loses interest in the affairs of life. Surrounded by rough men, Mary accustoms herself to the use of a revolver that in time of need she may protect herself. But misfortune follows her family. One day while she is practicing with the weapon she accidentally shoots and kills her brother.

After a lapse of a number of years Jack Blake again shows up in California. He is now a graduate mining engineer. In a fight which begins over a game of cards he is wounded by Red Lawson, a worthless vagabond and gambler. In hiding from the authorities, Lawson seeks refuge in the Reed home. Mary is there alone and in protecting herself from the fugitive, a lamp is overturned and the house is burned down. His former home has done its worst for the Reeds and the turning point is at hand.

While in pursuit of Lawson, Jack Blake finds Mary, his former sweetheart. The elder Reed sees the lovers reunited and, concluding that they have no more use for him, leaves him. The story comes to a dramatic climax down in the midst of a homesteaders race Red Lawson comes upon Reed, who is mourning beside his wife's grave. Red is about to kill Reed when an old enemy of the badman shoots and kills him. Jack Blake and Mary seek out the elder Reed and the remaining members of both illfated families reunite for a luckier future.

NESTOR

THE SIREN (May 13).—On her death-bed, Renee's mother confides to her daughter the troubled history of her life. She was wealthy and she was loved alone for her riches. She was to be married; on her wedding day the bridegroom married another woman he really loved. She married her second choice of men and, after two years, he left her. When Renee was born she swore an oath to the effect that her baby, Renee, would be a siren and break a heart for every tear she had shed. With this confession Renee's mother dies and the daughter takes the fulfillment of the oath upon herself.

Finally she picks out Dick Northrop, the eldest of two brothers. Dane, the younger brother, admonishes Dick to beware of her. But Dick is young also. He proposes to her and is accepted. On his wedding day he receives a note which reads: "I despise you. I never intended to marry you—you fool, Renee!" Dick commits suicide. Then it is that Dane swears to repay the siren in her own coin. She promises to marry him. On her wedding day she receives a note: "I despise you. I never intended to marry you—you fool, Dane." Once again Renee and Dane meet. She is at her mother's grave. He is at the grave of Dick. Over all the madness and folly which is buried in those two graves Renee appeals to Dane for forgiveness. He turns away and leaves her in the darkness with her dead.

REX.

THE UNLAWFUL TRADE (May 14).—There is a fine opportunity for bravery during the height of battle. But there is probably a finer opportunity at the moment of defeat when the cry increases to a roar, "Every man for himself!" The man worth while is the man who does not heed this cry of the panic stricken. Such a man was George Tate, moonshiner by birth, but possessing the qualities of which heroes are made. His father was murdered by a half-breed. His sister, Amy, was assaulted and was in continual danger from the same source. Although he lived in the shadow of the law, an outcast with other moonshiners, he believed in a square deal. One day the revenue officers swept down upon the moonshiners' still. Tate and Neut Haigh, who loved Amy, led the forces of the moonshiners. At the deciding moment in the battle the half-breed exposed the secret defenses of the rugged country to the revenue men.

Tate, Haigh and Amy were finally driven into the Tate college. They were surrounded and the battle was at that stage when the weaker ones cry, "Every man for himself." Tate looked into the faces of Amy and Haigh. They were lovers. They had something to live for. His thoughts ran in leaps and bounds. He lifted a trap door in the floor. He knew that he was looking upon his sister for the last time. He could say nothing, except, "go."

A BOOB THERE WAS (May 17).—A boob there was who had never become sufficiently intimate with a woman to even look at her teeth without blushing. The even tenor of his life went on without a disturbing element until about the time this story opens. Then his good luck left him and a cyclone loomed up on the horizon of his milk-fed career. He went right out in the back yard and met her. Her first name was Helaise.

Just about the time he met her a traveling salesman who owned an automobile met her too. The traveling man was a smooth talker and she fell for him. They sneaked away to get married, according to the traveling man. The boob faced this situation bravely. He sold the family cow and purchased an automobile with the proceeds. Thus dolled up he makes a wild dash after the fickle Helaise, captures her and leads her to the altar. The moral is, that if she throws you down, doll up, hock the family legacies and buy a joy wagon.

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FRONTIER.

DAD'S ALLOWANCE (May 14).—Mr. Huckleberry, finding that his two sons are spending too much money, decides to cut down their allowances. This is particularly a hard jolt to Jimmy, who is engaged to May. The two brothers and May get together and plan a little scheme to make the old man loosen up. May is introduced to the father. She leads him a merry chase along the great white way. Nothing is too good for Huckleberry and he proceeds to do things up in the right style. The boys think that father's tight spell is broken. When they broach the subject of more allowance he tells them that he will be obliged to stop their allowances entirely.

But another scheme comes to the trio. One night Huckleberry, while looking on the wine while it is red, signs a certain paper. The following day the boys again appeal for more money. When he bluntly refuses they flash the paper. He learns that he has appointed his own sons as his guardians. Huckleberry decides that May is at the bottom of the trouble, but learning that she is to marry his son, he finally consents to do the right thing by them all.

WON BY WIRE (May 16).—When he learns that Edythe is going with her father on a prospecting trip into the mountains, Arthur, the telegraph operator, presents her with a small home-made instrument, telling her that while she will not be able to write to him, by connecting the instrument with the wire on the left hand side nearest the post she can converse with him.

Peculiar circumstances lead Edythe's father to join with Charlie, a bad man, in working a mine. The mine proving to be a rich one, Charlie makes a getaway, while his partner is down in the shaft, and starts for the registration office. Edythe remembers her fiance's gift. After a hard trip Charlie arrives at the claim office only to learn that Arthur has already filed.

POWERS.

PITFALLS (April 17).—Clark Sanderson, a devotee of high refinement, is party to a pretty romance with Belle, which results in their engagement. Hal, Sanderson's brother, is a ne'er-do-well. He is the principal in an escapade with Celeste, a dancer, which results in his being expelled from college.

He returns home and becomes acquainted with Belle. He is a man of the world and appeals to women while his brother, upon the exterior, is a musty student. Belle soon learns that it is Hal she loves and not Clark. Her engagement with the student is broken off and she marries Hal.

Two years later Hal meets Celeste and all the old love is re-kindled. He leaves his wife for the dancer. Belle is so deeply wrought up over her husband's perfidy that she suffers a shock which impairs her eyesight and threatens to destroy her reason. In the hours of her suffering she does nothing except call for her husband. To save her reason, Clark impersonates his brother.

UNIVERSAL

ANIMATED WEEKLY, NO. 112 (April 29).—Uncle Sam Aroused.—Battleship "Florida" the first to enter Vera Cruz harbor, resulting in death of its crew. Sub-titles: The "Florida's" 12-inch guns. U. S. Navy's fighting flying ships. Transport "Morro Castle" leaving Philadelphia. John Lind,

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THE SUFFRAGETTE (Asta Nielsen)	Mono	3000	1-3-6 "	200
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LEAP OF DESPAIR	Itala	4000	1-3-6 "	150
BLACK SNAKE	Luna	4000	1-3-6 "	150
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THE FOUR DARE DEVILS	Cosmo	2640	1-3-6 sheets	125
SECRET OF THE SAFE	Cines	3000	1-3-6 "	100
GORKI, THE DEMON DETECTIVE	Dansk	2500	1-3-6 "	50
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HOUSE OF MYSTERY	Clar	2100	1-3-6 8 sheet	100
THE LURE OF GOLD	Celio	2500	1-3-6 Banner	275
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Three Cheers for the Veterans.—The Old Guard of the Civil and Spanish-American Wars parade down Broadway to Grace Church, where memorial services are held. New York City.

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Memorial Bridge Dedicated.—Ex-President Taft aids in dedicating beautiful Memorial Bridge to Major Archibald Butt, his late military aide who lost his life in the Titanic disaster.—Augusta, Georgia.

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Cartoons by Hy. Mayer, Puck's famous caricaturist.

MUTUAL FILM CORPORATION

AMERICAN.

A SOUL ASTRAY (Two parts—May 11).—Larry Gordon, a beach comber, spends his time in the pastures of black sheep, in Honolulu. Edith Sands, the girl back home, continues to love him. Anthony Wentworth, who loves her, proposes, but she gently refuses him. One night as she sings Kipling's "Gentleman Rankers," she breaks down, weeps, and tells Anthony the whole story, how she and Larry had been sweethearts since childhood, how when he had been expelled from college, she sued and won for him his father's forgiveness. Larry gambled until penniless and dishonored he left home.

Anthony tries to comfort her. A cousin of hers returns from a trip around the world and among his kodak pictures Edith recognizes in the dissolute face of a beach comber, Larry Gordon. The cousin tells her that it is the picture of a notorious character in Honolulu known as "Gentleman Larry." Edith writes to Larry and the letter reaches him through the Rev. Otis, a mission worker. She writes him that she still loves him and begs him to come home. His first impulse is to go, but sinking down on his cot, on the dirty wall before his eyes there passes in stinging vividness the hideous steps of the downward path he has come. Sick with self loathing, he determines to save Edith from himself at any cost. His love for her is the one decent thing about him, but he realizes that he has forfeited past recall all right to love her.

He writes her a letter, supposedly from the Rev. Otis, telling her that Larry Gordon is dead. A year later Anthony again proposes to Edith. For a moment she hesitates and turning from him moves across the room. Faintly the vision of Larry, dissolute, passes before her and, as closing forever the thought from her memory, she, with a fierce smile, turns and is folded into the patient, longing arms of Anthony. At this moment Larry is upon his knees on the beach of Honolulu praying "God, ha' mercy on such as we, poor black sheep."

THE NAVY AVIATOR (May 13).—Commander Evans, U. S. N., is the expert on aviation in the navy. On his arrival with the fleet at Galveston, he goes to the Army and Navy Club where, as he is explaining his bomb-dropping aeroplane, a Mexican, who is a guest of the club, sneers at the project and is informed by Evans that he will show a practical demonstration on the aviation field that day. The scenes in the story are laid at Matamoras, in Mexico, and in Galveston, Texas. In Matamoras live the daughters of the Mexican envoy, who, a few years before, had been stationed in Washington as the representative of his country. On the outbreak of war and the death of the president of his country, he retired to his estates at Matamoras.

A captain in the Mexican army, on the outbreak of war has allied himself virtually to both factions and when accused of being a traitor to both, the blow he strikes kills the envoy. As the contending factions were engaging in war near Matamoras, for safety the ladies are taken to Galveston by their major domo. They arrive during a terrible storm, in which they are separated. They meet again at the aviation field and the practical demonstration of the bomb-dropping machine results in the killing of the traitorous Mexican and all ends well.

THANHOUSER.

GETTING RID OF ALGY (May 3).—May drops her purse and Percy follows her to the theater to return it. May likes him, but Jim, who secretly loves May, doesn't, and conspires with a gang to get rid of him. Jim doesn't want him killed, but simply taken out of the way. May and Percy became engaged, to Jim's chagrin, and the gang gets after Percy. Delayed one day, Percy fails to keep an appointment with May to purchase a trunk and follows after. Whitey and the gang closely pursued him, and the gang leader, finding Percy sitting upon the edge of May's trunk, pulls him over and into it, locks it up, and goes for a team to take it away. An observing woman sees the act and hastens to the police station to start the machinery of justice going. In the meantime May exits from the store, and an expressman is given orders to deliver the trunk at her house. The storekeeper puts another trunk in its place for a possible purchaser, and this trunk the gang takes, believing Percy is inside. The cops chase the gang and catch them with the trunk on the rail of a bridge, just about to heave it over; but May, opening her trunk, discovers Percy, and so not to lose him, she agrees to keep him for life.

A WOMAN'S LOYALTY (Two parts—May 5).—The green house proprietor did not take any heart in his work, for he firmly believed he was destined to be a great painter. The result was he neglected business for his easel and customers gradually fell off until the inevitable happened—he went into bankruptcy. His wife, who had faith in her husband's ability with the brush and a deep and abiding love for him, supported the household by her skill as a dressmaker.

One day, unexpected good fortune came to the couple—a distant relative of the wife's died and left her $1,000 in his will. The woman made all sorts of plans, but finally decided that she would pay off the mortgage on their little home. Then she noticed for the first time that her husband had left the room, and following him she demanded to know what was wrong. At first he would not tell her, but he finally explained that he wanted the money himself, for it would pay for the art course in Paris.

Again the self-sacrificing wife yielded and turned over her legacy to the husband who departed for the French capital. There he got along famously and achieved success. His fickle heart, however, did not remain true to the woman to whom he owed everything, and at last he brutally wrote her that he had decided to get a divorce so he could marry one of his models, a woman he explained "who thoroughly understands me."

The wife did not interfere, but sadly dragged out her lonely existence. The painter in time was punished, for he lost his sight and his second wife crueler than deserted him. The faithful woman in America in time heard that her former husband was dying in the Paris slums, blind and a beggar. She sold everything she had to cross the ocean to him, and reached him just before he passed away. The man was so low he did not recognize her, but believed she was the faithless model and welcomed her with tears of joy. The wife did not undeceive him and he died holding her hand and babbling his love for the other woman, but the first wife did not falter, for she saw her husband not as he really was, a weak, deceitful creature, but as the man he might have been and as the man she hoped he would have been—a leader among artists and a faithful and loving husband.

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BEAUTY FILM

HER HERITAGE (May 12).—Mrs. Dr. Van Arsdale, a young woman of more than ordinary attainments, happily married to a physician with a large and growing practice, finds herself alone frequently, and a craving for alcohol, which she has inherited from her father, takes a hold on her. An old sweetheart, Preston Warren, moves in the same circle and at a social function where Mrs. Van Arsdale has permitted her inherited craving too much latitude, he volunteers to take her home, but instead takes her to his apartments, where he has his mother watch over her during the night, while he stays at his club. The doctor anxiously awaits his wife's return. In the morning when she awakens and learns where she is, she imagines most anything and rushes home to her husband, demanding that he kill Warren. Warren, upon request, calls on the doctor. The mother has accidentally heard over the telephone what may take place and rushes to the doctor's in time to prevent any serious consequences and tells that she slept within reach of Mrs. Van Arsdale all night. The doctor and Mrs. Van Arsdale are reconciled, and her inherited appetite is overcome.

RELIANCE

OUR MUTUAL GIRL (May 4—No. 16).—Over the coffee cups at the breakfast table, Margaret, "Our Mutual Girl," admired the work of Cartoonist Briggs in the New York Tribune. Turning a page she laughed heartily over the humorous column, "The Conning Tower," at the bottom of which she saw the initials "F. P. A."

"Why, I know Mr. Briggs and Franklin P. Adams who signs himself F. P. A.," said "Our Mutual Girl's" aunt. "I'll take you down to their office." So Margaret was ushered into the office of the two

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famous New York newspaper men. As she chatted with them Cartoonist Briggs drew a picture of her. Margaret watched the work with interest. When Briggs had finished, he presented her the picture with a bow.

From there "Our Mutual Girl" went to Castle House, which is run by Mr. and Mrs. Vernon Castle, the country's most famous exponents of modern dances. The Castles are recognized as the most graceful and expert instructors in New York, and are co-authors of a pretentious book on the newest dances. At Castle House "Our Mutual Girl" met Mr. and Mrs. Castle, and was instructed by Mr. Castle himself in the tango, hesitation, one-step and maxixe.

That night when she returned home after the opera, "Our Mutual Girl" found a burglar in her room. Brave little country girl that she was, she did not scream, but dispelled the intruder's suspicions and drew from him the story of his life. He had become a thief to support his sister to keep her from the evils of the city, especially the East Side dance halls.

The next night Margaret and the burglar went to the dance hall he named. There they found the sister. "Our Mutual Girl" quickly led her out and took her home. Then "Our Mutual Girl" showed the sister the error of her ways and promised to help her to a fresh start in life.

THE BROKEN BOTTLE (May 6).—When May Ford hands her father the paper in the morning and he reads that the cashier of the bank has absconded, he naturaly fears for the safety of his deposit, and accompanied by May, hurries to the bank to withdraw his money. He is not the only one who is worried about his money, and when they get to the bank he has to stand in line with other depositors. Bud Fay and Curly Charlie, two crooks, also read the newspaper item, and conclude, as a lot of people will withdraw their money from the bank, t hey should have a good day's work. They see Ford withdraw his money and shadow him. As Ford is in a hurry to get to his office, he hands the money to his daughter to take home and put in a safe place. The crooks still think Ford has the money, and taking advantage of his good nature, they lure him to their shack: they search the victim but find no money, only his home address. They conclude the money must be at his house, bind Ford, leave him in charge of an old hag named Nancy. When May arrives home she puts the money in the desk, then hearing someone at the door, she partially opens the street door and then, suspicious, as she sees the two crooks, she tries to close it again, but the crooks are too strong for her. She runs from hall to room and barricades the door, takes money from the desk and hides it under carpet. Nancy is a vigilant guard until she finds the bottle that is hidden in an old chest. She drinks freely, then falls in a stupor; the bottle falls from her hand and breaks. With the aid of the broken bottle Ford severs his bonds and escapes from the shack. He informs the police and they arrive at his house in time to rescue May from the crooks. Ford realizes the run on the bank was only temporary, and that it is the safest place for his money. He again deposits his money and by his show of confidence in the bank, reassures other timid people and stops the run on the bank.

THE DEPUTY SHERIFF'S STAG (Two Parts—May 9).—Old Dan Holton, who has been sheriff of Wolf County for years, is defeated at election by Young Jim Harper. Old Dan is chagrined and Young Jim thoughtlessly tells him it is time someone else had the job. Old Dan having held it long enough. Old Dan is angry at the young sheriff, and tells him he'll have the time of his life handling the local bad men.

The young sheriff is engaged to marry Mary Snively, a daughter of a ranchman. Jim tells her the good news of his election, and says they shall now be married in a month. Three weeks later the stage, carrying $20,000 of Well's Fargo's money, is held up and robbed by three masked highwaymen. The young sheriff starts out on their trail. Mary cries, knowing Jim's dangerous mission, but he reassures her.

Old Dan, the former sheriff, warns him that the men are reckless, and offers to go along as deputy, but young Jim rejects the offer. Mary forgets the bad feeling she knows exists between Old Dan and her lover, and rides to his cabin two hours after young Jim started. Meetinf Old Dan, Mary shows her fears for Jim.

Old Dan at first is grim enough, but her youth and beauty and her love for the young sheriff melt the old man's anger. He reassures her, but says he can do nothing, not being a deputy. Back at his cabin, Old Dan reviews the situation, and goes down to the saloon, and tells the men there they ought to go out as backers for young Jim.

Old Dan warns them further that rumor says "The Lone Highwayman had been seen in the neighborhood and might have been after the Wells Fargo's money himself." They tell him that it isn't their business, that Jim is sheriff, and if he wanted a posse, he could have raised one easily. Old Dan, back in his cabin, pictures young Jim trying to round up the three highwaymen, and Mary's broken heart if anything happens to the young sheriff. An hour later than that the highwaymen who have captured the young sheriff, and are now cooking their dinner at their fire, bind their captive still more tightly, and sit down to eat. Suddenly a voice cries, "Hands up!" and the masked figure, who has approached them stealthily on horseback has them covered with his two guns. They are not fast enough in obeying and he shows them his skill with the pistol. Then they throw up their hands. He makes them drop their guns, collects them, then edges towards the bound sheriff whispering, "Give me your star, make me your deputy." Young Jim starts, then works his hands loose with the help of the other's knife, gives up the star, which the other pins with one hand to his breast. Then, with a grim laugh, the masked man throws off his mask. It is Old Dan, and he and the young sheriff, who is remorseful for his cruel jests at the old ex-sheriff, take the highwaymen to the town and the jail. Mary meets them. Young Jim explains matters to her. She throws her arms around Old Dan, and young Jim appoints the old man his perpetual deputy, telling him to keep the star.

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MUTUAL WEEKLY.

MUTUAL WEEKLY, NO. 70 (April 25).—**Washington Sees Women Billposters.**—Votes for Women Advocates paste their own advertising matter in Capital.

Floods Along the Meuse.—Belgian River overflows its banks from Namur to Dinan.

Taft Dedicates Bridge.—Memorial to late Archie Butt is unveiled at Augusta, Ga.

Fast Racing at Le Mans.—French machines make new records at Sarthe race-course.

A French Bulldog Show.—Aristocratic canines on exhibition at Hotel Astor, New York.

King of Wurtemburg Royally Received.—Sovereign of German Kingdom arrives at Munich.

"Buster" Is Some Shot.—Francis Gonder, Columbus, Ohio, rarely misses his target.

Review of Spanish Troops.—New governor-general inspects army in Barcelona.

Marathon in Boston.—Large number of contestants appear for early spring contest in the "Hub."

Exciting Race in England.—Mr. Chassaigne makes 125 miles an hour at Brooklands.

New Chinese Minister.—Mr. K. F. Shah poses for the Mutual Weekly in front of Legation at Washington.

Sir Edward Carson in Belfast.—Leader of Protestant forces visits Irish City.

Columbia River Power Project.—300,000 horsepower being developed near The Dalles, Oregon.

A Suffragette Goes to Church.—Miss Sylvia Pankhurst on her way to Westminster Abbey.

Captain Cook in Australia.—Descendant of famous South Sea explorer is welcomed to southern metropolis.

Training Ship Burns.—Old-time English fighter destroyed by fire at Newcastle.

"Feds" in St. Louis.—Mordecai Brown's team meets Indianapolis. Governor Major, of Missouri, pitches first ball.

A Boat that Flies.—F. A. Bullington, an Oregon inventor, produces a speed marvel.

Lightning Strikes Oil Tank.—Tulsa, Okla., works destroyed by spectacular fire.

Latest Craze in Paris.—Parisian society uses pet Mo'no instead of poodles.

MUTUAL WEEKLY, NO. 71 (May 7).—**Lind and Bryan.**—Secretary of State and Mexican Envoy meet in Washington.

Cambridge Wins.—English University crew defeats Oxford in annual race on the Thames, London.

Utah to Have a Capitol.—Cornerstone of great building is laid with fitting ceremonies at Salt Lake City.

Bicycle Improvement for French Army.—The Tourtier Stabilizer is tried out by a military commission in Paris.

The Army of Unrest.—10,000 unemployed listen to fiery speeches in Union Square, New York.

Free Milk for Boston.—Thousands of quarts given away in the New England Metropolis.

A Monument in the Andes.—Argentine Republic unveils a statue to the memory of its veterans.

Sand Bank Saves Lives.—Green Mountain Express is wrecked at Harrison, N. Y., with only property damage.

Athletics Versus Yankees.—Opening of the baseball season in New York brings out vast throng of fans.

Shamrocks for the Irish.—Royal Guards in London receive Erin's emblems on Festival Day.

Easter in the Capital.—Annual egg-rolling on White House grounds enjoyed by a throng of little ones.

Cast Up by the Sea.—Swedish S. S. "Trifolium" is totally destroyed by big storm at Land's End, England.

Mayor Mitchell Escapes.—Would-be assassin fires on New York's Executive and wounds Corporation Counsel Polk. Sub.: Corporation Counsel Polk in front.

New Chinese Minister.—Mr. K. F. Shah poses for the Mutual Weekly in front of Legation at Washington.

German Balloon Competition.—Airmen at Schmargendorff start on long race to French frontier.

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KAY-BEE

LOVE'S SACRIFICE (2 parts—May 1).—Exiled from Mexico, Don José, a wealthy Spanish grandee, crosses the border and is captured by a band of Indians under Chief Black Bull. All of those in the caravan are killed, with the exception of Don José's baby daughter, who has been secreted under the wagon train.

Black Bull takes the child into his tribe and brings her up like one of his own children. Years later, John Cobb and his partner become lost in the desert. Cobb is found unconscious beside the body of his partner by Black Bull's adopted daughter, now known as Little Fawn. Cobb is taken to the Indian village. There he falls in love with his rescuer, Little Fawn, and marries her.

Soon after an Eastern financier offers to buy the mining claim which Cobb and his dead partner had been working before they became lost in the desert. Cobb sells out at a good price and takes his bride back East to Washington, where he introduces her as a Spanish lady.

At a reception in Cobb's home two of the Indians in Black Bull's tribe who come to Washington to see the Great White Father, visit Little Fawn, as they continue to call her. Their visit greatly scandalizes society women at the reception and believing Little Fawn to be an Indian they snub and "cut" her until the girl's spirit is crushed.

Little Fawn steals away and travels overland to the reservation. Cobb follows her, but too late. Black Bull, after revealing the secret of her birth, points out the mound that marks her grave.

THE SUBSTITUTE (Two Parts—May 8).—Sergeant Peters, found guilty of theft, is drummed out of the service in disgrace. Lieutenant Taylor, having just graduated from West Point, arrives in Arizona. He and Peters take the same stage and they realize that their resemblance is remarkable. The stage is wrecked and Taylor loses his reason completely, the past becoming a blank. Peters, finding cards and letters of Taylor's, resolves to go to Taylor's home and impersonate him. The next day he reports at Fort Graham as Lieut. Taylor. In a card game Peters is killed by one of the gamblers. Fearing that the news of Mrs. Taylor's supposed son's fate will kill her (and the fact that she is blind), the Colonel plans to keep her in ignorance of it and substitutes Lieutenant Taylor. The Colonel is about to leave the post for a campaign against Wounded Hawk, and refuses Lieutenant Taylor permission to accompany the troop. Taylor dresses, however, as a private and accompanies the ammunition train, which is later cut off from the main command and surrounded by Indians. In the fight that follows Lieutenant Blake, who is in command of the ammunition train, is very severely wounded and Taylor, whose reason has been restored by the grazing of a bullet, assumes command and holds the ammunition train until help is brought from the fort. Lieutenant Taylor is taken to the hospital, and Marion, the Colonel's daughter, who, when sent by Mrs. Taylor to look for her son, finds the letter and a photograph of Peters, is the means of Taylor being restored to his proper place in rank at the Fort.

BRONCHO.

THE ADVENTURES OF SHORTY—"Shorty's Strategy (Two Parts—May 13).—Ranchman Landers, owner of the Three Bar Ranch, sends his son, Dick, and Shorty, a friend, to town for money for the pay roll. A gambler, with his sweetheart, Madge, sees Dick enter the bank, he waits outside. Shorty leaves Dick for a few minutes to go to the shoemaker. Madge approaches Dick and bumps into him as he is reading a letter. She apologizes and immediately begins to encourage an acquaintance. Dick invites her to have a bottle of beer and also into the dance hall for a dance. Madge tells Dick that the gambler will not allow women to gamble at his table, and asks him to bet some money for her. He loses and before he is aware of it he has bet the pay roll. Shorty, in order to get the money back, gets a bottle of whiskey, follows the gambler to his room, and at the point of a revolver makes the gambler drink the whole bottle. Shorty puts him on a burro and turns the burro loose. Dick's father and the cowboys, who have become worried over their non-appearance, find Shorty and Dick asleep in a room at the hotel. Shorty explains that they could not go home in the dark, after having whispered to Dick not to worry as the money is under his pillow.

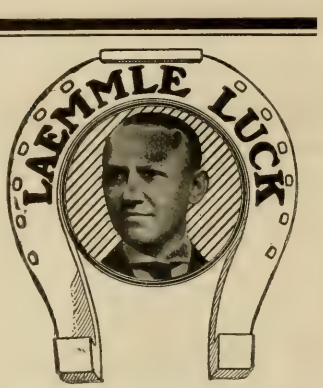
DOMINO.

OUT OF THE NIGHT (2 parts—April 30).—After deserting his wife, Marie, Francois Lefevre goes to the gold mining region in western Canada. He meets there Sargeant Patton, one of his wife's early sweethearts. Fickle as well as faithless, Francois flirts with Adele Gregg, wife of one of the miners. Gregg resents Lefevre's actions and quarrels with him. Francois kills the miner, but manages to escape.

Exchanging clothes with a miner who has been killed in an explosion, Lefevre manages to make his pursuers believe that he has been killed. Sergeant Patton returns to Marie with news of Lefevre's death and again proposes marriage. Marie accepts him. The following winter Francois returns to Ontario, his old home, to make a visit to his wife. Not knowing of Marie's marriage to Sergeant Patton, he peers into the window and sees his wife and her old sweetheart. Believing her faithless, Francois determines to kill Marie.

He creeps into the living room of the house while she is in her bedroom. While he awaits her return he notices that she has been sewing on some tiny garments, baby clothes. He picks up the little lace dresses and then lets them fall with a sigh. Realizing that she is about to become a mother and fearing to disgrace her, he leaves the house sincere in his determination to lead a better life.

THE FOREST VAMPIRES (2 parts—May 14).—Pierre Duval, leader of the Forest Vampires, a band of robbers, with his confederates, holds up and robs a lady and two gentlemen of the Royal Coach. Armand Pauvre, a detective, disguised as a musician, goes to the Tavern d'Lion to watch the landlord, Pierre Duval, as it is suspicioned by the chief of police that he is in league with the Forest Vampires. Pierre Duval's daughter, Marie, falls in love with Armand. He determines to use her love as a means of discovering the secrets of the robbers, and writes a letter to the chief of police to that effect. Pierre Duval, finding the letter, becomes suspicious of Armand and calls the band together. They capture Armand and take him to their cave. Marie, hearing the noise, rushes to the office of the magistrate and tells him what has happened. The magistrate and soldiers go to the cave to save Armand, and there, to Marie's surprise, is her father. She tells him that she loves Amand and that it was she who sent the officers. Pierre Duval shows Marie the note, where Armand tells the chief of police that he is only using her. As Armand comes out of the cave Marie shoots him. Then he learns that it is she who has saved him from the hands of the Vampires; he pleads with her to come to him, but she refuses.



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FILM RELEASES OF AMERICA.

THE ACTOR (Three Parts).—Robert West, an actor, after his performance in "Hamlet" steps into a restaurant. Through a door leading into a private dining room he sees his wife with Vickers, a friend. Infuriated he attacks Vickers, who escapes with the actor's wife. Contemplating suicide, the actor treads the dark streets. His old friend, the bottle, has superior allurement. The liquor steals away his senses and a new found woman friend steals his pocket-book. Unable to pay for his drink, West is arrested. The publicity attending his troubles causes West to plunge deeper into alcoholic excess. He is so brain befuddled that he is unable to go on for his performance and he is discharged.

West goes from bad to worse. Finally John Spencer, a friend, with West's permission, takes West's little daughter Ellen to Spencer's home, away from the evil influence of her drunken father. Five years pass and the miserable actor is now "down and out." An old actor friend comes up and tells him about an opportunity for him to substitute in "Hamlet." West is engaged. On the evening of the opening performance he stops for a stimulant. While he dresses, he reaches frequently for the flask in his pocket. The effect of his too frequent potations overtake him in the second act when an attack of delirium tremens comes upon him. Seeing snakes, rats and monstrous animals, he smashes the furniture and hurls chairs at his fellow actor. In a fit he falls.

Some weeks later West leaves the hospital and drifts about the streets. He attends a Salvation Army meeting, one of whose officers obtains a position as stoker for him on a steamer bound for America. As he is stoking in the fiery hot engine room, the old temptation again comes upon him and he takes out his ever present bottle. His

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4 Parts 4

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daughter's face appears before him and he firmly resolves never to touch liquor again. He throws the bottle on the coal heap, where its devastating liquor trickles away. Another five years pass. West, ambitionless but sober, is working as a bootblack and wood cutter. He sees a poster announcing that the great songstress, Ellen West, gives a recital that night. After the recital he tries to embrace her. He is pushed aside roughly and from sheer emotion falls in a faint. Spencer who is with Ellen, recognizes him and filled with compassion, has the poor old wreck brought into the hotel. When he regains consciousness his eyes gaze lovingly into those of his daughter who throws her arms around him. It is the beginning of a happier day.

ECLECTIC

WAR IS HELL (Four Parts).—Lester Hardy, who lived in the principality of Bergstern, sent his son, Adolph, to live with his friend, Modzel, at Dawsbergen, where he was to learn the art of aviation. Modzel also had a son, Sigmund, who attended the aviation school and the two young men became fast friends. Aloph, after three months, became a proficient aviator and wrote to his parents of his progress. He also confessed that he had fallen in love with Helene, his host's daughter.

But peace and harmony was destined to be disrupted. War was declared between the two principalities and Aloph was ordered to return to Bergstern. Sad indeed was the parting of the lovers, who vowed that the cruel war would not separate them for long. But fate smiled wickedly to herself. Helene fastened her locket to Adolph's watch-chain as a token of her love. When Adolph arrived home, he immediately enlisted with the aviation corps and was ordered to destroy the enemy's balloons, if possible. Sailing through the air on his mission of destruction, he sent bomb after bomb into the enemy, destroying a dozen great balloons. Consternation reigned in Dawsbergen. Sigmund, who had enlisted with his country's aviators, was ordered to set out after the enemy's destructive aeroplane. Soon he sighted it and succeeded in gaining a position directly above it. He sent a bomb toward the other machine, which was struck and fell to the ground. Unhurt by the fall, Adolph ran for the shelter of a nearby mill. From this vantage point he succeeded in killing several of the enemy. Sigmund volunteered to capture the bold aviator, but fell mortally wounded. Lieutenant Maxim then commanded that the mill be blown up. The great structure came to the ground with a crash, and the lifeless body of Adolph was laid beside that of his friend. Neither had known that the other was his old comrade.

Lieutenant Maxim reported the death of Sigmund to his bereaved parents, who sadly but proudly learned of his heroism. Maxim was smitten with the beautiful Helene. Helene, who waited in vain for news of her lover. One day Maxim told her that he loved her and asked her to marry him, but she told him that she could not give an answer to him then. As they were resting after a stroll through the wood, Helene was startled to see hanging from his watch-chain the locket which she had given to Adolph when they parted. Maxim then explained that he took it from the body of the man whom he had killed in the destruction of the mill. Beside herself with grief at the unexpected news, Helene was tempted to throw herself in a nearby lake. Hearing the bells tolling in a cloister nearby, she hesitated, and realized that the bells were calling to her. For the world had no place for her now, with her memories of grief and memories, and she made her way to the holy house. And oft in the twilight those memories come back to her of the days when peace reigned in the land and the terrors of war were unknown.

THE WAIF (Six Parts).—Robert Daubrais, while in London, learned that his brother died in Paris. He had expected to inherit the bulk of the estate as the only heir, Arthur, was a sickly child. However, another child, Remi, was born after the father's death and Daubrais was furious. Scheming to get the estate, he hired a gangster, Moretti, to kidnap Remi. The child was left in a park where he was found by Barberin, a laborer, and his wife, Chavanon. This fact was told to Daubrais. Eight years passed and Remi's mother gave him up for dead. During this time Remi grew up, believing that Barberin's wife was his own mother. One day Barberin broke his arm and decided that he could no longer support Remi, who overheard his foster-parents talking about him. He was sorry to learn that he was not their child. Chancing to meet Vitali, a street-performer, Barberin hired Remi out to him. Soon after Vitali was arrested for not having a license and was sent to jail. Remi, left alone with three dogs and a monkey, was forced to struggle for himself.

Daubrais' scheme, however, was frustrated, as Arthur, while never robust, still continued to live. While cruising for his health, Arthur spied Remi and his trick animals on the river bank and persuaded his mother to take them on board. Remi told his new friends of how old Vitali was arrested and Madam Daubrais succeeded in having him liberated. He rejoined Remi, who regretted leaving his friends. So, for the second time, fate separated mother and child. Misfortune seemed to follow Remi and Vitali, for soon after two of their dogs died and they found it difficult to eke out a bare existence. Believing he could do better alone, Vitali gave Remi into the keeping of Garafoli, a rascally Fagin. Seeing Garafoli flog his other boys, he again took Remi with him. His strength was exhausted, however, and one cold night he passed away, leaving Remi alone once more.

Madame Daubrais often requested her brother-in-law to try to locate the little boy whom Arthur wished to see again. But Daubrais willed otherwise. He succeeded in finding Remi and told him that Moretti, the kidnapper, was his father. Remi had taken up with a little street gamin named Matteo, who overheard Daubrais tell Moretti who Remi's real parents were. This he told to Remi and the little chums decided to run away. Daubrais told Remi's mother that the boy she sought was dead. But just then Remi and his little friend arrived. Great was her surprise and delight to learn that Remi was her long mourned child. Daubrais, now unmasked, was driven in anger from her sight. Safe again in her arms at last after many years of trials and tribulations, Remi vowed that he would never again be separated from his mother. And Madam Dubrais breathed a fervent amen.

WILKAR FILMS

KADRA SAFA (Five Parts).—Miss Weisenthal portrays the favorite wife of a sheik, having found favor with him owing to her grace and beauty and her poetry of motion. Being the favorite wife, she is allowed the privileges of the harem, with a retinue of slaves, and she lives like a princess.

One day, while taking her daily ride accompanied by several of her slaves, they are set upon by bandits, and Kadra Safa is taken prisoner. She is, however rescued by an American doctor and botanist, who, together with a party of his friends, is exploring the desert. The doctor is surprised and startled to find so beautiful a woman in this far-out-of-the-way place. The doctor accompanies Kadra Safa back to the palace, where he is received as a guest. He is not, however, permitted, according in the Mohammedan custom, to see Kadra Safa. The sheik orders that to him the party of the palace, and sets aside slaves to do his bidding.

Some time later the doctor and his attendant, wandering through the gardens, suddenly behold a beautiful sight. Kadra Safa is entertaining her lord and master with one of her dances.

The doctor is enthralled, and, forgetting himself, tosses her a rose. Love is blind? How would it be possible for this man of culture and refinement to successfully carry off this oriental woman? The way is opened up to them. Kadra Safa feigns illness and the doctor is sent for.

He slips her a note, saying that on the morrow at high noon, the day set for the massacre of the Christians, and probably the palace will be thrown into a pandemonium, if Kadra Safa will meet the doctor near the outer wall they shall escape to civilization. Things go well until the lovers are discovered. Everything is forgotten, even the massacre, to avenge this desecration of the Mohammedan harem. The doctor and Kadra Safa seek refuge in an old well. They are discovered and vengeance is meted out to them. Water is turned in upon them. Kadra Safa and the doctor die like rats in a trap.

ED. H. WAGNER.

THE GREAT DERBY (Three parts).—Lieutenant Curt Stoffeldt is in constant money difficulties. Every day that passes it becomes worse and worse. Just as he has become engaged to the beautiful Alice Brandit everything seems to combine to crush him. He writes to his old friend, Otto Storm, and asks for his help. Otto Storm is ready to help his friend and introduces him to a money lender, Creutz, from whom Curt gets a loan. Creutz is very affable towards Curt, and even invites him to dinner. But his kindness is only intended to get the young officer for a son-in-law. He tries his very best and is ably assisted by his daughter, Sarah, but Storm, who is secretly in love with Sarah, is pleased to note that Curt, happy in the affection of his fiancee, Alice, does not take the hints.

After having gotten in the power of the note-broker Creutz, Curt's money matters have gotten in a still worse state, and one day, when he is on the brink of bankruptcy, Sarah makes a final effort to capture him. She writes him a letter in which she offers to pay all his debts if he will wed her, and Curt declines her offer with thanks. His last hope now is to win the first prize (20,000 dollars) in the coming great race, and he has the advantage of being considered a sure winner. He does not even fear his own friend, Otto Storm.

But the jilted Sarah desires revenge. The day of the race arrives, and before the start Sarah steals into the stables to put out her wicked deed. But Alice, who on a former occasion having seen Curt and Sarah together, suddenly gets an inspiration: she suspects Curt of having a liaison with Sarah. She follows Sarah to watch her movements, and is horror-stricken to find her engaged in cutting the saddle-girth on Curt's saddle. Her first thought is to shout, but suddenly she gets an idea. She hides herself in one of the boxes and when Sarah has finished her work she comes out of the box and exchanges Curt's saddle with the one lying next to it. This belongs to Otto Storm. She then returns to the enclosure. The race begins and the public follows Curt with strained eyes, who, as usual, is leading. Suddenly a scream from the densely packed onlookers is heard. An accident has happened. Otto Storm has fallen with his horse and is being led to the ambulance. Sarah, who, horror-stricken, has seen the result of her wicked deed, hurries to the scene, where she finds Storm, who through a wonderful fluke of luck has only been slightly wounded. She throws herself at his feet and begs him to forgive her. Alice also has come, frightened because of what she has done. But Storm cannot withstand the pleadings of the girl he loves, and finally the two young ladies are conciliated. Just then a great shouting is heard from the enclosure. Curt has won the race. With a wreath of laurels around his shoulders he is receiving the cheers of the frantic public. He has saved his honor—and now he can pay his debt.

FEATURES IDEAL.

PETROFF, THE VASSAL (Three Parts).—Petroff Sementick, a Russian nobleman, becomes ruined financially. His creditors seize all his property and the man becomes a wandered. He continues this precarious existence until one day he rescues a man from under the wreckage of his turnout. It transpires to be Prince Dimitrieff. In a sudden burst of thankfulness for his deliverance, the Prince retains Sementick as overseer of the palace. Each day's experience drives home to him what a bitter thing it is to eat the bread of others. The great possessions of Princess Sonia only mock her, for the Prince, a man of overbearing vanity, seeks tribute to it in new smiles. Tatiana Leontieff, the Russian Imperial Dancer, is his latest conquest. While he basks in the warmth of her calculating smiles, the Princess Sonia wanders alone and forgotten through the palace grounds. Her steps are stayed by the sound of piercingly sweet strains—and thus commences the friendship between the Princess and her vassal which is fostered by their loneliness into a deep love.

Tatiana Leontieff tires of her Dimitrieff. A younger noble engages her attention. This noble and the Prince engage in a duel over the dancer. Dimitrieff's life pays the price of his vagrant affections. He closes his eyes on this world in Sonia's presence. She is overwhelmed by grief.

Twenty years have passed. Petroff Sementick has degenerated into a simple fellow who is the laughing stock of all. His Princess Sonia had died abroad, leaving a daughter. Sementick, faithful to the memory of his Princess, surrounds her portrait with fragrant flowers each day. Sementick is excited over word that the Princess Olga, Sonia's daughter, is coming with her husband to reside in the palace. Sementick's anguish is terrible to behold. He cannot bear the thought that his daughter will see her father jeered at and a spectacle for all to scorn. But an overwhelming hunger to behold her keeps him from fleeing. The Princess and her husband arrive and accept the rustic entertainment arranged in their honor. Sementick, called upon to do his share, pours forth his heart in the old songs that pave the Princess Sonia.

Follows a dinner at the palace to a company of notables. After the repast Sementick is called upon to divert them. They ply him with drink, then crown the maudlin with the fool's cap, pelting him with the flowers that decorate Sonia's portrait. At this desecration of his beloved Princess, he regains a terrible lucidity and shouts aloud the secret of his life to the assembled guests, all are shocked by the disclosure. Sementick, fearing the consequences, takes a secret farewell of Sonia's portrait in the morning, before resuming his wanderings. Olga sees him praying before her mother's portrait. A great understanding comes to her.

Sementick, on the point of starting from the palace, is called back by the master. He is offered pardon if he will recall his terrible confession. Sementick looks at Olga—her eyes plead with him. He perjures himself. As he turns to leave Olga holds out her arms and bestows upon him a daughter's kiss.

FAMOUS PLAYERS.

THE BRUTE (Four Parts).—"The Brute" is a self-made man, wrapped up in his work, but loving his pretty and delicate wife, and his little son, Bobbie, with all the ardor of his great nature. He has no time to cultivate the niceties of life, and his rugged exterior and lack of the social graces often annoy his wife, who loves luxury and secretly covets the wealth and position her hard-working husband is unable to give her. One day an old suitor, now rich, crosses her path, and renews his former advances, in spite of the fact that her husband is his best friend and utterly unsuspicious of the state of affairs. Influenced by the refinement of bearing and the delicate attention of her adorer, she half promises that she will elope with him. He hurries West to dispose of his mine holdings so that he may be free to take his friend's wife to Europe. While in Denver he is stricken with appendicitis and dies after willing his entire fortune to the woman. The wife is now crushed with remorse, and realizes, even in her grief, that fear of her husband's discovery of her half-premeditated guilt

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is greater than her sorrow for her dead admirer; and with this fact also comes the realization that she loves her husband more than she ever did any other man. How she accepts the fortune bequeathed her, how the unsuspecting husband finally discovers the truth, exerts his supremacy, and eventually conquers and forgives her is vividly portrayed in the further development and finale of this excitingly realistic drama.

APEX.

A WARDEN'S CRIME (Four Parts).—John Halling, a prison warden, is charged with crime against the State. The counsel for the defense asks the judge to let the accused tell his own story. The court scene fades away, and we see John Halling kneeling beside his little girl, who is seriously ill, and this is how he tells his story:

"I had no more money left out of my month's salary to buy medicine for my little girl, but my friend and neighbor, Engine Driver Bueller, gave me one dollar out of a dollar and fifty cents, which was all he had. To my dismay the chemist informed me that the medicine was one dollar and fifty cents, and I only had one dollar, but Bueller cheerfully gave me his last cent, and I vowed that I would one day repay his great kindness."

The judge then asks for convict Bueller to be brought into the court, and he is asked to tell his story, after the time when he gave Halling his last cent. The court scene again dies away, and Bueller tells his story:

"I gave Halling the last cent I had, and then I went on duty. On my official instructions I was told to pull up at the Junction, where the single line commences and to wait the passing of an express. The thought of my neighbor's sick child was in my mind, and I forgot my instructions and dashed headlong into the express. By a miracle I escaped practically unhurt. For three days and nights I wandered about half dazed, but at last I gave myself up. I was sentenced to imprisonment for life, but owing to my good conduct my sentence has been reduced, and I am to be released to-morrow."

Here we see Bueller placed under the charge of John Halling, the warden. One day Halling's daughter inorms him that Mrs. Bueller is seriously ill, and when he goes to see her, she cries pitifully for her husband, and the warden tells the convict that his wife is dying.

Bueller, mad with anguish, begs the warden to secretly set him free for a few hours to see his wife. The convict reminds him of his promise when he gave him his last cent to buy the medicine for his sick child. At last the warden consents, and the men change clothes. The warden tells the convict to be sure to return before 9 o'clock before the final inspection or it would mean ruination for the warden.

The convict dashes off and spends with his wife the last few minutes before she dies. Stunned by the terrible shock he falls across his wife's bed, and when he looks up he finds that it is ten minutes to nine, and it would take him twenty minutes to get back to the prison. He tears madly along the road, over the level crossing, and escapes death by a miracle from a passing express, and when he arrives in the prison cell, the guard of inspection is already there, and John Halling says, "You are one minute too late!"

The court scene now comes into prominence again, and the jury retires to consider their verdict. The foreman enters the court, and announces the prisoner "Not Guilty."

IN THE HANDS OF THE LONDON CROOKS (Five Parts).—Frank Linley, a student, is liked by Captain Bland, unaware that the captain is a well-known crook. At the Cactus Boxing Club, Bland, by bribing Bermondsey Bill to lose a big fight, is enabled to fleece Frank of a large sum of money. Later, Bland introduces Frank to Delilah, an adventuress, who suggests a visit to a roulette club. Frank again loses money to Bland. Soon the club is raided and Frank, in company with the others, is taken to the police station, outside of which a photograph is taken by a press photographer.

Next morning Hilda, Frank's sister, learns of the news, and tells Sir James, her father, who, thinking his son in bad hands, goes to town himself to see how matters stand. Frank is in his rooms with Delilah and as his father arrives he pushes the woman behind the curtain and goes to welcome Sir James. Sir James hears of his son's debts, reads him a lecture, then gives him a check with a few more words of advice and then departs, Frank seeing him to the door. Left alone in the room, Delilah reappears and looking about sees the check book left behind by Sir James. She secrets it about her person as Frank re-enters, accompanied by Captain Bland. Frank pays over his father's check to Bland, in payment of the L. O. U.'s. Frank leaves the room. Left alone with the Captain, Delliah shows him Sir James' check book. The latter has an idea. Departing, he takes the blank checks and leaves Delilah to wait for Frank.

At a low quarter of the town Bland calls upon Nobby, a forger, and bribes him to fill in the blank checks, using Frank's check. He disguises himself as a messenger, goes to the bank and successfully cashes the forged checks. Next day Frank goes home to attend his sister's birthday party, and sees Sir James present her with a foal from his famous mare. The foal is named "Sunflower," and is given to Harry Norman, a trainer, who loves Hilda. The party is held on the lawn. There Sir James is informed that representatives of the bank wish to see him.

They inform Sir James that checks, supposed to have been endorsed by Frank, have drained his account almost dry. Frank is sent for and though he protests his innocence, is ordered from the house. To save the honor of his name, Sir James admits the liability, but the shock results in heart failure. Back in his rooms at Chelsea, Frank, while searching for the check book, is visited by Bland and Delilah, who laugh at his misfortune. He orders them from his rooms. Then Frank receives a telegram stating that his father is dead. Half frantic by the course of events, the boy is about to shoot himself when his hand is stayed by the sound of martial music, and, looking from his window, he sees a company of guards marching past and determines to join them. Bland attends the sale of Sir James's effects and attempts to purchase the foal "Sunflower," but Norman soon proves that the foal is the property of Hilda.

Two years pass. The forger, being hard up, makes use of the old check book still in his possession. He visits Bland, who is spending his time with Fifi, a dancer, which whom he is fascinated, and attempts to blackmail the captain on the strength of the check book. Bland refuses to be blackmailed and ejects Nobby from his house. Meeting Delilah in Kensington, Nobby tels her that Bland is false to her. The woman, enraged, buys the check book from Nobby to aid her in her revenge.

Meantime, Bland is betting against Hilda's horse, "Sunflower," entered for the 20,000-pound race at Royal Ascot. He takes up his quarters near where the horse is being trained. He watches the trials and fears that unless he can prevent "Sunflower" from running he will be ruined. With an accomplice he schemes to hough the horse. At this time Dick, after honorably earning a commission on the frontier, returns to England to visit his sister. He is seen at the station by Delilah, who follows him to Norman's training quarters, where Hilda is staying with her fiance's mother. There she tries to frustrate Bland's attempt on "Sunflower," but is shot and mortally injured. The miscreant escapes and Delilah is taken to Norman's house, where she confesses all, and tels how Sir James was ruined, thus clearing Frank. Then she dies. The day of the great race dawns, and Hilda promises to marry Norman if her horse wins. Before the race, Bland makes a last attempt to prevent "Sunflower" from running. Inviting the jockey to a drink, he succeeds in drugging him. The latter, a few minutes before the race, is discovered by Hilda, Norman and Frank. Frank volunteers to ride.

In the paddock, watching the horses parade to the post, Bland is surprised to see "Sunflower" looking in fine shape with Frank up. The race is on. "Sunflower" rushes to the front and stays there, so Frank wins a race for his sister, and a bride for Harry Norman.

After the jockey has recovered, he tells of his being drugged; he sees Bland standing alone—ruined—and points him out. Frank rushes forward and gives the author of all his troubles a thrashing and finally hands him over to the police for the murder of Delilah.

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Ohio	Independent Features Co., Cleveland, Ohio
Oklahoma	Texas Film Corporation, Dallas, Texas.
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Washington	Golgate Feature Service, Seattle, Wash.
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HUGH HOFFMAN

packing. Herbert shaves off his moustache. It is then that the resemblance to Prince Heinrich is most marked, particularly as both Prince and journalist affect monocles. But neither Herbert nor Bob is aware of the resemblance and do not reckon when enroute for the distant city of Waldeck that they are marked out for the distinction that awaits them.

The solitary passenger who shares their compartment, a tubby smiling little individual, is the first to mistake the identity of the journalist. Seeing a photograph of Prince Heinrich in his newspaper, he promptly concludes that he is fortunate in the prince traveling incognito. Elated over his discovery he notifies all passengers and soon the journalist and his companion are the object of many courtly bows and courtesies.

For some time they both imagine they are surrounded by lunatics, but when Herbert is addressed as the Prince, it at length brings enlightenment to their understanding. Councillor Hall, their little associate, wires the mayor of Waldeck of the impending arrival of the Prince and counselling an official reception. When Herbert and Bob observe all the civic dignitaries awaiting them, and entering into the spirit of the jest of mistaken identity, they decide to go through with what has been thrust upon them without speaking.

Herbert acts as though of manner born—his majestic mien and urbane courtliness impressing all with whom he comes in contact, albeit Bob, for the nonce acting as his valet, has occasionally to resort to strong measures to keep the Prince up to concert pitch in maintaining his august position. From the railway station, Herbert and Bob proceed with ceremony to the hotel, where apartments have been arranged for their reception and where everyone, from proprietor to call boy, shows the greatest deference to the pair. They manage to retain their gravity till they reach their apartments and then they can contain themselves no longer. Their merriment is suddenly checked. A deputation headed by the be-whiskered mayor enters upon them, soliciting the honor of their presence at a banquet. The pair accept and have a gay time, although Bob's enjoyment is tinged with a little bitterness in that he has to act throughout as the Prince's private valet.

Herbert shows strong partiality for the corpulent mayor's winsome little daughter, and while the company is enjoying the wine and walnuts, he makes the most of his opportunities to improve his acquaintance. He is caught in the act of a kiss and as a compensation to the mayor for his injured feelings, promises to confer upon him and his companion, Councillor Hall, the coveted order of the Golden Eagle.

While their enjoyment is at its height the real Prince Heinrich reads in his paper of his own visit to a nearby town and the cordial reception given by its inhabitants. At a loss to understand what it means, he telephones to the hotel Waldeck and is told the Prince is still there. Eager to learn the facts of the case, he summons his aide-de-camp and they speed to Waldeck. Upon reaching the hotel he finds the room to which the Prince has returned and proceeds thither. The mayor and Councillor Hall are wakened from their maudlin state at the sight of Prince Heinrich and at a respectable distance follow in his wake, expecting dire consequences will be the outcome of the masquerade on the part of the men they feted. Herbert, too, is aghast at the appearance of the Prince, but when he explains that he entered involuntarily into them through being mistaken for the Prince—with the view of getting excellent copy for his paper—the Prince joins in Herbert's laughter to the discomfiture of the two officials. To save the dignity of the civic pair, the Prince endorses the gift of the order of the Golden Eagle, and after saying a kindly word to the mayor's daughter (whose faith in Herbert is still unshattered) he also confers a decoration upon Herbert, conditionally he says with a laugh, that Herbert, in future, wear a moustache.

COUNT ZARKA (Three parts).—Count Zarka is an unscrupulous nobleman, who entertains a strange hatred toward Prince Roel. Owing to the latter's activity in state affairs, Count Von Bernstein, a foreign ambassador, is anxious to put him out of the way, and Zarka is promised a large sum of money to accomplish this. Zarka learns of his message the prince sends to Phillipa, in which he tells her that if she loves him she is to wear the red roses sent, and if not she is to wear the spray of white roses. Phillipa is much disturbed after she has worn the white roses and finds that she is overlooked by the prince. Zarka takes into his confidence three thugs and agrees with them to capture the prince, when he is least suspecting. This is accomplished when the prince goes out into the grounds to brood over his disappointment. Zarka, with the aid of his minions, overpowers and imprisons the prince in the former's castle.

Zarka collects the money from Bernstein for the capture of the prince. Zarka's actions arouse suspicion, and it is revealed that the prince has been the victim of a plot.

Galabin, Phillipa's brother, rents a house, which overlooks Zarka's castle. One day with a spy glass he recognizes the prince peering through a grated window. With a friend Galabin investigates. Seen by Zarka he escorts them into the castle, where Zarka seeks to poison him by dropping the contents of his hollow ring into the wine which is brought to them. He traps them later in the armory, from which they are subsequently released by a servant vindictive because of Zarka's harsh treatment.

Phillipa, seeking her brother, accidentally meets Royda. The latter suspects Phillipa of being her rival and inveigles her into Zarka's castle. Going into the armory she snatches a rapier. A duel ensues in which Royda is slightly wounded. Royda is then in a more reasonable frame of mind and Phillipa tells her that she hates, not loves Zarka. Royda recognizing the count's perfidy, agrees to help Phillipa. They succeed in releasing the prince. At that moment Zarka comes upon them with his hirelings. Zarka pulls a lever and the center walk of the passage caves in leaving only a narrow ledge on either side. Royda and Galabin are precipitated into a dungeon into which a deluge of water pours. The prince struggles with Zarka on the narrow ledge, the count falling into the pit for which he had destined the others. Another battle ensues here between Galabin and the count. The prince and his party, having vanquished their foes above, soon release Royda and Galabin from their jeopardy, leaving the count to his fate.

IN THE HOUR OF TEMPTATION (Three Parts).—Jane Bernard, a woman whose husband has divorced her through no fault of her own, leaves her home for the seashore in order to forget the past. She meets Robert White, a wealthy young man, who can judge by the power of a woman. They are mutually attracted to each other, and agree to meet again at the seaside resort. Upon her arrival at the fashionable hotel, Jane unwittingly attracts the attention of David Lennox, a man of means, who passes most of his time with the young women who throng the promenade. Lennox is puzzled in his endeavor to recollect where he has seen Jane in the past, and finally solves the mystery when he finds her picture in an illustrated weekly, which printed the news of her divorce and hints that she is leading the life of an adventuress. After being repulsed in his attentions, Lennox informs the hotel management that Jane is not a desirable guest, and in consequence she is requested to settle her account on the following day. In order to meet this obligation she is obliged to sell her jewels, and, being aware of this, Lennox again presses his attentions upon her.

In the meantime, Mr. White has arrived at the hotel and is welcomed by Jane. While seated in the dining room of the hotel brooding over the future she picks up a diamond brooch from the floor, and in her financial extremity disposes of this in order to realize money. Then, swayed by an impulse which she cannot resist, she visits the gambling casino with other guests, and is winning heavily when White appears upon the scene and dissuades her from tempting Dame Fortune any further. On the following morning she attempts to redeem the jewels which she had sold, and learns that they have been sent to the auction room. Upon her arrival there she finds that no one only bidder against her is Lennox, and when she has exhausted the last of her money in bidding, a voice on the outskirts of the crowd proceeds to outbid Lennox. Robert White is the successful bidder, and restores the jewels to Jane, who at once gives back to its rightful owner the diamond brooch which had been dropped on the floor of the dining room and picked up by Jane. The ending of the photoplay is a happy one, but there are many interesting situations before the climax.

BLACHE FEATURES.

THE WOMAN OF MYSTERY (Four Parts—May 10).—Norma, a dancer, receives many presents from admirers. Among them she finds a peculiar looking box, out of which spring several poisonous snakes. Nelson, a detective, is called upon to solve the mystery. On the box he finds a peculiar trademark, which he seizes as a clue. At his home he finds the same odd mark on an ash tray bought by his mother in a Hindu curio shop, and he learns that the box containing the snakes was purchased by a Hindu woman.

Calling upon the woman, he is surprised to find himself in the home of a Priestess of Buddhaism. The Priestess tries to fascinate him with her beauty and, not succeeding, drops a powder into an incense burner, the fumes of which begin to throw him into a stupor. He fights his way to a window, blows a police whistle, and is attacked by three giant Hindu attendants. But the police arrive in time to save his life, and the Priestess is arrested and thrown into prison.

The dancer, Norma, is attracted to Nelson by his bravery, and they become friends. Meanwhile, the Priestess succeeds in working a psychic miracle in which she goes into a trance and, while her earthly form remains in prison, her soul is freed and appears before the horrified detective in his study. His nature is changed immediately by the Priestess's mystic influence, and his face becomes the face of a hardened criminal. Changing his clothes for one of the rough suits used in his detective work, he visits a den of crooks and aids them to rob a bank, the plans of which he has been entrusted with in his professional capacity. Later he is called to the bank to investigate the robbery and, not knowing of his dual personality, makes every effort to find the man who had committed the crime. He finds his own scarf among the scattered papers taken from the safe. A threatening letter, which he receives from the followers of the Priestess, is seen by Norma, who is so greatly concerned for his safety that when he asks her to marry him, she quickly consents to an engagement, so that she can do all in her power to protect him. His old mother is puzzled by seeing him leave his own house through the window, when he is again visited by the spirit of the Priestess and influenced to aid the same band of crooks in the robbery of his own home. When his real personality returns, he finds himself in his own office, where he has been discovered by his mother, sleeping in a chair, dressed in his old clothes.

Upon discovery that his house has been robbed, he calls the chief of police and is seen by the companions of his criminal personality, who think that he is acting as an agent of the authorities merely to place them in the hands of the law. When he is again transformed by the spirit of the Priestess and returns to the thieves' den, they regard him as a spy and plan to do away with him, leaving him bound and gagged in the care of an old hag, while they celebrate his capture.

But Norma, who, with his mother has been watching him, follows him to the den of thieves and, overpowering the old woman, helps him to escape. Meanwhile, the followers of the Priestess succeed in rescuing her from her prison cell and are speeding away in an automobile when Nelson, who still retains his criminal personality, asks them to assist him to escape from the crooks, who are closely upon his trail. Thus, he unwittingly places himself and his fiancee in the power of the Priestess, who makes them prisoners in a temple of Buddha.

Norma faints, and when Nelson's real personality returns, he finds himself bound hand and foot in the temple. Norma quickly explains the situation to him and, by burning the ropes that bind his wrists with the fire in the incense burner, he frees his companion and makes his way to the roof by the aid of a heavy chain from which a large oriental lamp is swung from the ceiling. He succeeds in helping Norma to the roof by the same method and they reach the ground with the aid of a large tree.

The chief of police, who has been summoned by Nelson's mother, overtakes the crooks and arrests them after a desperate struggle. But the Priestess cheats the majesty of the law by the aid of a poisoned ring with which she does away with herself during one of her wild fanatical dances. Her death marks the end of her influence over Nelson, and he at last feels free to marry Norma.

LEADING PLAYERS FILM CORP.

THE CALVARY OF A MOTHER (Three Parts).—It is December, 1870. Paris, in the throes of a siege, struggles with the energy of despair. Father Pommier, a painter, and his two sons, Justin and Jean, worthy mechanics, have given up work and taken to arms. It is a rigorous winter, and the discontent of all the improvised soldiers makes itself felt. The valiant fellows weary of inaction, and the announcement that a sortie is about to be made, is enthusiastically received. At night, Pommier and his sons return home and the sufferings of the day the dead—are forgotten. Now and then the vibrations of a cannon shot shake the house.

Suddenly the quiet of the fireside is rudely disturbed by a comrade with the news that Justin's batallion is chosen to effect a night sortie. The days glide away and at the end of January, 1871, the besieged line up and take their turn at the butcher's and baker's. Meanwhile, Mother Pommier goes in search of her son Justin. She questions his comrades, the National Guards, and learns that her son is dead. Meanwhile, there is revolt in the air. Pommier and his son join in the revolt and the mother knows she has another sacrifice to undergo.

It is May 24, 1871. The Versailles soldiers enter Paris, and a fearful fratricidal struggle ensues. The batteries of the regular army hurl a hurricane of iron against the famished city. The people are forced to shelter in cellars and underground passages. Troops advance, patrols search the houses and every man carrying a gun or wearing the uniform of the Federates, or whose hands are stained with gunpowder, is arrested and mercilessly shot. Father Pommier has managed to escape the repression, but he has lost sight of his son, Jean. At the Pere-Lachaise Cemetery the tombs are pillaged. There are corpses everywhere. Thither, braving all danger, comes Mother Pommier, in search of her son. She is taken for a petroleuse and is on the point of being shot, when an officer intervenes and she is spared. That same night Paris is ablaze.

Ten years later. Since the war and the death of his sons, Father Pommier has taken to drink. His two daughters, Celine and Cecile, are apprenticed to a dressmaker, but the precocious Celine has not escaped the morbid fascination of the street. She resents her mother's chidings, and runs away to join her lover, a pale-faced ruffian. His sons dead, his daughter gone, the wretched father tries to drown his grief and misery in drink. He imagines himself pursued by mad dogs. His weakened brain finally gives way after a short period of sanity and his wife and daughter find him in the padded cell at St. Anne, where he expires in agony.

Worn with grief and privation, the poor mother gradually wastes away. The devoted and loving care of her daughter, Cecile, is her sole comfort. One morning a lamentable creature knocks at the door. Cecile opens, and there, in rags, and starving, stands Celine. The prodigal is welcomed, but cannot adapt herself to the peaceful home. She longs for excitement. One evening, Cecile returns home alone. Her sister has again run away. The mother falls prostrate when she realizes the truth. It is the end—she passes away, leaving Cecile alone to battle with the world.

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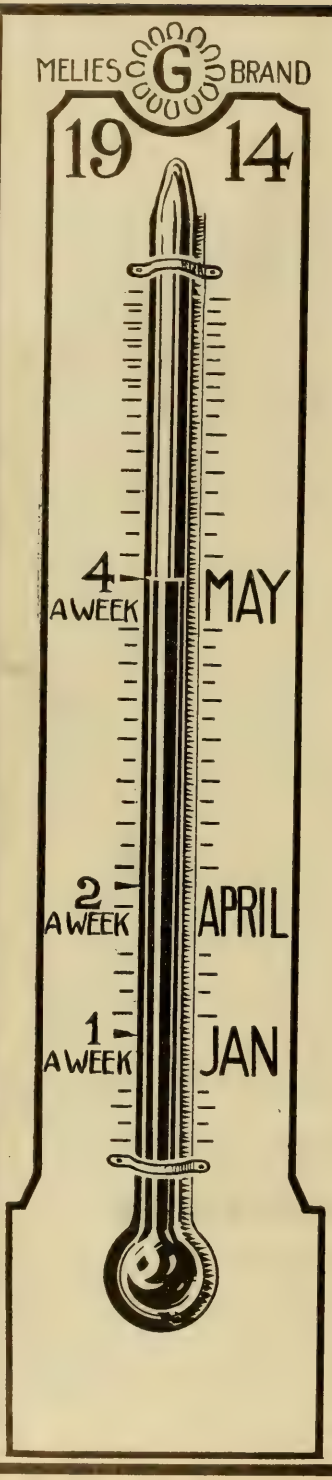

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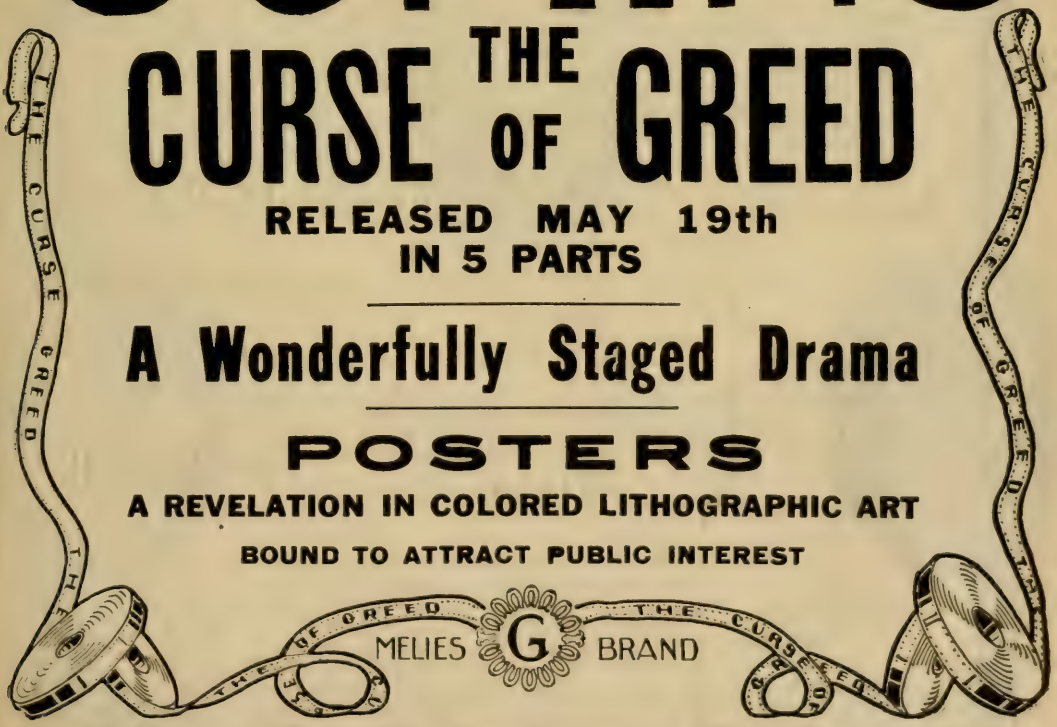

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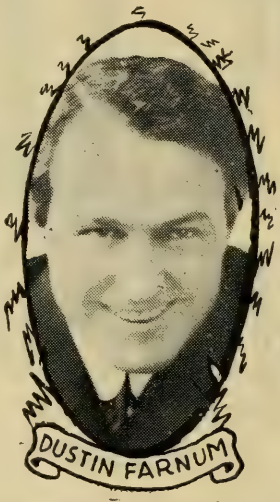

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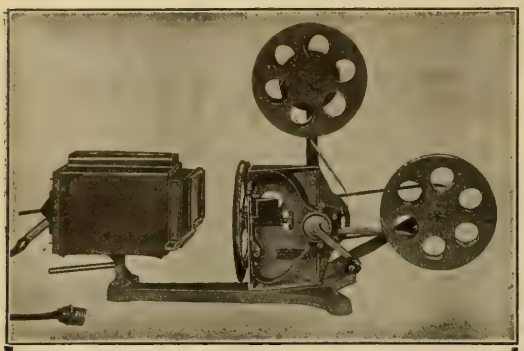

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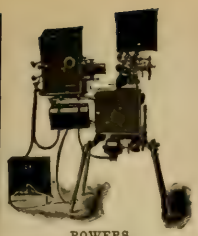
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April 29—The Smouldering Spark (Drama)...
May 4—In the Moonlight (2 parts—Drama).2000
May 6—The Story of the Olive (Drama).....1000
May 8—Calamity Anne's Love Affair (Drama).1000
May 11—Metamorphosis (2 parts—Drama).....2000
May 13—The Navy Aviator (Drama).....1000
May 18—In the Footprints of Mozart (2 parts—Drama) 2000
May 20—Beyond the City (Drama).....1000

APOLLO.

April 12—Some Bull's Daughter (Comedy).....
April 18—Up and Down (Comedy).....
April 26—Apollo Fred Becomes a Homeseeker (Comedy) .....
May 3—The Cheese of Police (Comedy).....
May 10—The Scene of His Crime (Comedy)....
A Race for a Bride (Comedy).....

BEAUTY.

April 21—The Man Who Came Back (Drama)..1000
April 28—A Flurry in Hats (Comedy).....1000
May 5—Eugenics Vs. Love (Comedy).....1000
May 12—Her Heritage (Drama).....1000

BISON.

April 25—Old California (2 parts—Drama).....
May 2—The Tragedy of Whispering Creek (2 parts—Drama) 2000
May 9—The Nation's Peril (2 parts—Drama).2000
May 16—The Hills of Silence (3 parts—Drama)

BRONCHO.

April 22—The Silent Witness (2 parts—Drama)
April 29—Adventures of Shorty—Shorty Escapes Matrimony (First Episode—2 parts —Comedy) 2000
May 6—Shorty Escapes Matrimony (2 parts—Comedy) .....
May 13—Shorty's Strategy (2 parts—Drama)..

CRYSTAL.

April 28—Spotted (Comedy) .....
April 28—For the Love of Baldy (Comedy)....
May 3—Charlie and a Dog.....
May 5—A Telephone Engagement (Comedy)..
May 5—Out On Business (Comedy).....
May 10—A Pair of Birds (Comedy).....
May 12—Charlie's New Shirt (Comedy).....
—Their Picnic (Comedy) .....
May 15—Charlie's Waterloo (Comedy).....

DOMINO.

April 23—A Common Mistake (2 parts—Dr.)..2000
April 30—Out of the Night (2 parts—Drama).2000
May 7—The Card Sharps (2 parts—Drama)....
May 14—Forest Vampires (2 parts—Drama)...

ECLAIR.

April 26—Willie and the Muse (Comedy).....
April 29—The Secret of the Well (Three parts —Drama) 3000
May 3—His Servant (Drama).....
May 6—Whom God Hath Joined (2 parts—Dr.)2000
May 10—Susanne (Drama) .....
May 13—In the Fangs of Jealousy (2 parts—Drama) .....
May 17—Our Daughter (Comedy).....

FRONTIER.

April 25—Nugget Nell's Ward (Drama).....
April 30—Cuckooville Goes Skating (Comedy)..
May 2—The Runaway (Drama).....
May 7—Whistling Hiram (Comedy).....
May 9—The Outlaw's Daughter (Drama)....
May 14—Dad's Allowance (Comedy).....
May 16—Won By Wire (Drama).....

GOLD SEAL.

April 21—Lucille Love—The Girl of Mystery—Series No. 2 (2 parts—Drama).....
April 28—Lucille Love—The Girl of Mystery (Series No. 3—2 parts—Drama)...2000
May 5—Lucille Love, the Girl of Mystery (Series No. 4—2 parts).....2000
May 12—Lucille Love—The Girl of Mystery (Series No. 5—2 parts—Drama)....

IMP.

April 27—Temper vs. Temper (Comedy).....
April 30—Through the Eyes of the Blind (2 parts—Drama) 2000
May 4—The Dawn of Romance (Drama).....
May 7—Vasco the Vampire (Comedy).....
May 11—Through the Snow (Drama).....
May 14—On the Cheese Board of Fate (2 parts —Drama) .....

JOKER.

April 29—A Boarder's Mishaps (Comedy).....
April 29—Poisonous Insects (Educational).....
May 2—The Bucket Sharpers (Comedy).....
April 22—Luttie's Lovers (Comedy).....
April 25—The Sharps Want a Flat (Comedy)..
May 6—Roll Your Peanut (Comedy).....
May 6—The Poisonous Insects (Zoology).....
May 9—Schultz the Barber (Comedy).....
May 13—How Green Saved His Wife (Comedy)
May 16—The Fascinating Eye (Comedy).....

KAY-BEE.

April 10—The Geisha (2 parts—Drama).....2000
April 17—Loves vs. Duty (2 parts—Drama)....
April 24—The Rightful Heir (2 parts—Dr.)..2000
May 1—Love's Sacrifice (2 parts—Drama)..2000
May 8—The Substitute (2 parts—Drama)....
May 15—In the Cow Country (2 parts—Drama)

KEYSTONE.

April 27—Caught in a Cabaret (2 parts—Com.).2000
April 30—When Villain's Wait (Comedy).....
May 2—(No Release This Date).....
May 4—Caught in the Rain (Comedy).....
May 7—The Morning Papers (Comedy).....
—A Busy Day (Comedy) .....
May 9—A Suspended Ordeal (Comedy).....

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April 21—An Unredeemed Pledge (Drama)....
April 26—A Diamond in the Rough (2 parts—Drama) 2000
April 28—Cigar Butts (Comedy-Drama).....
May 1—The Quicksands (Drama).....
May 3—The Body in the Trunk (2 parts—Dr.).2000
May 5—The Different Man (Drama).....
May 10—The Wheels of Destiny (2 parts—Dr.)

NESTOR.

April 29—Women and Roses (Drama).....
May 1—Her Husbands (Comedy).....
May 6—The Quack (Drama).....
May 8—His Strenuous Honeymoon (Comedy)..
May 13—The Siren (Drama).....
May 15—The Newlyweds' Dilemma (Comedy)..

POWERS.

April 27—The Old Maids' Triumph.....
May 1—The Two-Gun Man (2 parts—Drama).2000
May 4—Exposing the Handcuff Kings (Com.).
May 4—The Hungry Soldiers (Comedy).....
May 8—Stolen Glory (Drama).....
May 11—The Adventures of Limburger and Schweitzer (2 parts—Comedy).....
May 15—The Transformation of Prudence (Dr.)

PRINCESS.

April 10—Too Much Turkey (Comedy).....
April 17—Her Awakening (Drama).....
April 24—His Reward (Drama) .....
May 1—Politeness Pays (Drama).....
May 8—Forced To Be Stylish (Comedy).....

RELIANCE.

May 2—Ashes of the Past (2 parts—Drama).2000
May 4—Our Mutual Girl, No. 16 (Drama)...1000
May 6—The Broken Bottle (Drama).....
May 9—The Deputy Sheriff's Star (2 parts—Drama) 2000
May 11—Our Mutual Girl, No. 17 (Drama)....1000

REX.

May 3—A Man, a Girl and Another Man (Dr.)
May 7—Aurora of the North (2 parts—Drama)2000
May 10—The Career of Waterloo Peterson....
May 10—Fashionable Dances .....
May 14—The Unlawful Trade (Drama).....
May 17—A Boob There Was (Comedy).....

ROYAL.

May 2—Snookum's Birthday (Comedy).....
May 2—Fickle Mary Jane (Comedy).....
May 9—Mike Joins the Force (Comedy).....

STERLING.

April 23—Love and Vengeance (2 parts—Comedy) .....
April 30—His Wedding Day (Comedy).....
May 7—Sergeant Hofmeyer (Comedy).....
May 14—Papa's Boy (Comedy).....

THANHOUSER.

May 3—Getting Rid of Algy (Comedy).....
May 5—A Woman's Loyalty (2 parts—Dr.).2000

UNIVERSAL IKE.

April 21—When Universal Ike Set (Comedy)...
April 28—Universal Ike and the School Belle (Comedy) .....
May 5—Universal Ike Almost a Hero (Com.)
May 12—Universal Ike Gets a Line On His Wife (Comedy) .....

VICTOR.

April 24—The Daughter of a Crook (3 parts—Drama) .....
April 27—Broken Vows (2 parts—Drama).....2000
May 1—Who's Who (Comedy-Drama).....
May 4—As Fate Willed (2 parts—Drama)...2000
May 8—The Pawns of Destiny (3 parts—Dr.).3000
May 11—Toilers of the Sea (Drama).....
May 15—A Million In Perils (2 parts—Drama)

FEATURES.

A. BLINKHORN.

Feb. 23—Blind Fate (Hepworth's—2 parts—Dr.)
Mar. 2—Justice (Hepworth's—4 parts—Drama)
Mar. 9—The Cloister and the Hearth (Hepworth's—5 parts—Drama) .....
Mar. 23—Rose of Surrey (Turner Films—2 parts —Drama) .....
April 6—The Old Curiosity Shop (Hepworth—5 parts—Drama) .....

UNIVERSAL SPECIAL FEATURES.

Jan.—Absinthe (4 parts—Drama).....
Feb. —Merchant of Venice (4 parts—Drama)....
March —Won in the Clouds—(3 parts—Drama).
March —Washington at Valley Forge (4 parts—Drama) .....
April —The Spy (4 parts—Drama).....
April—Samson (6 parts—Drama).....

CRITERION FEATURES.

Feb. 11—The Trap (3 parts—Drama).....
Feb. 28—The Desert's Sting (3 parts—Drama).

KENNEDY FEATURES, INC.

Jan. 21—The Bride of Lammermoor (3 parts—Drama) .....
Feb. 4—Mary Magdalene (3 parts—Drama)....
Feb. 18—Jess (4 parts—Drama).....
March 4—Elsie Venner (3 parts—Drama).....
March 18—Charlotte Corday (4 parts—Drama).

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LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Melies, Pathe, Selig, Vitagraph.

Tuesday—Edison, Essanay, Geo. Kleine, Pathe, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Pathe, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Vitagraph.

BIOGRAPH.

April 27—Hop Head's Dream (Comedy).....
April 27—Along Came a City Chap (Comedy)
April 30—The Soul of the Desert (Drama)..
May 2—Her Big Scoop (Drama).....
May 4—The Saving Presence (Drama).....
May 7—Mamma's Three ½ R.—Comedy)....
—Gilligin's Accident Policy (½ R.—Comedy) .....
May 9—Under the Skin (Drama).....
May 11—In Fate's Cycle (Drama).....
May 14—Her Mother's Weakness (Drama)..
May 16—While the Band Played (½ R. Com.) Almost An Outrage (½ R. Comedy).

EDISON.

April 27—In High Life (Fifth of the "Wood B. Wedd" series—Comedy).....1000
April 28—The Mystery of the Silver Snare (Sixth of the "Chronicles of Cleek" Series—Drama) 1000
April 29—A Fugitive from Justice (Drama)...1000
May 1—Frederick the Great (Special—2 parts—Drama) 2000
May 2—Her Grandmother's Wedding Dress (Drama) 1000
May 4—A Week-End at Happyhurst (Com.)..1000
May 5—The Double Cross (Third story of "The Man Who Disappeared"—Drama)..1000
May 6—The Lucky Vest (Comedy).....1000
May 8—The Song of Solomon (Special—2 parts—Drama) 2000
May 9—The End of the Umbrella (Seventh of the "Dolly of the Dailies" series—Drama) 1000
May 11—Martha's Rebellion (Comedy).....
May 12—An Alaskan Interlude (Drama).....
May 13—Andy Plays Cupid (Sixth of the "Andy" series—Comedy-Drama).....
May 15—His Sob Story (Special—2 parts—Dr.)
May 16—The Coward and the Man (Drama)..

ESSANAY.

April 28—Yarn a-Tangle (Drama).....1000
April 29—Curing a Husband (Comedy).....1000
April 30—Pie for Sophie (Comedy).....1000
May 1—Seeds of Chaos (Special—2 parts—Drama) 2000
May 2—Broncho Billy's Close Call (Comedy-Drama) 1000
May 5—The Greater Love (Drama).....1000
May 6—Making Him Over—For Minnie (Com.).1000
May 7—A Snakeville Epidemic (Comedy)....1000
May 8—The Mystery of Room 643 (Special—2 parts—Drama) 2000
May 9—Broncho Billy's Sermon (Drama).....1000
May 12—In Real Life (Comedy-Drama).....
May 13—Three Little Powders (Comedy).....
May 14—Sloppy Slim's Stratagem (Comedy) .
May 15—Ashes of Hope (Special—2 parts—Dr.)
May 16—Broncho Billy's Leap (Drama).....

KALEM.

April 26—The Secret Formula (Special—2 parts Drama) 2000
April 22—Grey Eagle's Last Stand (Special—2 parts—Drama) 2000
April 24—A Salt Mackerel Mine (Drama).....1000
April 25—The Nurse and the Counterfeiter (Drama) 1000
April 27—The Dance of Death (Special—2 parts—Drama) 2000
April 29—The Stolen Rembrandt (Special—2 parts—Drama) 2000
May 1—Stung (Comedy) .....
May 1—Dippy's Dream (Comedy).....
May 2—A Secret Crime (Drama).....1000
May 4—The Master Rogue (Special—2 parts—Drama) 2000
May 6—The Detective's Sister (Special—2 parts—Drama) 2000
May 8—McBride's Bride (Comedy).....1000
May 9—The New Medicine Man (Drama)...1000
May 11—Regeneration (Special—2 parts—Dr.)
May 13—A Man's Soul (Special—2 parts—Dr.)
May 15—A Darktown Wooing (Comedy).....
—The Girl and the Gondolier (Comedy).
May 16—The War Bonnet (Drama).....

GEORGE KLEINE.

April 21—Her False Friend (Cines Special—2 parts—Drama) 2000
April 28—The Wedding Present (Cines—Special—2 parts—Drama) 2000
May 5—The Broken Chain (Cines—Special—2 parts—Drama) 2000
May 12—The Toreador's Romance (Cines—Special—2 parts—Drama).....2000
May 19—Mystery of the Fast Mail (Special—Eclipse—2 parts—Drama) .....

LUBIN.

April 24—Will Blood Tell (Drama).....1000
April 25—Little Breeches (Comedy)..... 400
April 25—A Dream of the Circus (Comedy).... 600
April 28—The Tale of a Chicken (Comedy).... 750
April 28—Another Tale (Comedy)..... 250
April 29—The Inventor's Wife (Special—2 parts—Drama) 2000
April 30—A Pack of Cards (Special—2 parts—Drama) 2000
May 1—The Getaway (Drama).....1000
May 2—He Never Found Out (Comedy).....1000
May 5—A Blind Business (Comedy)..... 400
May 5—Casey's Birthday (Comedy)..... 600
May 6—Behind the Footlights (Special—2 parts—Drama) 2000
May 7—When Conscience Calls (Special—2 parts—Drama) 2000
May 8—The Vengeance of Mimi (Drama).....1000
May 9—Building a Fire (Comedy)..... 400
May 9—With the Burglar's Help (Comedy).. 600
May 12—The Wallflower (Comedy).....
May 13—In the Northland (Special—2 parts—Drama) .....
May 14—Madam Coquette (Special—2 parts—Drama) .....
May 15—The Signal (Drama).....
May 16—He Said He Could Act (Comedy)..

MELIES.

April 20—Bobby as a Guardian Angel (Com.).. 400
April 20—Handsome Harry Minds the Shop (Comedy) 600
April 23—Batty Bill's Bustle Makes Everyone Hustle (Comedy) 400
April 23—Winky Willy and the Cherries (Com.) 600
April 27—Knockabout Kelly—Magician in Spite of Himself (Comedy)..... 400
April 27—Bobby and the Banker (Comedy).... 600
April 30—Difference Between Tangos (Com.). 250
April 30—Batty Bill, Monkey and Pelican (Comedy) 750
May 4—A Cottage By the River (Comedy).... 600
May 4—Winky Willy's First Cigar (Comedy). 400
May 7—Batty Bill and the Suicide Club (Com.)

PATHE.

April 16—Pathe's Weekly, No. 31 (News).....1000
April 16—A Mad Love (Special—2 parts—Drama) 2000
April 18—The Ghost (Special—3 parts Drama)..3000
April 20—Pathe's Weekly, No. 32, 1914 (News) 1000
April 21—Whiffles Hunts the Swag (Comedy)..
April 21—Straw Hat Industry in Fiesole (Industry) .....
April 22—Col. Heeza Liar In Mexico (Picture Cartoon) .....
April 22—Siamese Customs (Indo-China—Manners and Customs).....
April 23—Pathe's Weekly, No. 33, 1914 (News) 1000
April 23—The Tango Craze (Special—2 parts—Comedy) 2000
April 25—Breaking Even (Special—2 parts—Comedy) .....
April 27—Professor Spuff's Romance (Comedy).
April 28—The Deadliest of Nature Celebrities (Zoology) .....
April 28—A Few Minutes in Calcutta, India (Travel) .....
April 28—The Town That Looks on Biscay Bay (Travel) .....
April 29—Pathe's Weekly, No. 34 (News).....
April 30—In Royal Bondage (Special—2 parts—Drama) 2000
May 2—The Accusing Eye (Special—2 parts—Drama) 2000
May 4—The Man Higher Up (Comedy).....
May 4—Manila, Capital of the Philippines (Travel) .....
May 5—Max, the Lady Killer (Comedy).....
May 5—A Winter Excursion to the Falls of Tannforsen, Sweden (Travel).....
May 6—Pathe's Weekly, No. 35 (News).....1000
May 7—A Meddler With Fate (Special—2 parts—Drama) 2000
May 9—The Marriage of Cupid (Special—2 parts—Drama) 2000
May 11—Hearts Are Trumps (Comedy).....
May 12—Wood Carving and Turning at St. Claude, France (Industrial).....
—The Jerboa (Habitat Africa—Zoology)
May 13—Pathe's Weekly, No. 36 (News).....
May 14—The Strength of the Weak (Special—2 parts—Drama) .....
May 16—The Precious Twins (Special—2 parts—Comedy) .....

SELIG.

April 27—Shotgun Jones (Special—2 parts—Dr.).2000
April 27—Hearst-Selig News Pictorial, No. 18 (News) 1000
April 28—The Schooling of Mary Ann (Drama).1000
April 29—The Pirates of Peacock Alley (Dr.)..1000
April 30—Little Miss Bountiful (Comedy).....1000
May 1—A Knight of Trouble (Comedy).....
May 1—The Plot that Failed (Comedy).....
May 4—Hearst-Selig News Pictorial, No. 19 (News) 1000
May 4—The Adventures of Kathlyn—No. 10 The Warrior Maid (Special—2 parts Drama) 2000
May 5—The American Soldier (Three Parts)..
May 5—Marrying Gretchen (Drama).....
May 5—Doc Yak, Bowling (Picture Cartoon)
May 6—The Evil She Did (Drama).....1000
May 7—Hearst-Selig News Pictorial, No. 20 (News) .....
May 8—The Mother of Seven (Comedy)....1000
May 9—Two Girls (Drama).....1000
May 11—On the Minute (Special—2 parts—Dr.)
May 11—Doc Yak's Temperance Lecture (Picture Cartoon) .....
May 11—Hearst-Selig News Pictorial—No. 21 (News) .....
May 12—Marian the Holy Terror (Comedy)....
May 12—Doc Yak, the Marksman (Picture Cartoon) .....
May 13—A Pair of Stockings (Comedy).....
May 14—Hearst-Selig News Pictorial—No. 22 (News) .....
May 15—At Last We Are Free (Comedy).....
May 16—The Taint of Madness (Drama).....

VITAGRAPH.

April 24—Tangled Tangoists (Comedy).....1000
April 26—Her Great Scoop (Special—2 parts—Drama) 2000
April 27—The Awakening of Barbara Dare (Drama) 1000
April 28—The Tattoo Mark (Special—2 parts—Drama) 2000
April 29—Setting and Style (Comedy).....1000
April 30—Tony the Greaser (Drama).....1000
May 1—Bunco Bill's Visit (Comedy).....1000
May 2—Mareea, the Half-Breed (Special—2 parts—Drama) 2000
May 4—Cupid Versus Money (Comedy).....1000
May 5—The Old Fire Horse and the New Fire Chief (Special—2 parts—Comedy)..2000
May 6—Sandy and Shorty Start Something (Comedy) 1000
May 7—His Last Call (Drama).....1000
May 8—Bunny In Disguise (Comedy).....1000
May 9—The Antique Engagement Ring (Special—2 parts—Drama) 2000
May 11—Miser Murray's Wedding Present (Dr.)
May 12—The Acid Test (Special—2 parts—Dr.)
May 13—Buddy's First Call (Comedy).....
May 14—The Sea Gull (Drama).....
May 15—Bunny Buys a Harem (Comedy).....
May 16—The Countess Vesebi's Jewels (Special—2 parts—Drama) .....

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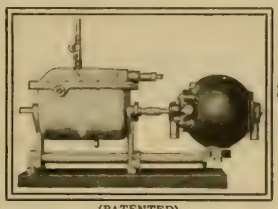

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THE FILM INDEX

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Sargent

I beg to announce to my clients that, owing to the pressure of other work, I shall be unable to criticise any scripts. I will gladly answer, *without any charge,* questions that may be replied to through the Inquiry Department of this paper, and which do not require the handling of a manuscript or synopsis, but I cannot give the time necessary to reply by personal letter.

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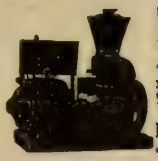

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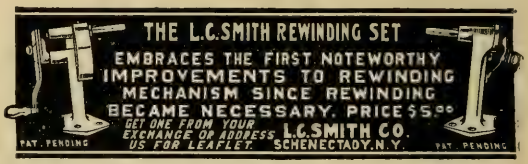
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In the hour of excitement, with martial spirit at its height, it is well to remember that the greatest war-picture ever made, reproducing the greatest conflict ever fought on American soil, is the

BATTLE OF GETTYSBURG

Five Reels

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On the same reel with **"DOC YAK'S TEMPERANCE LECTURE"**

He abandons gasoline and moves in the right direction.

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A quiet girl incidentally acquires a reputation as an Amazon, and turns the joke cleverly. *On the same reel with*
"Doc Yak, The Marksman"

May 13th--"A Pair of Stockings"
The clever crook is outwitted by an unsophisticated young bridegroom. A society comedy sprightly in action.

May 15th--"At Last We Are Alone"
A poor but ambitious youth would wed wealth, and finally wins his wish in quarantine. A genuine Eugenic comedy.

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An interesting play with big motive and appealing heart interest.

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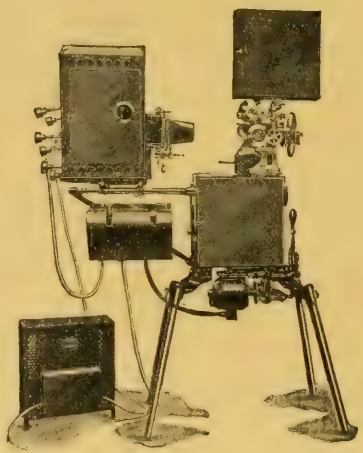

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Vol. 20. No. 7 May 16. 1914 Price 10 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from the "Curse of Greed" (Melies).

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Harold MacGrath (on left) and Lloyd Lonergan
Discussing the "Million Dollar Mystery"

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"Will Crowd the Theatres to Capacity"

Read What the Author, Harold MacGrath, Says:

"I have interviewed every person in the cast for the 'Million Dollar Mystery' and I congratulate the Thanhouser Film Corporation and Mr. Hite for having brought together such an array of talent.

"The 'Million Dollar Mystery' has the tremendous incentive the 'Adventures of Kathlyn' lacked—the capital prize of $10,000. We know how successful the Kathlyn series is, and it is only reasonable to expect that this great photo-drama, backed by the big prize offer, will crowd the theatres to their capacity."

(Signed) HAROLD MACGRATH.

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FOR the convenience of exhibitors, the "Million Dollar Mystery" will be released through the Syndicate Film Corporation—operating independently. Offices are now established in every Mutual Film Exchange in the United States and Canada. Syndicate Film Corporation representatives will be in charge. *Exhibitors may obtain these films regardless of the program they may be using.*

The "Million Dollar Mystery" will be released in weekly installments—two reels each week, starting June 22. The story will appear in the Chicago Tribune and 200 other leading newspapers, starting June 28. Don't miss this opportunity to pack your houses during the summer months. Act NOW! Wire or write for full information. Address

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Tuesday, May 12—"A Mohammedan Conspiracy" (2 reels). Here is a remarkable production, full of Oriental atmosphere. The cast includes James Cruze, Florence La Badie, David Thompson, Frank Farrington, Justice D. Barnes, Arthur Bauer and Leland Benham.

Friday, May 15—No release because of two reel subject of preceding release date.

Sunday, May 17—"The Somnambulist"—a comedy that's bound to make 'em shriek. Cyril Chadwick portrays the sleepwalker and gets into all sorts of funny situations. Florence La Badie is featured.

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Thanhouser releases will continue to be features of the Mutual Program

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Superlative and Aristocratic Features

Released Tuesday, May 26th.

"Blind Man's Bluff"

A drama of a doctor's selfish love that proved his undoing.

Released Wednesday, May 27th.

"Pat Casey's Case"

A comical story of an Irishman's overwhelming desire for work.

Released Thursday, May 28th.

"Sophie Starts Something"

An uproariously funny Western comedy concerning Sophie, the militant.

Released Saturday, May 30th.

"Broncho Billy's Cunning"

An impressive drama of Western life, featuring G. M. ANDERSON.

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ONE GREAT BIG SCREAM!
Laughter!
Laughter!
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Laughter!
RELEASED MAY 14th
"PAPA'S BOY"
will make your audience roll off their seats
FUN!
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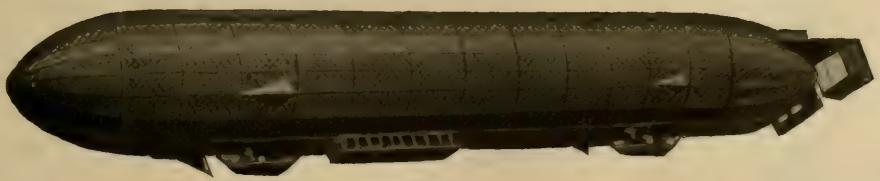

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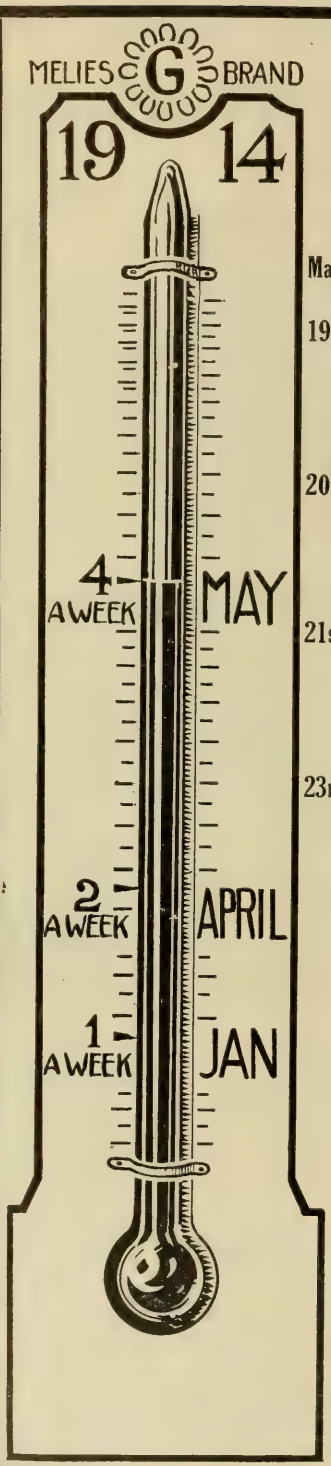

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"A DRASTIC REMEDY"

Monday, May 14th Split Reel Comedy

"BATTY BILL ALMOST MARRIED"

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DID HE RUN !!
DID HE RUN!!!

NO! HE DID NOT RUN
But he—THE EXHIBITOR—Will run to book

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SPLENDID PHOTOGRAPHY

Robert, a bank clerk, is entrusted with a large sum of money. He is followed by a fellow clerk, robbed and thrown into a sewer to cover all trace of the crime. After many days of wandering in the underworld, he finds an opening and staggers out an insane man and is taken to an asylum, where he remains many months. His former fiancee, who has become a celebrated prima-donna, comes to sing to the inmates her famous opera "Mignon," and her voice restores to Robert his lost memory. Through a cigarette case which she had given Robert she locates the criminal, who is her most ardent suitor, and he receives his just rewards.

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***We don't tell you our Features are Smashing all Box Office Records*—That's more "Bull."**
***We don't tell you every foot of our film has a punch and a couple of kicks, and that you must have our Features to do business*—That's a whole herd of "Bulls."**

When we talk to you, Mr. State Rights Man, we talk to you straight from the shoulder—man fashion—and we don't plaster our statements with a myriad of brainless adjectives. While "Magnificent," "Wonderful," "Lavish," "Finest," "Marvelous," etc., would no doubt legitimately express the quality of our output, we are satisfied to tell you, and back it up with facts, that SAWYER FEATURES ARE GOOD FEATURES, AND THE PRICE IS LESS THAN EVER BEFORE OFFERED ANYWHERE. **For the first time in your life**

Features YOU Want at the Price YOU Want to Pay

STATE RIGHTS Now Selling
"THE QUEEN OF THE SMUGGLERS"
3 PARTS.
A thrilling story of love and adventure based on fact. Beautiful photography, handsome backgrounds, good acting and a story that holds interest from start to finish.
SOLD Greater New York, New Jersey, West. Pennsylvania, East. Pennsylvania, West Virginia, Delaware, Maryland, Virginia

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SIR HENRY IRVING'S
Greatest Success
"THE BELLS"
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A story too well known to demand comment. A splendid cast enthralls the spectator through every foot of film.
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"THE BUSHRANGER'S BRIDE"
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A real live melodramatic picture, with more than enough action to keep the audience on the qui vive every minute.
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READY MAY 21 THE CONVICT HERO (3). THE BANDIT TERRORS OF AUSTRALIA (3).

WATCH! IN A FEW DAYS!! A SAWYER SENSATION!!!

Florence Falls 300 Feet Into the Ocean.

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A. BLINKHORN RELEASES THE FIRST OF HIS DEER BRAND FILMS OF AMERICAN MANUFACTURE

THE MISTRESS OF THE AIR

THREE THRILLING PARTS

Featuring
Miss FLORENCE SEIDELL,
the only woman in
the world flying
a hydro-aeroplane,
and
RICHARD GARRICK,
in his giant dirigible
balloon "Monrovia."

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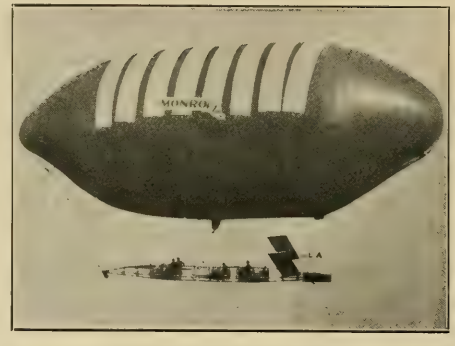

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THREE THRILLING PARTS

The loop-the-loop and
fall from the
aeroplane will make this
A FEATURE
that Exhibitors are striving to get hold of.

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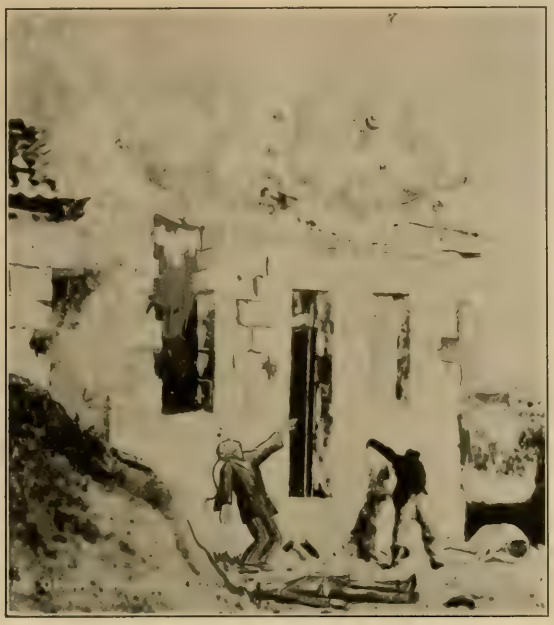

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IN 3 PARTS

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Every Kind of Publicity Matter to Push Trade

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Bosworth's Gre

JACK LONDON'S

A REALLY great motion picture production of Jack London's vivid, gripping, intense story, "The Sea Wolf." Wonderfully scened, perfectly acted by a remarkable cast. This author's stories are always the leading features when published in "The Saturday Evening Post," "Cosmopolitan" and other magazines—and Bosworth's productions of Mr. London's stories will be the greatest of all features offered in the country's leading motion picture theatres.

Three Other Jack London Pictures Are Now Ready for Release.

JOHN BARLEYCORN

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VALLEY of the MOON

All three of these stories are among the greatest written by this author.—These stories have been produced by Bosworth in remarkable feature pictures.

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WM. L. SHERRY FEATURE FILM CO., INC., 126 West 46th St., New York City—Greater New York and New York State.

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"SEA WOLF"

"THE Sea Wolf" opened on Sunday, May 3rd, at the new million-dollar Strand Theater, New York City. It broke all records at that house for attendance.

"The Sea Wolf" played to more people in one day in this theater than any other motion picture ever shown.

"The Sea Wolf" was also the opening feature at the beautiful new Stanley Theater in Philadelphia, and the new Strand Theater in Newark, N. J.

This same great picture is also booked to open many new theaters in other parts of the country within the next few weeks.

For future release:

"Burning Daylight"
"King of the Greeks"
"The Sea Gangsters"
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"Smoke Bellew"
"South Sea Tales"
and many others.

distribution and prestige for tions, we have arranged for ing high class distributors.

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The Greatest and Most Successful Photo-play Ever Produced or Exhibited in England

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The Worker, -	3 Reels	The Devil Within,	3 Reels
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Fangs of Hate, -	3 "	Through Dante's Flames,	4 "

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Suite 519-520, Utica Building
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IN 5 REELS

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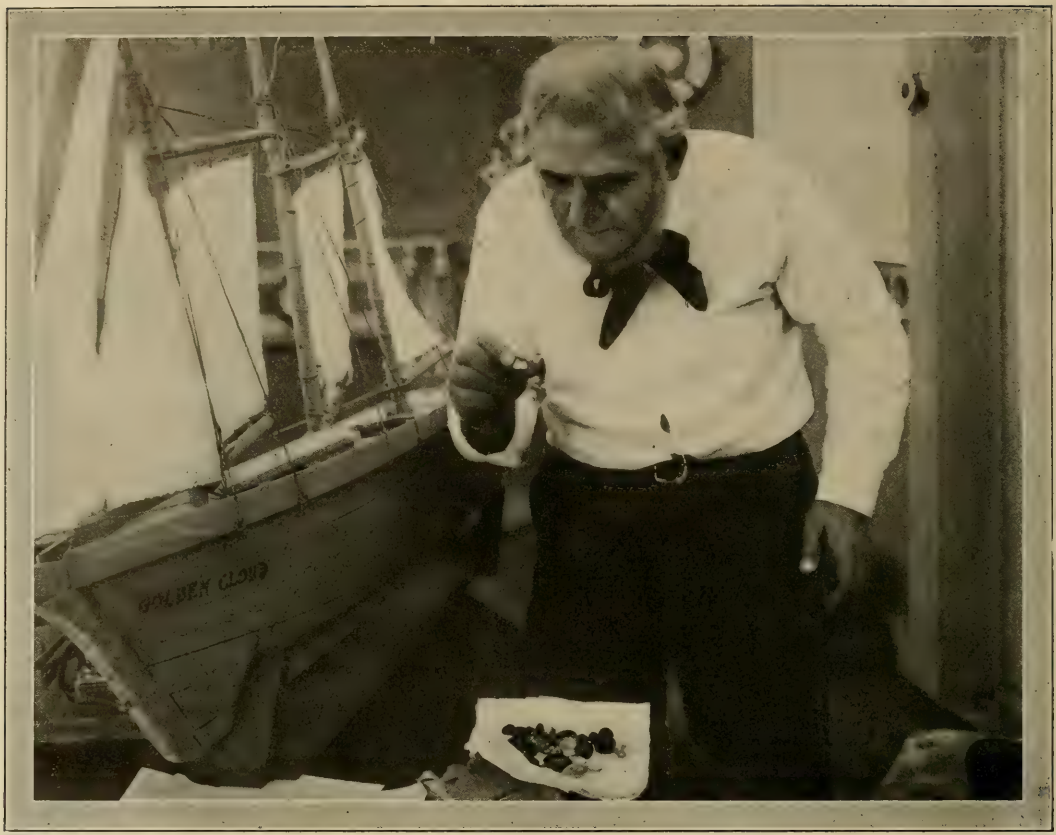
Box Office Attractions Film Rental Co., 130 W. 46th St., N.Y., Sole Agents Ramo Features, N.Y. State, No. N.J. & New England States



THE TREASURE SHIP

Featuring Alice Hollister in a Two-Part Romance of the Sea.

Unscrupulous John Harley stops at nothing in his effort to get hold of the model of the Golden Cloud, the secret of which he alone knows. But he is foiled, and the incidents which bring this about make this a story of rare interest.

Released Monday, May 25th. Eye-catching 1, 3 and 6-Sheets for this Feature.

THE BOTTLED SPIDER

A Two-Part Western Drama Featuring Princess Mona Darkfeather.

The "Spider's" wild dash into the mountains; Anna's awful predicament while her captor and husband fight on the narrow mountain ledge—these are but two of the incidents which make this one of the most exciting dramas ever filmed.

Released Wednesday, May 27th. Superb 1, 3 and 6-Sheets for this Headliner.

AND THE DANCE WENT ON

A Railroad Comedy.

Fate's conspiracy to keep Jim and Tom from attending the railroadmen's ball will make your patrons roar with glee.

Released Friday, May 29th.

THE COMING OF LONE WOLF

An Unusual Indian Romance.

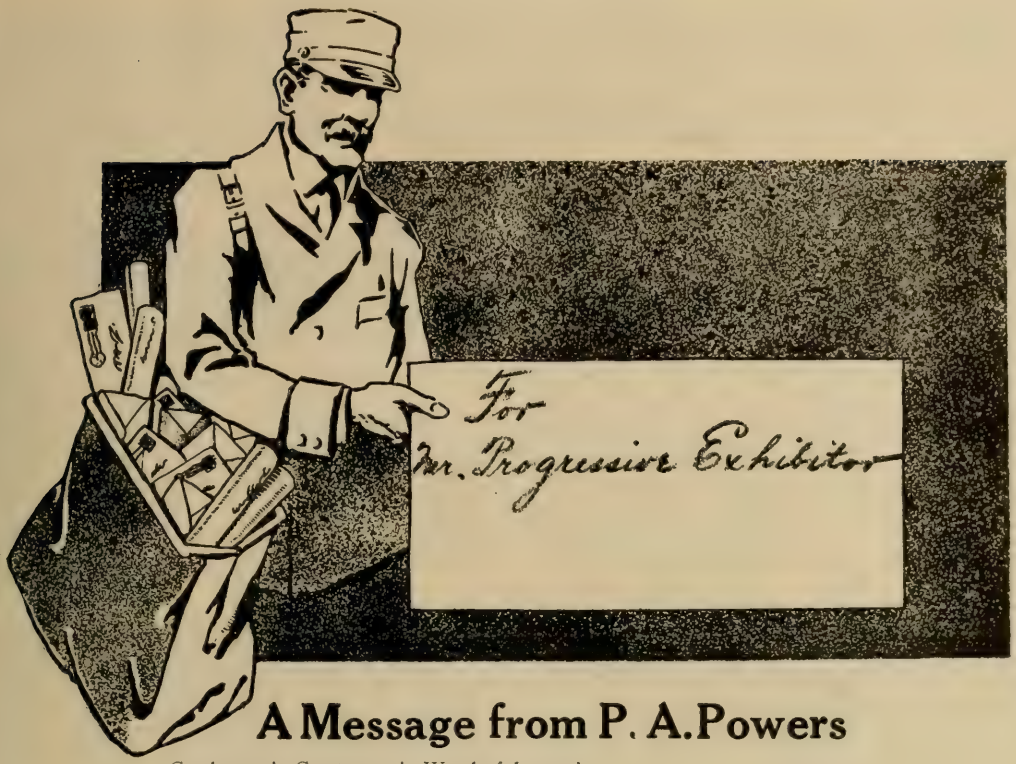
The rivalry for the hand of Natoma, the death of Lone Wolf and Crooked Leg's superb sacrifice will raise your patrons' interest to the highest pitch.

Released Saturday, May 30th.
Striking 1 and 3-Sheet Posters.

Watch for This

The extraordinary ALICE JOYCE SERIES, which starts Monday, June 8th, with "Nina of the Theatre," a Two-Part Drama. Released every other Monday in REGULAR SERVICE. Arrange for it TO-DAY.

KALEM COMPANY, 235-9 West 23rd St., NEW YORK



A Message from P. A. Powers

Good news! Great news! Wonderful news!

We have it—another spectacular six-part Warner's Feature to release shortly—and I think so well of it that I want to personally recommend it to you.

Beyond the shadow of a doubt, it is the most magnificent film production I have ever seen, and that's stating it broadly. But mere words will never be able to describe its impressive battle scenes, its perfect photography, its superior presentation by a cast of world-renowned stars; it must be *seen* by *you* to be rightfully appreciated.

We are going to release it in two parts of three reels each, but it can be shown in its entirety in one day.

Need I tell you that our lobby display for this supreme Warner's Feature is going to be a revelation?

Let me urge upon you the necessity of becoming a service customer *now;* only by doing so can you hope to reap the benefit of these *extra good* features that we are continually buying.

Next week our advertisement will give you complete information about this record breaking, six-reel attraction.

Watch for it.

Sincerely yours,

P. A. Powers.

President Warner's Features, Inc.

130 West 46th St.
New York City

Leading Players Film Corporation

PRESENT

HORRORS OF WAR

Adapted from Gustave Geoffroy's literary masterpiece, "The Apprentice"

FEATURING

"Beautiful" RENEE SYLVAIRE

of the Renaissance Theatre

Sensational—One—Three—NINE Sheet Lithographs

Sensational—One—Three—NINE Sheet Lithographs

"Yes, I have set the city on fire," she cried. "Shoot me if you will!"

Ready "DECORATION DAY," May 30

For State Rights Address

Leading Players Film Corporation

126 West 46th Street, New York

BOOK NOW THROUGH THE DISTRIBUTOR IN YOUR STATE

JESSE L. LASKY
PRESENTS
AMERICA'S FOREMOST DRAMATIC STAR
★ EDMUND BREESE ★
IN HIS MOST RECENT AND THRILLING TRIUMPH

The MASTER MIND

RELEASED MAY 11th

A deluge of breath-holding climaxes, red blooded situations and a plot that unwinds with thrilling continuity to a superb denouement.

The most ingenious mystery story ever conceived — A magnificent demonstration of what can be done on the screen.

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LONG ACRE THEATRE W. 48TH STREET
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CECIL B. DeMILLE
DIRECTOR GENERAL

KAY-BEE

KAY-BEE KEYSTONE BRONCHO DOMINO

KEYSTONE

BRONCHO

Monday, May 11th, THE KEYSTONE COMPANY will release the one-reel comedy, "FINNIGAN'S BOMB."

Wednesday, May 13th, THE BRONCHO COMPANY will release another one of the "Adventures of Shorty" Series, in which "SHORTY" HAMILTON is being featured, "SHORTY'S STRATEGY."

Thursday, May 14th, THE KEYSTONE COMPANY will release one of those screaming rural farces, 'DOWN ON THE FARM."

Thursday, May 14th, THE DOMINO COMPANY will release another one of Walter Edwards' great productions, "FOREST VAMPIRES." In this is being featured CLARA WILLIAMS, BARNEY SHERRY (The Irish Prince) and WALTER EDWARDS himself.

Friday, May 15th, THE KAY-BEE COMPANY will release "IN THE COW COUNTRY," a Western episode. In this MISS ENID MARKEY, CHARLES RAY and ROY LAIDLAW are featured.

Saturday, May 16th, THE KEYSTONE COMPANY will release a "Keystone Mabel" Comedy, entitled "MABEL'S NERVE."

PHOTOS

8 by 10 Photos of Players mentioned below can be had by sending to the Publicity Dept.

15 cents for one—50 cents for sets of four—$1.00 for sets of eight

MABEL NORMAND	CLARA WILLIAMS	GRETCHEN LEDERER
MACK SENNETT	CHARLES RAY	CHET WITHEY
CHARLES CHAPLIN	RICHARD STANTON	SHORTY HAMILTON
ROSCOE ARBUCKLE	BARNEY SHERRY	MARGARET THOMPSON
TSURU AOKI	MILDRED HARRIS	WALTER BELASCO
ROY LAIDLAW	JAY HUNT	THOS. H. INCE

Set of "KEYSTONE MABEL" NORMAND in four different poses, 50 cents

New York Motion Picture Corp.

LONGACRE BUILDING 42nd ST. & B'WAY NEW YORK

DOMINO

THE
WRATH OF THE GODS
or THE DESTRUCTION of SAKURA-JIMA
Five Reels
MADE UNDER
THE PERSONAL DIRECTION
of THOS. H. INCE
THE RELEASED THROUGH
MUTUAL FILM CORP.
A story Evolving About a Legend of Old Japan and Giving the Reason (In the Native's Mind) For the Eruption of the Volcano of Sakura-Jima on the Thirteenth Day of January, 1914
New York Motion Picture Corp.
LONGACRE BLDG 42 & B'WAY NEW YORK

WORLD FILM CORPORATION N.Y.C.

THE ROMANTIC NARRATIVE BY

JULES VERNE

IN SEARCH OF THE CASTAWAYS

IN 5 ACTS

THE FANTASTIC PHOTODRAMA

THE BRASS BOTTLE

4 ACTS OF MAGIC MIRTH AND MYSTERY

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THE LADDER TO SUCCESS

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The Playgoers Film Co.

ANNOUNCE

The Six Act Picturization that will set a New Standard for the Art of Photoplay Production

THE INCOMPARABLE

Lina

Cavalieri

The World's Most Famous Beauty

— AND —

Lucien Muratore

THE GREAT FRENCH TENOR AND LYRIC ACTOR

In Abbé Prévost's

MANON LESCAUT

The Most Fascinating Story of Love and Romance Ever Unfolded Upon the Screen

300 SCENES 300 PEOPLE

Scenes picturized in exact localities described by author—
Paris, Havre and Amiens, France—New Orleans and vicinity

For Release May 18th **State Rights Now**

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The Great Diamond Robbery

A Melodrama of 250 Thrilling and Gripping Scenes, with

WALLACE EDDINGER

and Entire Cast of Distinguished Stars

6 PARTS NOW PLAYING NEW YORK THEATRE

FOR RELEASE IN JUNE

AMERICA'S FOREMOST ACTOR

WILLIAM FAVERSHAM

In a Sumptuous Six-Part Presentation of

A SOCIAL HIGHWAYMAN

STATE RIGHTS NOW

PLAYGOERS FILM CO.

DANIEL V. ARTHUR, Managing Director

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FEATURE CORPORATION
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GEORGE NASH

A FIVE PART MOVING PICTURE PRESENTATION OF THE MOST WIDELY DISCUSSED WRITING OF MODERN TIMES.

A BOOK WHICH HAS BEEN PRINTED IN SEVENTEEN LANGUAGES, AND AS A PLAY HAS BEEN PRESENTED BEFORE THOUSANDS.

UPTON SINCLAIR'S

FEARLESS AND POWERFUL STORY OF THE STOCK-YARDS AND BEEF-PACKING INDUSTRY.

THE JUNGLE

GAIL KANE

WITH

GEORGE NASH
Former Star of "Officer 666"—"The Gamblers"
Present Star "Panthea"

GAIL KANE
Present Star "Seven Keys to Baldpate"

UPTON SINCLAIR
(The author)

AND A TREMENDOUS SUPPORTING CAST OF ALL-STAR BROADWAY PLAYERS

Release May 25th

HARRY RAVER
President

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220 WEST 42nd STREET, N. Y.

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Director-General

EDISON

**ANDY PLAYS CUPID

The Sixth adventure of the redoubtable Andy, in which our miniature hero roots for the home team in an international matrimonial game. Elsie, a wealthy American girl, is engaged to Count De Penutti but Andy, in the capacity of messenger boy, succeeds in smashing the Count's air-castles and in beginning a new romance for Elsie with Joe Parker, a very American young man, as the "party of the second part." The inimitable Andy Clark, Gertrude McCoy, Augustus Phillips and Duncan McRae have developed the possibilities of this cracker-jack comedy to the utmost.

Released Wednesday, May, 13th

COMING SINGLE REELS:

***Martha's Rebellion**

Boxing lessons enable her to subdue her brutal, overbearing husband.

Comedy. Monday, May 11th.

***An Alaskan Interlude**

The government agent attempts to rob his own wife for her sake.

Drama. Tuesday, May 12th.

****The Coward and the Man**

The Coward sends the Man to jail, but the Man triumphs in the end.

Drama. Saturday, May 16th.

****The Adventure of the Counterfeit Money**

Fifth Octavius story, in which he does some clever detective (?) work.

Comedy. Monday, May 18th.

TWO REEL FEATURES:

*****The Song of Solomon**

Solomon, after many heart-rending set-backs, finally succeeds in bringing his song before the public through Trixie, the musical comedy star.

Comedy-Drama. Friday, May 8th.

*****His Sob Story**

A jobless man, seeing a destitute woman faint, writes a pathetic story for a newspaper. Results are startling, for the woman proves to be the wife of the editor.

Drama. Friday, May 15th.

**One sheet. **One and three sheets. ***One, three and six sheet Posters by the Morgan Lithograph Co.*

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Thomas A. Edison, Inc.
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Makers of the Edison Kinetoscope Model "D."

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A LUBIN MASTERPIECE

5 REELS **"THE WOLF"** 5 REELS

By EUGENE WALTER

Wonderful Scenery—Beautiful Photography—All Star Cast

"In the Northland"—2 Reels Wednesday, May 13th

A Comedy Every Tuesday and Saturday

A Drama Every Friday

A TWO-REEL FEATURE Every Wednesday and Thursday

"Madam Coquette"—2 Reels Thursday, May 14th

FIVE RELEASES EACH WEEK

"THE WALLFLOWER"—Comedy, Tuesday, May 12th
"IN THE NORTHLAND"—2-Reel Drama, Wednesday, May 13th
"MADAM COQUETTE"—2-Reel Drama, Thursday, May 14th
"THE SIGNAL"—Drama, Friday, May 15th
"HE SAID HE COULD ACT"—Comedy, Saturday, May 16th

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THE MOST TALKED OF MOTION PICTURE IN EXISTENCE

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"GOODNESS GRACIOUS"

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THE BIGGEST LAUGH MAKER IN FILMDOM

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EDITH STOREY as GLORY QUAYLE—EARLE WILLIAMS as JOHN STORM
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3000 PEOPLE IN 500 TREMENDOUS SCENES

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AND

THE MERRIEST, MADDEST COMEDY OF THE AGE

"LOVE, LUCK and GASOLINE"

Direct from VITAGRAPH THEATRE, New York City

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VITAGRAPH

"COUNTESS VESCHI'S JEWELS"

"JOHANNA, THE BARBARIAN"

"Miser Murray's Wedding Present"

Drama. Monday, May 11th

He is caught robbing himself. Fearing arrest, he gives his consent to his daughter's marriage and reluctantly presents her with some of his jewels. Van Dyke Brooke, Norma Talmadge, Rose Tapley and Leo Delaney are the leads.

"The Acid Test"

Drama. Two-Part Special. Tuesday, May 12th

Doubtful of his wife's love, she is put to the test in the time of his reported need. She stands nobly by him, proves her loyalty and reassures him of her real worth. Maurice Costello and Mary Charleson are the leads.

"Buddy's First Call"

Comedy. Wednesday, May 13th

Arrayed in his first long trousers, he starts his first conquest of feminine hearts. It is his first, and so disastrous, he swears it is his last. Paul Kelly in the title role.

"The Sea Gull"

Indian Fantasy. Thursday, May 14th

Lured by the beauty of another, the young brave neglects his wife. His new found attraction proves false and fickle. He penitently pleads for the love he had spurned. Myrtle Gonzalez, as the Sea Gull.

"Bunny Buys a Harem"

Comedy. Friday, May 15th

If it were only true! Flora Finch, as his wife, won't stand for it. His purchase is all a dream, and he now sings the old song, "Let Me Dream Again."

"The Countess Veschi's Jewels"

Drama. Two-Part Special. Saturday, May 16th

Instead of a full dress suit, a set of burglar's tools is found. The owner is a guest; the Countess Veschi is also a guest. An explosion takes place, the safe is blown open, and the jewels are stolen. The thieves are caught and the two young people are married as a reward for recovering the jewels. Ada Gifford, Harry Northrup and Charles Wellesley are the leads.

SIX A WEEK

"DOROTHY DANESBRIDGE, MILITANT"
Comedy.....MONDAY, MAY 18th

"JOHANNA, THE BARBARIAN"
Drama—Two-Part Special.....TUESDAY, MAY 19th

"THE ADVENTURE OF THE RIVAL UNDERTAKERS"
Comedy.....WEDNESDAY, MAY 20th

"OUT IN HAPPY HOLLOW"
Drama.....THURSDAY, MAY 21st

"BUNNY'S SWELL AFFAIR"
Comedy.....FRIDAY, MAY 22nd

"ETTA OF THE FOOTLIGHTS"
Drama—Two-Part Special.....SATURDAY, MAY 23rd

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BROADWAY STAR FEATURES, SURPASSING ALL PREVIOUS VITAGRAPH ACHIEVEMENTS.

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THE VITAGRAPH CO. OF AMERICA
East 15th St. and Locust Ave., Brooklyn, N.Y.

Five Kalem Masterpiece Films

It is a risky proposition to disappoint the patrons who come to your theatre with expectations of seeing good features. There is one SURE way of eliminating this risk—see that your headline attraction is one of these five Kalem Masterpiece Films. There is no surer way of building up a permanent clientele than by leading the people in your locality to expect Kalem Features REGULARLY.

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"The Swamp Fox"

IN THREE PARTS

A more absorbing story of the Revolutionary War has never been shown. Marion's clashes with the British, his amazing dash into their camp to rescue Gates, will keep observers a'quiver with excitement. Guy Coombs and Marguerite Courtot in leading roles.

The Death Sign at High Noon

IN THREE PARTS

The struggle between the traders and Chief Painted Horse's Indians represents the utmost in realism. William H. West, Jane Wolfe and Marin Sais among the stars who appear in this Indian classic.

The Other Half of the Note

IN THREE PARTS

Cole, Secret Service detective, learns that criminals have smuggled a fortune in jewels into the country. How he captures them after a smashing fight is shown in a wonderful climax.

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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

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The office of the company is the address of the officers.
WESTERN OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

SUBSCRIPTION RATES.
United States, Mexico, Hawaii, Porto Rico and Philippine Islands ..... 3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

ADVERTISING RATES.
CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, 50c.
DISPLAY ADVERTISING RATES made known on application.

NOTICE TO SUBSCRIBERS.
All changes of address should give both old and new addresses in full and clearly written.

NOTE.—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.
(*The index for this issue will be found on page* 1038)
Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, May 16, 1914.

Facts and Comments

MANY exhibitors and no small portion of the theater-going public are prejudiced against foreign-made pictures not so much because the subject or its treatment is foreign, but because the titles are impossible. The delusion that titles in English can be made by amateur linguists in France or Germany or Italy or Scandinavia persists in the minds of many importers and producers of motion pictures. The delusion is fatal. As a matter of fact the titles that are made abroad either offend or mystify, while the proper mission of all good titles is to please and elucidate. We have in some rare instances seen titles made in England which were on the whole satisfactory to audiences in this country. Such cases, however, are exceptional as in most instances, even titles made in England have to be edited to meet the demands and expectations of American audiences. Some of the titles that we still see on films of European origin are enough to make one's hair stand on end. The spelling is bad, the grammar worse and the diction, as far as there is any diction at all, is stilted and unnatural. We know of more than one high-class feature which is marred by these Ollendorfian titles. Theoretically everybody recognizes the importance of titles and everybody admits that nothing but the best will do, but practically we are in too much of a hurry to get the pictures out into the market and we slight the very task which skillfully performed might make the foreign feature more acceptable.

* * *

WE are glad to observe that exhibitors all over the country are announcing their opposition to censorship of all kinds. THE MOVING PICTURE WORLD has in one of its recent issues pointed out the unheard-of power which the censor or his political creator must needs exercise over the industry. It is in his power to make or break a producer. Censorship as a political evil is still in its very infancy, but it will not be long before the "tip" will be passed along that the producer or exchange man who "steps up to the captain's office and settles" is to be given the preference at all times and in all cases. If there is anywhere in our country a better and more effective machinery for the collection of blackmail, euphemistically called "graft," than a censorship law it has not become known. All the insidious implements of political blackmail will soon be at work in each and every state which legalizes censorship of motion pictures.

*

Those of us who remember the revelations of the Lexow committee which showed such a fearful trail of police blackmail will have no trouble in picturing to themselves the possibilities of censorship blackmail. There will be "wardmen" and collectors, and "protection" will be sold with the same refinement of art which made our tsars of the Tenderloin infamous. The fact that the courts have in one instance sustained the constitutionality of censorship is no argument whatever in favor of censorship. On the contrary, knowing now that the courts will uphold the enactment of such laws, we must bend all our energies to either repeal them or to prevent their enactment in the free states. Censorship bestows a degree of power which we would hesitate to entrust to the most enlightened statesmen in our public life. To entrust such power to politicians with little visible means of support is to bring ruin upon the art and industry of producing motion pictures.

* * *

IN another part of this week's issue of THE MOVING PICTURE WORLD we print a full account of the hearing on the Smith-Hughes National Censorship Bill before the House Committee on Education. It is surely instructive, but the most significant part of it all lies in the fact that none of the producers of motion pictures was represented at the hearing. Prominent Washington exhibitors attended the hearing, because of an intelligent interest in a question which affects the entire industry. Frankly we cannot understand this apathy of the gentlemen who have the biggest investment at stake. Censorship of the type proposed by the Smith-Hughes Bill would hit the producers first. They would have to send their films to Washington before they could distribute them among their own exchanges. A tax is imposed for the examination of each film or any duplicates. This would mean a heavy burden, not to speak of the inconvenience and the loss of time. In striking contrast to the indifference of the producers is the ceaseless well-directed activity of the advocates of the bill, who have undoubtedly made quite a deep impression on the members of the committee. It is more than possible that the bill will be reported favorably to the House before the end of the Sixty-third Congress. It is not, however, too late to make a determined fight against the bill even at this moment. If the motion picture interests let this bill become a law through continued indifference, they will have no one but themselves to blame for the consequences.

Half Gods

By Louis Reeves Harrison.

THERE was once a poet of lofty ideals who had a message to give which should enlighten mankind. Long he pondered that there would be no fault of judgment such as might lead to the promulgation of an error. With utmost care he wrote and corrected and wrote again, tormenting his brains for exact expressions to suit each significant line until the twelve-lined thing his creative mind had devised grew to be a structure of beauty. It was a diadem of verse, each thought a jewel, its setting purest gold.

The poem went wandering in the literary mart and the poet went hungering in a hall bedroom where the sun never shone. But he had sun in his heart, and he lived on mental pabulum, food for thought, while he wrote a masterpiece in twelve lines. At last a check came at space rates, so much a line, and sweetness fled from the poet's spirit. He bitterly cut his masterpiece to fragments and, from each word made a line, from each line a verse, and thereafter his stomach was filled and the gods laughed.

Once there was a director of temperament who saw in this new and God-given art a noble opportunity to give sight to sightless eyes, to give mind to the mindless, to bring a powerful influence to bear on benighted souls which should quicken them with the eternal joy of enlightenment. He built with infinite care his structures of beauty, revealing beauty that those who flocked to the silent theaters might wander beyond the gates of humdrum existence into fields of enchantment and romance, the while inhaling the pure air of a wholesome thought.

But there were merchants in the market place whose sordid eyes could see naught in creative imagination of today, could only determine values by what had formerly brought results, and they pestered the director of ideals until he submerged his talent and agreed that even the moon was only a clipped piece of silver. He devoted his time and his talents to transforming the creative efforts of classic authors to senseless visualization, and grew so bitter toward authors in general that, if he had had a chance, he would not have hesitated to edit the works of the Almighty. And the gods laughed.

There was once a publicity man who attempted to tell the truth, so it is said, but that was many years ago, and his nationality has not been discovered unto this day. Still there are publicity men of generous hearts outside of business. When they get away from newspaper advertisements, reading notices, boosts, criticisms, reviews, billboard posters, lithographs, display cards, and the utensils necessary to convince the public that what is not worth while really is worth while, the publicity men show a certain sweetness of disposition that must have been inherent to have endured so long.

Away from the shop—what fine chaps! In pursuit of their insidious calling all sense of righteousness vanishes in thin air. They attempt to deceive credulous buyers and unsuspecting critics with methods that are heartrending, become a compound of Ananias, Baron Munchausen and Michaevelli, regardless of consequences in the sweet by-and-by; and all for dross. Their verbal mechanism becomes so responsive to their trained consciences that they only falter and turn pale when they fear they have stumbled into telling the truth. The gods chuckle.

Then there are critics. Alas! No ignoble concessions to Mammon in their code, it is true, and if criticism is truly a record of one's own soul, an advanced form of autobiography, it would seem that the iron of bitter truth is in every critic's soul who dares be himself, but does he? Commiserate him when he must tell an interesting story about a mediocre production, for that is his daily mission. Credit him with initial honesty at least and with enough strength of character to assert himself for a while, but what becomes of him when he is finally ground between two stones of commercialism, the ad-seeking paper and the puff-seeking producer.

What is finally left of his individuality? Perhaps he settles down to a dismal grind of hack work and talks about fine photography and remarkable acting in order to square matters with what is left of his conscience, and at the same time escape critical mention of the play he is expected to review. At this sort of work all the juice of his original constitution is squeezed out of him. He becomes a "dried peach" of doubtful or merely reminiscent flavor. He may be ground down to a space-filling hack where he still retains his ability to say something, though in a state of innocuous desuetude to what he shall say. Or he may become a universal and unread booster, read only by the boosted, with an educated conscience capable of accurately balancing the review of a play with the advertising space taken by its producer. The gods shrug their shoulders.

How can one blame the much-photographed ones, the men, women, and children of the screen? They honestly cope with the roles assigned them, try to reveal what should be revealed, try to convey all there is to convey. They are as honest as a new critic before he has readjusted his sense of the fitness of things. They are willing and even anxious to surpass themselves, even to surpass all others in the matter of interpretation, a bright, happy and generous-hearted lot by nature and training.

Then comes the innocluation of green envy. Chance, favoritism or actual superiority of performance sends one of their number into dazzling prominence. HER picture is featured in all the magazines, or may even help to sell a patent medicine. Then do all other members of the company become afflicted. The kindly child of the screen becomes introspective, so self-centered that no other world than his puny one exists. He cannot think, write or talk of anything but his past performances, his former bright prospects, his present grievances, himself. He becomes an IT, with no sense of obligation to any living being, no realization that he is but a word, a phrase on the printed page of what is destined to become a language universal. The gods merely smile.

Pity the poor playwright. The pipe that lured him into the flowering fields of photodrama was certainly that which would have him tell the secrets of his own heart and mind rather than get at those of some other author. The greatest appeal he could make was one from his own soul to other souls, to give others the fruit of knowledge penetrated by his own mind in its own way, with all the spiritual ambition and imaginative stimulus he could summon.

Instead of realizing his own ideals, he has been called upon to lay aside that perfect type of art at the behest of the man in the market place in order to give a poor and incomplete imitation of what was ill-suited, if suited at all, to screen portrayal. Thus has he been forced to become dumb and sterile, or to shake off all trammels and paint old faces with the free hand of modern interpretation. Debasing what is fresh and strong in his creative talent to the revitalization of stage senility for the little that is in it! Oh miserable one!! Weep, ye gods, weep bitter tears!

Wizards of the Screen

By W. Stephen Bush.

PEOPLE interested in films, whether on the inside or on the outside, are pretty well agreed that the great progress of the last two years has, in no little measure, been due to the feature consisting of three or more parts. The fact that motion pictures today are paralleling the legitimate attractions on Broadway is due to the successful feature. Broadway in this respect is a prototype of the other great amusement lanes all over the country. Everywhere the motion picture is entering houses of big capacity heretofore devoted to the legitimate drama. We do not believe there is one man in the industry today who imagines that the old single reels with their dreary monotony and their time table regularity would ever have advanced the industry to the point at which it has now arrived.

Speaking of features, the experts on the inside as well as the great mass of motion picture patrons are fully aware of the fact that there is a sharp line of demarcation between a feature and a mere multiple reel. While every feature is a multiple reel, not every multiple reel is a feature. Slowly but surely we begin to distinguish between the old and the new schools in the art of feature production. The old school stands for the expansion of the single reel merely as a matter of increasing footage. They make their sausages longer and bigger, but they do not change the materials out of which sausages are made. Hence the most serious defect of the ancient single reel remains in the feature product of the old school, i. e., monotony. Entirely ignoring the progressive change in the tastes and demands of the public, the old school still lives in the days of 1908 and 1909. In those days it seemed impossible that a motion picture would ever be hissed off the screen—the public was grateful for every inch of traveling celluloid. We all know that today the hissing of a film and its compulsory taking off in response to an unmistakable demand of the public is by no means unheard of. The old school loves the conventional and hates innovations. It is lazily happy in the old grind. It may at times seek to vary its time-worn method by taking an occasional plunge into the ultra-sensational, oscillating between the cast-iron forms of the melodrama and the horrors of the freak drama.

In speaking of the new school it is well to note that the freak drama has had altogether too many followers. There has been an obvious overproduction of freak dramas, in which some of the more reputable producers have taken their share. There have been the yellow film dramas closely following the ideas of the yellow press, exploiting every morbid sensation dished out by the yellow sheets and other press agents of the underworld. In this malodorous field the new-comers and strangers to the industry have predominated, but they have had an occasional rival whose entrance into this sort of drama occasioned general pain and surprise. When we speak of the new school in the art of producing features we allude to neither of these undesirable varieties of films. These features present no school of art, but only a misguided form of enterprise.

The new school which we have in mind is the school that is aiming at improvements both in the purely dramatic end and in the technical end. The new school is developing a screen style, which emphatically differentiates it from both the old school and the speaking stage. The new school brings into artistic prominence the individuality of the screen. It studies the unique advantages of the screen and is making new discoveries every day. It explores with unceasing effort the possibilities of the camera and is amply rewarded when after a thousand experiments it adds some new power and some new beauty to the art of kinematography. This new school is dividing itself into two distinct and separate branches—the school of adaptation and the school of originality. The school of adaptation, having abundant materials and fine interpreters in the popular plays and the popular players of today and yesterday, is at the present time in the ascendant and we have every right to look to this school for scores upon scores of new successes. Popular plays and popular players in films may almost be said to hold the center of the film stage at this time. These popular plays and popular players have been exceedingly fortunate in their alliances with old film experts who were old-time wizards of the screen. They selected the filmable plays and avoided the unfilmable. Adaptations from novels and classic fiction generally were, as a rule, filmed by experts and therefore lost nothing in the process of filming. It is plain, however, that the adaptation must after a while pass its meridian and decline. It will always be with us, but it will cease to be the dominant factor which it is today.

What will take its place? What film productions may justly claim to be the promise of the future? The answer is plain enough to all who care to watch. The future belongs to the film play which is strictly original and which is designed firstly and exclusively for presentation on the screen. The hardest workers and the closest students agree that the possibilities of the screen are far indeed from being exhausted. New lines, new departures, new discoveries are revealing themselves constantly. The screen affords limitless opportunities to the realist, to the student of emotions, to the dramatist, to the photographer and the camera man and above all, to the student of condensation. By virtue of its direct and vivid appeal the screen is capable of revealing a maximum of action and emotion in a minimum of time. We have only touched the edges of the psychology of the screen. In adaptations we come to the screen with a thought and a scheme that has passed through another medium and the second reflection is not always as sharp and as clear as the first. In the original film play we disregard all other mediums of expression.

It is an undeniable fact that the most powerful film play ever made gains its advantage mainly through its exclusive screen appeal. In this play the triumph of the screen is so plain and evident that I have taken it as an illustration of my point. What spoken drama or what printed page can describe to us the early dawn on the marshy shores of the sea with the fidelity which is possible to the screen? What can depict the sweet intimacies of the children's nursery with such appealing tenderness as the screen? In the portrayal of the early dawn we see the faint amber of the sky and fresh dewy green of the landscape and the slowly receding haze upon the water. The author has finely calculated the moment when he wants to visualize this gem of realism before our eyes. He gives us an atmosphere which nothing else can give or even colorably imitate.

Instances might be multiplied showing the wonders of the new school. The camera of the new school has mastered the science of perspective and faithfully obeys the call of the director, whose artistic genius tells him what to show at close range and what to show dimly in the distance. The powers of description possessed by the camera have been wonderfully developed by the new school.

"The Dishonored Medal"

A Thrilling Story of Algeria, Produced by the Reliance-Majestic Company Under the Direction of Christy Cabanne.

RETRIBUTION is the motif of this stirring photoplay, a four-part production by the players of the Reliance-Majestic Company now at Los Angeles, and done under the direction of W. Christy Cabanne, assisted by a notable cast. Algiers is the locale and the time might be, for the most part, the present, for the story has to do with events associated with the French occupation of that country and the continual conflict between the soldiers of that nation and the Arabs that is waged to this day.

The story begins with that old tale of man's lust and woman's trust and ends as it should with the punishment of the guilty, only it happens, as it always happens in such stories, that the innocent must suffer with the guilty, that justice according to Occidental rules shall be meted out.

Scene from "The Dishonored Medal" (Reliance).

Director Cabanne is to be congratulated on his successful simulation of the manners and customs of the Orient. The locality chosen for the exterior scenes might easily be mistaken for the mountainous region of Algeria and his Arabs are sufficiently characteristic to be types from that mysterious country. Brown men of the hill country, all of them, turbaned and sandaled and solemn, eyes alight with the fires of hatred for the foreigner because of the injustice he has dealt out to them. Yet, it is but the artistry of "make-up" in which not the least detail is lacking to destroy the illusion, and we look upon the scenes as they flash before us and almost believe that we are witnessing a real tragedy, fought to a finish, in the mountains of Algeria.

Scene from "The Dishonored Medal" (Reliance).

The story has to do with Lieutenant DuBois, of the French Legion, the duty of which is to preserve peace among the natives of Algeria. His military duties are not so arduous but that he finds time to make love to a very beautiful native girl, Zora, and in this diversion he succeeds in winning the girl's affection. There is a native lover, but he is cast off for the brave lieutenant and, following the Arab custom, the girl believes herself to be the wife of the soldier. The Arab lover kills himself for grief.

Soon after this DuBois is ordered to a distant post, but before he leaves he bestows upon the little Arab girl who has solaced his lonely hours, the coveted cross of the Legion of Honor of France, worn only by those who are brave, and then he goes away, telling the girl nothing of his plans, hoping thus to put her out of his life completely. But a child is born to Zora, and she becomes possessed of but one idea — to find the father of her child. She sets out and wanders far without success, finally accepting refuge with the old sheik, Achmed, who took her into his household and made her one of his family. But Zora's troubles were not to end thus. Coveted by another Arab, she is stolen from Achmed's house and hidden in a cave. Achmed goes to her rescue, and as the old sheik is about to take her from the cave her abductor fires a pistol at the sheik in an attempt to kill him. Zora attempts to prevent this tragedy and receives the bullet in her own breast. Achmed carries the dying girl to his house and her last act is to place the medal of the Legion of Honor about the neck of her infant son.

Achmed promises to raise the boy and he keeps his word, for, twenty years after we are shown a fine young Arab, known as El Rabb, wearing the medal of the Legion about his neck. Achmed's own son, Bel Kahn, and El Rabb are about of an age and are pledged as brothers. They fall in love with the same girl, Anitra, who eventually chooses Bel Kahn for her husband. El Rabb is hard hit, but he is loyal and accepts the verdict.

While these things are transpiring Lieutenant DuBois has become a general and is stationed near the village of which El Rabb and Bel Kahn are members. Oppression of the foreigners has made the natives rebellious, but old Achmed has prevailed upon them to be peaceful. DuBois sees Anitra, the betrothed of Bel Kahn, and covets her for his own, compelling her to go to his tent. When the natives learn of this outrage their fury knows no bounds; they fairly fly to arms and the strife is on. Terrified by the result of his action, General DuBois leads his soldiers against the Arabs and his command is almost annihilated, but reinforcements arrive in time to save him, and the Arabs are finally defeated.

The brothers have escaped the slaughter and manage to find their way to DuBois' tent so that, when he returns to possess himself of the victim bought at so dear a price, he meets El Rabb and Bel Kahn. El Rabb plunges a dagger into DuBois' breast and Bel Kahn escapes with his bride. As DuBois sinks upon his couch he spies the medal of the Legion on the Arab's breast and soon realizes that retribution has been dealt to him by the hand of his own son. He dies and El Rabb thinks of escape; but he returns to the side of the dead, tears the medal from his breast, tramples it under foot and calmly awaits the death that will be accorded him by the soldiers.

Events from the uprising of the natives follow swiftly. The attack of the Arabs and the defense of the soldiers is full of thrills and leaves little to be desired in the way of realism. There are times when the desperation of the commanding officer seems a bit exaggerated, but then he was in a desperate situation, though officers are expected to keep cool under such conditions. The extremely exposed position of the battery of field guns might be questioned by military men, but it presents a brave spectacle in the picture. The approach of the lancers and their wild dash upon the Arabs, who are thus quickly dispersed, adds a new element of interest to the already realistic battle which is thrilling enough for the most blasé motion picture fan.

The principals in the cast of this picture are: Lieutenant DuBois, George Gebhard; Zora, Mirian Cooper; El Rabb, Raoul A. Walsh; Bel Kahn, Frank Bennett; Anitra, Mabel Van Buren; Sheik Achmed, Dark Cloud.

PLAUT TO TRAVEL.

I. S. Plaut, of the I. S. P. Company, left Thursday, April 30, on a flying visit to Boston, in the interests of his several features. Although the I. S. P. Company has been doing business but a comparatively short time, it is now well known to the state rights buyers, and its offices are often crowded. Its features have been taking well. The company is now in the market for new features, and with this end in view Mr. Plaut will probably leave about the 16th of this month on an extended trip abroad, taking in London, Norway, France and Germany. It is also open for the purchase of negatives in this country.

GEBHART JOINS RAMO.

George Gebhart, for a long time a member of the Pathe force of producers, and more recently with the Reliance company, has joined the Ramo company of players and will direct productions for that concern. Mr. Gebhart has been working in pictures for several years and is well and favorably known.

BOX OFFICE ATTRACTION'S EXHIBITION DAY.

To comply with the expressed wishes of exhibitors, the features of the Box Office Attraction Company will be shown to them on Monday, Tuesday, Thursday and Friday mornings at 10:30 o'clock, at their two little theaters, fifth floor, No. 130 West 46th Street. The Box Office Attraction Company releases four features of three and four reels every week.

"Anne Boleyn" (Eclipse-Kleine).

Reviewed by James S. McQuade.

AN imposing historical photodrama in three parts, under the title "Anne Boleyn," has been produced by Eclipse and is scheduled to be released as a special feature by the General Film Company on May 7.

Max Pemberton wrote the scenario, and he has kept close to the historical narrative in the main facts. He has succeeded in weaving an absorbing, romantic story around the second queen of Henry VIII, so strong in vindication of her innocence and so adverse to the merciless monarch that a view of these films forces the spectator to take the side of the ill-fated Anne, with a feeling of bitter animosity toward her royal mate. The introduction of the spirit of Herne the hunter in the story seems rather uncanny; but some of the scenes are laid at Windsor, and it is not too great a stretch of the imagination to suppose that the country side at the time teemed with legends about the famous deer killer, who had hunted them under pain of death in Windsor forest itself and was hanged on a great oak about two centuries before.

Many fine, stately interiors are revealed in these pictures. It is a subject that calls for the surroundings suited to royalty, and the production meets the requirements well. Several outdoor scenes are exceptionally beautiful, those in Windsor forest particularly. The costumes are also in keeping with Court etiquette at the time.

Great praise is due Eclipse for the assignment of the characters in the cast—with one exception. Miss Laura Cowie, of His Majesty's Theater, London, appears in the titular role. It is really a delight to see this graceful, attractive actress in moving pictures. She is brilliant both in her conception and interpretation of Anne Boleyn's character. The capricious and the ambitious aspect is distinctly shown; but just as Anne's real character was at its best during her imprisonment in the Tower of London, and at its noblest height on her way to the headsman's block, so Miss Cowie's talented impersonation reveals it. The shrinking of the tender-hearted woman from the dread ordeal, and the noble bearing of the queen when the end is reached hold one with the spell of pity and of admiration. Miss Cowie's court curtsy is a poem in the art of polite genuflection.

Henry VIII is reflected in the person of M. Albert Decoeur, of the Sarah Bernhardt Theater, Paris. At first sight, M. Decoeur may appear a little lean in his underpinnings, for the great Tudor king; but a little reflection will bring the reminder that Henry was still, comparatively, a young, virile man when he took unto himself his second wife. Free leash to his passions and appetite aged him rapidly within the next ten years or so, until he gained Falstaffian proportions of body and a state of mind that convinced him he was a close second to the Deity. M. Decoeur presents him, therefore, pretty accurately in physique. In dignity, in unbending arbitrary policy, in amours and in unscrupulous heartlessness to gain his ends, M. Decoeur's Henry VIII will make a strong appeal to the student of history and to others not so well informed. That final scene, in which the king and Jane Seymour, surrounded by the gay members of his court, await the sound of the signal gun that announces the beheading of Anne Boleyn, is a tragedy set in a background of smiles and pleasure. As one views it, a sigh of thankfulness is raised that the world has grown better.

The part of sweet, girlish Jane Seymour is inaptly cast. She was not much over sixteen years of age when her fresh young beauty attracted the lustful eye of Henry. The part has been assigned to a lady who looks much older than Anne Boleyn, and almost as old as Queen Catharine. Even with such physical disadvantages, the lady in question sustains the part with commendable art.

Queen Catharine, the evil Earl of Suffolk, the gentle, poetic Sir Thomas Wyatt, the court jester, the keeper of the Tower of London, and other roles are ably impersonated.

In all the big scenes the producer has massed his subjects with fine effect, and the action has an easy flow and timeliness.

Good photography, marked in many scenes by fine definition, stamps the films throughout.

As the story runs, the opening scene shows the handsome young courtier, Sir Thomas Wyatt, reading some of his verses to Queen Catharine, with Anne Boleyn, a lady-in-waiting, an

Scene from "Anne Boleyn" (Eclipse-Kleine).

interested listener. Sir Thomas has succumbed to the charms of Anne, and it is really to her that he is reading his verses and not to Catharine.

Henry VIII had heard much about the beauty and wit of Anne Boleyn and he pays a visit to the queen at Greenwich; presumably so, for in heart he has come to see and judge Anne for himself. He learns that Sir Thomas and Anne are often together, and, his jealousy aroused, he instructs his jester to watch them. The latter discovers that the young people are deeply in love and so informs his royal master.

Henry has now set his heart on possessing Anne and loads her with rare and costly jewels. But Anne still keeps her trysts with Sir Thomas, and the king coming upon them at one of these becomes furious, and banishes Sir Thomas from the court. Then the king presses more vigorously the annullment of his marriage to Catharine, and secures it. Soon afterward Anne Boleyn becomes Queen of England.

For two years Anne is happy amid the splendors of the court. Then Jane Seymour appears on the scene and Henry falls before her girlish charms. To rid himself of Anne he summons the Earl of Suffolk to form a plan that will compromise her. Suffolk writes a letter to Sir Thomas, signed by Anne, bidding him come to her. The forgery is not detected by Sir Thomas, who comes at once, with the bearer of the note, to see her. The messenger conducts him to Anne's apartments and locks the doors leading from them. Henry is notified, and proceeds at once to entrap Anne and her lover.

Anne, who suspects a plot just after reading the note which had brought Sir Thomas to her, urged the latter to fly at once. The doors were found locked and Anne knew that she was doomed. The king knocked at the door a moment afterward, and Anne concealed Sir Thomas in an alcove screened by curtains. Then she opened the door.

A few months afterward she was beheaded in the Tower and Jane Seymour became Queen of England.

"The Marriage of Psyche and Cupid"

Two Parts. Pathe.

Reviewed by W. Stephen Bush.

IN THIS beautiful film, a two-part Pathé, Psyche and Cupid were evidently married by the Board of Censorship. In all art, and especially in sculpture and painting, these two mythological figures have, from time immemorial, been considered legitimate subjects for studies in the nude, and many an exhibitor might be frightened by the title. He may compose himself at once—whatever Psyche and Cupid do in this fine feature is done with a lively anticipation of the wishes of the censors, no matter who and where they may be.

Scene from "The Marriage of Psyche and Cupid" (Pathe).

With one exception, the mythological traditions are followed with great fidelity, and the atmosphere of art is present from the beginning. The parts of Psyche and Cupid are taken by dancers of international repute who do full justice to the mythological tale, and the same may be said of Venus herself. The Court of Venus was very prettily conceived, indeed the settings of the story may be said to be one succession of exquisitely beautiful scenes, in which Nature unites with Art in perfect harmony. The visit of Psyche to Proserpine, the queen of the underworld, was likewise prettily conceived and prettily carried out. The acting was in perfect accord with the settings, and the whole feature is of that fine quality which has characterized the Pathé versions of mythological stories from the very beginnings of the industry.

The tale of Psyche and Cupid is one of those immortal classics that have survived the centuries and have found a place in the literature of every language. Few stories are more familiar to theatergoers of all classes.

While every part of the feature has the merit of quality, I think the last scene, showing the apotheosis of Psyche who is made immortal and becomes a member of the Olympian Court, is surpassingly beautiful.

The introduction of Ethiopians into a mythological story as well known as this is an anachronism which cannot escape attention.

"Petrof the Vassal"

A Bit of Pathos from Russian Life Adapted from Turgenieff's Story "Bread of Others."

FEATURES IDEAL has released a three-reel Savoia production, entitled "Petrof the Vassal," in which there is a strong appeal to the sympathetic side of human nature. The picture is an adaptation of Ivan Turgenieff's celebrated novel "Bread of Others," calculated to illustrate the utter humiliation of the dependent, and the hopelessness of they who serve.

The novelist takes as his principal character Petrof Sementick, a Russian nobleman, who has become ruined financially and becomes, through what seems to be a happy chance, overseer of the house of Prince Dimitrieff, a nobleman of great power and vast wealth. Petrof is a man of the highest ideals, genteel in manner and cultivated in mind, but his master, the prince, is selfish and sordid and a dissipated roue as well. In these surroundings Petrof suffers great agony of soul, not only because of the brutal nature of his master, but from the taunts and ribaldry of his fellow servants, all of which he endures in silence.

In the Princess Sonia he finds a kindred spirit and the two are drawn closer together when the prince diverts himself with a popular actress, Tatiana Leontieff, of whom he becomes deeply enamored. While the prince is engaged in his affair Petrof and Princess Sonia fall deeply in love with each other. This attachment is strengthened when Sonia discovers the faithlessness of the prince and her intimacy with Petrof becomes very close.

Scene from "Petrof, the Vassal" (Savoia).

A climax comes in the affairs of all when the prince, taking exceptions to the attentions paid by another to Tatiana, challenges him to a duel and is killed in the encounter. When the body of the prince is brought home, Sonia feels that his death is in retribution for her infidelity and tells Petrof that henceforth all relations between them are at an end.

Years pass, the princess dies and her daughter, Olga, just wed, is about to come home with her husband. Petrof has grown old and servile, but he knows that the daughter is his own and his pride is sustained by that secret. At a banquet he is made the butt of the wits and becomes intoxicated with wine until when the flowers he has placed before the portrait of Sonia are thrown at him he is aroused and declares that he is the father of the new mistress of the household. For this serious charge he is compelled to leave the home that has sheltered him for so many years. The new master grants his pardon when Petrof renounces his confession. With a woman's understanding Olga bestows upon him a daughter's kiss and poor Petrof passes proudly on his way.

The story is heightened by many beautiful scenes and the excellent acting of the principals. Altogether the subject is one that should hold interest.

Off the Screen with James Cruze.

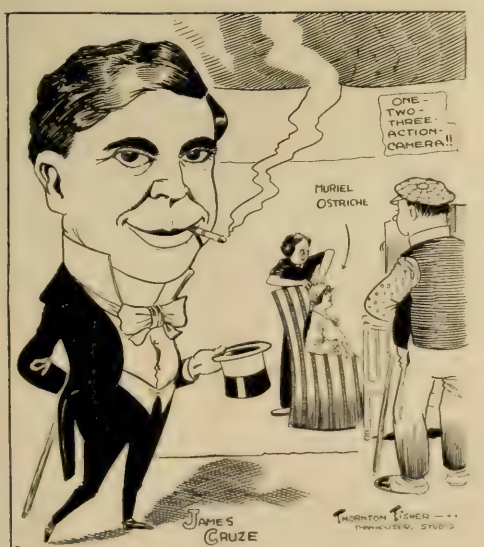
By Thornton Fisher.

BOOM! Boom! Boom! "Step this way ladies and gents. The big show's about to begin. Everybody! Come on! It's free! Free to all!" Boom! Boom! To the accompaniment of a leather-lunged barker's voice, a young man on a raised platform outside a small tent is vigorously whaling a huge base drum. The barker continues his barking and the drummer drums while a crowd of passers-by collect round the wildly gesticulating individual and listen with feigned curiosity to the extravagant description of an unparalleled performance about to be presented under the canvas. In the meantime the drummer has danced a few steps to the tune of a light song, while here and there a few of the gullible leave the crowd and enter the hay-laden atmosphere of the tent. As the hawker's irrestible appeal prevails and an audience has been secured, the young man on the platform, with a final flourish of his feet and a parting blow on the drum, leaps to the ground and disappears within. This is Billie Banks' Medicine Show, and the young man who has been capering about on the platform is Jimmie Cruze. Such was his professional debut as an actor.

STEP THIS WAY LADIES AN GENTS THE BIG SHOW'S ABOUT TO BEGIN EVERY BODY COME ON IT'S FREE
I'VE GOT A GIRL IN MEXICO, SHE'S A CREOLE OO LUM OO
SHAKE 'EM LEGS JIMMIE
CURES FOR SNAKE BITES
USE OUR RATTLE SNAKE OINTMENT
JIMMIE CRUZE

Incidentally he sold medicine between the acts. This unpropitious start occurred in California about sixteen years ago. To go back to the beginning, the present star of the Thanhouser Company was born in Ogden, Utah, where he witnessed his first theatrical performance. It thrilled the youngster with its realism. That show was "Uncle Tom's Cabin," and young Jimmie secretly yearned to become an actor, but the opportunity didn't bang on his door—at least, so you could notice it—and he kicked around the old home town leading a normal boy's life.

Then the Spanish-American war broke out and young Cruze went to the Coast, where he tried to land a meal ticket as a general helper on board the transports. His opportunity came at this time to star in Billie Banks' Medicine Show. It cannot be said that Jimmie was unprepared for his new job. He had taken a course at a dramatic school and was ready to tackle anything that resembled three meals a day in the profession of his fancy. And here we find him beating the big base drum before mentioned.



Aspiring to achieve recognition in a regular company, Cruze, with a side partner, resolved to communicate with a theatrical organization in Boise City, Idaho. While waiting for developments Jimmie's friend received a notice to report to a theatrical company in Southern California, leaving James alone with nothing more tangible than a healthy appetite.

One bright day a message was received notifying Cruze's friend to join the company at Boise City. This was Jimmie's first cue, and answering the note himself, he accepted the job. As a financial success the company proved to be a flivver. The manager, figuring the cost of sending Jimmie home, decided it would be far cheaper to keep him, and James lingered awhile with the show. By this time he was a full-fleged, honest-to-goodness actor, and had mastered the art of tremulous whispering to the soft strains of "The Flower Song."

Next we find the young thespian collecting a company of his own for tour. He led the organization from town to town, playing one-night engagements without regard to booking, for two years. If the troupe arrived in town Wednesday they played that day; however, when a washout occurred on the line or the cars left the track, and the belated company reached its destination Friday, the town was played Friday.

Then came a period of acting with the large productions, including Shakespeare and stock. With the ripening experience of the years he progressed in his profession, and was ready when the click of the camera called him from the stage to the studio, where the big fellow has honestly won the admiration of thousands of movie fans throughout the world.

I called to see him the other day at the Thanhouser studio in New Rochelle. Outside the glass enclosure I encountered a crowd of supers waiting for—well, just waiting for something to turn up. I was rescued by Bertram Adler, who, by the way, is the first person and usually the last you see at the studio, and undoubtedly the busiest. He scurried around and located friend Cruze. The Thanhouser star hove to and after the usual preliminary greetings we repaired to his apartment close to the studio, where he made up and incidentally lunched at the same time. All movie heroes are expected to he handsome, and Jimmie Cruze qualifies. Physically he is a big man. His face is strong. A pair of large brown eyes—you will declare they are black at times—gaze steadily at you as he speaks. The head is splendidly molded and is covered with a luxuriant mass of dark hair. He easily measures six feet, and possesses a pair of broad shoulders, which are very useful at times in his heroic parts. Between bites he fastened his collar and attached his tie, and when his servant had brought on the final course of the lunch, he was ready to return to the studio for a big scene in the "Million Dollar Mystery," in which he is starring.

In the studio things were moving rapidly. The scene-shifters were receiving hurried instructions from the directors, men of all trades were engaged in the various duties of the moment, actors and actresses waiting for their scenes or taking final advice from the big chief, indicating that something unusual was on the schedule. Soon the chattering ceased, and the voice of the director called everyone for the big scene. Order was pulled out of chaos. Everything was set. "One, two, three—action—camera!" says the director, and Jimmie Cruze made his entrance into the picture. A few moments and it was finished. I had seen the Thanhouser star play his part and prepared to leave. "Good-by," said he, as I turned around and saw his big figure in evening dress disappear from view. But the last man we observed was Bertram Adler, here, there and everywhere.

"A SAFE GUIDE."

Frederickton, N. B., April 23, 1914.

The Moving Picture World,
New York City.

Dear Sirs: Enclosed please find money order for $3.50. Kindly send me The Moving Picture World for one year. Would say that I consider The World the very best magazine of its kind printed today, especially the section devoted to "Comments on the Films," which are very broad-minded and helpful to the exhibitor as in many instances a person is very likely to boost a feature that has flashy advance paper, whereas the "Comment Column" is a safe guide.

We are running General Film service, about thirty-day releases. Our admission price is ten cents and our seating capacity about 400, with business good. Wishing the World all the luck it highly merits, I beg to remain

Yours very truly,

Mgr. Gaiety Theater. W. W. O. FENETY.

A Brace of Edison One-Reel Comedies

Reviewed by Louis Reeves Harrison.

"A Foolish Agreement."

CAST

Henry Wallace, Bank President.....Harry Eytinge
Henry Wallace, His Son.....Barry O'Moore
Mrs. Wallace.....Margaret McWade
Saunders, a Burglar.....John Sturgeon
Bert McClure.....Elmer Peterson
Ralph Bennet.....H. S. Mack
Hetty Wallace.....Gladys Hulette
Helen Wright.....Bliss Milford

A COMEDY of common sense is what I shall have to call "A Foolish Agreement." By a delightful psychological process we are led by this comedy to realize how human pretense of morality is more or less a matter of tradition, flub-dub and balderdash, and any theme that calls our attention to the fact that we are a lot of amusing hypocrites is one of high value. In all theatrical decorative schemes, on the curtain, or among the ornate carving of the proscenium arch we see the marks of comedy and tragedy as separate entities, but they are much closer together in real life, intimate friends, in fact.

Scene from "A Foolish Agreement" (Edison).

The story introduces a burglar at his regular occupation, attending strictly to business, in a parlor where there happens to be a wall safe. He is surprised by a party of three dress suits, just come in from a late party, with three young men in them. These mere idlers are about to turn the hard-working burglar over to the police, but Barry O'Moore decides to give him a chance, and he explains this unprecedented act to his friends in a manner not immediately set forth, though it is revealed as the story develops. The three young men then enter into an agreement, which results in each placing two hundred dollars cash in the safe. A combination of the safe is made known to all three, and they agree to leave the money there for a year. If any one of the three removes it meanwhile because of stringent circumstances, it must rest entirely with his own conscience.

Now, coincident with this arrangement, comes a financial crisis in which the local bank is obliged to suspend payment, and the three men are all depositors in the institution. One of the parties to the agreement meets with a sudden reverse of fortune in the stock market, which five hundred dollars will set right. Another needs about that amount to save his mother from the consequences of serious illness, and the third loses a valise containing five hundred dollars pay-roll. All three, under the pressure of circumstances, abandon that stand which is easy to maintain ordinarily, and each one attempts to take the six hundred dollars deposited.

The conclusion seems obvious, and it is so, so far as the purpose is concerned, but there is a surprise in store, which need not be named here. The purpose of this play is humanizing. It helps us to chuckle, like Rabelais, over the eternal fraudulence of man. We are humbugs, we men, and, unless we are afflicted with too much cranial ivory, we know it. We know that our morality is a veneer, and that it will peel off in the strong heat of life's burning emergencies. Comedies of this kind are of the best; they strike the great notes sounded by Cervantes and Moliere.

"Tango in Tuckerville."

CAST

Mr. Henshaw.....Frank A. Lyon
Mrs. Henshaw.....May Abbey
Mr. Jenkins.....Dan Mason
Mrs. Jenkins.....Nellie Grant
Mr. Simpkins.....William West
Mrs. Simpkins.....Ida Ward
Willia.....Richard Peer
The Manicurists.....Bliss Milford, Marie La Manna, Miriam Nesbitt

On the lines of farce, "Tango in Tuckerville" deals with a phase of human weakness in a gentle and easy way that will keep moving-picture fans bubbling with merriment. It is, for all its farcical tendency, a criticism of our foibles, and deserves praise for its constancy in human satire, as well as for its definite message. So far as characterization is concerned, it is as clear and sparkling as spring water, a piece of finished craftsmanship.

Three dainty and delightful "lady manicurists" arrive in Tuckerville from New York City, and there is a quiet laugh here for those who live in the city. They draw all the men into their shop to the indignation of the members of the Tuckerville Sewing Circle. A little boy at the Sewing Circle

Scene from "Tango in Tuckerville" (Edison).

finds that he can see all that occurs in the manicure shop through its window by means of a telescope, and the women of the Sewing Society take a peep, with the result of shocking revelations about the men. Those very same men moralize at home about economy of dress and low-heeled shoes, but they flock to the creatures of dainty French lingerie and tango slippers with true masculine inconstancy and inconsistency.

In retaliation, the indignant wives of these false men start a tango class, in which no man over twenty-five is admitted. The manicurists open a "Turkey-Trot Temple" to which no woman over twenty-five is admitted, and the merry war goes on to a final and inevitable reconciliation, which consists of organizing an entirely new social club for dancing, whose by-laws state positively that husbands must dance with their wives only.

This is a light frame-work of comedy, but there is a vast amount of amusing material in its construction, and the splendid cast makes it possible to bring out all that Mr. Seay's keen sense of humor has devised.

ESSANAY WILL NOT BREAK WITH GENERAL FILM.

George K. Spoor, president of the Essanay Film Manufacturing Company, wishes the Moving Picture World to advise the trade that there is "positively" no truth in the statement in a certain amusement paper last week regrding his company's relations with the General Film Company. "All regular and future releases of the Essanay Company will continue to go through the General Film," says Mr. Spoor, "as our connection with that company has always been most satisfactory to ourselves."

"The Master Mind"

Strong Production by Lasky of Daniel H. Carter's Play, In Five Parts, With Edmund Breese in the Leading Role.

WHILE the expression of intense passion involves the infraction of some article of the moral code, and while much of literature and drama that is enduring is written around or depicts some such infraction, it does not follow that the criminal should be glorified or that his devious ways should be made much of. It is permitted, to preserve the continuity of the story or to explain the motive of subsequent acts of the characters of the story, that a criminal act may be portrayed or suggested; but that

Scene from "The Master Mind" (Lasky).

the career of a criminal in all its sordid particulars should be made the subject of either story, drama or motion picture does not make for the uplift in either form of human expression and, in pictures, it is calculated to raise a storm of protest among those to whom crime, per se, has no allurements.

There is a great need for pictures of intense dramatic quality; pictures that deal with elementary human passion, but this does not mean that only in the "underworld" is human life to be found in its elementary form. It is not meant

Scene from "The Master Mind" (Lasky).

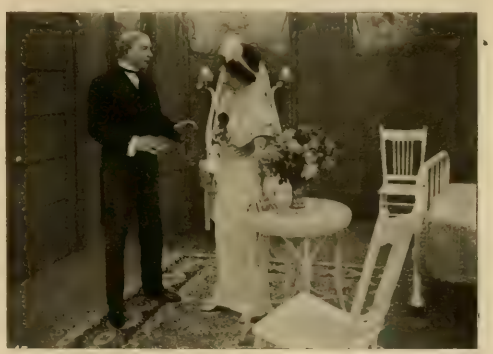
that by this that human obliquity should come to us only in sugar-coated or dress-coated portions, but that it should, if not avoidable, be incidental to and not the purpose of the production.

"The Master Mind," as a literary composition, is open to the criticism that it gilds crime, that it glorifies the criminal and that it is devoid of a compensating moral lesson. It goes further than that in showing the triumph of a master criminal over a worthy representative of the people, who has properly and successfully performed his duty. In this respect it is not a wholesome subject to be presented to the youth of the land.

As to the manner in which the subject has been handled by the Lasky players, there is much to be said on both sides. A strong cast and able direction has produced a well connected story with sufficient interest to hold the attention through the five reels; there are thrills and "punches"—literally, punches—and, when once the real story is revealed, there is a strong element of suspense that holds the attention spellbound to the very last scene.

A word about the story: It opens upon the Southern home of the Allens. In revenge for dismissal a servant kidnaps little Richard Allen and afterward brings him up as a thief. Years after this child, grown to manhood, is known among thieves as "The Master Mind," the leader of a gang of malefactors against whom the police are strangely impotent. This leader associates with good citizens in exclusive clubs, which position enables him to carry out some daring projects in the line of loot. With him are associated a number of clever crooks whose efforts he directs. His abode is cleverly concealed and guarded and he is an adept in the art of disguise.

In the course of events he meets his brother, Henry Allen, and the two become reunited, but in the course of what appear to be a common liason, Henry kills a rival and is convicted of murder and executed. From that time the Master Mind abandons loot and lives for revenge. Discovering that one of his female accomplices, a clever pickpocket and a very handsome young woman, has attracted the attentions of the district attorney responsible for the conviction of his brother, the Master Mind determines to strike his victim through her. He gives her an education and then sets her up in an establishment of apparent affluence, the other members of which are crooks. By this means he entangles the district attorney who is now seeking election to the office of governor. The girl marries the unsuspecting district attorney, a



Scene from "The Master Mind" (Lasky).

rather unusual proceeding, but which proves to be his salvation, for the Master Mind relents through his love for his dupe and fails to claim his last ounce of flesh.

Notwithstanding the seriously objectionable features of this production, it is not without many pleasing points. There is a clever introduction of the cast, novel in the extreme; the photography is better than the average, but might be improved in spots. Clever manipulation of disguises by which the Master Mind foils the police affords a laugh now and again. Opportunities to heighten the interest of certain scenes by light manipulation were neglected in many instances and not fully exercised in others. Now and then the costuming did not fully agree with the period, but these minor details do not materially detract from the production. It is safe to say that Lasky's "The Master Mind" will draw big patronage where it is permitted to be shown; it is the sort of picture that seems to draw, but we wish Lasky might have chosen a different subject since all those that have heretofore borne his mark have been beyond reproach.

COHEN & PEARLMAN OPEN NEW HOUSE.

A moving picture theater, known as the Favorite, was recently opened at 533 Eighth Avenue, New York City. Messrs. Cohen & Pearlman are the proprietors and Mr. Leon is the manager. Pictures are projected by two Simplex machines upon a screen made of vellum. The exterior is beautifully illuminated by hundreds of incandescent globes, and the blaze can be seen for blocks around. The appointments, according to information from the theater, are of the first order. The manager always gives his patrons a diversified and interesting entertainment, with a result that the house has been playing to capacity business since the opening.

Stanley Theatre, Philadelphia, Pa.

Said to be Most Beautiful Picture Theater In the Quaker City—Has Seating Accommodations For 1,700 Persons.

WITH innovations of an entirely different character, and amid a brilliant array of lighting, the Stanley Theater, Philadelphia's newest, opened informally on Saturday night, April 25, with an exhibition to invited guests. The first opening was greeted by those who attended with visible expressions of surprise, and no one was reluctant in acclaiming the Stanley the most beautiful theater devoted to permanent motion pictures in that city. The architecture of the interior and exterior is a commendable feature, and the structure was designed by W. H. Hoffman Company, which claims this as the 197th motion picture house for which they have drawn the plans. The theater stands upon a site 70 by 170 feet, and is of steel and concrete, finished in terra cotta blocks and firebricks. The chairs are leather covered and were furnished by Heywood Brothers and Wakefield Company, of Philadelphia. The seating capacity is 1,700, and all seats in the house are reserved.

The stage is constructed after the order of a French

Stanley Theater, Philadelphia, Pa.

drawing room and is closed in with velour curtains. All the draperies and rugs, together with the crimson red carpet on the aisles and stairs, were furnished by a Philadelphia department store. Beyond the velour curtain is a pure white French curtain in silk that forms a covering for the picture screen, which is of pure white zinc. When the projection surface is lifted, the eye is greeted by a large French window exposing, with the aid of electrical appliances, a scene of the Alps in Switzerland. It represents a distant view of a valley with its inevitable village and a peak of the Alps extending far into the clouds. It is fittingly designated "Morning, Noon and Night." The scene will be exhibited for an indefinite length of time, probably because of the fact that its beauty cannot be replaced in a short time. This view was displayed between the reels of a three-part picture of "The Sea Wolf."

The projecting booth is claimed to be the most up-to-date in Philadelphia. It is eight by twelve feet, lined with terra cotta. The two projectors are 6a Power machines. There is also a Kliegl spot lamp. Reels are rewound in a separate room adjoining the booth. In the ceiling of the booth is a 26-inch ventilator. The stage was constructed in detail under the direction of Jules Breban, who was in charge of B. F. Keith's Allegheny Theater. Mr. Breban has also officiated at the opening of other big houses in Philadelphia, and was originally with Lubin.

At the opening were forty-two representatives from the Keith offices of New York, and other members of the moving picture field of New York. Practically all the exchanges in Philadelphia were represented. Invitations were sent to prominent business and professional men in that city, and the house for this occasion was crowded to the doors. At the entrance was an immense horseshoe of flowers and ribbons presented by Alexander Boyd, manager of the Regent Theater, several doors up the street from the Stanley. This served to beautify the entrance and was generally commented upon.

Adding a social aspect to the theater is a promenade on the mezzanine that includes a reception room for the ladies and a smoking room for gentlemen. The opening feature was "The Sea Wolf," a story written by Jack London. Pictures of this particular kind, if obtainable, will be featured continually by the management, and they sertainly will be received by the public with enthusiasm, according to the indications expressed by the audience at the opening of the Stanley.

Another very novel feature is the Stanley Town Topics, a reel of local topical views. Pictures will be taken right on the streets of Philadelphia, of Philadelphians and will be exhibited within the next twenty-four hours, if possible. The first of these series was taken on the morning of the exhibition and was exhibited the same evening. Immediately after the picture is shown in the evening it will be destroyed. The topics will be changed daily while the large features will be changed weekly. "The Sea Wolf" was a three-part picture and was interspersed by other motion picture diversions.

Motion Pictures in Central America

Notes From the Diary of a Director.

WE CLIP the following from the diary of a motion picture director who has recently returned from Central America, and who kept notes of things specially for THE MOVING PICTURE WORLD. The director's name is Joseph Delmont, who made a feature film in Central America for a European concern.

"Santiago de Cuba.—This city is an interesting and lively place, but the outskirts are very dirty. There are three large and two small motion picture theaters in Santiago, and all of them are doing a good business. The Cubans are very fond of bloody stories. The knife is liked more than the revolver and a realistic fight with knives is sure to draw the crowds. Love stories are not popular, unless they are accompanied by horrors. Almost three-fourths of the program consists of French films. Films of an historic character dealing with incidents in the history of Latin nations are well liked. The screens are commonly dirty and covered with stains, while the projection is very poor, but the managers get the money and that is all they care for.

"Kingston, Jamaica.—'The Rose Gardens' is the largest motion picture theater in Kingston. It is an open-air place and gives a good show. The admission ranges from six pence to one shilling and sixpence. The performance begins at 7 o'clock in the morning and lasts until near midnight. Programs are all American. The audience violently disapproved of the picture, 'The Redemption of Bill.' A 'Bunny' film elicited tremendous applause until, in the course of the action, Bunny ran away from a dog. At once the favor of the audience went to the dog, and when the owner of the dog appeared on the screen he shared the applause of the audience with the dog.

"Colon, Panama.—There are quite a number of picture houses in Colon. The two largest are the Broadway Theater and the Garden Theater. The patrons like the blood-and-thunder films. Keystone comedies, no matter how old, are always sure to fill the house. Business is booming in Colon and two new theaters will be opened in the near future. The Broadway Theater, which is always well patronized, is owned and managed by a Chinaman. In Cristobal, the American colony of Colon, there is a theater which changes its program twice a week. These shows are managed by the Y. M. C. A. Throughout the Canal Zone the Y. M. C. A. arrange weekly exhibitions, notably in Gatun, Pedro Miguel, Culebra, Empire and Balboa. Panama City has a large number of picture houses and all are doing a good business.

"In Port Lima, Costa Rica, is one motion picture house, but it is of the most primitive description.

"San Jose, the captal of Costa Rica, can be reached on the Costa Rica Railroad after a journey of six hours. It is a wonderful journey full of opportunities to see the glorious scenery of the tropics, but the pleasure is somewhat marred by the burning of soft coal used by the Costa Rica Railroad to the exclusion of any other coal. Though San Jose has fully thirty thousand inhabitants, there are but two houses in the city where they show motion pictures. These motion picture houses are poorly patronized, and it seems hard to rouse any enthusiasm among the people. The country of Costa Rica abounds in beautiful women, with faces literally created for the camera. I offer this tip freely to my brother directors."

ANOTHER LUBIN WRITER.

Lawrence McCloskey, editor of the Lubin scenario department, has added another good writer to his staff, Harry E. Chandlee, who has distinguished himself in the field of literary endeavor. Mr. Chandlee has been a valued contributor to the Washington Times, the Pittsburgh Post, Technical World, and was editor of the Automobile Age. He has also written many scientific essays, especially for the Pearson and other magazines. Submitting two photoplay scripts to the Lubin Manufacturing Company, the editor realized the value of his work and added him to the scenario staff. Chandlee had before made his mark with photo stories, freely accepted by other film companies, but will now give all of his attention to the Lubin Company.

New License Regulations

Amendment to New York City Motion Picture Ordinance Deserves Attention of Exhibitors—Legislature Also Active.

LEGISLATION emanating from Albany and the Board of Aldermen in New York City is just now bringing about a mild revolution in the matter of issuing licenses to conduct places of amusement in the metropolis.

An act consolidating the various city departments which have heretofore issued licenses for the conduct of businesses which the city supervises has been passed by the Legislature and goes into effect June 1. An amendment to the present city ordinance which controls the moving picture business at the present time has also been passed and is to become effective June 30.

As explained by Commissioner of Licenses George C. Bell, who is a party in interest, the underlying principle of all of the new legislation is to systematize the business of issuing city licenses, to make the men who have this city business in charge more efficient in their service to the public, and to centralize all discretionary powers among those dealing with the license question in such a way that complaints which have been heard in the past to the effect that favoritism had been shown shall be as nearly eliminated as is possible.

The new state law has a provision which establishes one central bureau for the licensing of all manners of business from which the city derives a revenue. Insofar as the new act concerns the amusement business, this statement may be illustrated by noting that under the new law the police department, which heretofore has licensed theaters playing anything other than motion pictures, will have no licensing powers, licenses for all manners of amusements coming from the newly created bureau, with a Commissioner of Licenses at its head.

The amendment to the existing motion picture ordinance in the City of New York, for the present at least, will be the only thing which will affect the interests of motion picture people, and it seems apparent that the changes which have been made, while they provide for a stricter control of the business, must result in real benefit to those who control picture shows in New York City and take themselves and their business seriously.

Licenses to operate moving picture theaters in Greater New York have, for some time, emanated from the Mayor's Bureau of Licenses at No. 57 Centre Street, in charge of J. Rosenthal. Licenses for the operation of other businesses, such as poolrooms, dance halls, etc., are also issued here, but a special department under the supervision of E. F. Culleton, who is to be found on the second floor of the building, takes care of the motion picture business—and of nothing else.

Commissioner of Licenses Bell says that the new laws which have been passed will not affect the procedure to be followed in issuing licenses—that is, not for the present, at least. Applications for licenses, whether they come from Manhattan, the Bronx, or any of the other boroughs of Greater New York, must be made to the office at No. 57 Centre Street, as heretofore. New plans which have been made to take care of the necessary inspections of moving picture theaters, involving the more efficient use of inspectors through having them work in closer harmony with the central license bureau, are expected to greatly facilitate the issuing of the licenses.

New York exhibitors quite generally understand what they are required to do in order to secure a license for a new theater. Building requirements, etc., and formal application blanks are to be had at the Centre Street license office. After this application blank has been properly filled out, the Centre Street office sends out men to pass upon the site which has been selected for the proposed theater. If the site is found satisfactory, the applicant is so notified and is then directed to submit three sets of architect's plans for the proposed house. These plans are sent to the Centre Street office and, by the men in charge there, to the various city departments, including the Fire Department, the Bureau of Buildings, Department of Water Supply, Gas & Electricity, and Department of Health for their approval before the work of construction is begun. After the plans have been approved, permission to construct the theater is granted and, when the work of construction has been completed and the Centre Street office notified, an inspection of the house by the various departments is made. The motion picture ordinance provides that such inspections must be made by the various departments within ten days after they have been requested and further sets forth that in the event of the failure of any of these city departments, excepting the Fire Department, to file the report of such inspections within the prescribed time the Bureau of Licenses may disregard said department and, in its discretion, may issue a license.

The most important provision of the amendment to the city ordinance, which goes into effect June 30, fixes June 30 of each year as the time for the expiration of all licenses granted to motion picture theaters. Under the original ordinance licenses were granted for the period of a year, expiring twelve months after the date of their issue. This meant that licenses were expiring and being renewed practically every day in the year, burdening the department with a volume of work which could have been a lot more effectively and expeditiously done if handled at some given period of the year and systematized accordingly. With the amendment in force the only licenses, with their attendant inspections, etc., with which the department will have to deal will be licenses for new motion picture theaters, renewals being made during the month of June of each year.

It is claimed that many of the abuses which have been complained of in connection with the conduct of motion picture theaters in Greater New York and have directed the attention of the city and state legislators to the business from time to time have resulted from the promiscuous issuing of what are known as temporary licenses. Because of this fact, it has been announced by the Bureau of Licenses that after July 1 of the current year no more temporary licenses will be issued. This means that the exhibitor who has been able to secure a temporary license to conduct his business while certain requirements of the department, as regards fire prevention, sanitation, etc., were being complied with will, after July 1, be compelled to either have his house in such shape that the license issued him shall be a permanent one, relieving him from all future annoyance, or to close up until changes in construction or equipment ordered by the city have been made.

Commissioner Bell, who is the head of the present Bureau of Licenses, the scope of which the new city and state regulations are intended to broaden and who is likely to continue as the head of the newly created Bureau of Licenses, says that changes which are being made are all intended to make things easier for the citizens of Greater New York who find it necessary to secure city licenses for any kind of business and that a number of details of the conduct of the bureau now being formulated are being framed with this thought in view. He says that it is very likely that, within a few months, branch offices of the bureau will be opened in at least a couple of the several boroughs of New York at which applications for motion picture licenses may be made and handled in the same expeditious manner which is now the rule at the main office in Centre Street.

The past ten days have been particularly busy ones for the Centre Street office, for the reason that many theaters which have hitherto been licensed by the Police Department because they played both motion pictures and vaudeville, have been compelled to turn their attention to motion pictures alone because of the stringent regulations enacted by the city. Licenses for these houses, as well as for the houses where motion pictures alone have been the rule for the past year, are now being issued in Centre Street and the capacity of the working force there is being greatly taxed.

PRAISE FROM AUSTRALIA.

The Audley Pictures,
Petersham, Sydney, New South Wales,
Australia, February 2, 1914.

Editor Moving Picture World.

Dear Sir: I cannot too highly praise your excellent journal, The Moving Picture World, which I obtain regularly from your Sydney agents, Messrs. Gordon & Gotch.

A reader of over two years, I have always been impressed by your high ideals—the uplift of the motion picture is ever the keynote of the splendid articles contributed by your staff.

To the "Extended Reviews" and "Comments on the Films" I am much indebted for information that has been, and is, of the utmost value to me. You are doing a grand work for the exhibitor and for the whole business.

The high standards and clean principles of The Moving Picture World make it an instrument for doing incalculable good—of which you can be justly proud. With best wishes, I am,

Yours truly,
CLAYTON C. REID.

"NO COMBINATION" SAYS ALL STAR.

Regarding the publication of a story to the effect that a combination of feature companies was contemplated, embracing the All Star, Lasky and Famous Players, the first named company denies that there is any truth in any part of the story. It declares that the rumor, if any, was unfounded, that it will continue the same selling plan as heretofore and that its buyers are to be the same as in the past.

"The Magic Note"

A Touching Three-Part Drama by the Ambrosio Company.

Reviewed by W. Stephen Bush.

THIS feature, "The Magic Note," is one of the good Ambrosios. It is in three parts and tells a story which has some flashes of the sensational, but the sensational is, as in every good picture it ought to be, entirely subordinated to the plot. The plot is strong and simple, well conceived, cleverly developed and carried to a logical and satisfactory climax.

A very attractive-looking young woman, modest and full of affection for an aged invalid mother, is in love with a young man who admires her musical talents. He freely gives of his savings to develop these talents. His hopes are fully realized. The manager of a great theater engages the young woman under most favorable conditions. The lover is in the employ of a banker whose confidence he enjoys in full measure. He is sent to collect a large sum of cash, and on his way back to the bank he is seized by robbers who steal his money and drop him into a sewer, from which there seems no possible escape. After terrible nights in the sewer, the clerk at last reaches an opening, but the shock and

Scene from "The Magic Note" (Ambrosio).

the suffering have unhinged his reason. The actor plays his part with great skill, showing how the loss of his reason comes gradually, beginning with an unnatural apathy and ending in violence. While the police are searching for the clerk who has so suddenly vanished, the latter has been placed in a lunatic asylum where he has been entered on the register as "unknown." In the meantime his sweetheart has attained to great fame in the operatic world. Though her ambitions have been realized, she is worried over the fate of her lover. One of her persistent admirers displays a gold snuff-box which she had given to her lover. While she is pondering over this clue, she is invited to sing for the inmates of the asylum where her lover is confined. She sings the song, "Know'st Thou the Land," which she had often sung with her sweetheart in the happy past. When he hears his sweetheart's voice the clouds of darkness roll away; he recognizes her and his reason is fully restored, but his memory is still weak. The sight of the golden box revives his memory, the police are notified, the robber, who is posing as a rich man of leisure, is invited to pay another visit to the singer and is there confronted by the man he had attempted to murder. The rest may easily be imagined.

Settings are all fine, the photography of the best Ambrosio standard, and the acting and the personality of the artists are unusually pleasing.

WILL SPECIALIZE IN JEWISH FILMS.

The Variety Feature Film Corporation is the latest arrival in the feature business. The above concern will make a specialty of selling and renting big features of renowned Jewish plays and promises to give to their customers besides elegant features the most complete line of advertising matter. Charles Penser, who is well known in the film business, will be the general manager of the above concern and will be pleased to see his friends at Fitzgerald Building, 1482 Broadway.

WORLD FILM PICTURE GETS RUN IN ST. LOUIS.

The World Film Corporation announces that it has secured an eight days' booking for its feature, "The Triumph of an Emperor" at the Odeon Theater, St. Louis, Mo., one of the most exclusive houses in that city. The picture is a five-part subject selected for this occasion.

"A Meddler With Fate"

2 Parts. Pathe.

Reviewed by W. Stephen Bush.

THIS picture portrays the folly of a wife who thought to profit by arousing her husband's jealousy, produced by Pathé in two parts. The affair goes much further than the wife intended, and while she is violently flirting on a bench in the garden some small members of the family take a snapshot of the situation. The negative of the picture falls into the hands of the husband through a strange accident. He is very angry and decides to develop the picture. At the last moment, however, he

Scene from "A Meddler with Fate" (Pathe).

concluded to let the wife do the developing herself. He absents himself from the house and leaves a note informing the wife that he has an interesting negative in the developing room, and asking her to develop it for him. The wife, unaware of the situation, starts to develop the plate when, to her horror, she sees the evidence of her own guilt. She is conscience-stricken and pleads for forgiveness when the husband returns. The husband is adamant, and the woman rushes away with the avowed intention of committing suicide. The husband now relents and runs after her, and, though the picture does not clearly indicate the end of the story, we may indulge the hope, from what we see, that the pair become reconciled for the sake of the child.

"THE MASTER OF DEATH."

Four Reels. I. S. Plaut Co.

Reviewed by W. Stephen Bush.

THE atmosphere of this film-play is emphatically foreign. The idea which dominates the play is foreign, the acting accentuates the foreign looks of the play. Settings and costumes are very foreign, too. An officer in the Germany army is persecuted by his superior for resenting an affront offered to his mother. He loses his temper and "insults" the superior officer, for which he is duly dismissed from the army. The disgrace involves the resignation of his father, also an officer in the army.

The dismissed officer comes to America to try his fortune here, but he fails, and is just about to commit suicide when an inventor happens to see him. He rescues the would-be suicide and explains to him that he has invented a sort of "Leap of Death" apparatus. He is not sure whether it will work, and he offers the ex-officer a chance to try it. If he breaks his neck the invention is impossible and if he survives the machine is all right and he is sure of good returns. The experiment is made and the ex-officer makes the leap of death in quite a satisfactory manner. He gets an engagement with a circus which features the "Leap of Death."

He returns to Berlin where he visits his mother and his former sweetheart. Unwilling to shock their aristocratic sensibilities by the admission that he is a circus performer he lies to them about being the agent for a Brooklyn shoe factory. The former sweetheart, now a married woman, convicts him of lying and shows him his picture in the paper as "Herrero, the Master of Death." In spite of this contretemps, the young woman declares herself willing to elope with him. He gets his trunks ready and awaits the coming of the old flame. The latter arrives at the scheduled time, but, after a rapturous kiss or two, announces that she has changed her mind and simply will not elope. She is very nice about it all and tries to cheer the former officer, but he remains inconsolable and decides to end it all by deliberately making a misstep when he starts on his leap of death. He is duly killed and the play ends with one of those long-drawn-out death scenes which seem to be so popular in Germany.

Photoplay at Christening

Candler Theater, in New York City, Costing $750,000, is Opened With Kleine's "Antony and Cleopatra."

At least "three-quarters of a million dollars' worth of theater" was added to New York City's holdings Thursday evening, May 7, when the Candler, in West 42d Street, a few doors west of Broadway, was formally opened.

It is significant, too, that the Candler Theater, although promoted as a home for any kind of attraction, whether it be the biggest Broadway musical show or the most modest form of entertainment, has been opened with a photoplay production and is to offer its exceptional comforts and conveniences to motion picture devotees for many weeks to come.

The Candler has been promoted and is controlled by George Kleine, the well known feature photoplay impresario; Sam Harris, of the theatrical producing film of Cohan & Harris, and Sol Bloom, also widely known in the legitimate branch of the show business. Plans prepared by Architect Thomas W. Lamb, of New York City, were accepted and work of construction begun about six months ago.

In these days of spectacular expenditure in the motion picture field it requires something more than the mere mention that the new Candler represents an investment of fully $750,000 to establish the fact that the new house is in no sense a "movie theater." In every respect the Candler is the equal if not the superior of any house in Greater New York City now playing so-called legitimate or musical attractions. The patented Kleine screen on which "Antony and Cleopatra," the spectacular photoplay production chosen as the opening attraction, is shown masks a stage which is 88 feet wide and 33 feet deep, with a proscenium opening 40 by 25 feet. Grids and a rigging loft big enough to handle practically any production at present playing in New York have been provided and the equipment is the most modern of its kind, special labor-saving devices of a kind of which the theater owner of a year ago knew absolutely nothing being features of the equipment. For the use of the flesh and blood performers who will some day speak to New York audiences from the Candler stage, fifteen splendidly equipped dressing rooms have been provided.

The Thursday evening audience who participated in the formal opening were free in the expression of their opinion that the Candler is one of the prettiest and coziest theaters in New York. Entrance is from 42d Street, through a lobby which, while adequate for all purposes, is very modest in its pretensions. Passing through the lobby one enters a spacious foyer and beyond this is a reception hall and promenade through which one reaches the main auditorium.

The theater has a seating capacity of approximately 1,200 on its main floor and single balcony. The balcony is of the cantilever construction, accounting for the very noticeable absence of posts and pillars. Fire exits greatly in excess of the number and volume required by law have been provided and a special heating and ventilating system of a type not often used in theaters has been installed. The ventilating system provides water filtered air for the consumption of the patrons of the theater and is so constructed that the temperature of the air can be either raised or lowered to any desired degree at will.

The Candler's interior decorative and constructive scheme is of the Italian Rennaissance and it is the prefect care for detail in following out the general scheme which has made the theater the gem of beauty which was disclosed to view on Thursday evening. A rich ivory gray is the base tone in the color scheme and upon this base have been used simple lining and panels in Roman gold and old rose. Pretty relief work adorns the ceiling and the proscenium arch and notable bits of decorative art included are large mural paintings on the rear wall of the house and in a circular ceiling panel. Drawn work tapestries, the newest thing in the way of materials for interior decoration—and particularly expensive—have been used throughout the auditorium. Worthy of special mention are two panels of this drawn work above the balcony boxes on either side. With lights behind these panels glimmering through, the drawn work provides a striking effect.

Another unusual effect has been secured through careful attention to the little detail of selecting the chairs for the house. Roomy and comfortable to an exceptional degree, these chairs match the predominating tone of the entire interior scheme, in color. The upholstering is in tapestry, of the rough, hand-woven effect, the color shades contrasting prettily with the color of the framework and in the centers of the back cushions of the chairs are designs in still other colors, no two designs in the house being exactly alike. The novelty of this plan can only be appreciated when one stands on the stage of the theater when the house is empty and sees the peculiar harmony of the scheme.

The orchestra pit provided is large enough to accommodate fully thirty-five musicians. For the attraction at hand an orchestra of twelve pieces under the direction of Prof. Herman Popper has been engaged. Prof. Popper is a thorough musician, hailing from Vienna, and is widely known in theatrical circles around New York City. To supplement the orchestra music there is to be installed a $40,000 pipe organ.

The special equipment for photoplays includes a modernly constructed booth sufficiently large to accommodate three projecting machines and three operators. The booth is situated at the rear of the balcony and the throw to the picture screen is about seventy feet.

With George Kleine as one of the promoters and lessees of the theater, the Candler is to be the New York home of a number of the big photoplay productions with which the Kleine name has been identified in the past and is to be connected in the future. The deep personal interest which Mr. Kleine is taking in the Candler is shown by incidents which have had to do with the choice of the opening attraction. "Antony and Cleopatra" is conceded to be one of the finest pictures which has ever been made and Mr. Kleine has done everything possible to give it an appeal not to be approached by anything else of this nature at present before the public. The picture was shown at Lew Fields' American Music Hall, in Chicago, for a number of weeks, to big business, and during the Chicago engagement Mr. Kleine had written for it a special musical score which is the work of one of the ablest composers in the West. The success of "Antony and Cleopatra" in Chicago made a number of New York house managers anxious to secure the attraction for the East, but Mr. Kleine firmly refused to book the photoplay in New York, despite all flattering offers, keeping it to open the Candler. The photoplay's historically correct story is told in three acts, comprising eight parts.

The new house has started its career under the business management of Budd Robb. Fred Landmann is treasurer and the publicity work is to be under the direction of Edwin W. Dunn, widely known through his long association with the firm of Cohan & Harris, and John W. Black. J. R. Gibbs and Edwin Fitzgerald, two veteran Kleine employees, will have charge of the picture booth. The policy calls for two performances daily, including Sundays, with admission prices of twenty-five and fifty cents for everything excepting the box seats which will sell for $1.

Besides the theater proper, the new building which Messrs. Kleine, Harris and Bloom have constructed, will provide quarters for the general Eastern and New York offices of the Kleine-Cines company, which were formerly located in the Longacre Building at 42d Street and Broadway. "Billy" Raynor and his associates, who look after the Kleine interests in the East, are already comfortably housed on the second floor. Offices on the remaining four floors of the building are to be rented to desirable tenants.

F. P. A. TAKES A TURN AT THE MOVIES.

Franklin P. Adams, newspaper paragrapher of the New York Tribune, recently took a turn at the movies. He seemed to enjoy the experience, though he protested that moving pictures bored him to distraction. This sketch by Briggs, the cartoonist of the Tribune, who chaperoned F. P. A. on his stunt—part of the Mutual Girl series.

Music for the Picture

Conducted by CLARENCE E. SINN

MUSIC FOR THE PICTURE.

LAST summer while passing through Brattleboro, Vermont, I visited the home of Mr. Haskell, superintendent of the pipe organ factory in that city. Among other things Mr. Haskell called my attention to a large clock which he had overhauled and installed with a beautiful chime. "That chime," said Mr. Maskell, "came from your town—Chicago, and was made by J. C. Deagan. Do you know him?" I replied that I had met J. C. Deagan and that he made good chimes and bells. "Well, I don't know him," said Mr. Haskell, "but I'd like to; this is the best chime I could find."

I know the above has no direct bearing on music for the picture, but it does tend to show that the J. C. Deagan goods have an established reputation among those outside of the picture business. J. C. Deagan made bells, chimes, xylophones, etc., long before moving pictures attained a form of popular amusement. Almost with the advent of the first moving picture theater J. C. Deagan recognized its potentiality as a market for his wares and turned his attention to the invention and perfection of novelties for the picture theater, and to catering to that trade. His electric bells as so well known as to need no comment. They (as well as his chimes) are played from an electric keyboard, which may be placed in the orchestra or any other convenient place, while the bells can be hung in the orchestra, placed on the stage, strung around the ceiling or hung in the lobby outside where they may be used as a novel method of calling the attention of the passer-by. The chimes are especially effective for this. By the way, Mr. Deagan always refers to these as "The Tubular Cathedral Chimes," and I suppose he will call me up to "call me down" when he learns I have spoken of them as "chimes" merely. But the particular thing I wanted to mention is an instrument he calls the "Electric Unaphone," and now that I have got to it I scarcely know what to say.

It is one of those things which does not lend itself readily to description, but must be heard to be appreciated. It is played in the same manner as the electric bells—that is, from a keyboard, but the tone is different and seems to partake more of the quality of a reed instrument or the vox humana stop of a pipe organ. When I visited the Deagan factory some time ago I was somewhat impressed to find it a pretentious five-story fireproof affair, and J. C. requested me to extend an invitation to you all to call and see him when visiting Chicago, and when he shows you all those xylophones, marimbaphones, orchestra bells, organ chimes, cathedral chimes, swiss bells and other things whose names I have forgotten I'll bet you will be impressed, too.

An Admirer.

From Watertown, Wisconsin, William J. Weber writes as follows:

> It is a great pleasure for me to read the articles in THE MOVING PICTURE WORLD about music for the picture, and I am always disappointed when they are left out. I am playing at the Majestic Theater in this city for the last eight years. It strikes me funny when I read the different opinions about music for pictures. I should think that anyone possessing a little knowledge of music would be able to play a picture correctly. It seems easy to know one cannot play a funeral march for a comedy or a ragtime for a death scene. I don't want to impose on your time—just give my opinion as I guess that is what you like to hear. For my picture music I use The Etude, published by Theo. Presser, Philadelphia, Penn. It gives a good repertoire of music in all grades. Another work I am using is George Rosey's folio of operatic favorites, a good edition and easy to play. I want to let you know that I am glad every time I see a page in THE MOVING PICTURE WORLD about music for the picture.

I am glad you like the page, though I must confess to a bit of negligence toward it lately, myself. However, I promise to do better from now on. It may strike you funny that so many opinions exist among so many people, but it would "strike me funnier" if we all thought alike. Of course, no thinking person would use the funeral march and rag in the scenes you speak of (though many unthinking people do things as bad), but aside from that, many disagree as to what really is an appropriate accompaniment for pictures. No one is imposing on my time when he gives his opinion on anything bearing on music for the picture. Conflicting opinions usually bring argument, and argument breeds thinking. By the way, you must have been saving the Etude for the entire eight years if you find your whole musical library in that and the folio of operatic selections. Every note in the scale of human emotion is touched in the pictures and your musical library must be wide enough in scope to suggest them all, to a degree, at least. A careful player can give many degrees of light, shade and forms of expression to the same piece of music, and by this means follow the different moods depicted on the screen, but it is wise to have a little of every kind on your shelves; that is, unless you do a great deal of improvising. I grant you that much good music is to be found in the publications mentioned, but is it enough?

* * *

The Linden Photodome at 63rd and Halsted Streets, though eight miles from the business center of Chicago, is giving shows which will compare favorably with downtown picture houses, and is superior to some of them. Frank Clifford, the manager, is also a first-class operator—in fact, he was promoted from the booth to the office at the Linden—and he knows what good projection is. He takes a trick occasionally even now, just to keep his hand in.

The Linden has a first-class, four-piece orchestra, under the direction of Thomas Johnson, and a good pipe-organ. Though Mr. Johnson's orchestra sometimes plays an overture, operatic selection or medley to avoid monotony, they prefer to work to the pictures—sometimes in detail, sometimes selecting numbers with a view to their general application. This, by the way, is about the only way in which an orchestra can work to the pictures. One reel, at least, is always reserved for the organ. The house uses Universal service and is generous to its patrons in the way of feature pictures. Mr. Johnson gave me his musical program for "The Sea Wolf," which I append, hoping it may be of value to some one.

"The Sea Wolf."

FIRST REEL.

1. "The Interrupted Rendezvous" (by G. Goublier) until fog scene.
2. Allegro from "Poet and Peasant" overture until hero left alone in water.
3. Chorus to "Billowy Sea" (by Earl K. Smith) once, then
4. "Miami" (Van Alstyne) until mate is being buried; then
5. Plaintive until end of reel.

SECOND REEL.

6. "Sailors' Song (by Stephen Heller).
7. "Poor Relations" (Theo. Bendix). When new hand comes down:
8. Barcarrolled (or sea music).
9. "Venetian Boat Song" (Mendelssohn). Pain in eyes.
10. Plaintive until end of reel.

THIRD REEL.

11. (This reel was accompanied on the organ by improvisations. Action calls for agitato and mysterious music mostly, for struggles, combats, etc. No music was recorded.)

FOURTH REEL.

12. "Garden of Dreams" (by H. J. Lincoln).
13. "Rose Leaves" (G. W. Ashleigh). This number was given an agitato effect; played until title: "A Dirty Cook."
14. "Paid in Full Waltzes" (Peters) until struggle with shark.
15. Hurry until he is on deck. Then
16. Back to same waltz until end of reel; continue waltz through change of reels.

FIFTH REEL.

(Continue waltz until Sea Wolf follows girl to room.)

16. Agitato; at attack of blindness:
17. Plaintive; then repeat agitato until girl and man leave boat, when landed.
18. "Lamento" (by Gabriel-Marie) until end of reel.

SIXTH REEL.

(Played on the Organ.)

19. "Humeresque" (by Dvorak).

20. "Narcissus" (by Chaminade).
21. Un Peu d'Amoure (by Lao Silesu).

SEVENTH REEL.

22. Play hurry until placed in bed.
23. "Fi Fi" (Novelette by Florence McPherson) until he sets bed on fire.
24. Agitato. After fire:
25. "Vanity Fair" (S. Wallenstein) until burial scene.
26. Plaintive until after burial.
27. "You and I and Cupid" (Kahn & LeBoy) until end of reel.

New Foto Play Folio.

I wish to acknowledge the receipt of a new edition of moving picture music from the house of Leo Feist, bearing the above title. This music comprises thirty numbers printed on heavy cardboard. The pages are separate and are of the standard concert size—9½ by 11 inches. Some of the numbers—such as "Apple Blossoms" and "Zallah" are well-known favorites from the Feist catalog, though they have been given a special arrangement for this edition. All the numbers, however, will be found useful in playing to the pictures.

Teaching Music for the Picture.

The National School of Motion Picture Operating conducted by Claude F. Smith in Chicago has added a department of music as a side issue. Mrs. C. F. Smith is an accomplished pianist with considerable experience in playing for pictures. She has opened a studio in the same suite with Mr. S., where she teaches the aspirant how to follow the picture with musical accompaniment, supplementing her course of instruction with practical work before the screen. The pictures before which her pupils practice are, of course, those projected by Mr. Smith or his pupils in the demonstrating department. This is the only practical method of teaching playing to the pictures which has come to my notice. At least its possibilities appear very attractive to me, and I shall watch its progress with much interest.

FAMOUS PLAYERS COMPANY RETURNS FROM LOS ANGELES.

One of the most distinguished motion picture companies that ever crossed the continent returned last week from the Los Angeles studio of the Famous Players Film Company to New York. Included in the party were Mary Pickford, fresh from her triumph in "Tess of the Storm Country"; Edwin S. Porter, techincal director of the Famous Players, whose marvelous camera effects contributed greatly toward the beauty and interest of "Hearts Adrift" and "Tess," the two Pickford subjects produced on the coast; Hugh Ford, the prominent "legitimate" producer, who recently effected an alliance with the Famous Players whereby he will collaborate with Mr. Porter on a series of big, spectacular productions; Carlyle Blackwell, who recently left the Kalem Company to associate himself with the Famous Players; Richard Garrick, former director of the Universal Film Company, who joned the Famous Players in Los Angeles and portrayed the role of Ben Letts in "Tess of the Storm Country"; Harry Lockwood, noted film player, who enacted the role of Frederick Graves, the theological student, in the same production, and a host of lesser celebrities connected with the Pacific Coast studios of the Famous Players.

UNIVERSAL MAKES IMPORTANT CHANGES IN PROGRAM.

With the definite purpose of strengthening and improving its weekly program of film releases, the Universal Film Manufacturing Company, will, beginning Monday, June 1, institute additions and changes in brands. The usual Monday Power's brand will be replaced by a Sterling comedy, featuring children principally. Mr. Ford Sterling will not be featured in this release, but will have his place in the releases of Thursday.

The Monday "Sterling" brand comedy will feature a company of the most clever children players in the business. Heading this company will be Billy Jacobs, a youngster of twenty-nine months, who stands in a class by himself. Formerly with the Keystone, where he created a tremendous reputation he is a natural little comedian with all the tricks of the trade up his sleeve. Ford Sterling has trained him and has, in the past, used him to play side by side with him. Robert Thornby will direct these comedies, which will be a big feature of the "U" program.

The Saturday Frontier release will be changed to Sunday and will continue as a Sunday release thereafter, while the Frontier release of Thursday will give way to the Sterling brand.

Sunday's regular Crystal comedy release will be dropped from the program. The Thursday release of the Crystal will continue as usual.

While the cutting down of the Crystal and the Frontier to one release a week will be directly due to the addition of the two Sterling releases, the Universal also expects to bring about a material improvement in the artistic quality of Crystal and Frontier pictures by giving them the opportunity they have been seeking to concentrate on the one release a week. The changes to be made will adjust the Universal program to a basis of twenty-eight reels per week.

New Lasky Picture Stars.

WHAT promises to be one of the greatest conclaves of stars in the history of the motion picture industry will be that which will meet the public at the exhibition booths of the Jesse L. Lasky Feature Play Company, at the Exposition Convention at Dayton, Ohio, in July. Among those who will be present as guests of Mr. Lasky are:

Max Figman.

Max Figman and Lolita Robinson, who will appear in "The Man on the Box"; Robert Edeson, who will make his first screen appearance in the filmization of Stewart Edward White's thrilling story of the northwest, "The Call of the North"; Edmund Breese, who has recently completed the "Master Mind" in pictures, and Thomas Ross, who plays in "The Only Son," and H. B. Warner, who is now appearing in the "Ghost Breaker" for the Lasky people.

In addition to the above mentioned celebrities, Edward Abeles and Jesse L. Lasky will make a pilgrimage to Dayton for the convention, as will Mr. Goldfish and Cecil B. De Mille.

Lolita Robinson, who in private life is Mrs. Max Figman, will make her appearance in the "Man on the Box" with Mr. Figman, and will probably become the permanent leading woman for the Jesse L. Lasky Feature Play Company.

Mr. Breese's first screen effort, the "Master Mind," will reach the public on May 11th, and the "Only Son," with Thomas W. Ross, will follow immediately after, after which will come "The Virginian," with Dustin Farnum, and "The Call of the North," with Mr. Edeson.

Lolita Robinson.

Mr. Goldfish, executive head of the Lasky organization, left for Los Angeles last Monday, for a two weeks' visit to the Lasky Studios at Hollywood, Cal.

The appearance of Mr. Figman and Miss Robinson on the screen will be awaited with some anticipation. Mr. Figman is a master of dramatic expression and Miss Robinson has many times proved a true foil. "The Call of the North" is a powerful subject and should prove a splendid vehicle for his introduction to motion picture audiences. The Lasky forces will be materially strengthened by this acquisition and the subject is certain to be interesting.

At the Sign of the Flaming Arcs

By George Blaisdell.

THE Sumner Theater and Roof Garden, at the corner of Sumner Avenue and Quincy Street, Brooklyn, was opened to the public on the evening of Saturday, May 2. In spite of the fact that the house seats one thousand persons, many were turned away. The owners and operators of the Sumner are the Sumner-Quincy Amusement Company. Julieen Loeb is president and treasurer, Frank E. Clarke secretary, and R. W. Chambers assistant to Mr. Loeb. The theater covers a plot 100 by 125 feet. Admission prices are 10 and 15 cents. There is an unobstructed view of the screen from every seat. The aisles and space at the back are covered with green carpet. The lower trim is in mahogany. The arrangement of the stage and the decorating were by Lee-Lash. An orchestra is supplemented by an organ and Yerkes bells. Two Simplex machines project the pictures. The program is changed four times a week, and very shortly, after the community gets accustomed to the deviaton from the daily change, this will be reduced to three. The service will be confined to no one division of the film industry. The program for the first two nights included "French Fox Trappers," Animated Weekly, Ford Sterling in "Love and Vengeance" and the five-part "The Daughters of Men." Seven reels, however, will be the regular thing. Much attention will be given to advertising the Sumner's offerings, for the present at least an ad being carried in the borough papers. There also will be billboard and window announcements. The roof garden will be a novelty. It is intended to open this part of the house about June 10. There will be 1,100 seats. The projection booth is arranged for two machines. Four exterior exits lead to two fire-escape stairs and there are two interior exits. The Sumner is a worthy addition to the picture theaters of Brooklyn. Manager Loeb has had exhibiting experience. Prior to opening the Sumner he was treasurer of the Regent, the palatial Harlem house.

* * *

The Animated Weekly's picture of the Atlantic battleship fleet at sea is of the sort that bores deep under the skin. It thrills. Uncle Sam will never have occasion to resort to the draft to obtain sailors for his ships while such scenes are being thrown on the screen. Not even the brush of a Reuterdahl can here approach the camera.

* * *

Met Jim Kirkwood at the Screen Club on the day following his arrival from the Pacific Coast with the Famous Players. "Did Broadway look good to me?" said the new director of the Twenty-sixth Street aggregation. "Why, I wanted to kiss every policeman I met." He was on the Coast three months. The New York players remaining in California are counting the days to their return, Mr. Kirkwood says.

* * *

"Neptune's Daughter," the seven-reel Universal feature showing at the Globe Theater, is going strong. The house is sold out every night. This, too, when the "regular" attractions are closing down. It is the Globe's first experience with the screen, as it is also Annette Kellermann's, but the debut of house and player should be a very satisfactory one to each—and flattering to Producer Brenon.

* * *

At the Strand Theater at 8:30 on the evening of the first Saturday in May there was a good-sized line in front of the box office paying orchestra prices for standing room. We just conldn't see that standing-up stuff, and crossed the White Way to the New York to get a look at the much-heralded "Sealed Orders" of the De Luxe. With the exception of one or two instances where the scenario has to be helped over the fence it is a great picture.

* * *

Heard it said the other day that the present show at the Vitagraph Theater is playing to more money than did its predecessor. For an all-around program it is one that would be hard to beat.

* * *

Professor Charles William Wallace, of the University of Nebraska, has been richly rewarded for his ten years' search of the Public Records office in London. In this time the professor, aided by Mrs. Wallace, has examined approximately three million documents. According to a dispatch in the New York Times the Shakespearean scholar has found seven papers which "reveal Shakespeare as an eminent man in his own day." Most of the documents examined were in original bundles and had never been opened since the day they were filed. Professor Wallace found hundreds of records bearing on the Shakespearean theater and drama period. The historical work now in preparation by this remover of three centuries of dust ought to go far to dispel the doubts of the few as it will be bound to confirm the convictions of the millions. If we may believe what we read in "Is Shakespeare Dead," Mark Twain went to his grave a doubter. The strong-opinioned humorist was as bitter in his attack on the Shakespeare of Stratford as he was strong in his praise of Joan of Arc; as bitter as was Shakespeare's time-serving assault on the Maid. The which latter unconsciously may have influenced the American to attempt to prove by the meagre documentary evidence available that the great works ascribed to Shakespeare could not have been written by the slimly educated youngster of that name who went from Stratford into London. Twain overlooked the fact that he himself at the age of eleven years was jerked out of a country school and put on a box at a printer's case—where he stuck for ten years.

There are no readers of books who will await the publication of the result of Professor Wallace's researches with more interest than will the players.

* * *

The work of Producer George Terwilliger in Lubin's "The Daughters of Men" is worthy of a skilled veteran. It is a strong production in all departments.

* * *

A story came out of the Pathe studio recently telling of the severe injury of Francis Carlyle and Pearl White while enacting a scene for Eclectic's "The Perils of Pauline." Unfortunately for the parties named in what some sceptics may have assumed was an everyday press agent's yarn, it was a real and unexpected accident—a genuine peril. The writer was shown a strip of negative on Monday which had to be cut out of the picture by reason of the entrance of one of the stage hands. Mr. Carlyle is shown picking up Miss White, bound hand and foot and gagged. He starts up a flight of stairs with Miss White over his shoulder. As he reaches the seventh or eighth step he treads on a broken brick, loses his balance and falls, turning as he does so. It is a brutal tumble. The wonder is that the necks of both were not broken. No blame can attach to the stagehand for rushing into the picture, for plainly there was need of instant attention. It just happened the two were supposed to be the only ones in the building, so the presence of the third person could not be accounted for. The situation would have made a real thriller if it could have been used. It is said Miss White is making books with herself as to whether she survives the "Pauline" series. Her fellow-players give her credit for the possession of sand in large blocks. Why would not this dozen feet of film make a most interesting bit for Pathe's Weekly.

It was several days before Mr. Carlyle and Miss White were able to retake the scene.

* * *

Hobart Bosworth, in Jack London's "Sea Wolf," opened at the Strand Theater on Sunday, May 3, and on the same day established a new high record for receipts at the big house.

* * *

The biggest celebrity in the parade of the Boston suffragists the first Saturday in May is described as "a rather stout, good-natured looking woman, wearing eyeglasses and a perpetually cheerful smile." It was Mrs. George Bernard Shaw, wife of the great dramatist. Now how do you figure this out? Here is a woman honored by women—and women suffragists, too, bless you—not necessarily on account of anything she has herself accomplished but simply because she is the wife of a man—a mere man, as the aforesaid suffs sometimes, and perhaps with provocation, denominate him. All of which would seem to prove that a woman is a woman first and a suffragist afterward.

* * *

A party of players were standing at the bar of the Screen Club just after the first showing of "Neptune's Daughter." The discussion turned to Katherine Lee, the charming four or five year old who so splendidly played Angela, the sister of Annette. "Too bad she couldn't have been carried into the picture three or four reels more," remarked one of the group.

"Oh, here," spoke up Bill Welsh, the dignified Father Neptune, the portrayal of which was a strong factor in the picture, "be reasonable, man. Wouldn't you give the rest of us a chance? Don't you know she hogged the whole show every minute she was on the screen?"

PURCHASES THEATER.

The Orpheum Theater, of Haverhill, Mass., was recently purchased by the Orpheum Theater Company, Inc., of Louis B. Mayer. The Orpheum Theater Company consists of Harry I. Wasserman, president and general manager; B. H. Ludwig, vice-president, and G. M. Rosen, treasurer. The Orpheum company is also the owner of the Eagle Theater, Roxbury, Mass.

Suggestions for Parks

Park Manager Says Moving Pictures are the Ideal Summer Park Attraction—All Other Devices Losing Interest.

THE following suggestions are taken from the report to the general manager of a large electric railway company, submitted by their park superintendent. As the conditions confronting this company in making their suburban park attractive and popular and consequently profitable must be similar to those in a large number of localities throughout the country, their publication at this time may enable many to arrive at a wise solution of a serious and vexatious problem. The report follows:

"Believing the time has come when our band has ceased to be an attraction for our park, I submit the following suggestions and arguments for a change: Last season we paid about $3,000 for free music, and each season previous thereto, about $4,700 to $5,000. In former seasons we had seven of more concerts per week; last year we had four. At the time I recommended four I thought that with only two week-day concerts the public would appreciate them enough to attend them but, as a rule, there were as few people around the band stand last season as when we had seven concerts. Only the Sunday and holiday music was attractive to enough people to warrant the expense.

"I suggest now that we discontinue the band concerts entirely and put the money for a season or two into our theater. This theater building is now worthless, because we cannot keep it cool enough for the comfort of our patrons, and it it otherwise unfit for a summer theater. The investment in the building should be turned to account and a modification of its original purpose is the easiest and cheapest solution. If it is used for any other purpose, not only must the sides and front be taken out, but a new floor must be built in it. I propose that archways be cut in the sides of the house, the front taken out, porches built on both sides and the front one extended to the street line; that these side porches be screened with pearl cloth, and our ice cream and soda water tables be placed thereon. In this way, people would go to the tables and order refreshments in order to have a place where they could listen to the music and see the pictures of the theater through the arches. Others, who do not care for refreshments, but want the music and pictures, can purchase tickets and take seats in the house at 5 cents each. The changes in the building, as suggested, may cost $2,200, but the depreciation will be slight and no future changes are likely to be needed except the lengthening of both building and porches if the plan becomes sufficiently popular. I hope that it will, to such an extent that the building will eventually become a large open air theater, for vaudeville, stock and light operas. Something of this sort is needed to keep the interest of the local people alive. A weekly change of program, for which they will pay the cost at least. Whatever success we had last year in making our operating expenses and our revenues meet was due to the increased outside business, because our local patronage is steadily falling away. Everything we have is old and out of favor with local people, except those who dance.

For music, I would install a semi-automatic instrument, in order that an unskilled person may operate the instrument in the daytime at a small expense, thus permitting us to employ a real artist for evenings and Sundays.

If, at any time after one season, it is desired to change the music to an orchestra, the semi-automatic can always pay its way at the dance pavilion by permitting us to lay off the dance orchestra on the duller nights, thus saving from $10 to $12 per night. By the use of the semi-automatic, we can have music whenever we have a picnic or daytime party; if we have an orchestra, the expense will be too much for more than five or six concerts per week. An automatic or any instrument played by one person can be used to play effects for motion pictures, but two or more persons cannot change their music quickly enough and keep together. With the semi-automatic, a very large number of sound effects can be had to put life into the pictures.

The motion picture business is on the boom now, with every prospect of the boom continuing indefinitely, as better machinery for projecting the pictures, better subjects for films and increased comfort for patrons is developing rapidly. A screen is now made by means of which we can give pictures in the daytime, with the sides and front out of our building, as well as in a darkened house formerly. This can be still more improved by installing a rotary transformer (35 amp. capacity) to change the A. C. to D. C., giving a steady, white light, with practically no flicker. I am thoroughly convinced that the combination of an open air theater, good music and refreshments will prove immensely popular.

We cannot afford a band, which fact no one disputes, I believe, and its elimination will displease but a very few people. We could even afford to run the motion pictures entirely free of cost rather than to pay a band.

But the large fact of the whole matter is this: We are doing nothing for local people who don't dance. They have tired of the scenic railway, the little games don't interest them; they can only sit at the dance pavilion and watch the dancers and listen to the music. This gets us no money; it leaves all the park aside from the dancing pavilion, deserted most evenings and steadily decreases our business.

A few words more in regard to the semi-automatic instrument, at any time we feel the need of a greater volume of music than the instrument provides, we can add a few pieces of orchestra music to it and get a splendid effect for Sundays and special occasions; when there are few people in the park (week-day afternoons) we can decrease the expense, but we can always have music. We could also run the motion pictures free in the afternoons, to induce women and children to patronize the park in the daytime, with very little additional expense over running them evenings only, except, of course, Sundays and holidays.

Ethel Clayton

MORE than anything else Ethel Clayton has the rare quality of distinction both as a woman and an actress. Her's is a finished, brilliant personality, the reflection of cultured tastes and firm convictions. She adds to the Lubin photoplays a charm, a dignity, a refinement not often encountered outside the drawing-room.

Miss Clayton joined the Lubin studio with a long record of stage successes to her credit, and in adapting her gifts to the demands of the screen she had the advantage of that facility of technique only acquired through experience. Besides several stock engagements Miss Clayton has played opposite Emmett Corrigan, Wallace Eddinger, with Edwin Stevens in "The Devil," and in the productions of "The Country Boy" and "The Brute," all within five years. From the outset Miss Clayton has been successful, yet she modestly declares that her greatest ambition today is "to be a good actress."

Ethel Clayton.

Among the seventy-five photoplay roles Miss Clayton has created she naturally has her favorites, but of them all, she prefers, and it is expected she will exceed herself as Shirley Rossmore in the forthcoming Lubin release of Charles Klein's famous play, "The Lion and the Mouse."

Like all picture players, Miss Clayton has had her share of those moments when she did not know what would happen next, but few outside those concerned in the scene are aware of what is really the narrowest escape from instant death yet recorded in a studio. It occurred in the scene in "When the Earth Trembled," which represents the crumbling of the walls of a house as the earthquake strikes the city. A mistaken signal brought a crash, followed by the collapse of one side of the room as Miss Clayton leaned against it. The actress was stunned and nearly buried in debris, but with remarkable presence of mind she continued the scene, knowing that it had been built at the cost of many hundreds of dollars and weeks of labor. With two children in her arms she tottered across the room only to encounter a swaying chandelier. Suddenly it dropped, striking her squarely in the face. Miss Clayton screamed with pain but nerved herself to the utmost and made her scheduled exit. Outside, she fainted. Whatever reward there is in such daring hazards Miss Clayton finds whenever she goes into a theater where the film is being projected and hears in the darkened auditorium men and women gasp and shriek. It gives her a curious sense of having been killed and yet seeing how it all happened.

Miss Clayton is consistently reticent. She is affable, cordial—but she discourages interviews and asks not to be quoted. What is known of her comes from her associates and they, in turn, comply with the star's wishes regarding personal information. She feels that with her constant appearances before the public there can be little else to make known.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

An intimate friend of "Man About Town" requested him, recently, to make a candid statement of the relation of so-called "extras" to the actual production of motion pictures, with particular reference to the possible future for such who may be barred from companies by reason of lack of professional experience, but are qualified in other respects. In making the request, the friend stated: "I am interested in a young woman of unquestioned respectability and social standing who has attained more than ordinary success in that kind of amateur theatrical work which may be classed as semi-professional. Reverses in the financial affairs of her family make it necessary that she take up some means of employment in keeping with her standing in society and personal ability. An excellent opportunity has been offered her in the literary field, but some of her friends (whom I believe to be well-meaning, but not thoroughly informed) are urging her to take up photoplay work in some prominent studio. Some of them have almost impressed her with the belief that with her standing in society and ability as an advanced amateur actress she has an opportunity to become in the photoplay field what Ethel Barrymore became on the stage. What is your advice?"

* * *

"Man About Town" must decline to advise a plan of action in the case stated, but will frankly outline the chances of success attending the so-called "extra" work in photoplays. "Extras" is a comparatively recently coined term in connection with the work of making motion pictures. It is only a few years that the producing companies have maintained stock companies, and many of them are without "stock" today. The studios had at hand a certain number of people qualified to fill the main roles of productions and, as the scope of production was far less then than it is today, the "extra" problem never presented itself. Most of the productions at that time were but one reel in length and details as to correct reproductions did not receive the same attention they do now. If it became necessary for the sake of making some effort towards realism to show a cheering or a howling mob the clerks and mechanics in the employ of the concerns were drafted for the purpose.

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As the day of the photoplay drew near and the business of the concerns engaged in the production of the pictures made it necessary that the clerks and mechanics should remain at their posts the producers were obliged to look about for people to take the places of those employees. So-called amateur people, residents of the studio neighborhood and loiterers about the places were next recruited, as well as friends of the producers and players only too willing to see themselves in motion pictures; and, for a time, everything in the mob line moved along with satisfaction.

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But as the cry for realism and perfection in details increased the producers say that most of the material used for the mob scenes was too crude. Then the drag net was thrown out for people who knew something about acting to give real color to the auxiliary assemblages. Professional people resented the overtures. Their pride would not permit them to appear in a motion picture, regardless of the degree of importance attached to the work. They looked upon professionals then engaged in it as common buffoons, or discredited and worn-out members of an illustrious profession.

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Then followed the formation of stock companies and the steady advancement in public recognition of the members, with a corresponding increase in their pay, steady work all the year round and a gradual building up of a most promising future. Directors then commenced to correspond with agencies in terms to the effect that they needed a certain number of people at fair compensation to "fill in." They had a stock company to cover the cast, the directors would tell the agents, but needed people with a fair knowledge of stage craft to lead and mingle with the mob and give the work some good professional color. "I just need some competent extras," the directors said.

* * *

That was how the term "extra" was coined. The significance attached to it today was not that given then. Professionals who persuaded themselves to sacrifice some of their professional pride to enter upon the work made it known that they did so with the hope that it would lead to stock, and stock work in studios was beginning to look pretty good to them. Many motion picture stars of today started as extras, and many extras will no doubt follow them with the same amount of success. But now it is not a question of supply; it is one of demand. The condition of the latter is such that even professionals find opportunity for extra work scarce, notwithstanding the companies are now giving them the preference for that line of work, as well as stock.

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Many very promising people of undoubted ability are today importuning producing companies for a "try out," some of them offering gratuitous services for a certain period so that they may either win stock recognition from the company giving them the opportunity, or get a screen diploma that will help them to it with some other company.

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But you cannot get a quart and a pint into a bottle that has capacity for but a quart. That is the situation in a nutshell, and with the amount of professional talent at hand for any part of the game a company may wish to fill the non-professional stands a slim chance for recognition.

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It is quite true that many of the most noted people in photoplay work never saw a stage, or studio, until they engaged in mob work. It is also true some of the same people were rank actors when upon the stage with many of the most talented but unsuccessful applicants. It is also quite true that Miss Successful was only a wall-flower in a drawing room scene, or Mr. Goodplay first made his appearance as a water carrier. But it is also true that such comparisons serve as a boost to the successful players and in no way advance the interests of the belated applicants. If the success attained by the fortunate players is not due to hard, steady, conscientious and recognizable work, then their value to the respective producing companies lies in the peculiar personal type. Any type requirement, by the way, is one of the great barricades to admission into the ranks. No matter what the personal charms or artistic ability of an applicant may be, the question of type may be the bar, and the next applicant with much less pretentions may be taken on and become a most valued member of a stock company.

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There are scores of motion picture players of undoubted ability floating about today, willing to accept almost any offer from a producing company. They have been released by companies with whom they made no little success, but in time it was found they were not the type.

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This must not be taken as a declaration that there is a standard type for motion picture work. What may not be a type in the eyes of one producing company may be the exact personality that some other company is seeking. This is one of the hopes to which those without the fold, whether or not they be professionals, may cling; but the applicant combining experience and personality has others not so fortunate handicapped.

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If "Man About Town" were to advise a friend as to choice of taking or retaining a position of respectable employment at a fair salary as against embarking in extra motion picture work he would most emphatically recommend the former. In doing so he might turn the friend from a most successful career, but the percentage on the side of success is so small, and the opportunities so limited, that he could not make any other recommendation. Caution is advised against the rather heartless statements that motion picture producers are unable to get enough people for their work. Susceptible young men and women are warned against the claims of friends that by reason of influence or dealings with producers they have power to create those they favor into photoplayers. Such claims almost invariably result in weeks of fruitless effort, with but a pittance in return; and a dark vision of time wasted, opportunities in other fields gone, and blasted ambition as the final result. It has often been said that half the world does not know how the other half exists, and part of the other half constitutes the people known as extras.

LYDA BORELLI JOINS KLEINE-CINES.

Lyda Borelli, who is considered one of the most widely known actresses in Europe, has joined the Kleine-Cines Company, where she will be featured in a number of coming subjects, big and little. Miss Borelli i sa woman of rare beauty and great histrionic powers. She is twenty-two years old, an accomplished dancer and by far the most "Americanized" type of actress in Europe.

Doings at Los Angeles.

"BULL" DURHAM, one-time mound favorite for the New York Giants, will preside in the same position at Sunday's game here, on the 26th, when his Keystone team will meet the Big U aggregation. Baseball fans here are highly interested in the Movie League, and the attendance will probably be large. There will be a war between the Reliance and Majestic teams at Long Beach, while up at Santa Barbara, the Americans and Universal Ranchers will fight.

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It has been reported here that word reached San Diego of the capture, by Mexicans, at Mazatlan, of two American sea-going launches, one of which was loaded with moving picture makers from San Francisco. No definite details have been received, and the movie men are not known.

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Next Monday, the 27th, the United States Film Company starts operations in San Diego. Hal Clements, who directed the Kalem company at Santa Monica, and who was for some time identified with Solax, has gone south to direct a company of players. The new firm will release through Warner's.

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Closely following the death of William Warner Kirby, the actor-trainer, who died of blood poisoning caused by his being mauled by a lioness, the beast was shot, at the order of the officials of the Universal Company. The unfortunate happening will no doubt serve as a sinister example in future handling of these dangerous felines.

* * *

Easterners who frequently read of filmers being held up by big rains must not think that it rains here all the time. Not for a minute. Last Sunday was a forerunner of summer. Everyone wore straws and white shoes, but on Monday it was cloudy, and on Tuesday the heavens opened and a fine rain helped along the crops of the farmers. If it did not rain they would not get the money for the wheat, and the exhibitors would be minus some nickels. Then on Wednesday it was cloudy and the day after every film worker was toiling again. So much for our climate—just a mere half holiday to give the cutters and scenarioists a chance to catch up.

* * *

One good diversion the photoplayers of this locality have is the good fellowship dinner on Wednesday evening when the elite of the studios fare forth to partake of a feast, and to enjoy a good smoke and chat. Last week the spread was that of a kingly kind. Max Asher was the mystifying toast general, and he carried off the honors with a comedy night of fun. Max is of German descent, and every member, in honor of the toaster's nativity, wore chin "viskers" and amputated derby hats. The gathering looked like a horseshoe table of a thousand twins. Everyone looked the same, and the thousand and three laughs that were made filled the diners with delight. Not satisfied with good jokes, musical numbers and other entertainment, the comical Asher borrowed a pair of tangoers who performed some wonderfully clever dances, to the great admiration of the assemblage.

* * *

Tom Santchi, of Selig fame, has been awarded his prize. He is now telling Kathlyn Williams what to do in a big feature drama out at the Zoo.

* * *

Hugh A. Saxon, who has been a newspaper editor, actor and general business man, has become identified with Keystone, and is acting as assistant manager. By the way, this studio is about the busiest place in the city, and this week the whole stage area was filled with various comedians, all hard at work on Keystones.

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Another motorist has been added to the fold. Wallace Reid has invested in a "40" of racy lines, which he will pilot himself. He traded in a smaller machine, and is now as happy as a cup winner.

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Out at the Loftus Features Studio in Hollywood, a new stage is being added to the already large area. This place is on the move. They have a lemon tree outside the window, from which they pick lemons and make lemonade inside the bungalow office. Some speed to California producers. Yes, and down at the Balboa place, E. D. Horkheimer steps out the back door of the bungalow office and picks radishes and lettuce with which to make noon salad.

* * *

David M. Hartford, who has been known on the stage as a great director, and who has been producing for Zodiac, has left that company.

* * *

Here's something that might interest a few exhibitors: The Rosemary Theater, on the pier at Ocean Park, run by the Raymond Amusement Company, has probably the only ventilating system of its kind anywhere. The building is on a pier, under which the surf is always rushing. A strong breeze is ever blowing. Small registers allow the breezes to blow, up through the floor, the cool refreshing salt air, which thoroughly ventilates the playhouse. There is nothing to worry about. The system cares for itself.

* * *

Phillips Smalley was shot in the arm and was laid up in bed for two days last week. He is all right now, but says that the bullet stung.

* * *

Milton H. Fahrney, who has directed many plays for the Albuquerque Company here, has closed with that concern and will take a brief rest before opening with another company.

* * *

Jessalyn Van Trump, of Mutual fame, is sick with an eye trouble that keeps her shut up in a dark room. She hopes to be out again soon.

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Blazoned on billboards is the announcement of the opening of the old and famous Auditorium "Theater Beautiful," as a down-to-the-second moving picture house, by W. H. Clune. May 4th, the initial bill will be offered the public. This playhouse has for years been the home of grand opera, great musical events and all highbrow entertainments. The passing of the place is regarded as only one more step in the progress of the life picture. It is one of the largest theaters here, the building itself being ten stories tall, with a court for light in the middle of the structure.

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Dolly Larkin, who was seen in Lubin films, has joined the Frontier, as has Florine Garland, who was in vaudeville.

* * *

Many new small theaters for photo-films have been started here, and more are to be built. In and around this city, building of this kind is most always going on. Business is good everywhere, and all exhibitors are well satisfied, so it seems.

* * *

Besides the film folk who work at Santa Monica, there are nearly a hundred players from Los Angeles who live at that beach resort. Swimming is the order of the day down there, and everyone enjoys it immensely.

* * *

The Bosworth Company, headed by the man whose name graces the films, leaves next week for the north—San Francisco, Seattle, Victoria and Ketchican, Canada—to do some more exteriors for "Odyssey of the North." There will be fifteen in the party and they expect to be gone some time.

* * *

A visit to the new General Film Company's offices, occupying the entire fourth floor of the Loewin Building, was very interesting. Everyone was most cordial and every nook and corner of the elegant headquarters was thrown open for inspection. The new place is large and airy, and every person who works there wears a smile of satisfaction. The vault is a feature of the new location, having a capacity of over 5,000 reels. This large space will suffice for some time to come.

* * *

The Selig outfit from Prescott, Ariz., arrived here this week. Tom Mix is here and is already busy with a big picture. The whole camp was moved on the train—animals, camping outfits, coaches, and everything.

* * *

Charles Bennett, who was with Vitagraph some time ago, but who quit work and rested for a month, has joined the Keystoners, and is busy doing funny characters with Marie Dressler and Mack Sennett.

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Actually 1,000 extras were used recently in a big Broncho picture, "The Wrath of the Gods," portraying the volcanic eruptions in Japan. Most of the employees were Japanese people. The picture was very spectacular, being staged on the beach near the Santa Monica camp.

CLARKE IRVINE.

JIM CORBETT TO APPEAR IN BLACHÉ FEATURES.

Frequent mysterious visits of James J. Corbett to the Blaché studios at Fort Lee, New Jersey, have resulted in an arrangement whereby the ex-champion heavyweight fighter of the world is to appear in several big film productions to be launched in the near future.

Mr. Blaché will stage the dramas in collaboration with Mr. Corbett and "Gentleman Jim" will be surrounded by a cast composed of a carefully selected group of artists including several members of the companies who appeared in the original stage presentations of the different Corbett plays.

The new half-million dollar company recently formed by Herbert Blaché for the producing of special features under the name of the U. S. Amusement Corporation, will control the Corbett photodramas in addition to several other well known Broadway successes shortly to be announced.

Foreign Trade Notes

PARIS LETTER.

(*Special Correspondence to* THE WORLD.)

CONSTERNATION reigns in the French moving picture world on account of the fact that the Counsel of State has upheld the right of censorship exercised by certain mayors of France with regard to moving picture theaters. The Counsel of State's action officially gives every mayor the power to be a film censor. There are thirty-six thousand mayors in the country, and if each one thinks fit to use his power of censorship what the public will see at the movies will depend on the views of thirty-six thousand film censors. There is to be a great protest on the part of exhibitors, renters and manufacturers. It should be mentioned that the censorship, as regards the stage, literature and the press, was abolished in 1902.

* * *

Among the candidates for the post of director of the state subsidized Theater Odeon is Gabriel Kaiser, proprietor of the Cinerama cinema and founder of the Gab Ka Cinema on the Boulevard des Italiens. In a letter to the Minister of Public Instruction, Gabriel Kaiser says that his proposition is to give a three-hour show. Two hours of moving pictures with music and singing and one hour of stage plays. The program will be changed fifty-two times during the year. The ambitious director states that he will forego the subsidy and staff and give the entire profits to the state. For generosity at least, this offer will surely become historic.

* * *

That novelty attraction, Life Targets, which has been on sale in France for some time, is now to be seen at the Gaumont Place Hippodrome. The apparatus is installed in the attractions hall and draws big crowds during the intermissions. Curiously enough, Leon Gaumont was one of the first men to be offered the rights of the invention in France and at the time he refused to handle the proposition.

* * *

Raymond Sprecher, representative of the M. P. Sales Agency, made an important announcement last week to the effect that henceforth all films handled by the M. P. Sales Company will be rented direct to exhibitors on the district rights plan. Shopmen hiring from Sprecher will be assured of getting only exclusive films for their neighborhood.

* * *

Walter de Marney, the explorer, is presenting a fine series of hunt pictures at the Anglo-American Cinema rue de Clichy. These pictures show lion, leopard, hippopotamus, crocodile, rhinoceros, hyena and zebra hunts, as well as highly interesting and instructive views of native life in the Belgian Congo. Not the least attractive pictures in the show are those showing the native dances. The expedition on which the films were taken traveled six thousand kilometres, from the Congo to Zanzibar, and the total expense amounted to something like $200,000. Many well-known Parisians have seen the pictures, including the Duc de Morny—a well-known hunter of big game.

* * *

Messrs. de Marney, Boivin and Mandement, directors of the Anglo-American Cinema, have purchased from B. B. Pictures, Limited, of London, the rights for France, of Alfred West's pictures, "Our Navy," and these films were shown in Paris for the first time during the visit of the King and Queen of England.

* * *

As a special topical attraction, the Pathé Journal Theater screened "l'Entente Cordiale," a film which was made some years ago by Max Linder and the late Harry Fragson.

* * *

The Northern Company's picture, Atlantis, has made good here. It was featured at many picture theaters, including the Gaumont Palace Hippodrome.

* * *

Max Linder, in collaboration with Max Aghion, has written a vaudeville revue for the Gaité Rochechouart. Among the moving pictures are those of a chase through the streets of Paris and a duel between two women. The latter episode is first acted most realistically on the stage, then the compere announces that "it was only for the cinema," whereupon the hall is plunged into darkness and in response to the query, "Are you ready?" a voice from the operating box at the rear of the hall shouts "Yes!" and the identical scene is shown on the screen. The whole of the clever show bristles with allusions to the movies and Max Linder.

* * *

Official statistics just issued show that Paris picture theaters took, in entrances, over a million and a half dollars during 1913.

* * *

Doctor Major Billet, of the Val de Grace Military Hospital School, is making use of moving pictures of surgical operations for instructing students. All the pictures were especially taken by the Gaumont Company, who placed an operator and the necessary apparatus at the doctor's disposal. Doctor Major Billet says: "The results obtained have exceeded my expectations in spite of the fact that we only have half of the films we would like to have. The pupils view our collections twice. The first occasion, at the time of the professor's classes, and the second time at the conference which precedes the practical work in the operating theater.

* * *

Sarah Bernhardt has been telling a press representative that during her American tour of "The Lady of the Camelias," her company was followed by a moving picture show, featuring the same play in film. Sometimes posters and halls of the two enterprises were next to each other—"Nevertheless," said the great actress, "both buildings were packed, only at one the price was from fifteen to twenty sous, while at the other people paid fifteen or twenty francs."

* * *

Madame Bernhardt says she acts for the camera as on the stage. She considers the cinemetograph wonderful for natural scenes, but that reproductions of plays cannot be successfully done. All the same, she implied, in the interview, that she was disappointed at not being asked to play in several pieces in which she has made famous successes. Madam Bernhardt believes in artistes for the movies and artistes for the stage, and that the sooner all photoplayers begin to specialize, the better for the screen.

* * *

Edmond Rostand's celebrated plays are to be presented as photoplays at the Chatelet Theater this summer. Henry Hertz, manager of the Porte Saint Martin Theater, and sole owner of the film rights of Rostand's work has arranged with Director Fontaines, of the Chatelet, to show a series of films, including "l'Aiglon" at the Chatelet Theater during June, July and August. The principal stars of the Comedie Française will appear in these films. Incidentally, it may be remarked that this is the first serious attempt here to present important films in a fitting manner.

* * *

James Downie, of the Universal Company, is highly enthusiastic over King Baggot's Paris masterpiece, "Absinthe," and a big sale is anticipated.

* * *

John Tippett has just registered at the Hotel Chatham.

* * *

Pierre Decourcelle, one of the presidents of the S. C. A. G. L., acted as expert in a lawsuit brought by Leon Sazie, author of "Zigomar," against the manufacturers of moving pictures bearing the same title. Plaintiff claimed that the producers had infringed upon his rights by filming a Zigomar adventure, of which he was not the author and that the writer of the scenario had not read his serial. M. Decourcelle reported that, in his opinion, the film differed from the romance, but, he added, that the additional scenes conceived by the producer were not more or less daring than those of Leon Sazie's imagination, and, in fact, the moving picture man had displayed great ingenuity. The Third Tribunal Chamber decreed that the defendants had infringed regarding Zigomar, but that they had not published an absurd film. The author was awarded $1,200 damages, and the producers were forbidden to publish the film in question under penalty of $100 for each breach.

* * *

Paul Rainey's hunt pictures are being shown again in Paris at the Coliseé Cinema in the Champs Elysees.

Passe Partout, a Chatelet Theater comedian, has signed a contract to play a series of moving picture farces of the knock-about order.

* * *

The Hearst-Selig Moving Picture Journal had four cameramen to take the arrival of King George and Queen Mary in Paris. The film was ready at 7:45 in the evening and despatched immediately to New York via the Oceanic.

* * *

Eugene Gugenheim and Pierre Decourcelle, directors of the famous S. C. A. G. L. Company, in association with Charles Méré, have formed a new producing company, to be known as the "Optima." The capital of the concern is $30,000.

* * *

Following a demonstration which took place at a theater when a photograph of Madame Caillaux was displayed on the screen, Police Prefect Hennion has prohibited the exhibition of pictures of Editor Calmette's slayer.

BRITISH NOTES.

(*Special Correspondence to* THE WORLD.)

THE observations of a recent Consular report from Washington upon the adaptation of moving pictures to commerce make interesting reading. A word of commendation is given to a Hull engineering firm upon their enterprise in erecting in their works a private theater for the exhibition of films illustrating the firm's products, an expedient stated to be more convenient than showing customers around their works. But this is not an isolated instance. For several months an important firm of real estate agents have exhibited to prospective buyers, moving pictures of large landed estates they have had for disposal, and the economy effected this way by obviating perhaps a series of visits with clients to the north of Scotland, can be readily appreciated, especially by the vendor. Another application comes from a Tyneside shipyard where moving picture films of cargo boats were recently dispatched to the East Indies for the benefit of a firm that did not think it worth while to send a representative to England to inspect the vessels.

The second International Kinematograph Exhibition has been definitely fixed to open August 29, for two weeks, at Olympia, London. E. Schofield, of 22 Great Portland Street, London, W., is again the secretary and will receive applications for exhibits from foreign manufacturers.

* * *

British exhibitors, renters and manufacturers' associations, have joined up with the Society of Authors for the purpose of forming a joint board to protect their allied interests in matters of copyright.

* * *

The Cunard Film Company, a comparatively new British organization, has recruited the services of W. Livingstone, a producer with more than a few American successes to his credit.

* * *

The process of renovating films is resolving itself into a distinct department of the moving picture industry. A company is now working in London which does nothing else but treat films with a special varnish claimed to prolong their strength for six months more than the ordinary time. Another operation for eliminating rainstorm has been introduced from Germany. An old or scratched film is taken and the gelatine side polished by means of a disc of leather or fabric rapidly revolving. The emulsion side is treated in the usual way with benzine or methylated spirit. Films revived this way cannot be distinguished from new.

J. B. SUTCLIFFE.

NEW PROJECTION INSTALLMENTS IN SCHOOLS.

A Power's Cameragraph No. 6A has been sold to the State Hospital at Dayton, Ohio, through Weed & Bowman.

A Power's Cameragraph No. 6A has been sold to C. L. Kirschner, principal of the New Haven High School, at New Haven, Conn., through Chas. E. Schneider & Co.

Public School No. 155, Eastern Parkway, Brooklyn, N. Y., has purchased a Power's Cameragraph No. 6A, motor drive, through J. H. Hallberg.

Meeting of the Principals in "The Million Dollar Mystery," the New Thanhouser Serial.

They are gathered at the Frances Wilson Hospital in New Rochelle, New York, which will be headquarters for the company. Reading, left to right: James Cruze, Florence La Badie, Sidney Bracy, Lon Chaney, and Frank Farrington. Lower row: Marguerite Snow, Harold Meyers, Lee Beggs and E. J. Ratcliffe.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

House Organs.

NO form of advertising seems to have proven so generally successful as the house organ of the theater or circuit. It is the most direct as well as the most effective, when properly conducted, but in spite of the fact that there are several hundred House organs, there are few that really merit praise.

Three years ago, when this department was first started, there were no house organs of any consequence. Now there are many that return an even greater percentage of profit on the investment than direct newspaper advertising. They are, of themselves, newspapers, and as such are eagerly read. On the other hand there are too many that are written with a paste brush. The pen is mightier than the sword, but the paste brush is a very bad third, and it is scarcely possible to work up much enthusiasm with all second-hand stuff. A certain percentage of reprint is not only allowable but necessary, but it should not all be reprint, because then it has no direct local application. Many of those who want to get out a good publication are unable to do so because they cannot write good stuff. They clip from this paper and the house organ of the service they take and let it go at that. It seldom occurs to them that they might hire a man and when the thought does come it is generally dismissed on the proposition that it would cost too much money.

Does it?

It is not what a program costs, but what it brings, that really counts. Suppose a manager pays $9.50 for a thousand programs. The issue is so dead that few read it and a still smaller percentage of the circulation is favorably impressed. Does the investment of $9.50 show a profit or a loss? Perhaps thirty patrons have been brought to the house which can be either $1.50 or $3 according to the price of admission. This is not a profit. It merely reduces the loss by that sum.

Now suppose that some newspaper man is paid ten dollars to take charge of the sheet. He gets a better typographical display, he makes the sheet look more like something worth while, and he soon gets the trick of writing the sort of stuff that attracts and holds patrons. He brings the cost of the sheet up to $29.50. He brings $40 worth of business. There is now a profit of $10.50 instead of a loss. More than this, there is a tendency to hold the patronage already gained, to confirm the regulars in their fandom.

But perhaps the house cannot afford to make this investment. Look at it in another way. Now you have something to sell to the outsider. You can go to the local merchant, show him that you can give him a certain circulation in the precise locality in which he most desires circulation. You may have tried this before. You took your program and went around with it and asked for advertisements. The merchants looked it over and declined to come in. In the most casual inspection of the sheet they could see that it held no interest for the reader. They could not get interested. They argued that others would not be interested. Even the corner grocer can tell a bad egg from a good one.

But Be Careful.

But mind you, not every newspaper man can turn out the right sort of a sheet. It is not the fact that he *is* a newspaper man that counts. The chances are in favor of the newspaper man getting the best results because he is used to writing for the public, but it may be that some one in the neighborhood, some dyed-in-the-wool fan, can write better for other fans than the newspaper writer. There has been more than one instance of the pianist, the operator or even an usher getting out a better sheet than a trained writer who does not take the trouble to study his house. On the other hand there is grave danger of getting the tone of the publication too cheap.

There is a pretty definite scheme of values, and this schedule runs about as follows:

Your patron.
Your house.
Your program.
Your players.
Pictures in general.

Your patron is the most important for it is the patron, regular or prospective, whom you want to reach. Get matter that interests your patron. This does not mean a lot of stuff about John Jones visiting Sam Smith, or the fact that Bill Brown is seen with suspicious frequency in the vicinity of Miss Sally Sprague and Green, the jeweler, carries a fine line of engagement rings.

Instead make your patron feel that you value his presence, that you want to cater to his wants, desire to make him feel at home, will be glad to receive suggestions. Make your patron feel that *he* is of more importance than the coin he hands in at the box office. Don't slop over, but in all issues have one or more tactfully worded paragraphs that suggest that you realise that were it not for the patronage you would not be able to run a house.

Then talk about your house. Modestly brag about it. Tell what you have done and what you hope to do. Play up the good points of your house. Don't run the same paragraphs over and over again, think up new stuff to say and if you run out of ideas, paint the front of the house again and talk about that. Hustle to give the impression that you are always hard at work doing something for Kind Patron, but don't tell about the pipe organ you are going to put in next month unless you've ordered one. Stick to facts that can be proven.

As to the program, you want to tell them just what you are going to have and when you are going to have it. Don't say you are going to have a great three-reel production on Friday. If that's all you know, how do *you* know it is going to be great. Instead tell them you shall have "Wiped Off the Earth" on Friday and quote from the trade press to show how great the story is. Then if the reel does not come up to expectation you can blame the papers, but you'll be fatter and happier if you get a good idea of what it is you are going to show before you advertise it.

Tell all you can about the program, but tell it briefly and not to the exclusion of anything else, and do not feel that the publication of the synopsis is all you need. It's about the last thing you need. Tell what it is about but leave enough mystery to make the film interesting when it comes along. The best way to handle the program is to take one or more pages of the sheet for the program by days. Write one to six or eight lines about each feature and if you have a split-reel use both titles. If you have features, write a paragraph to go elsewhere in the issue about that one particular reel and mention at that time the day and date.

Next to the film, the players in those films are the most important. If you have no Famous Players service, use an occasional line about Miss Pickford, but do not give her a page and ignore the people who play on your screen. Don't give several pages to Licensed plays and players if you use Universal service, nor spread stories about the Universal if you run the Mutual program. To some this may seem unnecessary advice, but the programs that come in day by day prove that some such caution is needed. We get programs that mention one program on the program page and are filled with the talk of other plays and players for the rest of the issue. If you run Licensed stuff, Miss Hawley or Miss Young or any of these are ten times as important as Miss Sweet, Miss Cunard or anyone on the Independent side, and the reverse holds good. Make your people interested in the players you offer and not in the players that they can find down the street.

And last of all speak of pictures in general, in the progress of the business, in new uses found for film, in uplift movements followed and all that sort of thing. Prove that pictures are not merely the attractions of a five or ten cent show, but that the exhibition end, while the largest, is but a single phase of a many sided business, and your patrons will regard pictures with greater respect.

Appearance.

And be careful of your layout and general make up. Type too large or too small for a page is awkward. Head type out of proportion to the body type looks rotten. Five and six columns for straight reading matter are hard to follow, but an advertisement in a cramped space loses its effect. Any good printer can tell you what is what. Follow his advice and then check that up by sending several issues in to this department. Give time and thought to your publication, for this is as much a part of yourself as a clean collar or a fresh shave. You would not go three years without a haircut, but you'll let a program go out that looks worse than the Hairy Wonder because it has been thrown together with never a thought of the general effect. If you must buy display type to get a distinctive sheet, buy type. If you need a heading cut, have one drawn. And do all this yourself. Don't expect your printer, however good he may be, to do your thinking for you. Think with him. Talk things over with him. Try new combinations until you have it right and then stick to what seems to be the best.

Perhaps More Full Face.

The program of the Roseville (Newark, N. J.), Scenario, is a clean looking little sheet, for Salo Ansbach does things in clean-cut fashion. One unusual feature is the "running in" of the program for the day. That is to say, there is not a fresh paragraph for each subject on the day's bill, but only one paragraph for each day. It would perhaps be better to play up the various titles in a small full face, using upper and lower case, instead of setting them in all capitals. Another good scheme would be to date the days. At present the program looks something like this:

MONDAY—"SOPHIE PICKS A DEAD ONE." Special Feature in two parts, is one of those excruciatingly funny Western Comedies, featuring Margaret Joslyn and Victor Potel of Snakeville. "THE HUNTED ANIMAL" is the second of "THE MAN WHO DISAPPEARED SERIES," by Richard Washburn Child, featuring Marc MacDermott and produced by the Edison Co. in collaboration with The Popular Magazine.

It would look better and be more informative if done in this way:

MONDAY
April 27.

Sophie Picks a Dead One. Special feature in two parts; one of those excruciatingly funny Essanay Western Comedies, featuring **Margaret Joslyn** and **Victor Potel. The Hunted Animal,** the second of "The Man Who Disappeared" series, by Richard Washburne Child. Featuring **Marc McDermott,** and produced by the Edison Company in collaboration with The Popular Magazine.

This will play the matter up better and not add materially to the cost. We like Mr. Ansbach's idea of a calendar on the back page giving the full details of the series and feature stories offered by the house. It tells the audience what to expect and when to expect it.

The front page is especially well done. There is no extra heavy type, but the lines stand out in proper relation to each other and there is no bit of information lacking.

Colored Covers.

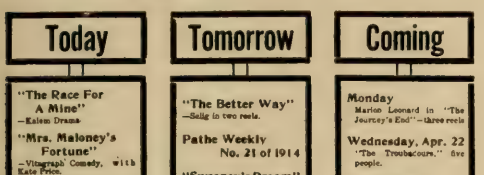
Hennegan and Company are issuing a second set of their offset color covers for programs 6½ by 9¼, the proper size to take the usual six by nine page. The covers are printed on sound stock and, being produced by the million, they can be sold at a small cost considering the character of the work. The program is unprinted save for the color design and a color frame on the back, with plenty of space for the house printing. There are four designs in the series. They sell for from $4 a thousand to $81.25 in 25,000 lots. Even if they are too costly for your regular advertising, they are just the thing for souvenir booklets or special advertising of any sort.

A Problem.

Here is a letter from G. B. Richardson, Palestine, Texas:

> Have been trying for a long time to get up one form for our newspaper ad, and stick to it. Enclosed is my last idea of a form for our regular newspaper ad, and am sending it to you for your criticism and advice. This is a three column, three inch ad, and it gives the program for to-day, to-morrow, and a column for the coming features, but can the form be changed and made better? I am under the impression that this same form can be made into a neat little ad by making a few changes in it, but just what change it needs I am at a loss to know. Seems that some change could be made where I have the 5 and 10 cents, and on the other side where have "The Photo Playhouse Ahead."

And here is his advertisement:



Surely!

The first impression this advertisement gives is that there is too much six-point rule. It is too black. It is not a homogeneous advertisement and it is not quite three advertisements. This is what we would do:

In the first place we would have a special design made for the line, The Best Theater, either a heavy script or some clear but individual and distinctive letter: something that could be used not only in the advertisement, but on all the house printing, on the house sign and wherever else the name of the house was to be used. A single sketch of the design should be used for cuts of various sizes, but for the advertisement one should be made about the size of the line as it stands.

We would put this cut at the top of the advertisement instead of at the bottom. We would take all that six point rule and use it to make a box around the entire advertisement. Now, below the name of the house, we would make three boxes, using brass rule something like the American Type Founders' 1233, which is a three-point double line. To avoid the broken corners, since the boxes are to be always the same size, it might be well to have them brazed. Each box should be 13 ems wide and about 17 ems deep outside measurement. The words, "Today," "Tomorrow" and "Coming" should be set in eighteen point inside the box and cut off from the rest of that box by a six-em dash not thicker than one point.

In the upper corners the matter now appearing below can be run in and with this arrangement there should be space for a six-point italic line along the bottom to carry any special emphasis.

If Mr. Richardson tries this, we would like to see how it comes out, because we think it will make rather a neat advertisement and become a sort of trade mark for the house.

Keeps Off Competition.

H. E. Brown, of the Photoplay Theater, Fairport Harbor, Ohio, believes in keeping out competition by giving so good a show that any would-be intruder will realize the foolishness of trying to come in and make a fight. That's the way to do it. If you are so fortunate as to have a town all to yourself, run so good a show that when the opposition does come along it cannot get your patrons by giving and maintaining a better program, and the best time to fight opposition is before it gets there. The stunt of running six months' stuff merely because the patron must take that or nothing is a short-sighted policy. In line with this policy Mr. Brown runs a house program "not only to get the business, but to create new business," as he puts it. He writes:

> I get the copy of our program for the week on Saturday morning. I have to prepare the copy of the "Weekly" by three o'clock that afternoon. The night man does the composing in the printery, and leaves the proofs at a drug store for me and I get them at eleven o'clock as I come from the theater. Monday morning the forms are put together and the papers are delivered to me Tuesday forenoon; folded and distributed Tuesday afternoon. Generally I go with the boys and see that it is done "to the dot." People invariably are glad to get these, many times coming to the door and receiving them by hand. Handbills are seldom looked at.

"Going with the boys" is about the only way to see that the distribution is properly done, particularly now that the baseball season is on. We would like the program better if it carried some general stuff. It is a small four-pager that gives as many of the synopses for the week as possible, and little else. It should have the program laid out by days, or as much of it as is certain, and there should be at least one page, if not two, for general matter; paragraphs about the house, the players and pictures in general that will interest the patron and clinch fandom. The general matter will make for more general interest and cause the paper to be even more widely read. The paper is neatly gotten up and we believe that a printer who can do such good straight work will be able to show how to make the sheet look even better.

It would be better, too, not to give the full synopsis, but to rouse the interest and then leave the outcome uncertain. There is no use in producers striving to maintain suspense if this suspense is lost, because the spectator knows in advance just what the outcome of every picture will be.

Ladies Only.

The Princess Theater, Wheeling, West Virginia, just opened, announces in a souvenir booklet that at the matinee seven rows of the best seats are reserved for the exclusive use of the ladies. This should make an appeal if for no other reason than to show the gentler sex that their patronage is especially desired. In addition the booklet says:

> Our advertising will not be misleading in any respect, and we want the public to realize that any statement we make regarding our entertainments can be implicitly relied upon.
>
> We want to make the Princess your favorite place of amusement, and to do so, we insure to you safety, comfort, courteous treatment and first-class pictures, accompanied by good music, and at a reasonable admission charge.

That's a pretty good business creed, particularly that portion about misleading advertising.

Another new idea the booklet offers is the free ticket for the opening. Instead of offering a free ticket for the opening performance, it is announced that each person who attends any performance the first three days will be given a ticket good at any time after the third day. This gets them back, and getting them back is one of the important things either to a new house or an old one.

The book is a nice production written without bombast, but presenting every feature of the house in its best light.

In Repertoire.

Raymond Pawley, of the Lyric Theater, Asbury Park, New Jersey, as well as the Famous Players Exchange, of this city, sends in a program of the Lyric which he thinks is the first effort to present one actress for an entire week in a repertoire of plays. It was a Mary Pickford week with five multiples in use and cast precisely as repertoire is used, the same play being shown both at matinee and night of the same day only twice.

Mr. Pawley apologizes for the size of the type used, saying that the printer used a larger face than he had asked for. We are of the opinion that the printer is on the right side. The pages are by no means overcrowded and an all round good job has been done.

Cuts are used on the front and back pages with the bill for the week across the inner pages and the hours of performance and the prices, about all the information needed.

The vital fact is that Mr. Pawley did not overload the program in an effort to get the five synopses and a lot of other stuff in. He tells enough, but just enough. Advertising is not a game to see how many thousand words you can get into a given space. A lot of advertisers do not realize this.

Going Along.

George A. Bleich, in sending in his first program, said the second would be better. Having said it, he made good, which is a way he has, but we think that he needs some more "house stuff." He gives most of his space to the coming films. We hold to the theory that it is as much to the benefit of the house to talk about the house as the attractions. Mr. Bleich writes so convincingly that we want to get stuff to cut out of his program to put in here. Take this, for example:

> If there is a photoplay theater anywhere that projects a better, clearer, or steadier picture than this one, or is better managed, maintains a larger or more talented orchestra, is kept more sanitary, or affords its patrons better satisfaction, I will thank you to let me know where that house is located. I want to see it.
>
> GEO. A. BLEICH, Prop.

That gives the idea that Mr. Bleich is doing the best he can and will do better if better can be found, but this should be built up on. Mr. Bleich can as well afford to talk about the Empress Theater, Owensboro, Kentucky, that is going to be in Owensboro for some years to come, as to give half a page to a six-reel feature that will be in town only one day. Of course the town knows about the Empress, but keep on telling them, point out the various excellencies.

Just because a house does not smell bad, it does not necessarily follow that a patron will realize that it is because a couple of hundred dollars have been invested in an exhaust fan. He would notice an odor if there was one, just as he will realize any other discomfort, but he is not likely to notice the *absence* of discomfort. Tell him why he is comfortable and he will appreciate his comfort the more.

A number of portrait and scene cuts help to make the pages attractive, but the paper on which the program is printed is so good that fifty or sixty screen cuts should not be used. We think that the Empress Herald is going to develop into one of the best.

Not Just That.

The Cameraphone Theater's bulletin in the issue for 347 Fifth Avenue, gives a list of music to be played through the week with a descriptive line. A late issue announces "Reverie—Moszkowsky—Will sober you up." Evidently it means that the selection will induce solemn thoughts and not what it seems to say at first glance to say.

A Bit Careless.

The Shawmut Theater, Roxbury, Massachusetts, used Louis Reeves Harrison's able story in this paper in advertising "Judith of Bethulia." Evidently the story was clipped from the paper and sent over to the printer without preparation, for twice during the story appears in eighteen-point bold type the words "Scene from 'Judith of Bethulia' (Biograph)." The highly intelligent printer not only set the captions for the two cuts which illustrated the article (and which were not reproduced in the advertisement), but set them in big black type. We have our own idea of a printer who will make a break like that, but we would suggest to the Shawmut a little more care in the preparation of copy.

It is pretty poor printing all the way through; not at all up to this house's former mark. The copy reads well, but the display is very poor.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

At the Inquest.

EVIDENTLY some of the Inquesters have automobiles, for there was a rather scanty gathering around the table at Keene's Chop House Monday, April 27. Not more than thirty sat in at one of the best meetings of the season. Monte Katterjohn, who had promised to arrange to have the next meeting in the Universal projection rooms, was not there, so that festival is off for the season. E. M. Wickes, who complained at the last meeting that Monte talked too much (though he was not willing to talk himself), was also absent.

With four half-reel comedies as a text, the Coroner pointed out that even the most foolish had a real plot, enlarging on a late letter from the Keystone editor. It was a matter of surprise to some that Melies' Knockabout Kelly has a plot, but it was shown that there was a definite start and finish, and therefore was a plot, shadowy in the extreme, but none the less a real plot.

It was agreed that the newly born child is getting a bit worn out as a heart interest theme, particularly when the hour-old youngster has a full head of hair and possibly a couple of teeth. The same reel that featured this precocious youngster also gave some marked examples of action too quickly following, such as a departure from a southern home and the immediate arrival at a New England parsonage. It was pointed out that this was probably the fault of slovenly editing of the film, but it served as a horrible example of what should be avoided.

It was also demonstrated that a fiction story that should go into three reels was mystifying when shown only in two.

It was urged on the Inquesters that they give their imaginations plenty of exercise and one of the speakers declared that he might think of forty or fifty ideas before getting something to write about and that the idea rejected today might be the one developed tomorrow, or next week or six months afterward, the ideas being brought up constantly, each time gaining form, until they are ready to be made into photoplays.

Mention was also made of the fact that an idea, in itself not yet available, might be made to yield other ideas and Dr. Stockton told of his script, not yet sold, which had yielded nine salable ideas.

During the discussion Dr. Reed and John William Kellette decided that they would not go to Mexico just yet, and this important point having been settled, adjournment was had, but not before Miss Davis had denied that she was not the frivolous-minded person the Coroner accused her of being, even if she had won a dollar on a half-interest in a baseball pool.

There will be inquests on May 11 and 25. The latter will be the final meeting of the season.

Teachers and Experts.

An expert is a man who knows all about a certain subject. A teacher is one who can impart knowledge to others. Experts are not always teachers. Because a man has been a successful photoplay actor or writer or editor, it does not necessarily follow that he is also a good teacher.

Munch on this fact for a while before you sign contracts.

Keystone Comedy.

Here is a letter from Craig Hutchinson, editor for Keystone, who says precisely what we have been saying right along. Listen to him:

> Am taking the liberty of writing you regarding plots for Keystone, which you can pass along to your proteges if you like.
>
> Frankly, Keystone has purchased very few outside scripts, not because they did not want to, but because we have had such difficulty in finding stories which coincided with Keystone's peculiar style. Most writers make the mistake of submitting a series of humorous incidents in the belief that they have a plot. This error is doubtless conceived by the rapidity in which Keystone comedies travel on the screen, and which causes observers to overlook the situations in following the by play.
>
> True, we are accused of not having much of a story in our pictures, but I think you will find that when the mass of comedy business is scraped away, and the bare plot left exposed, a genuine situation is sticking around in it somewhere. This, however, is usually so skillfully and humorously covered by Mack Sennett's directing, that a careless observer is inclined to overlook it.
>
> It is for this reason that we find so few scripts to suit us, and might add further that the stronger dramatic situation we can get hold of, the better comedy can be made of it. The old axiom, "It's only a step from the sublime to the ridiculous" holds good nowhere any stronger than in a Keystone comedy, and simply because the most powerful dramatic situation twisted slightly, yields the richest comedy.

If everyone knew what a plot was, there would be little use in running this department, for there would remain only the purely technical side. A plot starts to get somewhere and it does, and how it gets there is the story. If it has no place to go to, there would be no story. Suppose that you went down to the race track. The starter lines up four crack horses and gets them going. Now suppose that one goes the right way of the track, another the wrong way, a third heads across the infield and the fourth jumps the fence and starts down the road. Would that sort of a "race" interest you? You want to see the four horses start for the finish line and get there and you want the horse you most particularly fancy to get there first.

In the same way you cannot get interested in a story that starts for nowhere and never gets there. If incident were all, there would be no need of scripts. They could make a couple of miles of chase and chop it into the proper lengths. The reason why editors ask for plots is that they need stories told in comedy action and they want you to help think up ideas. A story is a complete series of incidents having a start, a middle action and a finish and if there is no finish the story is not complete. Even in the very early days of photoplay the chase stuff had a plot. Take the old story wherein a ball was knocked out of a scene. It rolls through several hundred feet of action, with the entire cast chasing after it and knocking over apple carts and men carrying plaster statues and then someone catches the ball.

There the knocking of the ball out of the scene is the start, the chase the middle action and the capture of the ball the finish, for all of the middle action has led toward the capture of the ball. All of the happenings have led to that end, and the story cannot be ended until the ball is captured, giving the happy ending; or something happens that makes it utterly impossible to capture the ball then or at some subsequent time, in which case the story has (technically) an unhappy ending.

There is little to the plot of the ball story, but it has all of the marks of a complete plot and if the action was cut off with the ball still rolling you would be just as dissatisfied, in a way, as though you had seen a tense drama that did not work to a definite conclusion.

Here is another way of looking at a plot. The start of the story asks a question. The climax answers it. Take the brief outline of a detective story:

Here is the criminal.
Here is the detective.
Does the detective capture the criminal or suffer defeat, and how?

The "how" is the story proper. The question and answer together form the plot.

Jim and George love May.
Which gets her, and how?

Always there is the "how" that is the essential part of the story. If you have no "how" you have no story.

It's easy to tell what a story is. What an interesting story is is a more complex problem, but at least you have no excuse for writing merely a series of incidents, nor yet for not seeing that Keystones have plots.

Get a Seal.

It seems that seals are going to be the fashion. We've been using a seal ever since we started in to write. It is not one of those things you can lick and stick on the first page of a script. It is not all gold leaf and embossing. It is our name and address printed in six-point gothic type in the middle of each sheet of paper. It is the only seal we have ever used on either short stories, magazine articles, newspaper stuff or photoplays and it is the only seal we shall use from now until the time our executor sells our typewriter.

That seal is the guarantee that we are trying to deliver the goods; that we are not going to rush into print or a lawyer's office every ten days or two weeks; that we shall make a noise like a sane person and that we shall expect to be paid.

And somehow that seal has proven itself sufficient for twenty-three years, and we are going to keep on using that and only that. Why not try the same sort of seal for yourself? You'll need no other if you deal only with reputable concerns.

Detail.

Someone points out that Mrs. Breuil in her Tap! Tap! Tap! uses two scene markings for the same scene, and says it with the air of one who catches greatness napping.

As we have said before, accuracy is essential, but so long as the scene is clearly indicated it does not matter whether or not the precise wording is used each time the scene is mentioned. "Library in Jones' house," and "Jones' library," mean precisely the same thing, and if it is the only library shown it is sufficient to say library.

It is worrying over these little finicalities that hold some writers back. Detail is excellent and very necessary, but it does not rise superior to plot and sometimes an excess of care in these small points detracts from the thought that should be given the evolution of plot into interesting scenes.

Few of the really big writers observe the nicety of phrasing that a certain type of amateur seems to regard as a necessity, and it seldom happens that these technique purists ever get beyond technique. Precision is one thing and fussiness is another.

Rejections.

A correspondent writes very interestingly on rejections and suggests that since editors are supposed to be able to tell that a script is poor from the way the stamps are affixed, that they use this inspirational method of first reading by rejecting the stuff that from the envelope would seem to be unfit.

This is one way of looking at it, but we do not think it will find favor with most writers and certainly not with many editors. Most editors are careful and painstaking and are looking for people to help along. The envelope with two cents due or with three cents instead of four affixed or any of the other earmarks of the tyro probably does contain work of no value, but now and then the hopelessly impossible script may suggest that the writer has vivid though crude imagination and the editor, even though he rejects the story, may go to some pains to tell the writer what he lacks and suggest means of bettering the product.

Lots of beginners probably will refuse to believe it, but the average editor is far more anxious to purchase a script than to reject it, but he wants to have in what he buys at least the germ of an original plot. If he reads a thousand plays briefly and marks one man who gives promise, he feels that he has accomplished something. It doesn't seem that way when scripts keep coming back and coming back, but always remember that at the other end of the line is a patient man or woman eagerly looking for the first signs of merit in your work, and keep on plugging.

Work.

If we had anything to do with the lawgiving we would make it a capital offense to try and sell a photoplay until at least twenty-five had been written. If we were to start to draft this law after reading some of the letters we get, we would make it fifty or even a hundred practise scripts. We "dashed off" a script yesterday in forty-three minutes; a half-reel,

but a fully developed idea. Back of that forty-three minute performance lies years of hard work, actual years of twenty-four hour days spent at the typewriter pounding out work some of which we knew would never sell. And we did not time the writing period because we wanted to see how quickly we could write one, but we noted the time when we started to see if there was time to write a play before keeping an appointment and at the end to see if the time had been exceeded.

The script that you write today is going to help you out of a hole perhaps ten years from now. It is the only thing that *is* going to help you to last that ten years. You cannot learn to write scripts through inhalation or sub-cutaneous injection, nor yet by reading a book or taking a school course or having friends tell you what a fine story you have written. The only way you can ever become expert in any line from chopping wood to writing novels is through experience and practise for practise alone can bring perfection.

Every day brings letters that start "I have written a script but as yet have not succeeded in selling it." "I have written eight scripts in the past year, but none of them have sold." "I have sent my story to nine companies but all have returned it. The Gump, the Wump and the Stump companies said it lacked strength. Can you suggest a possible market for it?" There cannot be any possible market for any man who has written one script or even eight. No athlete would row one mile or even eight in a racing shell and then compete for the diamond sculls. No athlete would run a hundred yards once or a dozen times and then try for the Olympic team. No vocalist would take eight singing lessons and apply for a position in grand opera, but writers do one script or eight or ten and wonder why it is they do not sell. Perhaps it is not to be wondered at when even bell boys offer school courses, but common sense should show the foolishness of expecting to win success in anything without the practise that is essential in any line of endeavor. Even the man who wants to get a job as conductor on a street car has to serve an apprenticeship and learn the ropes, and yet would-be authors speak about "my" script as though one effort entitled them to the crown.

Write a hundred different ideas and then if you have not found success you've got a right to ask why and someone will help you to find the answer, but you've got to do better than eight or ten before you can even begin to wonder.

Photoplay writing is the exercise of the imagination plus some knowledge of technique. The emphasis is to be placed on the word "exercise."

Read It All.

Julian Louis Lamothe in commenting on a certain matter writes:

> Should you ask why I, a photoplaywright, read the Advertising for Exhibitors department, I'll come back and say there is hardly a line in the whole paper that I do not read and digest. Even Brother Richardson's department is subject to close scrutiny, although most of it is as Sanskrit to me.

And this is doubly welcome coming right after three readers had written in to know why the paper had nothing to say about the Edison fire and the fate of the scripts being held there, although the issue complained of had a full account by Louis Reeves Harrison, but on another page. For that matter we'll bet that some purchasers of the paper do not even read the Harrison editorial articles although Mr. Harrison's weekly articles are of the utmost importance to the author. If you read only two pages out of the average hundred and fifty that this paper contains, you are cheating yourself woefully. Read it all. Every page carries a lesson.

Leaders.

The other day a big two-reel dramatic production wound up in a roar of laughter merely because of a leader. In the next to the last scene we had a vivid situation in which the hero, whose father has been killed by the villain, jabs the viallain in the stomach with his own sabre, a tidy little scene that the censors passed only because the actual murder was hidden by a desk. At once flashes a leader "Forgiven and reinstated &c." There used to be a song called "The pardon came too late," but this pardon came entirely too early and turned tragedy into broad farce. Consider your leaders with respect to the scene before as well as after the announcement and you'll be less apt to make a similar break.

The Last Look.

Just before you put your script into an envelope to send out, read it through one more time. Then ask yourself: "How would this look to me were it not mine, but something I saw on the screen?"

Lots of times you'll save eight or twelve cents; perhaps more.

That First Idea.

Write yourself a letter and tell yourself; give yourself positive assurance, that the first form in which your story comes to you is not necessarily the best.

Suppose that you have a scene at a county fair. Now county fairs get ripe only in the fall and this may be the early spring, and, anyway, it may be that the director will not like a county fair idea, knowing that all the people will make faces at the camera and try and get into the picture instead of acting as people at a county fair naturally would act. Must the story take place at a county fair and nowhere else? Nine times out of ten the story can be switched to use a small cast, and the tenth time you can generally do the same thing and perhaps get a better effect.

Train yourself not even to think more than eight or ten people save by special request. It can be done.

Suppose that you have a man in a crowd who is going to throw a bomb. It is seldom that he must be in a crowd to throw a bomb. He can hide behind a tree or in a house. Lots of editors might take a story about a man in a house who would not take a story of a man in a crowd of three hundred persons, at a couple of dollars a person, and perhaps the story will gain strength through this isolation of incident.

Sticks to First Love.

Miss Maibelle Heikes Justice writes that though she has had some tempting offers from the East, it is her present intention to stick to the Western makers who gave her her first start. Miss Justice is now in Chicago, but writes that she hopes to get out of town for the hot weather and may come on to look over New York.

Help! Help!

And now a mail order magazine published in Chicago, is throwing in a sample script and a list of addresses with each yearly subscription at twenty-five cents a year. Here's a suggestion that some chewing gum manufacturer wrap his product in sample scripts.

No wonder the companies use their staff writers.

Quite So.

James Oliver Curwood expresses his opinion that a good photoplay does its maker greater good than a good story does a magazine. That's because there are still so few really good stories. As a sign of the times Mr. Curwood relates that he was sketching the idea of a magazine story to a manufacturer lately and was asked what the story would bring in fiction form. Being told four or five hundred dollars, he offered four hundred for the story in two-reel form—and got it. That is still the exception and not the rule, but what has been done can be done again.

Inquiries

NOTE—No inquiries can be replied to by mail. Look for your answer here. No question can be replied to that necessitates the handling of the manuscript. Always give your name and address. It will not be published. A list of addresses, to which photoplays should be sent, will be supplied on receipt of a STAMPED AND SELF ADDRESSED ENVELOPE. The request should be made to the paper direct and not to this department, nor to the Answers Man.

M. L. D.—It is not a highly important matter whether you use dashes or punctuation marks in writing action or say "leader" or "sub-title." If your plot is cleverly original and is written clearly and understandably, it will sell. Where two writers differ as to method, select the system that seems best to you and do not worry about the finicalities of form.

J. B.—Try Edison, Vitagraph or the Mutual, but it looks like an unpromising chance. Why not go and see Mr. Smith of Mutual, since you are so close to their place? It is the act of violence and the manner in which the act is performed as well as the motive, rather than the deed itself, that the censorships find objectionable. Do not lump your settings. Count your interior sets. They are the ones that give the trouble. Keep the synopsis within 200 words.

S. W.—Better get a copy of Technique. We prefer the word "leader" to "sub-title" and "on screen" to "insert," but this is a minor matter. See reply to M. L. D. above. "Fade" means precisely that. The picture fades from the screen. You tell your action so clearly that it tells the story and the director can tell what the expression of the player's face should be. There is a chance for a livelihood writing plays, but hold on to your present job until you have made $2,000 the first half of some year and $3,000 the second half. You will have to learn to express yourself better before you can even sell a few plays. Your letter is badly jumbled. Write your action in the same loose fashion and the director wont know whether the girl marries her sweetheart or the minister.

J. B.—We do not know the date of release of the first multiple. The change came so gradually from the four or five-part story released part by part that it would be pretty hard to locate. The change came sometime in the last four years. Does anyone know just when?

H. S.—The old copies you have give the Technique of the Photoplay in its serial form. Later this was slightly amplified and published in book form, giving place to the present Technique. It ran from July 22, 1911, to Sept. 9th. This department was started Dec. 16, 1911, and has run continuously since.

G. E. P.—Most of the special release companies have no use for scripts and make no arrangements to handle unsolicited manuscript sent in. A few companies do buy now and then, but this market is so uncertain that it is not recommended that submission be made to any company not having a known outlet for its film at regular periods. The New York Motion Picture Company has its main office in New York, but the scripts are all handled from Los Angeles, where the studios are.

G. B. A.—It was Miss McLoad and not Miss McCoy in "The Message of the Sun Dial."

R.—Mutual, Keystone, Crystal and some others purchase synopses. Most companies pay very little, five or ten dollars, but the prices have run as high as fifty.

J. J. S.—Neither of the writers mentioned will loan you an old script. You need to study some work on technique if you are still at the point where you ask if the synopsis amounts to much. It is what does or does not sell your play, that's all.

W. H.—Miss Vivian Prescott had the title role in "The Restless Woman." Robert Harron was the young man and Miss Irene Howley the girl in "The Elemental World." Harry D. Carey was the coward in "Judita of Bethulia."

W. L.—Your questions are too frivolous.

B. S.—"The Port of Missing Men" is a book title. "The Port of Missing Women" was used by Selig last November. The theme has been used several times, but will be used again if you have some real idea.

WM. E. M. F.—Al Garcia was Rant in "The Actor's Romance." Charles Clary was the right man in "Slipping Fingers." H. A. Livingston played the title in "Jean Bonsall." Thomas Chatterton was Paolo in "The Venetian Romance," the picture being made in Los Angeles.

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IT IS an established rule of the MOVING PICTURE WORLD and of this department that no apparatus or other goods will be endorsed or recommended editorially until such articles have been demonstrated to a member of our staff. In case of apparatus pertaining to projection this means the editor of this department.

Question No. 32.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permission to use the contributor's name must accompany each answer, otherwise only the name of the city will be used. Theater managers looking for high class men will do well to watch the Roll of Honor.

What is the difference between the synchronous motor and the induction motor? What is the difference between the differentially and the accumulatively-wound motor, and what is the difference in their windings? Illustrate by sketches. Tell what you know about the repulsion type of motor; the series motor. How may their speed be controlled electrically?

Roll of Honor.

The answers to question 26, taken as a whole, form a pretty weird collection, and if some of those who answered were to give their boss advice in accordance with their ideas expressed in the answer I am afraid the aforesaid boss would be "in" pretty bad. However, I honor these men for having at least made the attempt. They made a stagger at it, and it is a cinch that they will understand the answer when it comes out, and remember it, too, therefore they will be very largely the gainers. The Roll of Honor consists of W. S. James, Camden, New Jersey; Jos. H. M. Smith, Fort Worth, Texas; S. S. Holt, Marshalltown, Iowa; Seattle, Washington; L. B. Minges, Lestershire, New York; Harry T. Dobson, Toronto, Canada; Chicago, Illinois; Boston, Massachusetts; and Portland, Maine. The reply selected for publication is by L. S. Usher, Winnipeg, Canada. I have selected brother Usher's reply partly by reason of the excellence of his tabulation. I have not taken the time to check out his figures, but will leave that to our readers. I presume they are correct. The "On 110 Volt D. C. Service" column of the comparison table means taking current through rheostats, of course.

Answer to Question No. 26.

By L. S. Usher, Winnipeg, Canada.

The question:—

Suppose you have the following: Two projectors, each using 40 amperes, one spot using 12 amperes, and a dissolver using a total of 30 amperes; current 110 volt d.c. You are using resistance, and your employer inquires as to the advisability of installing a d.c. to d.c. economizer to replace the resistance (rheostats). What advice would you give him? Current, 9 cents per k.w. Suppose he proposed installing an engine and dynamo, total current consumption, including incandescents, being 85 amperes, with momentary excess when two projection arcs are burning at once, what, in detail, would your advice be?

The answer:

As to advising my employer concerning the installation of a d.c. to d.c. economizer I would first work out and submit to him a tabulated memorandum of the comparative operation of the two systems, viz: the d.c. economizer set, and 110 volt current through rheostat. This would show exactly the respective cost of operation, the waste of power, the rheostatic efficiency, etc. After having done this, a detailed explanation could be given concerning the various points of merit in each system.

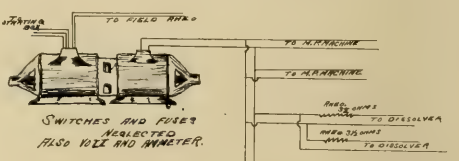
SERVICE COMPARISON TABLE.

	On 110 V. D.C. Service	On D.C. to D.C. Economizer
Watts taken from line for M. P. arc drawing 40 amps....	4,400	2,750
Watts taken from line for Dissolver at 30 amps.....	3,300	2,062
Watts taken from line for Spot Light at 12 amps.....	1,320	825
Total consumption in watts.....	9,020	5,637
Loss in watts, Line to Arc, Arc voltage 48.....	3,383	921
Efficiency	43%	80%
Operating cost for one hour with power at 9 cents per k.w. at total current.....	$0.81	$0.51
Operating cost for one M. P. machine for 10 hrs.....	$3.96	$2.47

I arrived at the figures in the table by assuming the d.c. to d.c. economizer to have 80 per cent. efficiency when supplying the amperage stated in the question. Approximate estimate of the operating cost would be figured for a day's run as follows: Say 40 amperes continuous for 10 hours, supplying both projection arcs alternately; dissolver used altogether for one hour at 30 amperes and spot light for one hour at 12 amperes, which would equal a continuous consumption of 40 amperes for a period of 12 hours each day. With current at 9 cents per k.w., the day's run would cost about $4.37, using 110 volt d.c. through rheostatic resistance as against $2.73 when using an economizer set. I would advise the installing of a 5¼ k.w. economizer. From motives of economy I would not suggest installing an economizer which would deliver the entire load if all the arcs were running simultaneously. It would be nice to have a machine of such capacity but I would consider 75 amperes as the maximum load at one time, and this amount would cover any reasonable combination the operator would wish to use, such as both m.p. machines, one machine and the dissolver, or dissolver and spot. Local conditions to some extent govern the matter of installing your own plant for the entire house. In some cities where lighting is fairly cheap, the service may be very bad, and present the faults of fluctuating voltage, frequent shut-downs, etc. In this case I should advise the putting in of an isolated plant, but with cheap city power the cost per k.w. of the house plant might be higher than the cost of the city service. For instance: power in Winnipeg is fairly good and very cheap. Current for lighting purposes costs 3½ cents per k.w., while power is supplied at 1 cent per k.w. (My dear boy, some of the managers who see that will, I fear, have heart failure.—Ed.) Gasoline on the other hand costs an average of 28 cents, and kerosene 25 cents per gallon. We have both a city plant and a company plant selling juice at the same price, therefore private generating plants, in this locality, are almost entirely out of the question. I cite this to show that local conditions would have much to do with the matter of giving advice regarding the installation of an isolated plant. I would size up the matter in this way. First the cost of current from the light plant, second the reliability of the service, and the loss one would experience in cutting the current down to arc voltage. I would then figure out how much per k.w. one could generate the power for with an isolated plant, and would thus see whether the resultant gain would compensate for the investment, and the added labor of operation, plus the depreciation of the plant. For a house plant to furnish current as per question 26, one would need a 7½ k.w., 70 volt generator, driven by a 14 h.p. engine, which would allow excess power for slight overloads. Of course, it would necessitate the changing of all 110 volt lamps and other apparatus. 70 volts is fairly efficient for lighting, and means much less waste at the projection arc. Arrangement could be made, of course, to switch in the city 110 volt service in case of emergency, this matter having been previously dealt with in the department.

As I said I have not checked up the brother's figures, but I did stop to figure out the cost of 40 amperes through a rheostat for 12 hours and I make it 110 × 40 = 4,400 watts × 12 = 52,800 watts, or, 52.8 k.w. × .09 = $4.75, so I do not know where he gets $4.37. However, any inaccuracies in brother Usher's figures will no doubt be promptly attended to by our readers. As a general proposition his reasoning is most excellent, and absolutely correct, I think, all the way through, except that with two projection arcs running there would be a maximum load of more than 75 amperes, though that would, of course, be only momentary. Nevertheless, brother Usher was in error in saying "maximum load." What he meant was that a generator of that capacity would serve all purposes, and it ought to do it, too.

Brother James, Camden, N. J., contributed a sketch showing the method of connecting a plant of this kind with an economizer.



In the matter of a gas engine for such a plant he advises an 11 h.p., 4 cycle, 2 or 4 cylinder gas engine, and a 6 k.w., 70 volt compound wound generator. I agree with brother James that this kind of a plant would be large enough.

Acetone Cement.

A. W. Hornby, Haileybury, Ontario, Canada, writes:

In March 28 issue, Joseph Liss, Chicago, asks for correct method of splicing a film with acetone. Acetone can be used alone for splicing, but it takes too long for it to dissolve the film, and longer still to dry. I make my own cement as follows: 4 ounces acetone, ½ ounce ether, 6 inches of old film, removing the emulsion and then cutting it into strips, before dissolving. We can boast of good projection up in this north country. But there is a certain individual who is offering his services at a lower wage, and trying to knock to pieces the good work the rest of us are doing. Also he is doing his best to form a union. What do you think of that sort of a fellow anyhow? No union for mine, if he is the material they are made of.

Many thanks for the film cement formula. It is rather queer that a man who is endeavoring to form a union would start proceedings by such a rank performance as that. But, be that as it may, the action of an individual cannot be considered as condemning an organization, nor can it be said that the union is made up of this kind of material—quite the reverse. If they form a union up there, brother, take my advice and get into it. If things are not run just to suit you, do your best to remedy whatever may be wrong, but don't stand outside and condemn the organization. Get right in and do your condemning on the floor at the meetings, and make it strong, too, if it is needed.

Comfortably Situated, Thank You.

On March 27th I called at the general office of the I. A. T. S. E., and it being a beautiful day, Miss Brenner, whom all those who have attended conventions know well, proceded to establish herself on the rear seat of my two-wheel Harley-Davidson go-devil, which she rode side-saddle fashion, and, believe me or not, she rode that way for a total of 87 miles, out on Long Island and back. And here is the joke. We had made something like 30 miles without stopping, and I thought Her Ladyship would be tired, so I remarked, "Here's a garage, shall we stop, get some 'gas' and rest a little?" The reply came quick and prompt, and I nearly fell off the wheel: "Stop! I should say not. I am very comfortably situated, thanks. Just keep traveling." All of which is proof positive that Miss Brenner simply hates that tandem seat—I don't think.

A New Reel.

Charles T. Duffey, Cambridge, Ohio, is the inventor of a new reel hub. He has just sent one of the reels to the department for examination. Undoubtedly the invention will be a popular one with operators. The invention consists of a means for raising the spring on the hub under which the end of the film is fastened. Its action is quite clearly shown in the

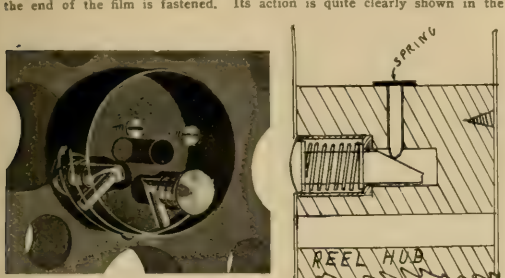


illustration. A being a sectional view and B a shadow view of the device in place. There is a knob on either side. It is designed to do away with the annoyance of fishing around for the spring when one is in a hurry to thread up. There seems to be nothing much to get out of order, and as I before said the arrangement will be found to be very convenient for the operator.

A Book on Photometry.

The publishers have sent the department a copy of "Electrical Photometry and Illumination," by Herman Bohle, a 222 page book with 200 illustrations, and 35 tables. Price $3.50 net. This book was sent at my request as I have been looking for something of this kind which would be of value to the operator. And now I am rather up a stump. This work gives the details, illustrated, of a great many different photometers for measuring light. It also gives a large amount of valuable information on various subjects connected with illumination, but considerable of it is in a form which would be largely unintelligible to the average man. On the whole, however, I believe the student operator will be able to get value received, since a study of its pages cannot fail to give him a broader knowledge of illumination. Now, mind you gentlemen, I cannot consistently recommend this particular book to everybody, though at that I believe $3.50 invested in the work would be far wiser than expending an equal sum in many ways the average man does expend it. I am simply telling you that from a broad standpoint Mr. Bohle's book is a good one for the operator to have in his library. Anyone wishing this work can send me a money order for its price, and I will forward the same to the publishers.

Ammeters.

Again I must call the attention of operators and managers to the desirability, from any and every point of view, including that of economy, of installing the ammeter in their operating rooms. An operating room voltmeter is a convenience—a very great convenience, but an ammeter is a semi-necessity. I have said before, and I say again that a good voltmeter and ammeter placed right in front of the operator, where he will have a full view of the same at all times, will, or ought to, save their own price in a very short time, because the ammeter shows the operator at what point he can operate his arc with the least current consumption, and at the same time secure a maximum of light, whereas the voltmeter will allow him to check up the pressure on the feeders. By all means install an ammeter and voltmeter in the operating room. There are several companies who make reliable voltmeters and ammeters, and who sell them at a very reasonable figure. J. H. Hallberg handles them.

Something Else Again.

T. Y. Brownlow, Chewelam, Washington, writes:

I had been expectantly awaiting reply to question 19 as it exactly covered a trouble of mine. But there seems to be something lacking in Mr. James' reply. While making changes in wiring, etc., about six months ago, I gave the generator a very bad short by contact of the two wires without fuse protection, and the result was four black spots each extending over five commutator bars. From lack of knowledge I let it go, and the brushes flamed badly and cut the commutator quite noticeably. Realizing that all was not as it should be I tried new brushes, and discovered that one of the brush arms was loose on the frame. After tightening this it ran all right and have had no trouble since, though there is still a little sparking at the brushes, and the insulation between the bars appears to be a trifle high. But if a dub ought not try undercutting, which I do not believe I would care to do, what would you advise? Suppose the commutator bars should not test out, but should prove to be shorted. Then what? I have a 3 k.w. 110 volt generator pulled by a six h.p. hit and miss gasoline engine, but am going to trade the generator for one of about 60 volts.

There is not any "then what" to it brother Brownlow, because if your bars were shorted there would be sparking, and lots of it, in fact flaming, and you could not run your generator that way for any length of time. If, however, the bars were shorted, you would have to find the short and remedy it. I do not understand why a loose arm should make four black spots such as you describe, though it could and most likely would cause heavy sparking, which might, in time, set up other troubles. Moreover, as I understand you the trouble commenced immediately after the short circuit, which would indicate the breaking down of the insulation of some coil, but if that was the case the tightening of the arm would not remove the difficulty. As a matter of fact I cannot quite reconcile what you say with the indications your machine gave, therefore I don't know just what to tell you. If any of our readers can suggest the correct solution let them stand forth and be heard. As to undercutting: if the mica is high and you cannot send the armature in to have the mica undercut, you can grind it down by making a wooden block to fit a section of curve of the commutator, lining it with 00 sand paper, and grinding the commutator down by removing the brushes and running the generator while holding the block to the commutator. This will not undercut the mica, but it will bring it down to the commutator surface, and you can keep it there by repeating the operation when necessary.

A Bet.

New York City writes:

Kindly decide a bet as to the three-wire system. A claims that if one outside wire of the three-wire system carries 15 amperes and the other 18 amperes, the neutral carries 33. He claims this for the reason that in the theater where he is working the fuse block for the house lights is fused with a 30 ampere plug fuse for the neutral, and a 15 ampere plug fuse for both outside wires, and absolutely anything below 30 amperes will blow at the neutral. Therefore he claims that the neutral carries the combined amperage of the outside wires. B claims that the neutral carries the difference only, that is to say, if one outside wire carries 15 and the other 18 amperes the neutral would carry three, and if both outside wires carry 15 the neutral will carry nothing. We have decided to abide by your decision.

B is correct. And if under the conditions named a 30 ampere neutral fuse blows there is something wrong somewhere, though I could not say what it is without examining the plant. At a guess I should say that there is freak circuit somewhere, one end of which is connected to one of the outside wires back of the fuse block, and the other end connected to the neutral ahead of the block of the house lighting fuse block. This hardly seems possible, but it is the only explanation I think of at the moment. But be that as it may B is absolutely correct.

Double Spot.

Illinois orders a Handbook and complains of having trouble with a double spot when he moves his lamp house back. If he moves it up close to the machine he has a ghost. Is using 7½ and 8½ condensers with a Simplex machine, using a 6¾ lens on a 90 foot throw. Also he says his carbons do not burn right, but to a point like a pencil.

You say that when you pull the lamp house back you get a double spot. I would suggest that you study carbon setting in the Handbook pages 204 to 212 inclusive, and then try separating your condensers different distances apart. I would also suggest that you be sure that the condensers set parallel with each other. Your carbons are, I think, overloaded. Use larger carbons. I cannot give you further advice without definite information.

Yum, Yum. And the Some.

Brother J. R. Van, a traveling exhibitor sends the editor a package from Harrisville, N. Y. The aforesaid package contained two pounds of concentrated sap of maple—i.e. maple sugar. Now if there is anything the editor likes more than two pounds of maple sugar it is four pounds of maple sugar, therefore brother Van is duly and sincerely thanked for his contribution to the cause of projection.

Excellent for Operator's Library.

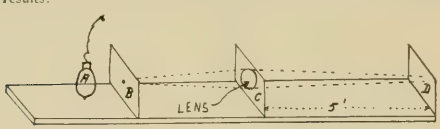
Theo. Audel & Company, 72 Fifth Avenue, New York City, have presented to this department for examination and review a set of six leather covered, limp bound, gilt edged books containing a total of 1,530 pages of text matter, the same being called "Hawkins' Electrical Guide." For the most part the text matter consists of questions and answers. I have very carefully examined this series of books, and, while their price is $6.00, I can heartily recommend them to the moving picture operator, and am prepared to say that he will get more than value received. They are as plain as the Swoope work, and very much more comprehensive. In fact they cover about every phase of the subjects the operator comes in contact with, except actual operating room appliances, and those are fully covered in the Handbook. The theory of the transformer is fully explained, as are also the various methods of connecting these instruments in multiple, series, etc. The care of motors and generators is fully dealt with, and in fact the series is, as I said, very comprehensive. The subjects covered are: First book: "Principles of Electricity," "Magnetism," "Induction," "Experiments," "Dynamos." Second book: "Construction of Dynamos," "Motors," "Armature Windings." Third book: "Management of Dynamos and Motors," "Instruments," "Testing." Fourth book: "Wiring and Distribution Systems," "Storage Batteries." Fifth book: "Alternating Currents and Alternations." Sixth book: "A. C. Motors," "Transformers," "Converters," "Rectifiers." Of the whole set there are none which could not be studied with profit, and I really believe that this series of books, in conjunction with the Handbook, will give the operator about everything he needs in the electrical end of his business, although it would not be a bad scheme to add to that "The Electric Motor and Its Practical Operation," by Burns. I believe that with those eight books in his library the operator will be exceedingly well equipped on the electrical end with a total expense of $10.50. You can pay for the Hawkin's book $1 down and $1 a week.

In closing let me say that this ends a search which has covered a long period of time. I have been looking for electrical books suitable for operators for four years, and at last I have found them. The drawings, photographs and illustrations as well as the text matter in all these books is such that it can be understood by any ordinary man. Now, gentlemen, there you are. You have asked for suitable books, and I have found them for you, and I will stake my reputation on your being satisfied when you get them. In addition to this the MOVING PICTURE WORLD will soon publish an excellent work on electricity by Mr. J. H. Hallberg.

Automatic Dowser.

Fred R. Klink, Canton, Ohio, sends in circular description of an automatic dowser and writes:

> I promised something interesting soon when I wrote last. Here it is. The circular needs no explanation, as it is gotten up with the idea of making everything perfectly clear. The dowser is at present only being made for the Power's Six-A and for all Edison models, but as soon as the new factory is ready we will try to take care of the rest of them. I see quite a bit in the department concerning the measurement of condensers. I have been operating ten years and the following is the method I have used with good results:



Take a board about 6½ feet long and arrange as shown in sketch. A is an incandescent light; B a piece of cardboard with a small hole in it; C the lens and D the screen. The lens is to set in the holder, flat side facing the light. Now move A and B backward or forward until the hole in B is focused on D, whereupon the measurement from B to C will be found to be the exact focal length of the lens. I have used this on lenses from 6½ to 9½ and find it right on the dot. I use the floor of the operating room with the wall for a screen, but a board is used in the sketch to make the idea clear. We have two Power's Six-A machines, and they are giving excellent service. And as to the projection, I would like to have you see it and then express an opinion. Exhibitors from all over the state have viewed it, and all have said the same thing, viz: "I wish we had a picture like that." But that does not stop us from trying to improve. Our throw is 95 feet and we use d. c. and all we want of it. We are not cut down on anything.

As regards the measurer, why I guess I won't comment, but leave it to department fans to try it out. Your saying that although your projection is high class that does not prevent you from trying to improve sounds good. As to the dowser it seems to be a simple contrivance. It is electrical in its operation and consists of two parts, viz: a safety shutter which is attached to the condenser hood, and a contact device which is connected to the frame of the machine in such a way that it is normally held up by the film, but when the film breaks the roller is released and, by a spring is rotated and makes electrical contact which pulls the dowser down and shuts off the light. There is also an arrangement for ringing a buzzer at the same time. I see no reason why the device should not be entirely practical and very effective.

Didn't Know.

William McGuire, Westerly, Rhode Island, orders a question booklet and says:

> Am running two Power's Six-A. The first one installed is in good running order, but I have trouble with the tension springs on the latest one. They snap when a one-hole patch goes by. Have tried tightening the springs, the gate, and have also loosened both but without result.

Well, really brother McGuire I do not feel I could give you any advice. If anyone has had a similar experience let him arise upward and be heard.

Oh! Any One Can Do It.

In a letter from a correspondent the following paragraph occurs:

> I was given $10.00 to set up the machines, but they would not pay a decent salary for an operator. Funny, isn't it? They said anyone can operate after things are fixed.

Yes, it is indeed strange, and almost past understanding. You would really suppose that a man with brains enough to even make a bluff at running a moving picture theater would at least be too smart to make such a remark as that. You would suppose he would be a good enough business man to understand that it is not good policy to entrust the projection, upon which depends to a very large extent the box office income, to an underpaid man, especially where "underpaid" usually spells, at least to some extent, incompetency.

Many times I have, in this department, made the statement that brains are necessary in an operating room; many times I have also called attention to the fact that you absolutely cannot buy brains for a song. When I use the word brains in this connection I mean, of course, the ability and willingness to reason from cause to effect and apply the result arrived at in excellence of result on the screen.

And now, just to show these anyone-can-do-it-managers how foolish their reasoning is, let me ask them how many cheap men they can get who thoroughly understand the difference in optical and financial economy as between a. c. through an economizer and a. c. through a motor generator set, the d. c. end of which operates at arc voltage? Let me also ask these "managers" how many cheap operators they can get who thoroughly understand the working principle of the projector shutter, and what type of shutter will come nearest to eliminating the objectionable flicker? Also what effect will the increase of screen brilliancy, or the change from one type of screen to another have upon flicker? And so I could go on propounding questions upon matters which are absolutely vital, not only to the individual theater, but, broadly speaking, to the business as a whole, at great length, and never once ask a single question which the average cheap operator can correctly and fully answer. And let me tell you, Mr. Manager, that those men who do not possess the knowledge and information necessary to answer these questions correctly, or who have not the necessary energy to learn these things are not going to put the best possible results on your screen. More than this he is very likely costing you fully as much in wasted electrical energy as the added salary necessary to secure a really high class operator would amount to.

In closing let me say that just as long as we have managers so crassly ignorant as to believe that "anyone can do it," just that long we will have the incompetent operator with us, because that kind of an employer is not in a position to check up the work of the operator, and the operator is therefore to a large extent in a position to do just exactly as he pleases.

Three-Wire System.

Joseph Gorman, Togus, Maine, says he has received his Handbook and is much pleased with it. He then propounds a question about the three-wire system, but the way he has it put I cannot quite understand the matter. Apparently he has a three-wire system, fused to 60 amperes. He is pulling 72 amperes and wants to know how he can take on 40 more. If the brother has a 60 ampere fuse in both outside wires and a 60 ampere on the neutral be can in effect pull 60 amperes between the neutral and one outside wire, and 60 between the neutral and the other outside wire. By this I mean that he can connect on 110 volt lamps or motors up to a load of 110 x 20 13200 watts, or 120 amperes at 110 volts. But he cannot actually pull 120 amperes; he can only pull 60, plus whatever overload the fuse will carry. But it is the wattage which counts. If he is connected to one side and is pulling 60 amperes, he is using $60 \times 110 = 6600$ watts which divided by 746 will give the h. p. consumed. Now if he is connected to the two outside wires and consumes an equal h. p., or wattage he would only consume one half the amperage, and if the load connected to the two outside wires pulled 60 amperes he would be consuming $60 \times 220 = 1320$, or double the horse power he used before when using an equal amperage. It must be remembered that the power consumed (watts) is the voltage times the amperage, and that the voltage between the neutral and either outside wire is just one half the voltage across the two outside wires. One thing that puzzles many operators is this: They say, well, each 16 c. p. incandescent lamp requires approximately ½ ampere. Now if you connect a 110 volt lamp from the neutral to one outside wire it requires ½ ampere of current. The action of the three-wire system is such that if you put another 16 c. p. lamp on the other side, the two lamps will burn in series on 220, and the neutral will carry nothing at all. Now since each lamp takes ¼ ampere, why don't the two consume one ampere?

Easy. It is simply because the two lamps use the same ½ ampere, only one of the lamps get a brand-new, first-hand ampere, while the other lamp gets a second-hand ampere which, while it has been used and has produced light in the first lamp, still is a perfectly good ¼ ampere, and not at all shop worn. The 220 volts drive this ½ ampere through the combined resistance of the filaments of the two lamps. Remember that voltage is consumed in overcoming resistance. With a 110 volt 16 c. p. lamp 110 volts are consumed in forcing the ½ ampere through the carbon, or, in other words, that pressure is sufficient to force ½ ampere through. Now when you put two of these lamps in series and double the pressure the effect is exactly the same in light and amperage consumption as though they were connected separately on 110 volts, but the difference is that the higher voltage is opposed to both lamps in series, hence the wattage consumption is the same. I would recommend that brother Gorman turn to page 40 of the Handbook and there study the action of the three-wire system.

Slide Making.

The department has just received from Tennant and Ward, New York City, a copy of a book "How To Make Lantern Slides," price 25 cents. This little book which is illustrated by diagrams and photographs contains 57 pages of text matter. It is a valuable treatise on slide making, and is unquestionably well worth a place in the library of any man interested in that subject. Operators who wish to make their own slides will find this book the "real goods."

Reading Amperage.

S. E. Shaw, Ithaca, New York, writes:

It has been suggested that an ammeter might be used to measure voltage across the lines, using lamps for resistance. This is a good method, provided the ammeter is reading accurately. True the resistance of lamps varies considerably, but if a number of them be used the effect is to counteract any difference in resistance in individual filaments. The following shows the results of a test, using lamps which were known to be as far as 40% from the standard.

Lamps.	Current.	Voltage Actual.	Voltage Computed.	Percent Error.
1	.4	117	88	
2	.8	117	88	17.5
3	1.5	116	110	
4	2.0	116	110	
5	2.6	116	114.5	
6	3.1	116	113.5	1.56
8	4.2	116	115.5	
10	5.2	116	114.5	
11	5.8	116	116	
13	6.9	116	117	
15	8	117	117	
17	8.9	116	115	

It will be seen that with only a few lamps the variation is large, but if over five are used it becomes quite small, the largest in this case being only 1.56%. This suggests a simple method of using an ammeter for reading both voltage and amperage. The ammeter might be cut out of the line and the lamp resistance thrown in series with it to obtain the voltage. A better way would be to find the amount of resistance required so that the scale division of the ammeter would give an even number of volts, and then make the resistance accurately out of resistance wire. It then acts on the principle of the multiplier used for this work. The reply to question 16 gives a formula for finding the necessary horsepower of an engine to drive a dynamo. Brother Wills uses 1.8181 as a factor. Where does he get this? Seven hundred and forty-six watts to the horsepower gives a factor of 1.34. Perhaps he is allowing for losses, but since these losses are unknown and will vary with different engines and generators, why this particular factor? In the same issue, March 7, friend Young describes a device designed to eliminate flicker. If I understand the matter correctly he is right. The tin cuts down the aperture of the lens and thus decreases the screen illumination. Flicker is dependent upon the frequency of the interruption of the light and intensity of the light; the greater the light the more noticeable the flicker. It disappears at an intensity of one meter candle, and a frequency of 25 cycles per second. This is perhaps a little higher intensity than is ordinarily found on a screen. Cutting down the aperture might cut out the flicker if the intensity is already at the critical point, and the machine is operating perfectly. Contrasty pictures show more flicker than soft ones. The Edison pictures are noticeable for their softness and the minimum flicker they produce. I suppose you have observed how much less flicker there is with tinted films, especially the blue ones. The efficiency of a dynamo is greatest at its maximum load, and not at small loads as was stated.

This is indeed a very interesting communication. I would like to comment at some length, but have such an enormous quantity of mail I cannot spare the space, except to say that brother Shaw's remarks concerning flicker are worthy of very serious attention by operators and producers. He has the correct dope, although he does not draw his conclusions correctly when he states that flicker eliminates at a stated screen brilliancy with machine at normal speed; that would depend upon the type of shutter. It might disappear at that particular critical point when using the ideal shutter, whereas with any less perfect shutter it would not.

Cleaning Film.

Touro Glucksmann, New Orleans, Louisiana, writes:

I should imagine the publication of the following would be of benefit to the department readers. Benzol C H N 21 19 2, which may be had at any drug store, is an excellent film cleaner. It dries quickly and does not injure the emulsion. Reels can be cleaned while examining and will dry while rewinding. Apply the benzol to a soft cloth and wipe the film with it to remove any grease, oil, dirt or other foreign substance, then wipe the film with a soft, dry cloth.

The above is subject to experiment. The editor does not vouch for the correctness, but it can easily be tried. Many thanks for the contribution of the idea. The "C H N 21 19 2" end of it is drug store Latin, I suppose.

Will He Succeed?

Vacaville, California, wants to know whether I would advise one gifted with average common sense to invest his money in a moving picture business in a small rural town. Also would one meet with any large amount of mechanical trouble with an up-to-date equipment? He says he is one of the many who was stung for $50 by a moving picture school in San Francisco, which guaranteed to furnish a job to those completing the course. Though perhaps at the present time openings are scarce the school gave assurance of the reverse, saying the San Francisco Union was about to be thrown out, and good men were needed to fill the vacancies. Mr. Woods, of the Market Street Theater, informs him, however, that the school managers are at present up before the Grand Jury.

All of which shows the lengths to which these swindlers—they are nothing else—will go. It was not highly creditable to Vacaville that he proposed filling one of the vacancies supposed to be created by "throwing out" the San Francisco Union. However, we will let that pass. He has been duly punished.

And now as to the business end. It would be impossible for me to offer an intelligent opinion as to whether an individual would succeed or fail without knowing the individual personally. Some men will start into business on a shoestring, in a place where it looks as if almost anybody would starve to death, and make a success of it; whereas, another man will start in with the finest kind of location and plenty of capital and make a dismal, drizzling failure. If you know anything about the amusement business and you have the necessary people to draw from, and have sense enough to understand that you have got to be honest with your patrons, and you are a reasonably good manager you can succeed, but you will have to buy considerable experience, and there is no other way in this wide world to get it except to buy it and pay for it. I have bought quite a bunch myself during the last twenty-five years. I do not think you would run into any serious mechanical difficulties—none you could not handle with such aid as would be available. To go deeply into this matter, and offer you detailed advice, would consume a great deal more space than I can possibly spare.

Cored Carbons vs. Solid.

Estes & Estes, Brooklyn, Michigan, write they have done a great deal of experimenting with carbons, and that, contrary to the instructions in the Handbook, they are using cored carbons both above and below. They claim they get a better result that way than with the solid, and ask if I still insist that they ought to use a solid below—d. c., of course.

Most emphatically no, of course not. It is results we are after, and if you can get better results with a cored carbon below than with a solid, the cored carbon is the thing for you. My own experience is to the contrary, but it is the result we are after and—there you are.

A Correction.

Eagle Pass, Texas, offers the following humble apology, which, due to his meekness of spirit, we promptly accept and file in our "apologies received" pigeonhole. He writes:

You are entirely correct as to the error in my rule of thumb stunt for lens measurement. Please accept apologies, and if I ever get that bad again, just smite me with your smiteiest smite. It was entirely due to carelessness. I should have said the equation containing the desired factor should always be below the line, so that when you cover up one factor you divide the remaining part of the equation into the factor above the line. Now let's try again.

D=the distance of lens to screen
A=width of aperture
E=e. f. of objective lens
S=width of picture on the screen

D and A always form one of the factors and S E the other, so if you want S or E those letters would be below the line, with D and A above, whereas if you want D or A the opposite condition would prevail. Then all you have to do is to cover up the letter representing the quantity you want, and what remains gives the desired result. For instance: supposing you want D; you would write $\frac{S\ E}{D\ A}$, cover up the D, whereupon we find that S×E÷A gives the desired result. On the other hand, if we wanted E we would have $\frac{D\ A}{S\ E}$; cover up E and we have D×A÷S for the answer.

I have not checked this matter over this time, but am proceeding on the assumption that it is correct. All is forguv, Eagle Pass, but don't do it again.

A Friend of Mine.

O. N. Williams, Lake City, Iowa, writes:

In October, 1910, friend Carleton, Grundy Center, Iowa, gave me a little send-off in the department on my ability to handle the Ozo-Carbide light. You invited me to come across with the dope on it, but somehow it seems I have never gotten to it, but will send it as soon as possible. It is the best gas light I ever saw, but it must be properly mixed and handled. I use an electric plant now, and have for the past four years. Am playing towns of 400 to 1,000 population, staying two weeks, changing every night. Nice front, flaming arc, piano, seats and a new "top," brown khaki outside and black inside. I certainly get the money.

I would like to have that dope on Carbide brother, and I am going to ask you to get busy. You can undoubtedly give information that would be of great value to gas users. It won't hurt you in the least, and may do others a lot of good; therefore, in the parlance of the street, "come across."

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Comments on the Films

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THE SCHOOLING OF MARY ANN (Selig), April 28.—This is a picture play that has good qualities ingrafted in its plot, and human interest obtains. A good, little inocent country girl is imbued with ambitions above a rural life. She is favored through a rich uncle and sent to a female seminary where she has many adventures, but makes herself a favorite through her personality. The ending of this picture is highly gratifying. In all respects this offering is clean, well acted and photographed.

ANOTHER TALE (Lubin), April 28.—On the same reel with "The Tale of a Chicken." An animated cartoon of "Bugdom." Senseless.

A TALE OF A CHICKEN (Lubin), April 28.—A photoplay that should be captioned "A Tail of a Chicken." This is a burlesque on "Sherlock Holmes" and is intended to be "cute," evidently. If the cruel abuse of a speckled hen can be construed into comedy then this misnomer is funny. The actors are colored individuals.

THE DEADLIEST OF NATURE'S CELEBRITIES (Pathe), April 28.—An illustration of the gyrations of a cobra, which is both fascinating and disgusting to view.

A FEW MINUTES IN CALCUTTA, INDIA (Pathe), April 28.—This is on the same reel with "The Cobra" visualization and very interesting.

THE TOWN THAT LOOKS ON BISCAY BAY (Pathe), April 28.—On the same reel with the two above. It is a very interesting and educational offering.

THE MYSTERY OF THE SILVER SNARE (Edison), April 28.—The sixth of the series in the Chronicles of Cleek and one of the best as yet produced. The cast is made up of Ben Wilson, May Abbey, Robert Bower, Gertrude McCoy, etc., the leading Edison players. The plot is interesting and the picture has been carefully directed. All in all, it is a fine production.

YARN A-TANGLE (Essanay), April 28.—An out of the ordinary photoplay that is a dainty offering. Its unfolding of events in the lives of those concerned is pleasing in the extreme. As the yarn is untangled so the ultimate consummation weaves into a finale of love and understanding. A superior number to offer to audiences as a relief from tragedy, comedy and melodrama.

SETTING THE STYLE (Vitagraph), April 29.—This comedy photoplay exploits Mr. Bunny as a street cleaner and also a purveyor of fashions among the four hundred (unconsciously), on his part and that of his good wife (Josie Sadler). This is a good legitimate comedy. The direction has been manipulated artistically, as has the photography. This is a first-class number for any program.

THE PIRATES OF PEACOCK ALLEY (Selig), April 29.—A phantasamagorical creation that seems to have been evolved to consume as much film as possible. The theme is far from moral and its elevating qualities are homeopathic. The photography and scenic effects can be recommended.

A FUGITIVE FROM JUSTICE (Edison), April 29.—A story of Alaska, where men are taken for what they are. What they have been is of little import. Antecedents cut a small figure when nerve and worth combine. The hero (Richard Neill) has sacrificed himself for his brother's sake. Eventually he wins out in an intense finale. This is a meritorious offering. Bliss Milford plays the heroine in an artistic manner.

CURING A HUSBAND (Essanay), April 29.—This is a very interesting photoplay of home life, the marring element of happiness being the addiction of the husband and father to strong drink. His wife pleads with him, but, being a club man, he imagines he cannot break away. After a strenuous night of it he becomes convinced of his egregiousness and swears off. Well-made and acted in every respect. Walter Berry, Baby Gerrity and Beverly Bain are the principals.

TONY, THE GREASER (Vitagraph), April 30.—A story with picturesque ranch settings, with George Cooper and Myrtle Gonzalez in the leading parts. The Mexican falls hopelessly in love with the girl, but she cannot marry him. He sacrifices his life later in defense of the ranch. This is a pleasing release.

PIE FOR SOPHIE (Essanay), April 30.—Victor Potel and his pal appear in this as a couple of entertaining tramps, who steal Sophie's pies. The close is very funny and the film is greatly helped by good photography.

DIFFERENCES BETWEEN TANGOS (Melies), April 30.—A half-reel dance number, showing French, American and English couples doing the tango, in costume. This is artistic and pleasing.

BATTY BILL, MONKEY AND PELICAN (Melies), April 30.—The eccentric character, Batty Bill, does some detective work, recovering the stolen necklace from the monkey and pelican. This contains some clever foolishness and proves enjoyable. On same reel with above.

THE SOUL OF THE DESERT (Biograph), April 30.—The splendid photography in this number is almost enough to insure its success. The story, however, is also strong and the main situation resembles Bret Harte's "Outcasts of Poker Flat." The desert setting is unusually good. It should have been made a little clearer who the people ejected from the house are. A strong offering.

STUNG (Kalem), May 1.—This comedy plot hinges on the bee sting cure for rheumatism, which is tried in an extremity. Then the cure for a bee sting is recommended by a physician—mud. They all get mud cure and forget they are rheumatic.

DIPPY'S DREAM (Kalem), May 1.—On the same reel with "Stung," and it is worse. Outlandish make-ups prevail and Dippy, an escaped lunatic, is used as a comedy factor.

THE GET-AWAY (Lubin), May 1.—The strongest feature of this business story is the suspense attending the chase after the girl and her father. Much of the action is rather vague, and the denouement comes in a letter, which tells of the girl's innocence. The story has swift movement, but is not strongly constructed in parts.

THE PLOT THAT FAILED (Selig), May 1.—On the same reel with "A Knight of Trouble." A farce comedy of the rough-and-tumble order that gains laughs.

A KNIGHT OF TROUBLE (Selig), May 1.—The trouble this knight didn't accumulate in a few minutes wouldn't be worth sweeping up. He loved the girl something awful and the only thing that saved him was the fact that the bull dog could not climb the ladder. Luck favored him and he won out. This is a fair comedy.

BUNCO BILL'S VISIT (Vitagraph), May 1.—This is a comedy that is funny in plot, but is made more than comical by the work of John Bunny and Flora Finch. Bunny is the owner of a farm, and it is some farm (chickens galore—regular chickens, at that). It isn't just clear why John's wife holds him up for his roll of mazuma, but she does. They accidentally capture Bunco Bill and increase the bank account $500, without much trouble.

MAREEA, THE HALF-BREED (Vitagraph), May 2.—To most people, "half-breed" suggests the west. For this reason, the title chosen for this picture is open to criticism, for Mareea is apparently of the foreign Latin persuasion and there are no scenes suggestive of the American wilds. The administration of a brand of justice which the average American will not regard as either possible or probable is another detracting feature — but without this false note there could have been no story and the climax which is at once intensely dramatic and wholesomely good may be held to justify the questionable premise. Throughout the two reels, Miss Anne Schaefer's ability as a character actress stands out in bold relief.

HER BIG SCOOP (Biograph), May 2.—A carefully-worked-out story in which the interest which never fails to attach to incidents in the lives of fond lovers, newspaper workers, detectives and present-day politicians is capitalized. Two big scenes in a modern newspaper office will prove particularly popular, although the chaos precipitated in the news room by the telephonic arrival of "her big scoop" is likely to draw a smile from "those in the know."

A SECRET CRIME (Kalem), May 2.—The struggles of a husband and wife against the madness of kleptomania which makes the mother, with plenty of money, an ordinary shoplifter and thief, and the unplanned prevention of a crime by a tiny daughter who chooses to write "Thou shalt not steal" on her little blackboard provide the plot. The story is unfolded in the most natural manner and the sentiment never approaches the maudlin or theatrical.

BRONCHO BILLY'S CLOSE CALL (Essanay), May 2.—Adroit touches have given this picture a lot of good, legitimate comedy which leavens the strong dramatic action. Billy's western pals are led to believe that their idol's home has been despoiled. The denouement comes when the supposed "despoiler" turns out to be the bride's brother. A western drama that will please any house.

HE NEVER FOUND OUT (Lubin), May 2.—Many audiences will find much to amuse them in this tale of the taming of an unreasonable and impossible husband by a mother-in-law who differs from the usual type in that she is both clever and pretty. The performers in the picture and the directors, however, will doubtless, confess, in theatrical parlance, that here is a splendid exhibition of "hoakum."

HER GRANDMOTHER'S WEDDING DRESS (Edison), May 2.—It is at least possible that Miss Bessie Learn, in building this photoplay story, had in mind the fact that the average "grandmother's wedding dress," although worn fifty or sixty years ago did not differ from the gowns of to-day. This fact has given it an added interest. The dramatic plot is well worked out.

HEARST-SELIG NEWS PICTORIAL N. 19 (Selig), May 4. — War activities incident to the trouble in Mexico are given most prominence this week. Cadets at West Point are shown in drills and maneuvers and, for comparison, as representative of the Mexican Army, the cadets at the military academy at Chapultepec are pictured. Brig.-Gen. Funston and his command embarking from Galveston, Texas, provide another interesting bit. As usual, there is a little baseball, a little fashions for the women, and a couple of other incidents of general interest.

CUPID VERSUS MONEY (Vitagraph) May 4.—Norma Talmadge and Leo Delaney, showing a fine appreciation of the subtlety of the comedy situations, make this picture a particularly good one. Mary Drew (Miss Talmadge) marries Tom Hardy (Mr. Delaney) to comply with the provisions of her uncle's will, the agreement calling for a separation immediately after the wedding ceremony. Cupid steps in and routs Mammon, making the separation of the newlyweds impossible.

A WEEK-END AT HAPPYHURST (Edison), May 4.—The idea of this comedy is identical with that of the well-known Howson Lott cartoons in the Sunday paper, and inasmuch as these cartoons are invariably funny, the picture is a real scream. The incidents portrayed are of the kind which

will get under the skin of most any person. Edward Boulden carries the burden of the comedy and does it exceptionally well.

THE SAVING PRESENCE (Biograph), May 4.—The influence of the I. W. W. agitation throughout the country and particularly their parades to churches, etc., demanding food and shelter, is quite evidently responsible for this picture. Workmen who have lost their positions through the closing of a mill invade the mill-owner's house and are only prevented from doing great damage by the presence in the same house of a workwoman and her infant child, to whom the mill-owner's wife has extended charitable aid. The sentiment is wholesome. The photography is excellent.

PERILS OF PAULINE (Eclectic), May 4.—This, the fourth episode in the whirlwind life of the strenuous screen lady who is being additionally introduced to the public through the medium of the daily newspapers, while it is exciting, is depicted in a way which might lead the confirmed follower of the serial to believe that material is already beginning to run short. The prominence given the business where the hero masquerades as a native cook is out of proportion. An explosion which wrecks a yacht at sea is one of the big scenes.

Licensed Specials

THE TATTOO MARK (Vitagraph), April 28.—Sally and Dan Brogan are the children of a brutal father who ill-treats them. Dan has his arm tattooed, the design being his and his sister's name in the shape of a cross. The father discovers that Dan has taken the money out of his sister's penny bank to have the tattooing done and unmercifully beats him with a strap. Dan runs away and gets mixed up with crooks who teach him to steal. Years later the strange design leads to the reunion of brother and sister. He sacrifices his life for her and aids in the capture of a gang of thieves. S. Rankin Drew, Ned Finley and Ada Gifford are in the leads. This two-reel picture is full of thrills. The acting, lighting and photography are excellent.

THE INVENTOR'S WIFE (Lubin), April 29.—A two-reel picture that is full of intensity and has been well directed. Arthur Johnson and Lottie Briscoe are the principals and both do excellent work. The action is a trifle slow at times and useless repetition in scenes seem prevalent, however, it is a most worthy and pretentious production in every detail. The members of the cast ably support the principals.

A PACK OF CARDS (Lubin), April 30.—A strong, two-reel story, written by May B. Havey. The settings are in the Canadian Northwest, and contain numerous snow scenes. There is good suspense in the quarrel scene between Pierre, the worthless husband, and Jean. The hero is suspected of the murder, but is later cleared by the girl's shrewdness. This is well constructed and entertaining.

THE STOLEN REMBRANDT (Kalem), April 29.—A two-reel photoplay that is full of wild and wonderful events that are on the edge-of-the-seat variety, but are scarcely convincing, from the fact that little human interest is concerned in the ultimate development of the story. The acting and photography are up to the standard.

IN ROYAL BONDAGE (Pathe), April 30.—An exceptionally pretty and appealing story of royal love and courtship in two reels. The young prince marries the gamekeeper's daughter, but upon his succession to the throne is forced to give up his wife and their child. This is beautifully pictured and contains a great deal of human interest. The close is very artistic and effective. A strong release.

SEEDS OF CHAOS (Essanay), May 1.—This story of a crooked business man who fastens his crime upon a young bookkeeper, is finely constructed. It reaches no very high plane of interest at any time, but the story gets hold of the observer at the start and pulls him along without cessation to the close. During her husband's incarceration the young wife nurses the sick man, whose heart is touched by her kindness. He appears at the trial scene and pleads guilty. Rapley Holmes gave a good representation of the leading character. The photography was a little dark at times.

FREDERICK THE GREAT (Edison), May 1.—This two-part picture production has been carefully and wonderfully produced, historically and authentically. The costuming is elaborate and the photography is splendid; vibration is scarcely perceptible upon the screen. The acting contains all the dignity of the period. Charles Sutton as Frederick William, Barry O'Moore as Frederick the Great, Robert Brower, Charles Grady, Richard Neill, John Sturgeon, Mary Fuller, Bliss Millford and all the others in the cast sustained the various parts adequately. This is a fine production.

THE ACCUSING EYE (Pathe), May 2.—Two reels, with scarcely a foot of film lost, are used in telling a dramatic story of the wrecking of five lives because of a love that is not requited. The successful suitor, who loses his position because of the jealousy of another who has been rebuffed and is subsequently driven insane by the death of his sweetheart and her father, escapes from a sanitarium and haunts his destroyer to the very death with "the accusing eye." Splendid acting on the part of all the important members of the cast make "the accusing eye" as real a thing to those who watch the picture as it must have been to the man in the imaginative story against whom it was so effectively directed. In their selection of scenery and the photography which they have turned out, the producers have approached the perfect.

THE ADVENTURES OF KATHLYN No. 10 (The Warrior Maid) (Selig), May 4.—A Joan of Arc idea in the story which sets forth Kathlyn's heroic help in establishing a republican form of government in a tyrant-ridden Oriental country. A group of ferocious-looking lions are used with splendid effect in the picture, the completed effort being a film in which there is a new thrill for almost every foot. As a part of an unfinished serial, this two-reeler ends with the heroine in a predicament exciting enough to draw nine people out of ten back to the same theater at a later day to see what happened to her.

THE MASTER ROGUE (Kalem), May 4.—George Melford adds new laurels to his crown in this splendidly presented two-reeler, playing two widely different characters in a manner which indicates his sterling ability as an actor. The two principal characters are an arrogant, lawless smuggler (the master rogue) and his pitifully helpless blind brother. Melford does them both and ably simulates the feelings of a blind man who has just been restored to sight and, later, enacts the frantic death struggle of the smuggler who has been mortally wounded by an explosion of gunpowder.

Independent

FICKLE MARY ANN (Royal), May 2.—This is on the same reel with "Snookum's Birthday." The merits of this issue might be faithfully construed as unlaughable comedy, although the actors work hard for results they don't seem to break through the screen.

SNOOKUM'S BIRTHDAY (Royal), May 2.—Evidently this is Snookum's first birthday and he does not seem to recognize the fact, anyhow, he doesn't seem elated over the many presents forced on him by his admiring relatives and friends, among which was a locket that disappeared. A general consensus prevailed that the baby had swallowed it. After strenuous efforts to obtain a physician someone discovered that the cat had got it. An amusing comedy.

THE CHEESE OF POLICE (Apollo), May 3.—One of Fred Mace's rough-house comedies in which Mace plays the part of a policeman. There is much fall down and turn over business by the burlesque force. Mr. De Gray and Miss Loveridge play prominent parts; not a bad comedy.

THE DIFFERENT MAN (Majestic), May 5.—A very strong dramatic offering which has been well photographed in all its beautiful scenes. It contains in its plot rather more than usual of intensity. The acting is finely done. Francelia Billington appears as the girl, Donald Crisp is the ranch foreman, and Ralph Lewis is the outlaw. This is an elegant production.

THE BROKEN BOTTLE (Reliance), May 6.—One of those heart interest pictures for which the Reliance Company is famous. Spottiswoode Aitken is at home in one of those pathetic parts which he so faithfully and naturally portrays. Mae Marsh as his daughter, does her usual good work. The plot is somewhat complicated and melodramatic, containing intense moments. H. W. Long and Jack Dillon as the two crooks, do good work. The incident concerning the broken bottle is a factor in working out the intensity of the offering.

THE CARD SHARPS (Domino), May 7.—This is a two-reel story with a strong plot, well developed, ending with a most satisfactory climax. Two men, notorious crooks, are discharged from prison. One decides to keep on the criminal path, while the other declares he will keep straight. The man with the resolve to lead a clean and honest life wins after a series of most interesting and thrilling adventures. Acting, photography and settings are entitled to great praise.

VASCO, THE VAMPIRE (Imp), May 7.—This is the first of a series of photoplays by George Edwards Hall, in which all of the participants are children. This number introduces seven-year-old Mattie Roubert and some clever assistants. The piece is a burlesque detective story. It has some laughable spots in it and holds the interest fairly well. The photography is not as clear in places as it might have been.

FORCED TO BE STYLISH (Princess), May 8.—The theme of this plot is conventional and has been used in farce, comedy and pictures over and over again. However, it has been well directed and proves quite amusing. An old-fashioned country aunt visits her city relatives, who force her to be stylish, she fights hard, but in the end she refuses to don her old-fashioned costumes, being satisfied she makes a better appearance in the new fangled things.

LOST: A UNION SUIT (Thanhouser), May 10.—Taking into consideration the camera man's work and the acting on the part of the entire cast, this is a creditable photoplay. While the plot as worked out is humorous, it is certainly the limit of absurdity. Mignon Anderson and Morris Foster were in the leads.

TOILERS OF THE SEA (Victor), May 11.—A sea story, written by James Dayton, with Warren Kerrigan and Vera Sisson as the young lovers. The youth goes to sea in his father's boat, which has been condemned, but is saved from death by his father's appearance in a launch. Not a very strong plot, but quite entertaining.

THEIR PICNIC (Crystal), May 12.—On the same reel with "Charlie's New Suit." This is full of complications that furnish quite a little comedy; nothing extraordinary, but not a bad offering.

CHARLIE'S NEW SUIT (Crystal), May 12.—This is a comedy that contains considerable action. Charlie buys a new suit and prepares to call on his best girl. While he is bathing a thief enters a window and steals the suit. Meeting Charlie's friend and rival, he sells him the suit, subsequently the complications create laughter, but in the finale, Charlie regains his suit and the girl.

UNIVERSAL IKE GETS A LINE ON HIS WIFE (Universal Ike), May 12.—Ike and his wife meet at the beach in company with a girl and a man, unexpectedly. The scenes are taken near San Pedro, and are well photographed. The story itself is a little breezy in treatment, but avoids actual vulgarity and should not offend. It is,, however, only fairly amusing.

HOW GREEN SAVED HIS WIFE (Joker), May 13.—This number, written by Grace Cunard, serves to introduce the rocky coast of La Jolla, near San Diego, with its picturesque environs. Mrs. Green is caught in an isolated cove by the tide and her husband goes on a wild goose chase for a rope while another man saves her. The situations are novel and pleasing.

THE UNLAWFUL TRADE (Rex), May 14.—This is another of many moonshine stories which is filled with melodrama from start to finish, murder and assault predominate with the shadow of the law overhanging all. There is a theme of love introduced which somewhat softens the ragged edges of the plot, and the sacrifice made by the hero is somewhat redeeming.

DAD'S ALLOWANCE (Frontier), May 14.—The reluctant father is lured into a flirtation by the young couple who wish to get married. The father is induced to sign a paper making his son his legal guardian while intoxicated in a cabaret. This is neither good humor nor good drama, and there is little to be recommended in it except the photography. This sort of plot is seldom handled effectively.

THE NEWLYWED'S DILEMMA (Nestor), May 15.—This is a highly interesting comedy, finely acted; photographically, it is almost perfect. The troubles that the newlyweds bob up against are possibilities that under the circumstances could happen. A good little comedy.

THE TRANSFORMATION OF PRUDENCE (Powers), May 15.—Ray

Gallagher and Edna Mason play the leads in this story, written by H. G. Stafford. It shows how a Quaker girl learns the tango, and how to dress in order to please her young husband. The plot is rather ovious, but the cast is pleasing and it holds the interest quite well.

THE FASCINATING EYE (Joker), May 16.—The eye that fascinates everybody and everything that she casts it upon is in the head of a miscegenous and enticing little silent actorine. This is a clever little picture play.

WON BY WIRE (Frontier), May 16.—A Western story picturing a gold strike in Coyote Canon. The girl climbs a telegraph pole and sends a message for help to her lover. The presence of this sort of communication in a wild country seemed improbable, and the various scenes were somewhat unconvincing all the way through, though attractively photographed.

CHARLIE'S WATERLOO (Crystal), May 17.—This is a sort of a continuation and concerns the marital troubles of Charlie and Vivian. Charlie meets a friend and they have a few drinks, which eases him to meet up with various troublesome adventures. Impossibilities predominate in this offering which makes it ludicrous, but, nevertheless, it is laughably received.

A BOOB THERE WAS (Rex), May 17.—A number featuring Robert Leonard and Hazel Buckham. The former plays the part of a country boob who sells his cow to buy an $87 automobile. He wins the love of the girl after considerable competition from the city salesman. This makes a fairly good offering.

OUR DAUGHTER (Eclair), May 17.—This is a dramatic offering with an anti-suffrage twang. Julia Stuart gives a presentation of an absorbed suffragette mother who neglects her daughter, played by Barbara Tennant. The girl elopes, but her lover is killed when his automobile goes over a cliff. This latter scene is very realistic. This holds the attention, and is a good offering of its kind.

Independent Specials

A MILLION IN PEARLS (Victor), May 15.—A two-reel offering, written by M. Kellerman. The first part presents a strong series of events which resemble a well-known act in vaudeville. The confidence woman lures a jeweler to the office of an alienist, having informed the latter that he is her husband, and is insane over jewels. The alienist under this impression aids her in making away with the pearls. The later events, in which the jewels are recovered, are of a rather conventional sort, but hold the interest well. This makes an entertaining number.

ON THE CHESSBOARD OF FATE (Imp), May 14.—A two-reel offering, written by W. Hanson Durham. This abounds in absurdities and improbabilities, and gains a certain interest from this very fact. The leading character is a villainous doctor, who hypnotizes individuals at will, induces an insane man to make out a will in his favor, tries to poison his own wife, commits murder, and does other things in keeping. No explanations are offered for vital happenings. The chief interest in the production is its amazing disregard of the usual rules of construction and the highly melodramatic incidents pictured. There is little in it that may be safely commended.

THE FOREST VAMPIRE (Domino), May 14.—There are flashes of good dramatic action in this two-reel film. Some of the acting is good, and the out-door settings are admirable. The plot is of the dime novel sort and full of improbabilities. The innkeeper, who pursues the calling of a highwayman in his leisure moments, wears a disguise which even a short-sighted man would have no trouble in penetrating. Modern matches and cigarettes do not jibe well with Rococco costumes.

LUCILLE LOVE (Gold Seal), Series No. 4, May 5.—This two reel number continues the adventures of Miss Cunard as the girl of mystery among the native blacks. The arch-conspirator, Hugo, sets fire to her hut, and there are numerous adventures of a characteristic and pleasing sort. She awes the warring natives by riding the white elephant into their midst. The action lags a little at times, but the scenic effects are spectacular and picturesque.

THE OPIUM SMUGGLERS (Gaumont), May 2. This is a three-reel feature photoplay that contains many thrilling scenes, beautifully photographed and splendidly acted. The plot illustrates the methods employed by the Chinese to smuggle opium into the United States. Several scenes in opium joints are incident. The work of destruction possible by machine guns on board a naphtha launch is well illustrated. Strenuous work, especially by the male and female leads in this picture make it intensely interesting.

SIMPLEX NEW CATALOGUE OUT.

The spring catalogue of the Precision Machine is now ready for delivery. It is a handsome publication, consisting of twenty-eight pages of reading matter profusely illustrated in half tone. The cover is heavily embossed in color, the size of the page being 9 x 12.

Great care has been taken in the compiling of this catalogue, and the text is comprehensive and gives, in clear and simple terms, a description of factory operations and full details of Simplex construction.

Of special note is the table of projection calculations, which has been compiled by J. E. Robin, and is the most complete ever offered. It shows the exact size of picture to be obtained, with all size lenses from 2 to 9 inches, based on aperture opening of 29 x 32 inches, and for all throws from 15 to 126 feet. This table is of incalculable value to lens manufacturers, dealers and operators, and a copy has been sent to every dealer and operators' union.

Captain Kleinschmidt Off to Mexico

With Two Cameras and an Assistant He Goes in Seach of Adventure.

CAPTAIN F. E. KLEINSCHMIDT is probably the champion of adventurers in the film world. (No, not adventurers of the melodramatic variety.) He is imbued with the real spirit of adventure, which is the essence of medieval chivalry. He, like the knights of old, from Sir Launcelot to Theodore Roosevelt, wants to sally forth and meet adventures. Instead of the cumbersome array of tin and iron, with which the ancient knights loaded themselves down, the Captain carries a moving picture camera. He follows the example of the old order of chivalry by having an asistant who is likewise equipped with the same kind of a camera.

Captain F. E. Kleinschmidt.

The Captain's second series of Alaskan pictures met with such a ready response that he was able to dispose of his interests in the Arctic Film Company in very short order. He no sooner had completed the last sale when he looked around for new worlds to conquer. With his camera triumphs in the farthest north still fresh in everybody's mind, he cast his ambitious glance south, even into the land below the Rio Grande. Mexico seemed to offer a wealth of opportunities for men who had daring and cameras. It did not take the Captain long to make up his mind. In a very few hours he had laid out his plans.

Omitting none of the precautions which experience has suggested, the Captain had himself vaccinated afresh and then inoculated with some sort of serum supposed to insure immunity from those ravaging diseases which threaten the newcomer in Mexico, where heat and lack of sanitation combine in record cultures of all kinds of deadly germs.

"It will take me two or three days to get over the effects of the inoculation," said the Captain in speaking to a World man, "but I think it a wise step to take. To tell you the truth, I am much more inured to cold than heat. Unless the extreme heat knocks me out, you may count on it that I will bring back something that is worth while. I have chosen an able and seasoned cameraman for my assistant, and before the end of the week I expect to start off for Mexico. If by that time mediation has accomplished peace it may, of course, upset my plans. Just now, I am inclined to take a chance. One cannot know what may happen or when it may happen, but I believe in being on the spot or as near it as possible. We will go directly to Galveston from New York and then we will try to get to Vera Cruz just as quickly as we can. I only wished I had been there these last few days, but then the big things may all be ahead, and perhaps the mediators will wait until I arrive. In all such things we simply have to trust to luck. In Vera Cruz we will try to get some horses and provisions, and then we will strike for the interior. I do not know how long I will be gone; that will all depend on circumstances. Have you heard any news from Teddy?"

"I told the Captain of the report that the Unconquerable Theodore had just discovered a new tribe of wild men somewhere in the South American jungles."

"Well, that ought not to phaze a man like him,' said the Captain, laughing. "Any man who has been in Republican politics as long as he has will scarcely be embarrassed by additional discoveries of wild men."

The Captain will keep in touch with civilization as long and as much as possible, and will from time to time, give the readers of The Moving Picture World news of things in general and of moving picture things in particular. There is a considerable batallion of camera men already in Mexico, but the intreped captain is a seasoned veteran and is almost certain to give a good account of himself. Watch his smoke!

Hearing on National Censorship.

Opponents of the Measure Are Heard Before the House Committee on Education—W. Stephen Bush's Arguments Against the Smith-Hughes Bill—Rev. P. P. Carter, of the National Board of New York, Also Speaks.

THE hearing on the Smith-Hughes National Censorship Bill before the House Committee on Education, at Washington, May 5, began on schedule time. Despite a raging rainstorm, despite the fact that at this time every member of the House is overburdened with work and uncommonly busy, there was a full quorum of the committee, the following members being present, when Chairman Hughes called the meeting to order: John W. Abercrombie, of Alabama; J. Thompson Baker, of New Jersey; Thomas C. Thacher, of Massachusetts; Caleb Powers, of Kentucky; Horace M. Towner, of Iowa; Edmund Platt, of New York; Allen T. Treadway, of Massachusetts; Simeon D. Fess, of Ohio; and Arthur R. Rupley, of Pennsylvania.

Chairman Hughes, in asking the members to come to order, briefly outlined the purposes of the bill, on which a hearing was to be had. He said he had given the authors and advocates of the bill a full opportunity to be heard and he now called upon the opponents of the proposed measure to present their arguments. Addressing himself to W. Stephen Bush, who had been invited to be present, he asked him to submit his reasons against the bill to the members of the committee.

Mr. Bush, in addressing the committee, said he wished it understood that he was not financially interested in any producing or distributing concern, that he had no interest in any motion picture theater, and that he was not directly or indirectly, officially or unofficially, connected with the National Censor Board, of New York. Continued, Mr. Bush said:

I am speaking to you gentlemen as a close student and an ardent friend of the motion picture and my viewpoint is simply that of an ordinary American citizen interested in public affairs.

It may well be questioned whether Congress under its delegated powers has authority to assume control of the subject matter with which the bill of the entire committee purports to deal. I shall not, however, go into that phase of the question at all. I would rather submit for your consideration certain arguments which seem to make it plain that the bill is most unlikely to accomplish the objects which it is intended to accomplish.

I think it may be considered a well settled axiom of our laws and traditions that every medium of expression ought to be as free and unrestrained as possible. Indeed, this sentiment has been written into the organic law of every state and into the very Constitution of the United States. We do not interfere with the stage to the extent of censoring. We do not interfere with the newspapers to the extent of censoring. This does not mean that either the stage or newspaper are above the law. On the contrary, both are distinctly amenable under the statute and under the common law. Under the statute of every commonwealth, the state has always dealt with certain evils that grew out of the abuse of freedom of expression. We do not ask the playwright to submit his work to a committee of detectives. We do not ask a publisher to send the proof sheets of his articles to be o. k.'d by police headquarters. These propositions are self-evident. When, however, the stage offends common decency or permits exhibitions which actually constitute a common nuisance, the law steps in, not with censorship but with measures of suppression and criminal prosecution. Whenever the newspaper prints a piece of obscene and indecent matter, the law hales the publisher before the court and makes him suffer for his abuse of the liberty of the press. Why should a different course be pursued with motion pictures? Let me ask you to consider this fact most carefully. We are now releasing for exhibition in all the moving picture theaters of this country approximately 150,000 feet of film, including a great variety of subjects, dramatic, economic, topical, educational etc. These pictures are seen by more than 50 per cent. of our population. If they were as full of obscenity as some of our friends among the reformers maintain, they would never have risen to the esteem and popularity which they now enjoy among all classes of people. The men who produce these films, the men who distribute them and the men who exhibit them cannot afford as a simple matter of business to offend that respect for common decency so deeply ingrained into the makeup of every normal person. The manager of the theater, the publisher of the newspaper may avoid the immediate consequences of public anger and resentment. They need not come into actual contact with the patrons of the theater or readers of the paper. It is quite different with the exhibitor. He must face day after day and night after night people who pay for admission into his entertainment. He is under the constant and immediate supervision of his own public and he would ill afford to brave the anger of a father or mother of a family whose children had been scandalized by offensive portrayals on the screen. I have travelled in pretty nearly every part of this country and I have come into close relation with exhibitors everywhere. Last year I travelled through the state of Ohio seeing a very large number of exhibitors and there was but one sentiment among them and it was this: "We must be our own censors. There is hardly one of us who does not endeavor to give to the public the best in his audience and we are most anxious as in all things only that which is clean and respectable. To do otherwise would be to spite our own bread and butter."

It is true that there are a very few producers who, with no investment to protect, are reckless as to the choice of their pictures. These men generally seek to exploit a temporary craze fostered by the yellow journals and with an investment of perhaps one or two thousand dollars they bring disgrace and contempt upon the industry, the rank and file of which compare favorably with the rank and file of any industry. Will censorship, that is to say, will the imposition of a previous legal restraint kill off these undesirables? It may and it may not, but whether it will or whether it will not, are not the certain evils of censorship far greater than the possible evils of which a few individuals may be guilty? Our courts are full of libel suits and it happens occasionally that a publisher is punished for printing and circulating obscene and lewd articles. Would this justify the abolition of the liberty of the press? Censorship is entirely alien to American conceptions of public life. It has, from time immemorial, been the engine of tyranny and oppression, a fact which was finely elaborated by John Milton in his plea for the Liberty of Unlicensed printing. To restrict censorship at the beginning of the twentieth century seems like going into a chamber of horrors and galvanizing the follies of past ages. Censorship is an impossible expedient and belong as much to the dead past as, for instance, the legal disabilities of married women or the rights of a feudal lord in the thirteenth century. The present law is quite capable of dealing with those who would degrade and abuse this noble invention of motion pictures. Within the last three months two men who showed, or attempted to show, films dealing with the so-called "white slave" evil on Broadway were arrested under the law which makes an indecent exhibition a misdemeanor. They asked for and received a jury trial and it was the judgment of their peers that they were guilty under the law. There have been no further "white slave" films on Broadway since then.

I have, however, left the strongest and most conclusive argument against censorship to the last. Do you realize with what tremendous arbitrary power you invest the man whom you place in judgment over the producers, distributors and exhibitors of films? Let us assume that the motives of such a commission as this bill contemplates are above reproach and suspicion, is it safe and fair to make the judgment of one or two or three individuals absolute and conclusive as against the investment of millions and millions of dollars? No man can wholly detach himself from his personal feelings and opinions. Women who have been appointed on boards of censorship in at least two states are even more subject to the influence of their personal feelings and opinions. The film may honestly seem to them objectionable when perhaps in the judgment of the great public it might not be. Their aye or no would mean the absolute destruction of property, practically without remedy or appeal. The experience of all nations and especially English speaking nations has been that no individual nor any set of individuals are to be entrusted with such absolute power as would be vested in a board of censors.

The speaker then took up the question of censorship in European countries, briefly sketching the system which prevails in each country and its effects upon the industry. By suggestion of Mr. Powers, the Chairman asked Mr. Bush to compile all data in reference to European censorship and incorporate it into his address.

The committee had listened to the speaker with marked attention and frequently interrupted him to ask questions or to controvert his conclusions.

Mr. Towner, of Iowa, wanted to know whether there was not something radically wrong with motion pictures when there was "a nation-wide demand for censorship."

"I deny that there is such a demand," replied Mr. Bush. "There are eight and forty states in this Union and motion pictures have been shown in every one of them for at least the last eight years. Out of the 48 states only two have adopted censorship and in neither of the two was the censorship the result of a public demand. If there were a "nation-wide demand" there would be more than two states with censorship laws."

"Is it not a fact," asked another member of the committee, "that in England the public rallied to the support of the censorship of plays despite the fact that Bernard Shaw did his best to create a hostile sentiment?"

"I would draw no conclusions from this fact," said Mr. Bush in response, "other than that the British public cherishes a lively resentment against Shaw for his clever scourging of the foibles and weaknesses that are particularly British. Certainly the fact is not revelant here, except that the censorship of plays is one of those British institutions that have never taken any root in American soil."

Many other questions were put and much interesting discussion ensued, but there is no space for it all in this column. The whole address and discussion will be printed and may then be had for the asking by any one who chooses to write to Mr. James L. Fort, the clerk of the House Committee on Education.

After Mr. Bush the Rev. P. P. Carter spoke. He said he was a member of the National Board of Censors of New York and then went very fully into the workings of the board. The reverend gentleman did not know that the General Film Company had some time ago left its patrons free to take outside films and this information was supplied to him by Mr. A. Brylawski, a well-known Washington exhibitor, who attended the meeting of the committee. Mr. Carter said that the National Board censored about 98 per cent. of all films made or imported, but the sources of his knowledge did not seem very definite.

Another hearing before the committee will be held next Friday, May 15.

ECLECTIC OPENS NEW EXCHANGES.

The Eclectic Film Company announces that it has opened a new branch exchange for the release of regular features at 910 Gravier Street, New Orleans, La., under the direction of J. A. Nicoll. Another branch has been opened at 1235 Vine Street, Philadelphia, Pa., under the management of Robert Etris, formerly manager of one of the New York branches of the General Film Company.

TO DECORATE THEATER WITH FLOWERS.

Gustav Schroeder, of the Schroeder Art Flower Manufacturing Company, Cleveland, Ohio, reports that his company has closed a contract for the decoration of Keith's Hippodrome, Cleveland, with fireproofed electrical flowers. The scheme of decoration includes the entire house and the effect will be to transform it into a veritable bower, giving the house a cool and delightful atmosphere.

CHICAGO LETTER

BY JAS. S. McQUADE

Censor Funkhouser Over-Ruled by Superior Judge.

"MAGDA, a Modern Madame X.," a film handled by the Clingen Curtain System, which was refused a permit by Second Deputy Funkhouser, has had the ban lifted by Superior Court Judge Tuthill, of this city. After a long series of ups and downs in the courts, Judge Tuthill issued a writ of mandamus compelling Chief of Police Gleason to issue a permit for the films. The writ was granted Saturday, May 2nd, after the Judge, accompanied by his daughter, had seen a private exhibition of the pictures the preceding evening.

"I didn't see anything shocking to anyone in this film," said Judge Tuthill, in rendering an oral decision. "It makes vice unattractive and hideous. These conditions are conditions of life. We hear them every day in divorce cases. All one would have to do to see this story in real life would be to attend the default cases tried here day after day.

"I don't see how there can be anything harmful or demoralizing in this picture. I don't think if I were licensed to censor plays I should see anything obnoxious in this film, and I shall, therefore, grant the writ of mandamus."

"As far as the city is concerned, we will not interfere with the showing of this picture," replied Max Korshak, attorney for the city. "But I'll ask that you deny the writ. If not, we'll insist that we be allowed to proceed to trial to have the power of these officials determined."

"I'll not do it," said the Judge firmly. "You agreed yesterday if I viewed the picture you would abide by my decision."

"We wish it to be understood that this is not Mr. Funkhouser's picture, but that it is Judge Tuthill's picture, exhibited with his permission," said Mr. Korshak. "We are forced to say this, your honor."

The court ruled, however, that the city would be given thirty days to file a bill of exceptions.

Major Funkhouser declared, after leaving the courtroom: "I could never place my O. K. on such a moving picture. If Judge Tuthill wishes to have such a picture shown to children that is another matter. I will never issue a permit for the exhibition. The Judge pointed out that some of the high-class operas he has seen on the stage are very much like the picture in question, but it must not be forgotten that few children witness high-class operas; the people who see operas have good understanding. Sixty per cent. of those who attend nickel shows are children. It is the children we are fighting to save. The older ones can take care of themselves."

Pictures Lead an Orchestra.

A recent cable dispatch to the Chicago News reveals a new use for the moving picture. This is no less than the preservation of the orchestral interpretations of great conductors. The invention which is by a Berlin company, makes it possible for a real orchestra to be conducted by a photographed leader.

Herr Felix Weingartner, who was requested to allow himself to be "filmed" as a director, was skeptical until he saw an orchestra playing the overture to "Carmen" under the direction of a photographed conductor.

"The effect was altogether astounding," he said, after the performance. "The orchestra played exactly as well as though conducted by a living being. I am convinced that it is possible to give as artistic a program through this invention as with a living conductor. This is an important epoch in the annals of moving pictures, because there is nothing automatic about it, and any beloved director can wield an influence in the artistic world for generations to come."

Films already have been taken of several of the leading European conductors.

Moving Pictures Preserve Family Ties.

In a recent address delivered by Mrs. Gertrude Howe Britton, this city, under the auspices of the National Kindergarten College at 2944 Michigan Avenue, that strong supporter of moving pictures said:

"There are too many organizations and individuals engaged in misguided and futile efforts to uplift the masses. The world is not by any means as black as it is painted, for nearly every one would rather do right than wrong, and the taste for bad plays and vicious pictures comes solely from their unhindered exploitation.

"Let us have plenty of good, clean comedy. Let the picture film producers give us the right kind of pictures and in the end they will find that they pay best. The establishment of municipal social centers will work wonders and every sociologist is delighted that there are to be municipal dance halls in operation in the near future.

"The influence of the moving picture shows is good beyond question. Critics have said that poor people spend more than they should on this amusement; but, on the other hand, they have done more than anything else to unify the family life among the people, for they have kept the families together in their recreations when they might otherwise have been miserably separated."

"Spartacus" will Open in Auditorium, May 11.

The Auditorium has been secured for the summer months by George Kleine for the presentation of great feature photodramas. "Spartacus," an eight-part subject by Cines, will be the opening attraction.

The subject will be exhibited in three acts, and it has been arranged that an orchestra of thirty pieces will render operatic selections between the second and third acts, and an overture before the curtain on the screen is raised. The operatic intermission numbers will be of the nature of grand opera promenade concerts, during which patrons can indulge in tete-a-tetes with friends, or discuss the merits of the pictures.

The Auditorium will seat over 4,000 people regularly, but, if necessary, it can be arranged so that it will seat 7,000 people. The Metropolitan Opera House, New York City, seats 3,449 people. The Auditorium is the home of grand opera in Chicago, and, needless to state, numbers among its clientele not only the leaders of society and prominent members of the professions and art circles, but also all that best represent the citizenship of the city.

The season of high-class moving pictures at the Auditorium cannot fail to extend the influence of cinematography. Many thousands will be brought over to the ranks of moving picture regulars, and many thousands more—who have already joined the ranks—will insist hereafter on better subjects at their regular theaters and on better projection.

"Spartacus" will be given its opening presentation on Monday, May 11th.

New Dignity for Film Manufacturers.

William N. Selig and George K. Spoor were traveling to New York City, via the 20th Century, a few weeks ago. Nearing Toledo, Ohio, a flock of sheep was seen grazing in a meadow, near the tracks.

"Why do white sheep eat more than black sheep?", asked Mr. Selig.

"I didn't know that they do," replied Mr. Spoor.

"Why?", he queried.

"Because there are more of them," answered Mr. Selig.

Mr. Spoor looked quizzically at his companion for a moment and said: "Well that's pretty good for a celluloid impresario."

"The mobbled queen is good." So is "celluloid impresario." Next!

Chicago Film Brevities.

J. B. Hunter and A. W. Turner, owners of the Crown Theater, Jackson, Mich., called at THE WORLD office last week. The Crown is the oldest moving picture house in Jackson, and seats 300 people. General Film service is used and admission is five and ten cents. Business is fair. They stated that they run the Kathlyn series every other Friday to very good business.

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The Schiller Feature Film Company has moved its offices from 140 North Dearborn Street to Suite 605-06 Schiller Building.

* * *

Jones, Linick & Schaefer, the well-known Chicago exhibitors, owning and controlling a large chain of moving picture theaters and vaudeville houses in Chicago, are now going into the exchange business. They will open a feature film exchange, with offices on the third floor of the Orpheum Theater Building. H. A. Spanuth, for many years prominently connected in the film exchange and feature film business, and who lately organized the Celebrated Players Film Company, of this city, has been appointed general manager.

* * *

The Health Department has issued certificates to 157 theaters in Chicago that have complied with the ventilation ordinance. Two hundred and ninety-two theaters have ventilating systems installed or in process of installation. There are still 282 theaters without proper ventilation, according to the Health Department.

* * *

Alfred Hamburger, president of the Celebrated Players Film Company, was sued on Monday, May 4th, for $50,000 damages by Edward Abeles, who alleges that Mr. Hamburger "placed him open to ridicule" by advertising him as the leading man in a moving picture play. He claims to be a "star" and not merely an actor.

William H. Bell, who lately returned from a trip lasting four months, through Europe, visited THE WORLD office last week. Mr. Bell has formed the W. H. Bell Feature Film Corporation, with temporary offices in Suite 1,259, in the Monadnock Building. Mr. Bell will continue his attention to high-class feature subjects. He has purchased the Illinois state rights for the Vitagraph-Liebler feature, "The Christian."

* * *

William N. Selig, president of the Selig Polyscope Company, is now in California looking after his interests there. He will return in about three or four weeks.

* * *

Felix F. Feist, formerly manager of the Kinemacolor Company's western office in this city, has been appointed general director of the Celebrated Players Film Company. This company is now located in its new offices on the eighth floor of the Schiller Building.

Alice Joyce in Serial

Kalem Will Feature Its Popular Actress in Picture Stories.

WHILE the serial motion picture story has attained tremendous popularity, its one great drawback, according to exhibitors, is that it presumes too much upon the patience of the motion picture patron.

According to exhibitors the person paying good money to see a complete performance does not relish the idea of being informed just at the time the story is reaching a smashing climax, that he must wait two weeks before he can see the continuation of the story.

Alice Joyce.

Consequently, an announcement just issued by Kalem concerning a series of Alice Joyce features will be of interest to the exhibitor and motion picture "fan." Commencing Monday, June 8, a two-part production in which the popular Kalem star appears, will be released every other Monday.

According to the Kalem announcement, each of the features will be complete in itself and entirely independent of the other productions embraced in the series. This means that the photoplay patron who may miss one of the series can see the next story with the assurance that the Alice Joyce feature on the screen is a story that has no connection with its predecessor in the series.

It will therefore be perceived that the "fans" will have the opportunity of seeing Miss Joyce in an entirely different role every two weeks. This will enable the charming actress to give further proof of her versatility.

It is said that each of the Alice Joyce features will prove a fitting vehicle for the famous Kalem actress. With the avowed intention of making every drama in the series a genuine headliner, the producers commissioned a number of well-known writers to draw up stories especially adapted to display Miss Joyce's talents.

Miss Joyce's hold upon the motion picture public is a valuable asset to exhibitors, and as a result of the loyalty of this charming star's following, features in which she appears are always in great demand.

Since it is a Kalem axiom never to do things by halves, Miss Joyce has been surrounded by a cast of players almost as popular herself. The sterling worth of this cast and the unusual stories of the every-other-week Alice Joyce series are two of the reasons why it is destined to be a success.

The first two-part production of the series will be "Nina of the Theater," a story of the stage. As already stated, the release date of this feature will be Monday, June 8.

Patent Case Decision

Judge Mayer Decides in Favor of Edison in Re-Issue Patent Litigation.

THE validity of the Edison re-issue patents controlled by the Motion Picture Patents Company which has been questioned by Carl Laemmle and the Independent Moving Picture Company for several years, was sustained by Judge Mayer, of the United States District Court, this week and a decree perpetually enjoining the Independent Moving Picture Company of America and the Imp Film Company using the Warwick camera held to be an infringement of the patent rights of the Motion Picture Patents Company will be entered.

The next step in the long litigation which commenced in December, 1909, when the Motion Picture Patents Company filed a complaint through its attorneys, Dyer & Taylor, to secure injunctive relief and damages based on an accounting, will be to take testimony before a special master as a basis for assessing a bill of damages against the defendants.

The defendants have contested every step in the litigation bitterly, but the defense narrowed down to the alleged invalidity of the Edison re-issue patents, non-infringement and the claim that the complainants through failure to file a disclaimer following adverse decisions and laxity in prosecuting claims had rendered them null and void.

"In the case of re-issue," said Judge Mayer, "the patentee loses all of the rights which he had prior to the re-issue and he may ask for injunctive relief and damages only from a date subsequent to the re-issue, while in the case of a proper disclaimer, the patentee may still obtain injunctive relief or damages for infringement prior to the date of disclaimer or both, in regard to that part of the invention which is justly his own," Judge Mayer pointed out: "The failure to disclaim did not of itself render the patent void. It simply resulted in closing the door to recovery for past damages and injunctive relief at that time, because the complainant itself closed that door when the patent was surrendered and the re-issue applied for."

At that time the defendants opposed the application for a temporary injunction before Judge Noyes in 1910 on the ground that the complainant's patents were invalid because, as it was alleged, they had been obtained in violation of the Sherman anti-trust law. The defense was overruled and a temporary injunction issued which soon resulted in the arraignment of the officials of the defendant company on a charge of contempt of court for refusing to obey the injunction. The corporation was punished for the violation.

The following year the United States Circuit Court of Appeals reversed the decision of the district court in granting the temporary injunction, ruling the issues involved in the suit should be determined at a final hearing. It was at this time that the claim was made that the re-issue patents were void on account of the alleged unreasonable neglect and delay on the part of the complainant to file a disclaimer.

Since then over two thousand pages of testimony have been taken before a special master and three days were consumed by the opposing counsel in presenting the final argument to the court.

Judge Mayer paid a remarkable tribute to the motion picture industry in the closing lines of the opinion, in which he said: "To declare the present re-issue invalid would be to deprive the owner of the patent of the fruits of an invention which the courts have declared valid in all substantial particulars and which, I regard as a meritorious invention and a useful contribution to an industry that has advanced by leaps and bounds, that has given employment to many thousands of people and that has afforded amusement and instruction to the public at large."

"The House of Temperley"

A Five-Part Film Adaptation of Conan Doyle's Novel, by the London Film Company.

Reviewed by W. Stephen Bush.

EASE heralds perfection. The masterhand performs its work playfully with no visible strain or effort. "The House of Temperley" is a fine example of art concealing art. Not one inch of wasted motion was I able to discover, every scene moved to some purpose and brought the action nearer to its climax. All the elements which go to make a complete success are present in this feature in nicely adjusted proportions.

Scene from "The House of Temperley."

The film is based on Sir Arthur Conan Doyle's story. The dramatic values of this tale are obvious. Its action is rapid, it abounds in turns of the unexpected, its characters are taken from the finest and at the same time from the most picturesque side of English life, the leading themes are honor, love and sport. The climax is sufficiently far removed from the commonplace to please the discriminating, while the str ng melodramtic touches in the play have an appeal that is universal. If there are any flaws in the construction of this play I for one have been unable to discover them. Seldom has there been finer direction and more skilful elimination than here, one is reminded of what James Russel Lowell has so finely described as "the science of irrecognition of non-essentials." The director was Harold M. Shaw, well known in this country.

Scene from "The House of Temperley."

Next to its faultless construction in the catalogue of excellence comes the acting of the cast. It is camera-perfect. Characterization is one of the strong points in the story. It is if anything made stronger in the filmed version. There is Sir Charles Temperley (Ben Webster), an admirable type of the British nobility, full of human weaknesses but sound in essentials and willing to risk and sacrifice his life for the sake of noblesse oblige. There is the younger brother (Charles Maude), with the same stout English heart and the same love of sport; there is Ginger Stubbs (Wyndham Guise), the burly, but intensely loyal servant with his prize-fighting past; there are two well portrayed figures in the underworld of sport, the crooked gamblers and sportsmen, Sir John Hawker (Charles Rock) and Jakes (Edward O'Neil), all perfectly suited to their parts and true to life in the minutest detail of appearance and manners and acting. Though they be but shadows on the screen they move and act like veritable human beings of flesh and blood. Yolande May made a most charming and sympathetic Lucy, while the minor part of Lady Temperley was filled with no mean skill by Claire Pauncefort. There were flashes of humor in every part; Ginger Stubbs and his sweetheart, Ethel (Lillian Logan), being responsible for most of them.

The plot is marked by that simplicity which is always a source of strength in a screen play. The House of Temperley is on the verge of ruin because of the gambling mania of Sir Charles, its head. Lucy, an heiress in her own right, is persuaded by Lady Temperley to pledge her hand to Sir Charles in order to save the House of Temperley from disaster. She loves the younger brother and he loves her, but both make the sacrifice unflinchingly for the sake of the honor of Temperley. The younger brother is an amateur pugilist of much promise and keeps his skill alive by daily practice with Ginger Stubbs. Now, Sir Charles has promised upon the honor of a Temperley to stop gambling on the races or the cards, but nothing has been said about prize-fights. His wily antagonist in many a bout at the gaming table believes he has discovered an "Unknown" of exceptional merit and offers to back him against any unknown whom Sir Charles may be able to bring to the ring-side. The younger brother, thinking of Stubbs, advises Sir Charles not only to accept the bet but to raise the stakes to $50,000. Before the meeting in the ring the true form of Stubbs is revealed to Sir John Hawker and his confederate and they decide to kidnap the ex-prizefighter on the eve of the bout. They succeed, and when time is called things look black for the House of Temperley. At this critical juncture the younger brother throws his hat in the ring and after a desperate battle defeats the man of the schemers. The House of Temperley is saved. After the battle in the ring, Sir Charles challenges Sir John Hawker to a duel. He knows his adversary to be a perfect shot, but having found out that he stands in the way of the happiness of Lucy and his brother he welcomes the probable fatal ending of the duel. He kills his antagonist but himself receives a deadly wound. His last act on earth is to join the hands of his brother and Lucy and give them his blessing.

The photography is superb throughout, disposing forever of the foolish belief that no good photography can come from England. The settings both interior and exterior could not possibly be improved upon. In the selection of the outdoor scenes every choice was an inspiration.

"MYSTERY OF THE FAST MAIL" (Kleine-Eclise).

The term "a rattling good detective story" has been applied by press agents to practically every mediocre mystery film ever thrown upon the screen, and this has been done because it is a recognized fact that "a rattling good detective story" is one of the most popular of all themes with motion picture patrons.

In George Kleine's "Mystery of the Fast Mail," however, we have a subject that really deserves this sadly overworked descriptive caption. This is a Kleine-Eclipse picture made in Paris by the talented Eclipse company and worked up in a manner much to the credit of that popular organization. As is usual with Eclipse subjects, every detail is carefully and painstakingly handled, and the perfection of the completed production testifies to the unusual ability of the company's producers and directors.

A clever criminal, a shrewd detective and a slender clue combine to create a situation of the keenest interest. When the fast mail enters a long, dark tunnel there are two passengers in one of the cars. When it emerges from the other end of the bore, there is only one. Detective Byrnes solves the mystery, destroys the network of circumstantial evidence which has threatened to convict an innocent person and brings the guilty one to trial. This splendid two-reel subject will be released through the General Film Company, Tuesday, May 19.

JOE BRANDT BACK FROM COAST.

Joe Brandt, of the Universal Film Company's publicity department, is back in the New York City offices after a six weeks' trip to the Pacific Coast, in the interests of the various Universal products. The "Lucille Love" serial, which is Brandt's "baby," was boosted quite materially on the trip and now there are more than eighty newspapers running the story in cities from New York to 'Frisco, and from the Great Lakes to the Gulf, in which the pictures are being shown.

"The Waif"

Six Parts. Eclectic.

Reviewed by W. Stephen Bush.

THIS six-reel feature, "The Waif," is up to the best standards of the Eclectic. We take good photography, skillful direction, splendid acting and a sense of art in the selection of settings almost as matters of course in almost any of the features which are put on the market by this company.

Scene from "The Waif" (Eclectic).

The plot of this feature is rich in sentimental possibilities, which the director has developed to the utmost. The French drama is strong in sentiment at all times and for this reason it has an international appeal, though in strength and simplicity of construction the English drama is much above the French. The scenes in "The Waif" are laid both in England and in France. The atmosphere of both countries is reproduced with considerable skill. The story hinges on the strange pranks of fate with two children, sons of the same father and the same mother. It looks at times as if right would be forever on the scaffold and wrong forever on the

Scene from "The Waif" (Eclectic).

throne, but that equalizing Nemesis, which is the hope and foundation of every sentimental drama, comes to the rescue of the oppressed and duly punishes the guilty.

The actors and actresses in the play were selected from the best theaters in the capital of France and most of them are known to admirers of Eclectic films. None of them are strangers to the camera.

The success of this film play depended much on the strength of the characterization of its principal figures. In this respect it would be difficult to improve the performance of the actors. There is a finish and detail work which one loves to see on the screen at all times. The children who take part in the play are deserving of special mention. They act with perfect naturalness and never even seem tempted to play to the camera. "The Waif" is a typical Eclectic success.

Pathe Opens Exchanges

Claiming Discrimination by the General Film Company, Distributing Offices are Established in the Principal Cities.

Following the open letter addressed to the General Film Company by its attorneys and published in the Moving Picture World of May 9, Pathe Freres announces this week the establishment of sixteen exchanges in a number of the leading cities of the United States. Regarding this radical move on the part of Pathe Freres, L. P. Bonvillain, vice-president of that company, explained his position to a representative of the Moving Picture World in the following terms:

"The opening of these exchanges is necessitated by the insistent demand of exhibitors for Pathe's Weekly and their inability to secure it through the General Film Company. From every section of the country we have received letters and telegrams from exhibitors asserting their desire to show Pathe's Weekly and complaining that they were unable to get it. The opening of these exchanges will afford them the opportunity to satisfy the demand of their patrons and to display the latest pictures of the world's events, as shown in Pathe's Weekly—an opportunity which these exhibitors say has been denied them by the General Film exchanges.

"Our exchanges are located in the following cities: Atlanta, Syracuse, St. Louis, Boston, Cleveland, Minneapolis, Chicago, New York, Cincinnati, Dallas, Pittsburgh, Portland, Oregon, Los Angeles, San Francisco, Philadelphia.

"The action of Pathe Freres in opening these exchanges," continued Mr. Bonvillain, "should not be considered in any manner as a fight against the General Film Company. We have no intention of fighting the General Film Company. At the same time we believe that it has committed a breach of contract in forcing the substitution of another weekly for Pathe's Weekly. We have overwhelming evidence to the effect that this substitution is almost always against the wishes of the exhibitors and of the general public and it is because of the numerous demands made upon us that we have been compelled to offer Pathe's Weekly in this manner direct to the exhibitor, and we will continue to do so as long as the General Film Company maintains its present attitude toward our weekly."

Mr. Bonvillian said that no expense would be spared to make the Pathe exchange service efficient. Each office will be supplied with a plentiful number of copies of the weekly to supply the demand. The issue has been reduced from two to one reel each week, eliminating many trivial subjects and giving the cream of the world's events only. More camera men have been engaged, including six recently sent to Mexico. These facts led Mr. Bonvillian to conclude that the weekly will be better and brighter than ever.

Two Producers Go Abroad

Hugh Ford and Edwin S. Porter, of the Famous Players, Sail for Europe on Important Picture Making Tour.

Edwin S. Porter, technical director of the Famous Players Film Company, and Hugh Ford, the distinguished producer of a long list of theatrical successes, more recently including "Joseph and His Brethren," "The Yellow Ticket," and "Potash and Perlmutter," accompanied by six members of the Famous Players, sailed Thursday morning, May 7, for Europe on the steamship Kaiser Auguste Victoria, on an extended tour for the production of a series of spectacular feature films, to be based on celebrated plays of the day.

They will join James K. Hackett in Paris, where this popular star will be presented in a five-part film version of "Monsieur Beaucaire," by Booth Tarkington. James K. Hackett was the first American star to follow the lead of Sarah Bernhardt, and appear in a motion picture production for the Famous Players, about a year ago, when he portrayed his geatest characterization, "The Prisoner of Zenda," before the camera.

Shortly after the completion of this production, Mary Pickford, the most popular motion picture star in the world, commonly termed "the Maude Adams of the movies," will sail for Europe to appear in a series of plays, in each of which she will depict a different national type, embracing England, Ireland, Scotland, Japan, Spain, Germany, France and Italy. In every case, the subject selected will be a famous play, produced and made popular in America.

In England the Famous Players will also produce "The Silver King," the celebrated play by Sir Henry Arthur Jones, and will photo-dramatize Hall Caine's famous novel, "The Eternal City," in Italy.

The tour is expected to last many months, and is considered a distinct departure in the production of motion pictures, in that it is the first time that an international tour of this wide range has ever been undertaken by a film concern.

"The Port of Missing Men"

Arnold Daly Appears in a Five-Part Famous Players Subject Staged in Picturesque Backgrounds.

Reviewed by George Blaisdell.

RIVALING in the stateliness of its backgrounds the best of the European pictures, "The Port of Missing Men," the five-part Famous Players subject released the first week in May, will have unusual attractiveness for picture-goers. As knowledge of the identity of the great estate appearing in this production will have interest, it may be said that it is Georgian Court, the Lakewood home of George Gould who, it will be remembered by those of an older generation, chose for a wife Edith Kingdon, an actress—and while it is not a part of this story it may be added that

Scene from "The Port of Missing Men."

so far as the public knows it has been a most happy union. Access to the grounds and premises is said to have been gained through the friendship subsisting between the star of the play and the owner of the magnificent estate. Matching the picturesqueness of the mansion, its spacious grounds and groves, and its long tree-lined approach are the elaborate interiors. It is a finely staged picture.

Arnold Daly, who among other characters on the stage has been most successful in the role of Napoleon in George Bernard

Scene from "The Port of Missing Men."

Shaw's "Man of Destiny," makes his debut in motion pictures as John Armitage, the Americanized son of the prime minister of his native country, from which he was taken in his boyhood in company with the heir to the throne. Mr. Daly displays no evidence of camera concern in his first encounter with the recording eye which to some experienced players has been known to impart several kinds of terror. As Armitage he is more of a fighter than a lover, although his successful suit for the hand of Shirley Claiborne shows that he is not impregnable to feminine charm; he is faithful in his friendship to his chum, the heir to the throne, and with inflexibility of purpose adheres to the lines whether of lesser or greater resistance best calculated to favor the interests of Frederick Augustus. Mr. Daly makes the most of his part, which confessedly limits him in opportunities for the display of characteristics that most deeply appeal.

Minna Gale Haines as the scheming archduchess gives a fine performance of the mother who seeks the recognition of her son as the heir to the throne. Mortimer Martini as Ferdinand Von Stroebel makes an impressive and convincing prime minister. Frederick Bock as the Emperor Charles Louis will remind one of a well-known European figure. His work will please. Augustus Balfour as Archduke Karl, the false claimant, the unstable and the weakling, does well in a difficult part.

Dave Wall as Jules Chauvenet, the conspirator in the employ of the archduchess, by his interpretation brings out the full strength of his part. Judge Claiborne is a fine type of American, one who by his personality alone compels interest.

The story is one of intrigue for the recognition of an heir to a throne in a mythical kingdom. There are good situations, especially in the last part, where the action is accelerated. Some of the best of these are where the old emperor summons his son in America to return to him. The schemers led by the archduchess try to prevent this, and as a result there are many clashes. Mr. Daly as Armitage has some real struggles with the men who are trying to prevent his lifelong friend from reaching his native land. The scenes at court are well carried out. The picture is one that will interest by reason of its many entertaining factors, but the story is not one that will measurably stir the heart.

Director Dawley Takes Vacation

J. SEARLE DAWLEY, director for the Famous Players and producer of a number of that company's notable releases, has resigned for the purpose of taking a good long rest from his labors, with the ultimate intention of devoting his energies to the development of certain well defined ideas in the production of scenarios for big subjects. Mr. Dawley's service in the producing field dates back several years, most of which time was spent in the employ of the Edison Company, for which he made many notable pictures. Since joining the Famous Players he has performed yeoman service and his work has received high commendation from all sides.

J. Searle Dawley.

Speaking of his plans Mr. Dawley said: "It has been my desire for some time to get away from the grind and do a little thinking along certain lines that particularly appeal to me. I have realized for some time that one cannot reach one's ideal when compelled to do a stipulated amount of labor in a given time. The demands of a fixed program offer no incentive for artistic work, so I have resigned my present position, severing my connection with the Famous Players entirely, in preference to taking an extended vacation as was urged upon me. By thus cutting loose I hope to be able to do some original work in the way of scenario production which I believe will be worth while. Much of our scenario work is too hurriedly done. This seems to me to be wrong. Why, when contemplating a production costing $20,000, should only three days be allowed to prepare the scenario, as I know to have been the case in at least one instance? A playwright thinks he has accomplished something if he produces a play in six months, but we who produce motion pictures, though we have an infinitely more difficult task, turn out picture plays in six hours. There is a chance for improvement in the system.

"I have other interests that will hold my attention until I am ready to get into the harness again, but when I do resume work on pictures it will be along quite different lines from those I have followed in the past."

"SKY MONSTER" AT REPUBLIC THEATER.

"The Sky Monster," the Universal Company's latest special feature, will be shown at the Republic Theater, New York, beginning May 15.

Sawyer, Incorporated

New Feature Producing Company Opens Handsome Offices in the Mecca Building, New York City.

SAWYER, Incorporated, were giving early exhibitions of their first big feature picture, "The Lightning Conductor," with Dustin Farnum, this week and incidentally piloting their friends among the trade upon voyages of inspection of the newly opened Sawyer quarters on the eighth floor of the Mecca Building, No. 1600 Broadway, New York.

When A. H. Sawyer resigned his position as general manager of the Kinemacolor Company of America some time ago he took up the organization of a $100,000 company to embark in the film business along special lines which Mr. Sawyer had long felt would prove particularly profitable. This company is just getting into first class running order and announcements of new accomplishments are coming thick and fast.

Arthur H. Sawyer.

Prominently associated with Mr. Sawyer in the company is William H. Rudolph, who is serving as general manager. The combination is a particularly happy one. Mr. Sawyer has a wide acquaintance in the film business and has had years of experience in every branch of the industry, from manufacturing to exhibiting. Mr. Rudolph is an advertising originator of many years' experience and has been closely identified with the theatrical business for a considerable length of time.

For the past two weeks the Sawyer Company has been operating a big open air studio at Asbury Park, N. J., Mr. Sawyer, who has had experience on the legitimate stage, personally assisting in the productions. It is said that these pictures now being taken at Asbury Park are being turned out along entirely new lines, on an idea which will not be disclosed until five or six pictures have been completed and are ready for distribution. Mr. Sawyer and his associates are firmly convinced that this new idea in moving pictures will create a sensation in the film industry.

Of particular interest, too, is the Sawyer announcement that within the next few weeks the company will be in possession of a splendid studio site at Saratoga Springs, negotiations for which have been pending for some time. These studios will be located near one of the lakes, a mile or two from the village and in the heart of one of the most beautiful scenic sections in the East.

The offices which Sawyer, Inc., have fitted up in the Mecca Building indicate the solidity of the enterprise which has just been launcheed. Thirty-five hundred square feet of floor space are occupied and the equipment throughout is of the very best. The "Pompeiian Projection Room" is one of the most perfect of its kind in the country. No expense has been spared in fitting it up and, in general effect, it is a quiet well appointed clubroom possessed of the atmosphere of pleasure and enjoyment rather than the hurry and bustle of business. There are big easy chairs for the comfort of the exhibitors who visit the place to make their feature selections and every convenience, including telephones conveniently placed and neat little writing tables with shaded drop lights, has been provided. The ventilating system is guaranteed to provide a temperature of seventy or less on the hottest day of the summer and a beautiful fountain, which is being placed in the center of the room, will add greatly to the charm and comfort of the place.

Starting with a production as pretentious as "The Lightning Conductor," with Dustin Farnum, there is every promise of spectacular success for Mr. Sawyer and his associates. This big photoplay from the novel of the same name by C. N. and A. N. Williamson, is in seven parts and has been produced by William Elliott, well known producer and manager in the legitimate field who seems possessed of much of the genius of David Belasco, whose daughter he married. Prominent in the cast with Mr. Farnum are Walter Hale, Miss Helen Bertram, and Miss Rosina Henley, as well as Mr. Elliott himself. The picture was made in Europe last summer, the opening scenes being laid in London and subsequent ones in the Swiss Alps and along the famous Lake Como in Italy. In addition to "The Lightning Conductor," the Sawyer company is already offering state rights on several other pictures of different classes and prices.

Fox to Sell State Rights

Has Secured Many Excellent Features and Has Territory to Dispose of.

WILLIAM FOX, whose success at the head of a large circuit of vaudeville and motion picture theaters has made him known to the public throughout the country and whose further successful efforts as a renter of film have made him known to the trade generally, has launched into the state rights feature film business.

Mr. Fox has consummated with Herbert M. Horkheimer a deal whereby all the products of the Balboa Feature Films will be sold to exchange men of the United States, Canada, and South America through him. He has also been in conference during the last week with representatives of ten of the largest European producing companies and a million-dollar deal was made for the handling of unusual features for North and South America, and plans have been made to take the leading feature dealers of the country into the scheme.

William Fox.

The Box Office Attraction Company, of No. 130 West 46th Street, will use all these features for New York City and State, Northern New Jersey, and all of the New England States, and will dispose of the remaining territories. Abraham Carlos will be in charge of the state rights department of the Fox organization. The feature films to be sold to state rights buyers will pass through the Box Office Attraction Company's hands. A special effort will be made to deal with exchanges who supply the larger picture houses and those playing vaudeville and feature pictures.

The first state rights to be sold will be the subject, "St. Elmo," in six reels, and "The Will o' the Wisp," four reels. The latter feature was made at the time of the flood in Southern California, and is realistic and sensational, aided by the whims of nature in the rush of water over a flooded village.

Public exhibitions for buyers will be held at the two little theaters of the Box Office Attraction Co. at their main offices, No. 130 West 46th Street. In addition, the Box Office Company uses in its exchange service in New York, Northern New Jersey and all of the New England States, the complete output of Ramo, Blache, Solax, Gaumont, Great Northern Film Company, and a selection of the products of sixteen other manufacturers.

"The Mistress of the Air"

A Three-Reel Production Released by Albert Blinkhorn Feature Company Under the "Deer Brand."

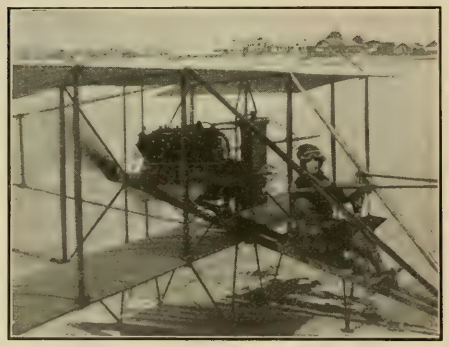
Reviewed by Harry W. DeLong.

THIS is an American production and was made principally along the coast of southern California. Florence Seidell, said to be the only woman in the world flying a hydro-aeroplane, is the star, and she certainly demonstrates that she has the nerve to accomplish wonderful feats, in driving an automobile at full speed and manipulating a hydro-aeroplane both on the water and in the air. The gentleman in the cast, Richard Garrick, as Tom Hendricks, the villainous villain, and Jack Conway, as Dick, clearly show that they are not afraid to take chances in the portrayal of their

Seeing the Hero Thrown from the Clouds.

roles. This picture-play involves all the elements in its plot —air, land and water. Miss Seidell makes an actual fall, accidentally, of three hundred feet from her aeroplane while racing with a motor boat, which was recorded by the camera. There is a highly interesting romance incorporated in this picture, full of light and shade; told in exquisite photography and intense action. One can exult with the lovers and sneer at the villain, who exerts every effort to foil the hero, but of course he fails.

The principals of the cast are Florence Seidell, the "Mistress of the Air;" Richard Garrick, Tom Hendricks, the villain; Edith Sterling, Florence's chum and Jack Conway, as Dick, the lover and hero.



Florence Going to Dick's Rescue.

The story of the play is interesting. Florence Seidell, a wealthy young lady devoted to athletics of every kind, owns a hydro-aeroplane. Tom Hendricks (Richard Garrick), the owner of a dirigible airship, who is a fortune hunter, annoys her with his attentions without success. Florence has met and fallen in love with Dick Sterling. Later Tom induces Dick to take a trip with him in his dirigible and through jealousy determines to rid himself of his rival. He attacks Dick and throws him out of the balloon car. Fortunately Jack drops into the sea and is rescued by Florence, who has been watching them through a field glass, with her hydro-aeroplane. Later Tom is convicted of crippling the hydro-aeroplane by cutting one of the braces and in attempting to escape from the officers is shot while on a small hand ferry and falls into the stream. A month later Florence and Dick are married at an aerial wedding, which takes place in her hydro-aeropane, and they fly away on their honeymoon, disappearing in the clouds hanging over the summits of a range of California mountains.

The three hundred feet fall of Florence Seidell was an actual mishap, verified by the makers of the picture and was most thrilling, but which happily did not result seriously, from the fact that she fell into the water. The machine was totally wrecked, which fact the camera registered.

"The Curse of Greed"

A Five-Reel Feature Production of Extraordinary Merit to be Released Under the Melies General Brand.

Reviewed by Harry W. DeLong.

THAT this picture is a highly meritorious production in all its details cannot be denied. A mere slip of a boy essays the leading role and sustains it throughout the five reels amazingly. He is mentioned in the cast as "Little Adrian." Incidently, Adrian is called upon to do many strenuous stunts in the plot's developments, and he does them naturally (just as a boy would). This is not a display of heroics or impossible stunts, which a mere boy could not accomplish. The author of this photoplay has used discretion in this respect and throughout the entire production a pleasing continuity pertains.

Adrian has inherited from his ancestors a love of the sea, and through this natural born instincts readily accedes to the schemes of his enemies, whose tools subject him to cruelties, and he experiences many thrilling adventures.

Scene from "The Curse of Greed" (Melies).

The plot of this offering is complicated but extremely comprehensive, and it has been ably and carefully directed. The cast, in all respects, is strong and typical. Beautiful scenes, both interior and exterior, embellish the whole. A cabaret scene embracing, perhaps, two hundred persons, including clever professional artists, is one of the features, but the court scene in the final reel will be hard to surpass in quality and the number of people involved in the scene.

The Marquis de Luscky, a spendthrift nobleman, with little principle and less conscience, in league with Elias Webb, a grasping money-lender, scheme to relieve Adrian's mother, Viscountess Kinsale, of her vast fortune, she being widowed. Through accident or design the Marquis is thrown from his horse under the wheels of the Viscountess' automobile. This occurrence is taken advantage of by the two schemers to consummate their plans. Adrian objects to his mother's marital plans and instinctively dislikes the designing Marquis. Webb, the money-shark, ingratiates himself into the boy's affections and assumes the task of getting rid of Adrian, using as an incentive his inherent love for the sea, and forces the captain of a sloop who is indebted to him to shanghai the boy on board and dispose of him. An old sailor, Penrose, of the sloop, protests and rescues him from his perils, subsequently piloting him back to his mother at the critical moment, when she is being tried for the murder of her son and the poisoning of her husband, the Marquis de Luscky, who in his attempt to poison her, through fate, drinks the concoction intended for his wife, himself.

The utmost intensity is prevalent in this offering and photographically it is almost perfect. There are, as in all pictures, some trivial details lacking, but, all in all, it is a work of artistic merit. This subject will be released on May 19.

The Motion Picture Exhibitor

"FIRST SHORT CIRCUIT" A GREAT SUCCESS.

Exhibitors and Exchangemen of Washington, D. C., Get Together at Banquet—Trade Conditions Discussed.

MORE than fifty exhibitors and exchangemen, and their guests of Washington, D. C., gathered together, Thursday evening, April 30th, at a banquet given at Castelli's at "The First Short Circuit" of the Exhibitors' and Exchangemen's Social Club, to talk over local conditions and bring the members of the various branches closer together. Talks on "Service" were strictly prohibited, but every subject other than that, of interest to those present, was brought up.

Mr. A. Dresner, the genial president of the club, acted as toastmaster. He started the ball rolling by telling of the formation of what is to be a medium of social intercourse. "About five weeks ago," he said, "Messrs. O'Brien, Crandall, Davis, Morgan, myself and a few others were talking things over and someone suggested that we organize something similar to the Screen Club and similar organizations in other cities, and we finally decided to try out some such plan." He gave a brief outline of what might be expected from the club and called upon Dr. Herbst, president of the League of Motion Picture Exhibitors of the District of Columbia, as the first speaker. .

Mr. Herbst congratulated the members on getting together and having so large a representation. "If I had the gift of expression of Fulton Brylawski, or of William Jennings Bryan," he remarked, "there would be a lot of things that I might say to you. I suppose that most of you know there is an Exhibitors' League of the District of Columbia, affiliated with the League of the United States. What the League here has done we cannot brag much about, but, of course, those who have attended its various meetings know something of what we have done and there are things that must be accomplished in a quiet sort of a way, that the different officers are always on the lookout for our benefit and welfare."

He called the attention of the exhibitors to the fact that when they apply for new licenses they will have to pay $5 for inspection. He stated that he called upon the inspector of buildings and told him that the exhibitors were each paying $100 as a license fee, personal taxes on fixtures and machines and a property tax, and that these should prove sufficient. The inspector replied that his office had been created by an Act of Congress and that it had to be self-supporting, hence the additional fee. While he did not see any way of having this additional charge wiped out, yet he felt positive that the officials of the District of Columbia know that there is a league of exhibitors here ready to contest anything unreasonable, and that other departments of the government will hesitate following the example of the building inspector's office for the purpose of raising funds for, as he said, there is the electrical and other branches who might desire to do so.

He condemned the practice of some of the exhibitors in discontinuing the services of one exchange, without notice, that they may obtain the service of another, not considering it fair to the exchangemen, for the exhibitors would object strenuously were the shoe on the other foot. "Exhibitors should be as fair to the exchangemen as exchangemen are to exhibitors. I feel that we want them to get together on some number of reels, say four reels, if we all decide on that number to constitute a show and have it so understood, and we could get the exchangemen to agree to that. If an exchange was supplying four reels to one house and that exhibitor went to another exchange for an additional reel, he would be refused by the latter." He pointed to the large sums of money invested in the business in the District of Columbia, stating that few exhibitors were making anything there because of the extremely keen competition, although few of the league members were showing more than four reels for five cents, and in conclusion expressed it as his hope that the meeting would prove a benefit to all, not only in a social but in a business way.

Tom Moore, proprietor of a chain of moving picture houses, gave forth the startling information that he could think a great deal better than he could talk, and before he completed his remarks he had everyone wondering if he had not made a misstatement, for he has been remarkably successful in his various ventures, showing his ability to think, and he made a rattling good talk, showing his ability as a speaker, entirely disproving his first remark.

Mr. Moore gave a short talk on how he started in the moving picture business as an exchangeman, finding that line of endeavor a strenuous proposition. "Way back, when we were all learning the business, a fellow made it pretty hot for the exchangemen; it always happened that some one was learning the business, when the latter had to explain to him why, for $30 per week, he could not get first service. The exchange line is one of those in which a fellow must have the ability to please all kinds of people, and once a year they are complimented. Gentlemen, it is one of the most glorious thoughts to know that this business started like a little child crawling and has grown to such a magnitude controlled by men representative in every place." Due to the fact that the producers are getting so many stars from Broadway, Mr. Moore predicted that there will be a dearth of feature films, for where there are two or three large theaters that could handle the vast productions, there are hundreds that will have to let them pass by. In conclusion, he paid tribute to the operators, who, through their various unions, have grown up with the business and have become so thoroughly efficient.

Messrs. Ira La Motte, S. J. Mayer and Harry Crandall, each made a few remarks, and the toastmaster introduced Mr. Fred A. Clark, of the Kinetograph sales department of Thomas A. Edison, Inc., who had just reached Washington after a successful tour of the south and middle west territory. "I have always believed in organization," said Mr. Clark, "and I do not believe that the exhibitors and exchangemen could have hit upon a better plan than the one that they have, and it is gratifying, I guess, to the committee, because of the good attendance. The reason for organization is conditions liable to arise in your locality from time to time. The condition, as Mr. Herbst said, of regulating the number of reels per show—that would be a mighty fine thing, for I believe that if there was some scheme whereby the exhibitors as a whole could come to some agreement that it would be for the benefit of the business. It stands to reason that a three or four-reel show for five cents is going to be of a much better quality than one of five or six reels. I can speak, possibly, for both the exhibitors and exchangemen, for I have been connected with the business for the past sixteen years. For the last four years I have been traveling and, of course, I come in contact with people all over the country. I find in my travels that the program of three and four reels seems to be more of a standard than that of five or six reels. There are houses and conditions to take care of each program, such as Mr. Moore spoke of relative to the feature end of the business. It seems that in the larger cities the large houses are running feature films and they can afford to charge an extra price, advance their usual prices according to the number of reels they are running, because they do not run as many shows as the smaller houses."

Continuing, Mr. Clark told of the working of similar clubs in other cities and of what organization was accomplishing all along the line, in each of the branches, exchanges, exhibiting and projecting.

A number of other guests spoke on various subjects and the newspaper men were asked to contribute to the evening's entertainment, but, led by the correspondent of THE MOVING PICTURE WORLD they were in accord that the menu had been of such proportions as to make speech-making an impossibility. Under insistence, Mr. Glaser, of the Washington Herald, pledged the support of all to the foremost amusement industry, that of moving pictures, and the pen artists were allowed to remain at rest upon the promise to stand by exhibitors and exchangemen for the betterment of the business.

Harry Crandall called the attention of the exhibitors to the pending bill in Congress providing for a national board of censorship and recommended that it be given the support of all. He told of conditions existing here which, however, were portrayed by the World's correspondent in the issue of May 2.

The evening was brought to a close by a humorous speech by the vice-president, Mr. Davis, who suggested that a baseball fans' section of the club be formed, each members thereof to provide himself with a flag bearing the name of the theater or exchange which he represented, and to attend en masse two or three times

each week the baseball games held on the home grounds. He started in to give the history of the Washington team when his knowledge thereof was questioned. Mr. Davis got away entirely from business and he had his audience with him from start to finish receiving far more applause than the serious speakers. However, getting down to business, he asked the support of every exhibitor and exchangeman and urged that all be present oat the next meeting "when no spread will be noticeable."

A more pleasant evening could not have been desired. The fun started at ten o'clock and it was well into the next day before the assemblage adjourned. This is but the first of a series of entertainments and those who failed to accept an invitation to be present on this occasion missed something that will live long in the memories of all.

At the tables were: A. Dresner, president; M. Davis, vice-president; H. Crandall, secretary; Joseph Morgan, treasurer; S. Davis, J. Payette, W. Waters, Samuel Greenberg, Stanley Sommers, F. Brickner, D. O'Brien, Tom Moore, James Moore, William Moore, Mr. Plunkett, T. M. Eastwood, M. Coleman, Mr. Harris, Mr. Frazier, J. Anderson, S. J. Mayer, Samuel Flax, H. M. Osborn, Leo Yates, M. Watson, G. D. Holland, A. C. Joy, Mr. Evans, Ira LaMotte, Mr. Shippam, Dr. Herbst, N. Stein, V. Stonesifer, L. Glaser, Fred Stein, Guy Barrett, Harry Wolfe, J. R. Gross, William A. Alvine, David Goldsmith, A. J. Bachrach, Mr. Robb, Mr. Irwin, L. Molinsky, M. W. Gain, L. Engle, Norman Weiser, J. Healy, Frank Painter, Geo. Smiley, F. A. Clark, Clarence L. Linz, representing the Moving Picture World; representatives of the Herald, Times and Star, and others.

Tom Moore won the hearts of all by ordering the distribution of additional cigars among the guests. Mr. Moore is an acknowledged connoiseur of the weed, for the brand was a good one.

Fred H. Kramer decorated the banquet room with his famous Queen Beatrice roses, which were afterwards used as peace offerings to the females of the species to allay possibilities of troubles arising from the home-coming at so late an hour.

Thanks are due the committee for the strenuous labors necessitated in the production of so great a success.

C. L. LINZ.

SAN FRANCISCO EXHIBITORS CONFER.

A special meeting of the San Francisco Local of the Exhibitors' League was held recently in the assembly rooms in the Phelan Building, all exhibitors being invited, whether members of the league or not. A number of very urgent questions were taken up at this meeting, including Sunday closing, censorship, the length of shows, the sixteen-year law and conditions in other places. A committee consisting of J. A. Huff, M. C. Smith and R. L. Marks was appointed to arrange for another meeting of this character to be held in the near future when these matters will be gone into more fully. A special committee consisting of M. Davis, C. H. Mason and I. Oppenheimer was appointed to investigate proposed Sunday closing legislation and to render a report.

KENTUCKY FEATURE CLUB FORMED.

As a result of the convention at Lexington of the Kentucky Motion Picture Exhibitors' League, a new club has been formed which is to be known as the Kentucky Photoplay Feature Club. The club will have for members leading exhibitors from all over the state. The object of the organization is to secure features from the producing companies at a reasonable price, and lease them to the members of the club, at a rate whereby they may show a substantial profit on them. The object of the club is not to force the exchanges which are now furnishing service daily to Kentucky houses to lower their rates, but to make feature exchanges which are said to be charging exorbitant rates for their service to come to terms. Other owners of the state rights will be executed to lease their films through the club. The club is capitalized at $10,000 and is incorporated by L. J. Dittmar and W. A. Kinney, of Louisville; Sherman Arn, Maysville; L. H. Ramsey, Lexington; Charles O. Brown, Middlesboro; George A. Bleich, Owensboro; and R. C. Davies, Paducah. It is expected that practically all of the large exhibitors of Kentucky will join the club.

Group of Exhibitors at Kentucky State League Convention, Held at Lexington, May 21 and 22.

ATTENDANCE AT ILLINOIS CONVENTION.

The convention of the Illinois State Branch of the M. P. E. L. of America at Springfield, full news particulars of which appeared in the issue of May 9, was attended by the following film men and representatives of manufacturing and supply houses:

F. J. Flaherty, manager of the Universal Exchange, 172 W. Washington Street, Chicago; J. W. Brickhouse, Continental Feature Film Company, Chicago; Paul H. Bush, Eclectic Feature Film Exchange, Chicago; Carl Harthill, Union Film Company, Chicago; Arthur G. Hull, Swanson-Crawford Film Company, St. Louis; J. P. Seeburg Piano Company, Chicago, represented by C. L. Redick, in charge of the wholesale business; P. Wiggen, inventor, and A. Larsen, demonstrator; Crystal Daylight Curtain Company, Chicago, represented by A. A. Borlini, vice-president and sales manager, and Wilson H. Yeamans; Berberet Brothers Piano Company, of Springfield, Peoria and Danville, handling the Peerless Photo Orchestrions, represented by T. J. Berberet of Springfield.

The following exhibitors at the convention registered, but a number of others who attended failed to do so: I. C. Davidson, Central Theater, Danville; L. W. Goodell, The Gem, Beardstown; W. Bradley, Crescent Theater, Ottawa; H. M. Ferguson, Gem Theater, Centralia; W. Warren, Gem, Sullivan; E. C. Bostick, Court, Pekin; Chas. J. Law, New Palace, Pana; O. W. Friederick, Capital, Pekin; F. S. Russell, Yale-Rex, Shelbyville; E. P. Clay, Electric, Windsor; Sam Hallowell, Scenic, Assumption; Thos. O'Dowd, Colonial, Witt; F. M. Bond, Bond, Pontiac; A. F. Kunz, Grand, Springfield; Ray Colvin, Nickel-Bijou, Decatur; O. O. Hemenway, part owner of the Nickel-Bijou, Decatur; F. M. Ashlock, Bijou, Carrolton; G. M. Luttrell, Majestic, Jacksonville; W. M. Sauvage, Hippodrome, Airdome and Temple, Alton; Gus Kerasotes, Savoy, Springfield; G. Kerasotes, Royal, Springfield; W. J. Beynon, Divernon Opera House, Divernon; Mrs. A. W. Ackerman, Capital, Mason City; Mrs. E. J. Striewing, Crystal, Decatur; B. H. Cooper, Park, Champaign; Mrs. Eilers Jones, Star, Lincoln; Mrs. L. J. Van Draska, Majestic, Ottawa; Faust Heinblou, Bijou, Auburn; Thos. Leonard, Johnston City; T. M. Lawrence, Princess, Springfield; Dee Robinson, Hippodrome and four other theaters, Peoria; E. G. Barber, Royal, Litchfield, and J. H. Wilburn, Lyric, Ashland.

MICHIGAN CONVENTION IN JUNE.

The fourth annual convention of the Michigan State League will be held at the Tuller Hotel, Detroit, on June 9, 10 and 11. An elaborate program has been prepared providing plenty of amusement for the exhibitors attending. The committees are:

Arrangements—Peter J. Jeup, chairman; C. M. Orth, Fred R. Rumler, H. F. Fowser, Geo. Thatcher.

Entertainment—J. C. Ritter, chairman; M. S. Bailey, Ben Ehinger, H. M. Anderson, Sam Ackerman, Ben Cohen, Harry Star, Chas. Seestedt, J. Welsh, Ed Hilke, D. H. Campbell, F.E. North, W. Lester Levy, Mike Schoenher, Tom Lynch, Morris Lynch, Frank Luzon, J. H. Optner, Geo. Trendel, Walter Hunziger, John Brennan, Tom Lancaster, R. E. Mack, Geo. Watkins, W. L. Bush, John Becker, L. Rothweile, Wm. Burkhardt, J. W. Stocher, Chas. Hagerdorn, Fred DeLodder, D. E. Davis, W. D. Ward, Geo. Weeks, Frank Flemming, J. H. McKenna, Henry Schneider, J. B. Mitchell, P. Faitel, Fred Fisher, B. L. Bishop, A. J. Connelly, M. A. Slepski, Geo. Riddell, Art. Blankmeyer.

Hotel—J. C. Green, chairman; Jake Scheele, G. E. Barryman.

Press—Ruby S. Fischer, chairman; H. O. Pierce, Jake E. Stocker.

Booths—Otto Seestedt, chairman; Frank Baumgartner, Geo. McArthur.

ARKANSAS CONVENTION CALLED.

National Vice-President S. A. Arnold, of the Arkansas branch of the Motion Picture Exhibitors' League, announces that the State League Convention will be held at the Marion Hotel, Little Rock, Ark., on Monday, May 18. Election of officers for the ensuing year and delegates to the national convention at Dayton, Ohio. There are two hundred exhibitors in Arkansas and it is expected that a large number will attend the State convention.

LEAGUE CONVENTIONS SCHEDULED.

Official notice of conventions to be held by State League organizations has been received from the office of President Neff as Follows:

New York State at Seneca Hotel, Rochester.....May 5
North and South Carolina, at Stonewall Hotel, Charlotte, N. C.....May 18, 19, 20
Arkansas at Little Rock.....May 18
Alabama State at Birmingham, Ala. Meetings will be held at the Hillman Hotel and exhibitors from Mississippi, Georgia and Tennessee will meet in connection on.....May 21, 22
Iowa State at Kirkwood Hotel, Des Moines.....May 28, 29
Nebraska State at Grand Island.....June 2, 3
Michigan State at Hotel Tuller, Detroit.....June 9, 10, 11

NEW YORK ASSOCIATION MEETING.

President Trigger Reports Big Success of Exposition June 8—Convention Committees Appointed.

In the Assembly Room of the Imperial Hotel a meeting was held on Tuesday, May 6, of the New York Branch of the International Motion Picture Association. President Samuel Trigger was in the chair, while Harold W. Rosenthal acted as secretary.

Mr. Trigger reported great progress on the part of the management which has charge of the preparations for the Intenational Exposition of Motion Picture Art to be held at the Grand Central Palace, New York City, June 8 to June 13. He said that $23,000 worth space had been sold, which is more even now than was sold at the last convention. Responses are coming in from exhibitors all over the country announcing their intention of coming and participating in the proceedings at the exposition. Among those who attended the meeting today were F. J. Rembusch, of Indianapolis, Ind., and Irving L. Davis, of Binghamton, N. Y.

It is planned to make the exposition a source of practical benefit to exhibitors. Prominent experts in their various lines will speak during the progress of the convention. Every exhibitor in the country is eligible to admission to the convention with a voice and vote on all matters coming before the body.

Mr. Trigger introduced S. R. Rothapfel, of the Strand, to the meeting. Mr. Rothapfel detailed his experiences as an exhibitor to the delight and edification of all present.

Following committees to act during the Exposition of Motion Picture Art at the Grand Central Palace, New York, during the week of June 8 to 13, were appointed:

General Officers—S. H. Trigger, president; Grant W. Anson, treasurer; Adolph Weiss, secretary.

Entertainment Committee—A. A. Corn, chairman; William Hilkemeier, vice-chairman; Al Kaufman, Famous Players; L. W. McChesney, Edison; Joe Brandt, Universal; George Ames, Mutual; Harry Reichenbach, Lasky; S. Roonheimer, B. Gutenberg and M. Naughton.

Box Office and Information Committee—Adolph Baurenfreund, chairman; Charles Fisher, secretary; Mr. Feltenstein, J. Hirshfield, G. Koenigswald, M. Warshauer.

Press Committee—Sam Spedon (Vitagraph Company), chairman; William Brandt, Harold W. Rosenthal, James Tyler.

Ladies' Entertainment Committee—William Brandt, chairman; Miss T. E. Schwank, chairlady; Miss Jeanette Cohen, Mrs. William Landau, Miss J. Ehrenberg, Mrs. Joe Brandt, Mrs. M. Brandon, Miss Sydelle Fish, Miss Anna Weiss, Miss Eva Rosenson, Mrs. M. Needles, Miss H. Baurenfreund, Miss M. Forster, Miss S. Forster, Miss D. Dryling, Miss Rena Doliver, Miss Irene Weil, Miss T. Lustig, Miss E. Lustig, Mrs. Freiberg, Miss Elsie Mann, Mrs. H. W. Rosenthal, Miss Vorzimer, Mrs. Vorzimer, Mrs. Anna Silverman, Miss Alma Hollander, Mrs. B. Hollander, Miss Blumenthal, Mrs. E. Strauss, Mrs. C. Fisher, Miss M. Geiger.

Hotel and Transportation Committee—J. A. Koerpel, chairman; William A. Landau, vice-chairman; B. Lyons, secretary; Eugene Elmore, Edward Valenci, M. Silverman.

Reception and Guest Committee—M. Silverman, chairman; J. Ensler, Frank Allen, Lee A. Ochs, Mr. Adler, A. Coleman, Mr. Stedeker, Mr. Shapiro, J. Meyers, M. Hirsch, C. R. Martineau, Mr. Oestreicher.

Convention Committee—Phillip Rosenson, chairman; William H. Hollender, N. Phillipson, S. Rhonheimer, P. Gootenberg, L. Germain, J. Heffner.

Floor Committee—M. Needles, chairman; A. Freiberg, J. Celler, N. Geiger, Mr. Lapp, B. Eisenberg, C. Blumenschein, F. Peters, Engene Elmore, S. Rhonheimer, M. Mayer, S. Eckman, I. Kolsky, B. Lyon, M. Hirsch.

NEFF MEETS LOCAL NO. 1.

A meeting of the members of New York City Local No. 1 of the Motion Picture Exhibitors' League of America was held at the Hotel McAlpin, on Thursday, May 7. President Neff was present and discussed the question of extending the organization. Reports of the delegates to the Rochester State Convention were also made at this meeting.

PHOTOPLAY THEATERS IN NEW OFFICES.

Announcement is made by the Photoplay Theaters Company that it has moved to its new offices in the Forty-Second Street Building, at the corner of 42nd Street and Madison Avenue, New York, where a handsome suite has been especially fitted up for the convenience of the company's officers and staff.

MISS TSURA AOKI.

MISS TSURA AOKI, the twenty-two-year-old Japanese lead of the New York Motion Picture Corporation's Imperial Japanese Company, married her leading man, Sessue Hayakawa, May 1st. Miss Aoki has been starred by Mr. Thomas H. Ince in quite a few of his recent Japanese productions, and at present is working in two big feature productions, "The Typhoon" and "The Wrath of the Gods," which Mr. Ince is putting on simultaneously.

Miss Tsura Aoki.

Miss Aoki was born in Tokyo, Japan. She came to this country at the age of eight years with her uncle, Otto Kawahami, known as the Sir Henry Irving of Japan, and her aunt, Mme. Sada Yacco, Japan's greatest emotional actress, and founder of the modern method of acting in Japan. Her father was a noted artist, and after his trip around the world exhibiting his paintings, he met Miss Aoki and her aunt and uncle in San Francisco. He returned with the aunt and uncle to Japan and left Miss Aoki at the convent in Pasadena, Cal., where she remained for eight years. Here she studied the piano and vocal music. As well as being an artist of some note, which ability she inherited from her gifted father, she studied toe dancing in Chicago, and it is her ambition to return, some day, to Japan and enter her aunt's dramatic school as a teacher of dancing.

Just prior to the time Nat Goodwin was injured at Santa Monica, Miss Tsura Aoki was rehearsing with Mr. Goodwin in a vaudeville sketch which he had booked on the Orpheum Circuit, but, owing to the disastrous outcome, his project had to be given up and Miss Aoki turned to the pictures.

Her first work was with Mr. Henderson, of the Majestic, in a two-reel subject. A few months ago she joined the New York Motion Picture Corporation, and is now one of their prominent leading women.

ELLA MARGARET GIBSON, CHILD OF NATURE.

ELLA MARGARET GIBSON is the youngest leading woman in the Vitagraph company. She is the star of the western contingent, located in Santa Monica, Cal., and, in spite of her youthfulness, has portrayed many parts. Miss Gibson was born in Colorado Springs, Colo., Sept. 14, 1895, which makes her but eighteen years old on her last birthday. Her parents were both professional entertainers, her father being a musician and her mother a vocalist. In her youth the mother was noted for her beauty and her ability as a singer. The mother's father was also a professional vocalist, and the mother's mother was an exceptionally successful professional dancer. It can be readily seen that Margaret Gibson comes by her great talent naturally.

Ella Margaret Gibson.

The professional environment in which Miss Gibson was reared, and a prudent mother's thoughtfulness, have done more for the little Vitagraph star, in the matter of education, than most girls receive in many years at girls' colleges.

In a semi-professional way, Miss Gibson has been appearing on the dramatic stage practically all of her life. Her first bona fide theatrical engagement was playing a child's part when about twelve years old in Denver, Colo. Later on, she made several tours through the western country, playing vaudeville engagements. Before she was fifteen she was the ingenue and soubrette in a permanent stock company located in her home town, Colorado Springs. Early in 1912, Miss Gibson became interested in the possibilities of motion photography. Being employed in Los Angeles at the time, she applied to the western Vitagraph company and was immediately engaged. For several weeks she portrayed minor parts in the pictures. At this juncture the regular leading woman of the company was changed to New York, and Miss Gibson was given an important part against the judgment of her managing director. Her years of successful theatrical work and her knowledge of the camera made it possible for Miss Gibson to immediately demonstrate her right to the position. Her success was instantaneous and emphatic and she was immediately placed at the head of the Vitagraph western company, and continues in that capacity. She has never appeared with any other film company. Some of her more recent successes are the leads in "The Riders of Petersham," "The Love of Tokiwa," "The Hidden House," "Francine," "Bianca," "Auntie," "Ginger's Reign," "Back to Eden," "The Little Madonna," "The Kiss," "The Outlaw," "Mareea, the Half Breed," "Out in Happy Hollow" and "The Old Oak's Secret." Miss Gibson has appeared in almost one hundred Vitagraph pictures.

Miss Gibson is essentially a western girl. She is a splendid horsewoman, a skilled automobile driver, and a veritable fiend at "roughing it" in camp life. Her knowledge and love of life in its natural forms probably accounts for the direct naturalness and simplicity for which her professional work is justly celebrated.

CHICAGO EXHIBITORS' GRAND BALL.

Moving Picture Men of the Windy City Will Trip the "Light Fantastic" at the Coliseum, Thursday, May 14.

UNDER the generalship of "Big Bill" Sweeney, assisted by a full corps of assistants on the various committees, preparations have about been completed for the first annual reception and ball of the Chicago Motion Picture Exhibitors' Association, and since it is the first attempt the Chicago exhibitors have made to do anything quite so ambitious in the social line, nothing is being left undone that ought to be done to make a great and triumphant success.

William J. Sweeney.

Just now the headquarters of the exhibitors in the Masonic Temple building is about the busiest place in Chicago. The arragements are of a most elaborate character, entailing a vast amount of committee work to make every little feature of the entertainment fit into the big program harmoniously.

One of the interesting features of the occasion will be the presence of an imposing array of motion picture stars of every magnitude. As this is the first time photoplayers have had a chance to meet Chicago face to face and shake its hand, many will take advantage of the opportunity and be there with bells on. There will also be a large gathering of exhibitors from neighboring cities, and it is expected that a considerable delegation will journey all the way from New York to see how they do things in Chicago.

The manufacturing interests generally have given the event their hearty approval and will be represented almost en masse. Facilities for the dispensing of refreshments will be most elaborate and satisfying and every assurance is given that those who attend will have a royal time. Don't miss this feature.

HODKINSON GETS "HOUSE OF TEMPERLEY."

W. W. Hodkinson, whose New York office is 110 West 40th Street, has secured the rights for the entire United States and Canada for "The House of Temperley," made by the London Film Company, represented here by the Cosmofotofilm Company. Mr. Hodkinson makes his announcement elsewhere in this issue of the Moving Picture World.

Manufacturers Advance Notes

"THE WOMAN OF MYSTERY" (Blaché).

"Dual personality" and "spirit control" combine to make Madame Alice Blaché's latest literary effort, which was also staged for this screen under her personal direction, one of the most interesting photodramas that she has produced in her long and successful career.

A "Dr. Jekyll and Mr. Hyde" personality is developed in

Scene from "The Woman of Mystery" (Blaché).

a detective by a Hindu princess, who revenges herself upon him by means of the uncanny psychic powers developed to such an astonishing degree in the Far East. The action of the story takes place in America and the introduction of the priestess, who maintains a secret temple to her favorite gods in a lonely villa where she is surrounded by a large number of faithful followers, gives the drama an air of mystery and adventure that makes it unusually interesting.

Clever "double exposures" and unique light effects add to the atractiveness of this picturesque and exciting four-reel drama in which Vinnie Burns gives a splendid performance of the Priestess and Fraunie Fraunholz interprets the difficult "Jekyll and Hyde" role of the detective in a really remarkable manner, with Claire Whitney as his beautiful actress sweetheart.

"THE HOSTAGE" (Dania Biofilm).

"The Hostage," a four-part subject being shown by the Dania Biofilm Company, of which Edward H. Wagner, of 38 Park Place, New York City, is the general agent, has to do with a band of brigands whose place of hiding is among shore cliffs. When one of the outlaws is captured the confederates of the prisoner kidnap the child of the chief of police. Word is sent to the official that if in three days their comrade is not released the child will be put to death. The mother of the little girl pleads with her husband to comply with the demand, but he is bound by his honor to hold the prisoner. The mother goes to the jail at night, and by an appeal to the jailer's sympathies obtains the keys to the cell of the bandit. Her husband comes in time to prevent the jail delivery. When, three days later, word is received that the child is dead the mother's reason is seriously threatened.

Owing to the failure on the part of a member of the gang to carry out the instructions which have been given to him by his father, the child escapes death. The cripple on whom by lot the task had fallen decides instead to blackmail the father for the safety of the child. When the father has recovered his daughter the cripple betrays the hiding place of his confederates, word is sent to the police, and after a battle most of the outlaws are captured. Beppo, the leader, gets away. Later he comes across the cripple, and in their struggles the two fall over a cliff and are killed. The reason of the mother is restored.

There are sensational episodes in the story. One of these is the fruitless attempt of the outlaws to release their comrade from prison. So also is the capture of the child, the bandits securing admission to her home by means of a rope thrown over a balcony just outside her bedroom window. The picture is well photographed.

"HER HERITAGE" (American).

A most remarkable one-reel "American Beauty" subject produced under direction of Harry Pollard. It is remarkable not only because of its dramatic merit, but because of the superb photographic quality. The depth of focus, stereoscopic quality, detail, microscopic sharpness and technical perfection are par excellence.

Scene from "Her Heritage" (Beauty Film).

Margarita Fischer plays the titular role and her heritage consists of an almost unconquerable appetite for liquor. As she gazes upon the reflection of her own countenance in the mirror of the sideboard it dissolves into the dissipated picture of her father.

The story is well presented and teaches a great moral lesson. The American will probably be congratulated for this unusually good piece of work.

"SHOTGUN JONES" (Selig).

"Shotgun Jones," one of Selig's very latest Western plays, has the real atmosphere of the old West, showing the bravery as well as the big heartedness of the men who are wise in their way, as simple as children, and as brave as lions.

"Shotgun Jones" looks like a divinity student behind his big rimmed glasses and he performs as docile as a "Tenderfoot," when a mischievous circle in a saloon surrounds him as he is unarmed and makes him dance by shooting at his feet. However, when he gets away and comes back with his own trusty shotgun, he puts all of his oppressors in motion at once, showing the spirit of the man and the weapon. Around this strong and curious character is woven an ingenious romance, which has in its finale a remarkable magnanimous strain and a big heart-throb, in the surrender of a strong man to a young woman. Wheeler Oakman, identified with many Selig successes, takes the part of "Shotgun Jones," and Bessie Eyton appears as the winning girl. This was released Monday, April 27th.

"IN THE NORTHLAND" (Lubin).

From a viewpoint of atmosphere this picture will be much admired, the scenes being taken in the mid-winter of Northern Canada. The story is very pathetic, telling a tale of intense love and wonderful heroism of a stout-hearted French Canadian, whose wife is on the point of deserting him for a cowardly city weakling who has fascinated her with his empty refinement. The strong trapper rescues his foolish wife and

Scene from "In the Northland" (Lubin).

her lover from a storm at the beginning of the elopement which would have ended in death, but still thinking only of his wife's happiness he offers her liberty, that she may enjoy a new life in the big city, but the wife then realizes the worth of her simple minded but powerful husband and bids the cur go back to his kennel at Quebec. The husband forgives and the sunshine streams into the little cabin. The story is written by Emmet Campbell Hall and the picture made by John E. Ince, who has selected an excellent cast.

"THE MONOMANIAC" (Great Northern Special).

In offering this multiple-reel photodrama, the Great Northern Special Feature Film Company gives the assurance that it will be found to be a subject out of the ordinary. The theme is so unusual and the situations so startling that the production is well calculated to hold tense interest. "The Monomaniac" in this instance is Harvey Stokes, a well-to-do business man, who is obsessed by an insane desire to bring about the ruin and unhappiness of Fred Newton, a business rival. Stokes is possessed of hypnotic powers and these he applies evilly in order to gain an influence over Mabel, the wife of Newton. He succeeds in this, but

Scene from "The Monomaniac" (Gt. Northern Special).

to what purpose will seem incredible. Imagine a man arranging for his own suicide so that the circumstances will warrant the arrest of his hated business rival on a charge of murder. Notwithstanding the strange insanity of Harvey Stokes, the plot is worked out logically, the story is unfolded in dramatic sequence and the closing scene sustains as much interest as did the ones preceding.

The role of Harvey Stokes is played by that sterling actor, S. Aggerholm, and the part of Fred Newton is given a splendid presentation by V. Psilander, another Great Northern favorite. As usual the photography is up to the Great Northern standard of excellence and many of the scenes are startling in their realism.

"THE CONQUEST OF CLAIRE" (Pathe).

Pathe will release on May 23 a two-reel production entitled "The Conquest of Claire," which is said to be an exceptionally interesting comedy-drama. The story is that of a madcap girl, a thoroughly lovable character, who by reason of excellent health and bounding spirits is continually up to some drollery or other. Because of a series of pranks at home, culminating in an invasion of her old maid governess' room at night disguised as a man, she is sent away by her parents to a girls' boarding school.

Scene from "The Conquest of Claire" (Pathe).

Here she soon becomes a ringleader among the other girls in various harmless frolics of a kind which are not conducive to the best order of the school. One very laughable scene is where some young men students come to serenade the girls and are put to rout by the determined woman principal. Returning home for the holidays she revenges herself on her parents for sending her away to the boarding school by playing the fine lady. The lessons in etiquette she gives them are most laughable.

Interwoven with the comedy is a love story with a happy ending. Excellent photography, acting and story mark this production.

PLANNING NEW THEATER.

Another moving picture theater is being planned for Kearney, Neb. It will be opened during the summer by Messrs. Swan & Schwarz. The structure is to be a one-story building, and its dimensions are 50 by 130 feet. When completed $23,000 will have been expended on the theater.

Scene from "Whom God Hath Joined." An Eclair Two-Reeler, Released May 6.

"THE FOX" (Rex).

Stories of life on any of the frontiers of civilization have always been and probably always will be well received by the vast army of people who live exiled from nature in the grimness and grayness of cities. Upon the frontiers life is seen against a natural background. There is less of the artificial and traditional here and a greater display of basic emotions which are common to all humanity. And it is the element of humanity in this story which measures its worth.

Scene from "The Fox" (Rex).

"The Fox" is a story of the early days, laid in the great forests of the Canadian Northwest. Have you ever imagined yourself out in the great open where your livelihood, your very life depended upon a good right arm and ability to think and act quickly? That is what will happen when you witness this play—for it is vivid, it carries one away with its realism. It's a story of big, strong passions, and of mean passions; of life and adventure with a note of pathos striking a responsive chord in the heart of the spectator.

Among the more stirring incidents of the play is a battle between outlaws and mounted police; it is such a battle that could take place only between fighters possessing a thorough knowledge of woodcraft. And that is one important point about this play that is going to strike home. Every detail is true—every incident impresses as though it might be a page torn from the book of experience. You are going to find it mightily interesting every minute that the picture is on the screen.

Robert Leonard is seen in the lead role, that of a mounted policeman. Hazel Buckham plays opposite, as the sister. Al. Forrest and Bill Fredericks are in the supporting cast.

A VITAGRAPH PUBLICITY SCHEME.

Carrying Vitagraph publicity from coast to coast, Dave MacFayden, well known in the Broadway theatrical colony, set out Tuesday, May 5, to drive a pair of hardy little horses from New York to San Francisco. The start was made from the Vitagraph studios, near Coney Island, and the journey into the heart of New York was recorded by a Vitagraph motion picture camera. Late Tuesday afternoon motion pictures of MacFayden and his outfit, surrounded by one of those quickly assembled crowds for which New York is famous, were made in front of the Vitagraph Theater, at Broadway and Forty-fourth Street.

MacFayden is most widely known as a "song plugger" and his trip across the country is in the interests of both the Vitagraph Company and the music publishing house of Waterson, Berlin & Snyder. The light-covered wagon which he is driving carries advertisements for both these concerns.

The cross-country tourist's plan is to make the journey to 'Frisco by easy stages, by way of Albany, Buffalo, Chicago, Omaha, Denver, Reno, Sacramento and Los Angeles. In various theaters throughout the country he will "plug" the Waterson, Berlin & Snyder songs, singing them to the accompaniment of a phonograph, and will also have a few words to say concerning the superior merit of Vitagraph motion pictures.

MacFayden and his wife made a similar cross-country trip in 1911. MacFayden walking the entire distance while his wife drove a similarly equipped wagon in which the pair slept and ate. The 1911 trip required seven months and six days for its completion.

"THE VOICE IN THE WILDERNESS" (Essanay).

"The Voice in the Wilderness," a two-reel dramatic production, booked for release Friday, May 22, is the product of a new producer, and it is safe to say that it is superior to anything in this line that has been released within the last thirty days.

Francis X. Bushman plays the star role of an author, seeking solitude in the country. His wife, a society butterfly, very much disgusted with the country, decides to return to the city. She is nonplussed when she is informed that her husband has been accidentally killed. A sculptress living in the forest finds the injured author and takes him to her shack, where he recuperates. He learns to love her. Later, he discovers that his wife has remarried, thinking him dead. Miss Gerda Holmes, in the role of the sculptress, plays it with the hand of a genius. Irene Warfield plays the role of the author's wife.

Notes of the Trade.

"THE HOUSE DISCORDANT," in which Hazel Buckham and Robert Leonard play the leading roles, is being completed this week by Director Lloyd Ingraham and his company of Rex players. The title of the picture originally was "His Father's Son."

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Activities have multiplied at the Selig Zoo in Los Angeles since the coming of W. N. Selig, with a trunkful of plans and a headful of ideas to make this working pleasure place one of the most interesting spots of Southern California's Wonderland. One of the big plans now possessed by W. N. Selig, embraced in the futurity state, is to make the Selig Zoo a big feature next year to entertain the guests from the Panama-Pacific Exposition.

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The Wm. L. Sherry Feature Film Company have closed contracts for "Sherry Service," of Famous Players and Lasky Features, with the Strand Theater, Buffalo, controlled by the same management as the Strand, New York, where "Brewster's Millions" is now drawing capacity houses.

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"His Last Chance" is the title of a two-reel thrilling melodrama being produced by Frank Crane for the Imp Company. It is a newspaper story revolving about a young reporter who, it is said, cannot make good because he drinks. There is big mystery at the end. Mr. Crane also plays a part.

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Little Bobby Connelly, the Vitagraph juvenile, who has been sick with pneumonia for three weeks, is reported to be convalescent. It is expected he will soon be seen in some new Vitagraph life portrayals as Sonny Jim, under the direction of Tefft Johnson.

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J. Warren Kerrigan appears to unusual advantage in a one-reel heart-interest drama being produced this week by Director Joseph De Grasse and his company of Victor brand players. The title of the story is "The Call Back."

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Augustus Carney, who provides the laughs in the "Universal Ike" pictures, is engaged in putting on a new one this week entitled "Universal Ike Tries to Be an Actor."

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P. A. Powers' announcement that Warner's Features, Inc., will release a six-reel production as a part of their regular service of three features per week conveys the idea that unusual activity prevails in the executive offices.

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"The Fatal Letter" is the melodramatic title of a rip-roaring comedy now being produced by Allan Curtis' Joker Brand comedy company, in which Max Asher and Louise Fazenda are featured.

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The Apollo Theater, Peoria's newest playhouse, opens its season May 11th with George Kleine's magnificent eight-reel photo spectacle, "Antony and Cleopatra." The Apollo Theater is under the management of Mr. D. Robinson, one of the most progressive exhibitors in Illinois.

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Edward Warren, director for the Victor, is staging a two-reel feature, "Enmeshed by Fate," with Walter Miller and Irene Wallace in lead roles.

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Mr. E. Mandelbaum, of the World Film Corporation, returned to Cleveland this week to be present at the opening of the Opera House, which he has leased for the summer. The first picture to be shown is Pasquali's "Last Days of Pompeii," to be followed by "In Search of the Castaways" and "The Kangaroo."

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The sixth picture of the "Lucille Love, Girl of Mystery" series, being produced by Francis Ford and Grace Cunard, is located in the China seas. A pirate junk, with a gory past, will be used in the picture.

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The Hearst-Selig cameramen on the flagship, and the scout of the Atlantic Fleet, together with the one on their own leased yacht, make the war service far reaching and effective, while equally active factors on the borderland and in the interior have managed to send in their share of pictorial evidence punctually.

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Leon J. Bamberger is now affiliated with Warner's Features, Inc., maintaining headquarters at the Colonial Hotel, Altoona, Pa., and covering central Pennsylvania for the Pittsburg office, 406 Ferry Street.

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Except to a few intimate friends, the announcement of the marriage of Charles Goetz, of the World Film Corporation, will come as a big surprise. Not to be outdone by his brother Ben, Charlie embarked on the sea of matrimony on March 9th, thereby setting the pace for the family. Charlie is well known to all the exhibitors, having started in the business as road man for Warner's.

"The Awakening of Mary Cooper," the title of a one-reel drama featuring Miss Ethel Grandin is now underway at the Imp New York studio. Ray Smallwood is directing the picture. Monte M. Katterjohn is the author.

* * *

The second of the "Reporter Jimmie" series, from the pen of Wm. E. Wing, is being advanced at the Selig Edendale studio in Los Angeles, Cal., under the direction of Edw. J. Le Saint.

* * *

Al E. Christie, director of the Nestor comedy company at the Hollywood studios of the Universal Company holds a unique and at the same time an enviable record. During the past three years Christie has never missed a release date, always having his pictures turned out on time.

* * *

Arnold Daly in "The Port of Missing Men" in photodrama was shown in New York for the first time in public at Marcus Loew's Bijou Theater, Monday, May 4. The first public showing of Malcolm Williams in "The Brute" was at Loew's Delancey Street Theater.

* * *

Al Jennings, former bandit, whose life is being made into a photoplay by the Thanhouser Film Corporation, has offered to recruit a regiment of Oklahoma cattlemen for service in Mexico.

* * *

Miss Cleo Madison, leading woman with Wilfred Lucas' Gold Seal company, is developing into a lightning-change artist. In "The Severed Hand" Miss Madison makes about twenty changes of costume.

* * *

A comedy, novelty drama, "The Thousand Dollar Kiss," is one of the recent showy and spirited productions at the Selig Polyscope Studios in Chicago. It has a ball-room scene that is bound to attract attention.

* * *

Owing to the demand for comedy subjects, Komic pictures will once more be seen on the Mutual program starting May 10, "The Scene of His Crime" and "A Race for a Bride."

* * *

The Warwick Theater, situated at the corner of Jerome and Fulton Avenue, Brooklyn, has been taken over by the Universal Theater Corporation. Under the new regime the policy of the house has been changed, and from now on will run nothing but big feature films. Arrangements have been made for the World Film Corporation to show all their features.

* * *

Kathlyn Williams has returned from her vacation much refreshed after six months of arduous toil in "The Adventures of Kathlyn," in which she met every form of man and beast that the arena of wildest India could furnish. Miss Williams will be seen in several especially strong productions in the near future.

* * *

In a communication received from F. W. Bellman, manager of the Lyric Theater, Fort Atkinson, Wis., are found very encouraging remarks from a pastor of that city concerning pictures. Especial praise is given to the American Film Company's "Trail of the Lost Chord."

* * *

The Vitagraph players under the direction of Sidney Drew have reached St. Augustine, Fla., where they will be located for five or six weeks in portraying a feature subject with tropical and southern surroundings.

* * *

"The Kangaroo," written by Harris Dickson and published in Munsey's Magazine, has been acquired by the World Film Corporation and will be an early release of this firm. "The Kangaroo" was made by the American Eclair Company, with the scenes laid in New Orleans and the surrounding country, in the exact locale of the story.

* * *

Herbert Brenon of the Imp will produce a big two-reeler, written by himself, showing the routine of the Boy Scouts of America. "By the Aid of a Little Scout" will probably be the title.

* * *

Adrienne Kroell, of the Selig stock company in Chicago, is featured in the St. Louis Globe Democrat series of articles published under the caption, "St. Louis players who have made good on the moving picture stage."

* * *

"Her Heritage" is a good production with a very strong moral by the "Beauty" Company under the direction of Harry Pollard, with Margarita Fischer playing the lead. The subject was produced on the direct request of social workers and society women on the coast.

* * *

A Simplex projector has been installed in the West Side Y. M. C. A., 57th Street near 8th Avenue, New York.

* * *

At the benefit performance given by the Sowers Club, at the Hotel Plaza, the World Film Corporation's big production, "Joan of Arc," was shown to an appreciative audience.

* * *

Jack Cohn, editor of the Universal Animated Weekly, walked into his office on Friday morning all smiles and announced a special release. At the present moment and for lack of a more fitting title it will be called "His First Born."

* * *

Numerous inquiries have been received at the general offices of the American Film Manufacturing Company regarding Sydney Ayres being withdrawn from pictures, and in reply the general information is given out that Mr. Ayres will from time to time appear in pictures.

* * *

William V. Ranous, who was one of the first directors at the Vitagraph studios, has again returned to his first love.

* * *

The Savoy Theater, 34th Street, near Broadway, New York, devoted to licensed pictures, has installed an organ in addition to its orchestra.

* * *

Victoria Forde, the pretty seventeen-year-old leading woman of the Nestor comedy company (Universal) can swim, ride, shoot, play billiards, drive an automobile, paint pictures, and operate a telegrapher's key.

* * *

Princess Mona Darkfeather has so many children correspondents and such a number of "Kiddie" friends, that she is offering a natty Indian toy prize to children all over the country, together with a signed picture of herself, to the best pen and ink, pencil or painted pictures representing her as an Indian maiden, and it does not have to be a special likeness either. The pictures should be sent to Princess Mona Darkfeather, 1446 Bellevue Avenue, Los Angeles, Cal., together with a personal letter giving the age of the writer.

* * *

The American "Flying A" company under direction of Sydney Ayres is working on a three-ring circus production. William Garwood has been cast as a cross-eyed country boob. Other "Flying A" stars will be equally prominently identified.

* * *

The first case on record of a male orang-outang adopting the offspring of another species of animals was shown at Universal City, Cal., when it was discovered that "Joe" carried four wolf cubs from their mother's cage, made a nest under the house and secreted them. When discovered, "Joe" was trying to feed the cubs bits of bread which he had filched from the kitchen of the Universal City Hotel.

* * *

Mr. Edwin F. Cobb, formerly with Lubin under the direction of Romaine Fielding, has joined the Colorado Motion Picture Company forces at Canon City and plays opposite Miss Josephine West.

* * *

Florence Lawrence is to appear shortly in a gripping drama of two-reel length entitled "The Doctor's Testimony."

* * *

Cleo Madison, leading woman with the Gold Seal Company (Universal), has been invited by Walter Brookins, veteran aviator, to accompany him on a passenger-carrying altitude flight. Brookins is the only survivor of the original corps of Wright flyers. With Ralph Johnstone, Arch Hoxsey, Phil Parmlee and Galbraith P. Rodgers, he first demonstrated the flying capabilities of the Wright machines. All the others have been killed.

* * *

R. T. Frazier, the famous saddle maker at Pueblo, Colo., recently presented Miss Josephine West, of the Colorado Motion Picture Company, with a beautiful silver mounted bridle as a token of his appreciation of her good work in "Pirates of the Plains" and "The Range War."

* * *

Herbert Rawlinson failing in his effort to secure quick delivery of an aeroplane from Glenn Martin, has taken to aviation via dirigible balloons. He has been taking daily trips with Roy Knabenshue in the latter's 150-foot dirigible.

* * *

Augustus Carney (Universal Ike) is "elephant shy." Recently while performing a stunt with "Charlie," the big Universal elephant, the pachyderm suddenly reached over and grabbed Carney with his trunk and deposited him in a mud puddle.

* * *

In the "Romance of Copper Gulch," a three-reel feature recently completed by the Colorado Motion Picture Company, Miss West had the misfortune to receive some very bad burns on her arms and face which kept her out of pictures for a week or ten days.

* * *

G. D. Briggs, Jr., until recently in charge of the Philadelphia office of Warner's Features, Inc., has established a sub-branch office for Warner's Features, Inc., at 27 South Pennsylvania Avenue, Wilkes-Barre, Pa. Exhibitors in the Wilkes-Barre section of the State will find it convenient to get in touch with the new office.

* * *

Edward Lilly has completed arrangements for the opening of his magnificent theater in Guthrie Center, Iowa, with a special program furnished by the Blaché Feature Service of Des Moines.

* * *

King Baggot has written and is producing a bouncing one-reel comedy, "A Mexican Soldier." It will be released as an Imp comedy and feature himself.

* * *

The West Coast studios of the Universal Company was one of the first to contribute a fighting man to Uncle Sam when the trouble with Mexico started. Ane Mundon, who played juvenile leads with Otis Turner's "Special Features" company, is now at the front with the First Regiment of the California National Guard. He is a quarter-master sergeant with Company F of that regiment, which was the first to be called upon for active service in California.

* * *

Last week some 1,500 people, including more than one hundred millionaires, witnessed, near McCall, B. C., the joining spike driven on the Grand Trunk Pacific Transcontinental Railroad. It remained for the Mutual Weekly to picturize in cinematography this unusual event.

* * *

The Lyric Theater, of Davenport, Iowa, recently contracted with the Blaché Feature Service of Des Moines for their complete feature program. Mr. John Sherer, who is the proprietor of the Lyric, which has a seating capacity of 1,100, is also manager of the Central Film Exchange of Davenport, a branch of the Central Film Exchange, of Indianapolis.

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Lockport, N. Y.

Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

KENTUCKY.

LOUISVILLE exhibitors are noting a considerable improvement in business and most of them are satisfied with conditions. The weather has improved greatly, and with the end of the long Lenten season, people are eager for recreation. Big features of from four to six reels are being shown a great deal more of late than at any previous time, and are going well, although it is pointed out that the patrons of the picture house may become tired of them when the weather becomes really hot. During hot weather two or three-reel productions are about all that the public cares for, it is suggested, as spectators can leave the house without having to see the whole show.

Johnston Musselman, of Louisville, formerly manager of the Clifton Theater, who has been managing the Arcadia dance hall for L. J. Dittmar, will manage the Westonian Airdome this summer. Mr. Musselman will attend to the booking of the house, and take the general supervision of the work, but will have another man to handle the active management of the theater. The Arcadia will operate until the weather becomes too warm and will then close for the summer. Mr. Musselman will put in part of his time at the Maestic during the summer months.

Gerald Wagner, representing the Mutual Film Corporation, St. Louis, Mo., was a recent visitor to Louisville. A good deal of the Mutual program has been shown in Louisville recently, due to the efforts of Mr. Wagner, who may possibly locate a branch office here later on.

The Louisville Photo Play Association met in the offices of the Novelty Theater April 20. Nothing of great importance was brought up at the meeting, and after a few talks regarding general conditions in the local business the meeting adjourned. Among the members present were L. J. Dittmar, D. Levenson, Fred Dolle, Max Simons and several others.

Ralph Studyvin, of Indianapolis, Ind., was recently in Louisville representing the Universal Special Features branch of the Universal Film Mfg. Company. Mr. Studyvin also owns a feature, "Caught at the Beach." This is a three-reel production which he is also booking.

R. S. Kramer, of the Warner Feature Film Company, Indianapolis, Ind., was recently in Louisville visiting at the Louisville branch office.

G. W. Neville, of Louisville, has re-opened the old Majestic Theater, of Jeffersonville, Ind., just across the Ohio River. The house has changed its name to the Jefferson. This theater has been idle for three or four weeks since being closed by its former manager, L. A. Hammond.

Manager John Buckland, Sellersburg, Ind., was recently in Louisville, where he bought a new phonograph and some picture machine parts. He is about to open a picture show in the Odd Fellows Hall.

The Owl Feature Film Company, of Louisville, recently received an inquiry from London, England, regarding a film renovator which the Owl concern is using. At the time the Owl put in the renovating plant, a note was made of it in the Moving Picture World, and the inquiry was the result.

The Rev. James Mitchell, of Louisville, has purchased a complete moving picture outfit with the intention of giving special religious plays in the churches of Louisville and vicinity. The Rev. W. M. Reynolds, of Jeffersonville, Ind., has bought an outfit for the same purpose.

Manager Hill, of the Eminence Opera House, Eminence, Ky., was a recent visitor to Louisville. He purchased from the Owl Feature Film Company a Motiograph machine for a new picture house which he is to start on that city.

H. J. Gelman, of the Eclectic Company's Cincinnati branch, was recently in Louisville. He booked the feature, "Perils of Pauline," with Judge W. A. Kinney, of the Orpheum Theater. Starting May 1 three reels have been shown for fifteen weeks.

Manager Fred Dolle, of the Walnut Street Theater, is well satisfied with the way business is going at the only twenty-cent house in Louisville. The big feature, "The Sea Wolf," made an immense hit with Louisville people, and the house was well filled.

Judge W. A. Kinney has had work started on the new home of the Star Amusement Company in Fourth avenue, Louisville, and the work will be pushed to a speedy finish. The completed house will cost in the neighborhood of $7,500.

The Broadway Theater Company, Louisville, has been incorporated for $50,000. The stock is divided into 5,000 shares, of which A. Steurle holds 2,500, Edward Klapheke 100, and Fred Hoffman 3. The company operates the East Broadway, the West Broadway and other theaters.

C. P. Davidson, Middlesboro, Ky., has opened the new Lyceum Theater. The motion picture business is increasing in popularity in Middlesboro, and they now have several houses.

Luther E. Huron, Lancaster, Ky., and several associates have formed a company to put up a building for a motion picture house and garage. The building will be of concrete construction and will be 40 x 90 feet in size.

The Howe & Soper Amusement Company has been incorporated at Nicholasville, Ky., with a capital stock of $1,000. The incorporators are H. C. Howe, L. M. Soper and W. P. Sowers.

A deal was recently closed at Henderson, Ky., whereby Henry P. Vogel becomes owner and manager of the Novelty Theater, in the East End, in Letcher street between Helm and Clay. This popular little playhouse was formerly conducted by J. L. Horton and Roy Melton, who recently disposed of their holdings. It is the plan of Mr. Vogel to improve the property greatly before the opening, which will be about May 1. The floor will be lowered, the seating capacity increased and a new machine and screen installed. There had been some talk of a new picture house to open in the East End, but with the reopening of this house it is not thought that another one will be started.

The Rev. C. M. ("Pastor") Russell, of Brooklyn, N. Y., has left Louisville for Pittsburgh, Pa., after supervising the first presentation of the elaborate Biblical picture drama, "The Drama of Creation," at the Shubert Masonic Theater. The drama is divided into four parts and will be run for four weeks, a week being devoted to each part. Phonographic lectures explain the parts as they are shown. In the construction of the drama the Rev. Russell said that he had made an effort to include scientific and historical confirmation of the stories of the Bible. The discoveries, he said, had only served to prove the accuracy of the Bible, but these facts were not the property of the great mass of people, and through the pictures he proposes to carry the message where it is most needed. The drama will be exhibited free of charge at the theater until the month's engagement is completed.

The new Abin Motion Picture Theater, Hodgenville, Ky., has opened for business, and is showing some very good pictures, with good results from the view of the box office.

Hickman, Ky., is to have two new motion picture houses. George W. Bouck has leased one of the store-rooms in the new business house being erected by A. A. Faris and as soon as the building is completed will have his show ready to start. J. T. Dillon, of the same city, will also install a picture show as soon as he can get possession of a building which is now occupied by Curlin, Shaw & Company.

The Merchants' Association, of Campbellsville, Ky., recently held its spring opening. Souvenirs and tickets to a picture show for the women were the features of the day.

T. B. Dixon, of Scottsville, Ky., has purchased a building which was formerly used by an undertaking establishment, and is having it remodeled. The upper room will be used for lodge-rooms, and a new building will be built next door to it, which will be used for a picture show.

A. E. Waltrip, generally known as "Buck," has been appointed manager of the Garrick Theater, Madisonville, Ky. M. Switow, of the Switow Amusement Company, who has managed the theater since the resignation of Mr. Hunter, has returned to Louisville. Mr. Waltrip is a young fellow, and is well liked in Madisonville. He is expected to build up the Garrick's patronage to a marked degree.

Louisville officials recently notified the picture show managers that they must not allow people to stand in the houses, and that the ruling was to be rigidly enforced from now on. D. Levenson, one of the leading motion picture men of Louisville, said that he was heartily in favor of the ruling. He pointed out that a number of people who come into the theaters become dissatisfied when they get inside and are unable to get a seat. They pay their money without knowing that the house is packed, and naturally feel that they have been imposed upon. If no more people were admitted at a time than there are seats, the people on the streets would not buy tickets to a house where there was a line already formed, and would go to one of the houses which was not so crowded. In this way the public would be better satisfied, and people would come into a show who might otherwise pass on, rather than take a chance. Also, it would help some of the houses which were not as well filled as their more fortunate competitors. When a house is jammed full, it is more or less worry to the management, as any slight mishap might start a panic.

R. S. Shrader, manager of the Central Film Company, has returned from a short trip to Indianapolis. George Hackett, who was formerly inspector at the Central office, and who has been operating a machine for several months at the Empire Theater, on East Market street, has returned to the Central Film Company, where he has resumed his old duties. Byron Shrader, who filled the position in the meantimes, is now connected with Collers' Weekly, at the local office. He is a brother of Manager R. S. Shrader.

Walter Anderson, who has been operating an office in Louisville for the Miller Feature Film Company, of New Harmony, Ind., for some time, has given up the Louisville office, and has gone to Indianapolis to establish a new office.

The Novelty Theater has signed a contract for the big Warner production of "Zinga." This feature is composed of thirteen reels, four of which will be shown the first week in May, the balance to be shown in weekly installments of three reels. A two-reel feature of the Universal Film Manufacturing Company, "Love and Vengeance," in which Ford Sterling takes the principal part, made a big hit with the Sunday patrons of the Novelty. This is the first production which Mr. Sterling has been in since leaving the Keystone Company, with which he was connected for some time.

News has reached Louisville of a new film manufacturing company which was recently incorporated at Atlanta, Ga., to handle Southern business. The company will be known as the Al Barrett Film Manufacturing Company, and is incorporated for $8,000. The incorporators are Al Barrett, Martin F. Amorous and H. G. Morrow.

The long talked of motion picture house on Fourth avenue, between Walnut and Green, in Louisville, has at last become a certainty. The Fourth Avenue Amusement Company has been incorporated for $75,000. The stock has been completely paid in, and a building leased. M. Switow, president of the Switow Amusement Company, is the head of the movement. The cost of remodeling the building is estimated at $80,000, and when completed it will have a seating capacity of 1,200. This will be by far the largest house in the city. The house will probably be opened in the early fall. The ventilating system will be of the latest and best type to be obtained, and no expense will be spared in making the house the handsomest in the city.

Manager George Steurle has emphatically denied a report which has been circulating, relative to the Walnut Theater becoming a burlesque house next season. The Broadway Amusement Company has a long lease on the building, and expects to operate at twenty-five cents admission for some time to come, as the pictures are taking well. It is planned to close the house about July 1, while some remodeling is done to the lobby, which is not conveniently arranged for a motion picture house. Big feature films are in strong demand by the public, and not very much is expected of the house this late in the season, but next winter should prove that twenty-five-cent features have come to stay.

Arthur Mitchell, manager of the Dixie Theater, at Russellville, Ky., will soon move into the Dixie's new home. The new house will have a seating capacity of 300, and will be equipped with all the modern motion picture features, which include a special type of ventilating systems, a radium gold fibre screen and two new machines in the operating room. One of the machines will be a Power's and the other a Simplex. An up-to-date power plant will also be put in. The General program will be exhibited, and six reels shown daily, with the whole show also changed daily.

The Powell Lumber Company, of Lewisburg, Ky., has opened a new picture show, which is operated three nights a week. The company is exhibiting three reels of Universal service, and use an Edison projecting machine. Very good crowds have been attending the show since it was first opened.

New picture shows were recently opened at Bevier and Livermore, Ky., which completes a chain of motion picture shows which extend from Owensboro, Ky., to Russellville. Motion pictures are certainly becoming popular out through the state, and every crossroads has a show house of some kind.

A warrant was recently issued against Elbert Mattingly, of Russellville, Ky., for operating a picture show on Sunday. Mr. Mattingly has been operating the People's Theater on Sunday for over a month, and between 900 and 1,200 attended the afternoon and night performances. No admission was charged to see the show, but donations were accepted. After numerous complaints were made by residents a summons was issued for him to appear in court. At first he said he would test the case and fight it through the courts, but when the case was brought up in the city court his attorney announced that he would discontinue the Sunday shows, providing the case was dismissed.

Campbellsville, Ky., has a new picture house. This house is the Arena, and is under the management of J. R. Hobson. A new electrical piano was installed to furnish the music for the opening.

Manager Harry Bilger, of the Hopkins Theater, Louisville, admitted free of charge all children under ten years of age to see the pictures of the Hagenback and Wallace Combined Shows. A great many of the grownups were present to view the pictures, which lasted about two hours.

The Lyric Theater, of Lawrenceburg, which has been in course of construction for several weeks, has opened up for business. A new Wurlitzer automatic piano was installed.

A new moving picture machine has been purchased by W. V. Shaw and V. W. Ingels, of Paris, Ky. The installation of the machine was delayed by the failure of some electric attachments to arrive on time.

G. D. CRAIN, JR.

SAN FRANCISCO

THE New Theater, on Broadway, near Stockton street, has been opened by Ben Michaels, and will be conducted under this name until the close of the naming contest that is being conducted. This theater is one of the largest and finest in the North Beach district and is devoted exclusively to motion pictures.

A. Eby, formerly of Napa, Cal., has opened a moving picture theater in Mission street, near Twenty-eighth, San Francisco. The house has a seating capacity of 400 and is known as the Mission Theater.

The Empress Theater is meeting with success with its policy of a continuous performance from 11 a.m. to 11 p.m., the morning crowds steadily growing in size. Arrangements have just been concluded for featuring an exclusive Mutual program and this is expected to prove to be a good drawing card.

James T. Turner has secured a permit from the Board of Police Commissioners for a moving picture theater at 64 Eddy street.

Herbert Payne, president of the California Motion Picture Corporation, has left for New York and Europe, accompanied by Mrs. Payne. This trip was to have been taken immediately following their wedding a few weeks ago, but was postponed, as Mrs. Payne was obliged to undergo an operation for appendicitis.

One of the features of the recent departure of a government transport from this city for Mexico, with a complement of troops aboard, was the taking of a complete moving picture outfit and an operator from the Universal Film Manufacturing Company. Arrangements for this had to be made in a short space of time, and at the last moment there was a rush to secure certain equipment and supplies. Pictures were taken of the departure of the troops and efforts will be made to keep in touch with the land forces in Mexico in case there is trouble.

Frederick Monsen, a well known artist and lecturer, gave a talk recently at the Columbia Theater on "Mexico and the Revolution," this being illustrated with moving pictures.

The management of the Portola Theater has booked the film, "With Roosevelt in South America." It will be shown at an early date at this Market street playhouse.

A. Markowitz, booker for the California Film Exchange, Inc., and brother of Morris L. Markowitz, manager of that concern, was married on April 25, and is away on a wedding trip.

S. A. Fowell, a cameraman, formerly with Capt. F. E. Kleinschmidt, who recently lectured during the display of the Arctic Hunt films at the Savoy Theater, is now with the Golden Gate Film Exchange as traveling man.

The Vitaslide Company, 70 Turk street, is meeting with great success in introducing its new novelty slide, and the company is preparing to send a representative to New York to place it with the trade.

Ralph Clark, who was with Turner & Dahnken, Inc., when this concern maintained an exchange, and who for two years was with the General Film Company, has been placed in charge of the contract department of the local branch of the World Film Corporation. William F. Wood, who has been with this concern since the opening of the local branch, is now making a trip on the road and will cover the entire territory between here and Los Angeles.

C. B. Price, district manager of the World Film Corporation, with headquarters at San Francisco, has placed into effect a clever idea designed to secure a more general viewing on the part of exhibitors of the features put out by this concern. As soon as a feature has been placed in a downtown house cards are mailed to other exhibitors, advising them when the film will be shown, these cards bearing a detachable admission ticket. Arrangements have been made whereby these tickets are redeemed at the regular admission price. Many exhibitors who are not able to attend a special showing of a picture find time to view it when it is shown from three days to a week. The lobby displays being sent out by this firm are attracting much attention, the photographs being of a highly artistic order and the stands equally handsome.

Joe Brandt, who has been here for the past month in the interests of the Universal Film Manufacturing Company, has left for the East after having completed arrangements with the Panama-Pacific International Exposition authorities for the exclusive rights of producing pictures on the World's Fair grounds. Moving pictures are now being taken there under the direction of George Collins. A large studio will be erected shortly and visitors to the Exposition gorunds in 1915 will be enabled to see the making of moving pictures in detail. The concession that has been secured includes the display of industrial films and it is announced that ten large theaters will be erected for this purpose. Admission to these will be free, the moving picture concern to secure its revenue from those whose pictures are shown.

The concession for operating moving picture theaters to which an admission will be charged has been secured from the Exposition by John Morrissey, of the Orpheum, and associates. Miles Bros. were originally interested in this concession, but have disposed of their interests.

The Film Theater, at Stockton, Cal., has been purchased by W. E. Borne and is being conducted under the management of H. Howard.

The Novelty Theater, at Napa, Cal., has been purchased by A. Jacoby, who has opened it with Mutual service.

Harry Laugenour will shortly commence the construction of a large moving picture airdome at Woodland, Cal., having secured a site near the Woodland Theater.

A new moving picture theater has been erected on the grounds of the Fetters Hot Springs, a summer resort in Sonoma County.

After a prolonged fight made by the managers of moving picture houses at Chico, Cal., against the granting of permits to conduct open air moving picture shows there during the summer time, the City Trustees at a special meeting granted a permit to Neal McGuire and J. L. Stone to conduct an airdome. Trustee John S. Waterland opposed the procedure, claiming that the theater owners had large sums invested and that as they conduct their business through the entire year they should be protected.

The Fred Mace Feature Film Company has been incorporated at Los Angeles, Cal., by Fred Mace, S. de Gray and H. Revier, with a capital stock of $200,000.

The Edwin August Feature Film Company has been incorporated at Los Angeles with a capital stock of $500,000, the incorporators being Edwin August, W. P. Lyon and A. W. Cleaver.

Architect Harris Allen, Central Bank Building, Oakland, Cal., is preparing plans for a moving picture theater to be erected at Burlingame at a cost of $25,000. The seating capacity will be about 800.

CHURCH.

MISSOURI.

CONDITIONS affecting exhibitors have changed materially in Kansas City during the past fortnight. Warm weather, for one thing, has given exhibitors something new to think about. A substantial hint of summer has been carried by recent weather conditions, and electric fans have been dusted off and installed for the comfort of patrons. More interesting is the change in the style of films seen here recently. The Willis Wood Theater, a burlesque house, has opened its summer season with straight moving pictures. Multiple-reel features only will be shown, and will be given runs of a week or more.

Moving picture men of Kansas City were responsible for an innovation which has elicited expressions of gratitude from patrons caught without umbrellas on rainy days. Umbrella slot machines have been installed in several houses. Devotees of the silent drama who find themselves umbrella-less and the weather stormy on leaving a theater may secure a check at the ticket office in exchange for one dollar. The check, dropped in the machine, produces an umbrella. The latter is not of the high-class variety, naturally, but is durable enough to suit the average business man. The plan has proved popular in its early stages and may prove to be permanent.

With the baseball season well advanced, and interest in Kansas City at a high stage in both of its professional ball clubs, the Standard Amusement Company has created much interest by installing electric scoreboards in the Twelfth-Street and Palace Theaters. In the former, the board adjoins the screen, while in the latter, it is in the basement. Patrons at the Palace will be unable to see the scoreboard and the pictures at the same time. Those at the Twelfth-Street house may view both from the same seat. Patrons of the theater who happen to be baseball fans have a difficult time in retaining the thread of the plot and at the same time following the plays on the ball game. The Kansas City Star, in commenting on the innovation, said: "A motion picture theater has installed an electric scoreboard, but announces that it will not interfere with the running of the films. Imagine a death-bed scene on the curtain and a home run on the scoreboard."

Difficulties which arose recently between Lew Nathanson, manager of the Cozy, Best and Orpheum Theaters, of Topeka, Kan., and the local operators' union, were amicably settled after several days of discussion. The exhibitor employed a non-union operator and the union men objected. The operator in question eventually was allowed to join the union and everyone concerned was satisfied with this solution.

The Triangle Amusement Company, which operates the Alamo in Kansas City, has added the Broadmour to its string, and is reorganizing the company to some extent. Joseph Spero probably will continue as president of the Triangle. N. J. Flynn, who is interested in the Richlyn Amusement & Realty Company, is a stockholder of the Triangle, and will have the active management of the Broadmour.

In view of the recent use of surgery in reforming criminals, "The Surgeon's Experiment," a Majestic production, recently seen in Kansas City, attracted widespread attention and much favorable comment. "The Surgeon's Experiment" is reminiscent of "Alias Jimmy Valentine," with the well-known theatrical production, but boasts touches of its own which are lacking in its mate, the chief being the scene in the operating room, where the surgeon converts the criminal into a law-abiding citizen.

W. S. Gleason, who formerly operated moving picture houses at Brookfield and Moberly, Mo., has taken over the Maywood, in Kansas City, Kan., having disposed of his other interests. William McCallahan, former owner of the Maywood, plans to enter the field at another point.

H. Bennett, assistant general manager of the World Film Corporation, of New York, recently took over the management of the Kansas City branch temporarily, in order to allow J. Edwin Dodson to make a trip through the Southwest. The branch will be moved from the eighth to the third floor of the Gloyd building, which accommodates a half dozen exchanges, including the General, which occupies the entire second floor.

The Aurora Theater, of Topeka, Kan., extended personal invitations to members of the Topeka Western League Ball Club to make the theater headquarters for the first twelve days of the season. The athletes were told to bring their families as guests of the theater.

An odd plan, but one which promises to become extremely popular among exhibitors and the public is that launched at Topeka, Kan., recently by H. G. Montgomery, manager of the Iris. Mr. Montgomery believed that he could receive a lot of good suggestions from his patrons, if a means of communication were available. Ordinary correspondence did not meet his views and accordingly he established a correspondence department in the daily papers, using bought space, of course. Only a small portion of this space is devoted to an announcement of current or coming attractions at the Iris, the major part being reserved for comment, favorable and unfavorable, as well as answers to letters. The plan has brought splendid results and probably will be made permanent by Mr. Montgomery. The exhibitor is running features almost exclusively and is receiving twenty cents for his best seats.

The recent announcement from the Iowa branch of the M. P. E. L. that a press committee to "secure the publication of articles calculated to make known to the public the actual condition of the picture business, etc." aroused much interest in moving picture circles of Kansas City, even while the practicability of the plan was doubted. One exhibitor, who follows the trend of the times closely, quoted from Printers' Ink, a leading advertising paper, in telling why the plan was apt to fall through. Printers' Ink recently stated that if the country editor were to print everything he receives for publication, including reports from the government, press agent stuff, and similar news, he would not have room in which to mention that Cy Jones had put a new coat of paint on his barn. In other words, Printers' Ink, which ought to know, asserts that the day of the press agent is passing, and that the money spent on him would prove more effective if used to buy space in the various newspapers.

J. J. Brown, auditor of the Standard Amusement Company, of Kansas City, has completed the making of 2,000 feet of pictures of Patterson's circus, which will shortly open its season at Paola, Kan. Mr. Brown encountered much difficulty in getting pictures of Secretary of the Treasury McAdoo on the latter's recent visit here, but finally placed his camera in such a position that Mr. McAdoo walked into it unwittingly. The visitor merely laughed over the incident, apparently being pleased at being outwitted.

MURRAY.

MONTREAL.

OFFICIAL publication has been given to the new regulations affecting the exhibition of moving pictures in the Province of Quebec, as adopted at the last session of the legislature. The object is to provide punishment for any changes made to a film after such film has been passed by the censors. The fees for examination will apply to each 1,000-foot section of film, whether of the same subject or not. When the board sits without all its members present and refuses to sanction a film the owner shall have the right of appealing to the full board, but can go no further.

Mr. Maurice West, manager of the Family Theater, announces that all records were broken with "Atlantis." Mr. West introduced a novelty in conjunction with this photoplay. It was in the form of an announcer, or lecturer, who explained, in French, the drama as it was told on the screen.

The management of the Imperial has extended an invitation to school teachers in Montreal to attend their Saturday morning Children's Show.

Mr. Schlesinger, manager of the Theater Francais, always combines the artistic with the practical in all his undertakings. He announces that he has acquired a shop next to the theater and intends enlarging the lobby in the near future. The Sunday concerts are drawing very large audiences.

In connection with the Edison "Wood B. Wedd" series, the Imperial is distributing free copies of "The Pictorial Review" among its patrons.

The Montreal Standard is running the "Lucille Love" story in serial form. The Strand, Family, Mount Royal, Napoleon, Crystal Palace, and Electra are some of the houses showing this Universal production to crowded houses.

Mr. Herring, manager of the Mount Royal, is proving to be quite a public speaker. He has frequent chats with his evening audiences, and discusses the merits of coming features.

The Montreal Standard has started a department, entitled "With the Photoplays and Players." The department takes up a whole page and affords interesting reading for "picture fans."

The Montreal Saturday Herald has resumed its photoplay department. It is under the direction of P. St. C. Hamilton.

GALLAGHER.

NEW ENGLAND.

THE Civic Theater has come to stay in Pawtucket, Rhode Island, and as this is, so far as the writer can ascertain, the first Civic theater in this republic, the movement is of more than passing interest. Without political or religious affiliation, the Civic Theater was started in Pawtucket in 1913 as an experiment for teaching American history and current events with the aid of motion pictures to the foreign population of the mill towns of Central Falls and Pawtucket. The meetings were held on Sunday evenings, and invitations were issued in seven languages. On the opening night, people were turned away from the Star Theater, which has a seating capacity of 1,800. This was the story through the seasons of 1913 and 1914 just closed; and the wide interest aroused by the success of these two seasons promises a longer season next year.

The noteworthy feature of this whole movement is the value of motion pictures in any effort to instruct and educate our foreign citizens. The visual presentation appeals to the imagination and needs little interpretation to be fully understood by the various groups which go to make up an audience of this nature. The meetings in Pawtucket were lessons in citizenship to a class of adults which could hardly be reached in any other manner. The closing meeting for this year, held on April 26, gave some idea of the interest and successful possibilities in this new venture. The audience filled the theater, in spite of the fact that the weather was disagreeable. On the platform were seated President Faunce, of Brown University, Providence, R. I.; Rev. J. Dingwell, chairman of the Civic Theater meetings; the mayor of Pawtucket, and a committee of prominent citizens, who have taken an active part in this work. The program consisted of a short address by Dr. Faunce; patriotic songs by the audience; singing by a choral society from local churches; and a recital of the story of Lincoln's life by a class of fifty pupils from the Polish school of Pawtucket.

This part of the entertainment was particularly impressive. Many of the children were dressed in the costume of the Fatherland; their songs and recital of the life of Abraham Lincoln were very pleasing. On the screen a picture story of the life of Abraham Lincoln and a story of an American industry made the whole exercise a live lesson in Americanism. The Civic Theater has proved itself as a factor in the development of civic interest, and the citizens of Pawtucket deserve praise for their vision in the utilization of the motion picture.

General Manager J. A. Eslow, of the N. E. Universal Film Exchange, Boston, who is very much interested in the educational possibilities of motion pictures, was an invited guest at the opening exercises this season, sitting beside the governor of Rhode Island. Mr. Eslow has recently established an educational department at the N. E. Universal Exchange, and is giving a great deal of time and attention to the educational interests of New England. Many of the pictures for the Civic Theater were supplied by this exchange. The stories chosen for the closing night were the Universal's "From Rail Splitter to President" and "The Reunion at Gettysburg." Mrs. Alice B. Carroll, formerly with the General Film Company, has charge of this department. Besides her knowledge of motion pictures, Mrs. Carroll brings to this work a teacher's standard of educational requirements, and a wide acquaintanceship among N. E. educators. With the support which the Universal Film Company is giving her in this department, school and church interests may look for an exceptional service.

Nathan Goldstein, of Goldstein Bros., Inc., is an ardent admirer of and believer in mirroroide screens. This firm is using these screens in the theaters they operate in Springfield, Northampton, Westfield, Holyoke, Hampton, and Exeter, and Mr. Nathan Goldstein recommends mirroroide to all his brother exhibitors.

Jerome Pettiti's petition for a license to operate a moving picture theater on Hanover Street, Boston, was rejected by Mayor Curley on April 29. The mayor held a public hearing on the license last week, and great opposition from the police, church and residents of the district developed, as these columns have previously noted.

John W. Grey, manager of the Special Feature department of the Universal Film Company, visited General Manager J. A. Eslow, of the Universal's Boston offices on April 29. Mr. Grey reported himself as well pleased with the reception accorded the Universal specials throughout the country.

The Revere Beach Amusement and Construction Company has been incorporated at Boston for $15,000 by Louis Bopp, Louis Bopp, Jr., and Katherine Bopp, all of Revere, Mass.

Brookline, Mass., society was chiefly interested this week in the entertainment given on April 30 in Whitney Hall, for the benefit of the Brookline Friendly Society, which runs the only moving picture theater in the town for charitable purposes.

Bedford, Mass., is going through a scarlet fever scare, and the state authorities have closed up everything of importance, including the places of amusement.

Lowe's Orpheum Theater, Boston, is having a very large new electric sign erected at its Hamilton Place entrance to attract the attention of the public. Victor J. Morris, manager of the Orpheum, is doing his usual capacity trade, with Loew vaudeville and General Film service.

George Kleine's "Quo Vadis?" continues to do a very nice business at Tremont Temple, Boston. An augmented orchestra has been provided, and the Hon. W. E. Weeks is lecturing on the production.

W. R. Scates, who had been manager of the General's Boston offices for some time past, has severed his connection with this branch. It is understood at this writing that Edward J. Farrell, formerly the assistant manager, will succeed Mr. Scates.

Another change in film circles is at the Mutual's Boston offices, where Joseph Roth becomes the assistant manager, succeeding George T. Appleby, who is now manager of the Mutual's office at Portland, Me. Mr. Roth is very well known to the trade hereabouts. For several years he was manager of the Olympic Theater, Bowdoin Square, Boston, and before that, manager of The Juliette Theater.

The Eastern Theaters Company, Boston, has purchased the Casco Theater, Portland, Me., from the Casco Amusement Company, and has taken over the management of this house. The Casco will be piloted by Manager Stratton, formerly at the New Gorman Theater, South Framingham, Mass.

Starting May 15 for an indefinite engagement at Loew's South End Theater, Boston, is the Universal's "Traffic in Souls." It is expected that this feature will pull tremendously well at this locality, and great results are looked for.

The Somerville, Mass., Aldermen have adopted a resolution, calling upon all residents of this city to fly the American flag from their homes during the Mexican crisis, and Mayor Cliff has written a letter to the proprietors of all moving picture theaters, suggesting that they call upon the audience to stand when the flag is shown on the screen, or when any patriotic airs are sung from the stage.

"Jim" Donovan, the general representative of the Universal's Boston offices, has returned from a short trip through New England, which made up his honeymoon. Brother Donovan reports that "married life is the only life," and sagely advises everyone to follow his lead. Mr. Donovan is now settled at 1 Flora street, Brookline, where he is receiving the congratulations of his many friends in the trade.

Kate Brock, manageress of the Lyric Theater at Lebanon, N. H., finds business very satisfactory, and will run her house all summer.

H. Hirsch, formerly manager of the World Film's Boston office, and later at the home offices of this concern, has returned to his old stamping ground—Boston. Mr. Hirsch has been selected as the man to pilot "The Million Dollar Mystery" for the Syndicate Film Corporation, in this territory. Mr. Hirsch has many good friends among the New England trade, and should prove just the man to handle this Thanhouser serial feature.

The Somerville Theater, Davis Square, Somerville, Mass., is now nearly ready for its opening. This house is of brick, and is thoroughly fireproof and up-to-date in every respect. The theater was erected by the Hobbs family, well known in Somerville, and is to be known as the "House of Quality." The policy will be vaudeville and photoplays, with admission prices up to 10 cents. Two performances daily will be given; at 2:30 and 7:30 p. m. The location is one of the best in Somerville, and the house should easily do a prosperous business.

The big Boston Theater, Boston, is scheduled to dip into feature pictures, starting late this month. Such a policy at the Boston Theater will not help the new Modern Theater any, which is now nearly ready for its opening performance.

The Exeter Street Theater, corner of Newbury and Exeter streets, Boston, had its initial opening this week. The theater is an old church, the First Spiritual Temple, and will give two performances daily, one at 3:30 and one at 8 p. m. William Farnum, in the four-reel feature "The Redemption of David Corson," was the opening offering. The pictures will be changed here four times each week, and John Craig Kelley, former organist at the Boston Opera House, will render selections on the organ. Vaudeville is to be used in addition to the pictures. S. Ayer and Charles Hunt are the promoters. The Exeter Street Theater is in the residential section of Boston, and has a thickly settled district from which to draw.

HENRY.

NORTHWESTERN NEW YORK.

THE Majestic Theater, Buffalo, will open a summer engagement May 25. George Kleine's attractions will be featured exclusively, and the admission prices will be offered at 25, 50, and 75 cents. Foster Moore is Mr. Kleine's general manager in Buffalo.

John B. Rock, manager of the Chicago office of the Vitagraph Company, gave a private exhibition of the Vitagraph feature "A Million Bid," at the Strand Theater, Buffalo. Among those who witnessed the show were William H. Kneib, of the Wilkay Theater, Erie, Pa., and Mr. Fitzer, of the Happy Hour Theater, Syracuse. The production was later booked by Manager Harold Edel, of the Strand.

Thomas S. Powers, manager of the Gordon Theater, Rochester, was a recent visitor in Buffalo.

Another caller was Mr. Peterson, of the Winter Garden Theater, Jamestown, N. Y. He reports a good business at the various houses in Jamestown and vicinity, in which he is interested.

Work is progressing rapidly on the new $150,000 Hippodrome, Rochester, N. Y. The contractors have agreed to complete the work by Labor Day.

The private exhibitions of features given by E. Meadows, manager of the special feature department of the General Film Company are being well attended.

Frank Frane, manager of the Buffalo offices of the Greater New York Film Rental Company, is planning to move into larger quarters.

Manager Schlesinger, of the Academy Theater, Buffalo, recently booked for a week "The Drug Terror," a six-part feature. Mr. Schlesinger used special advertising for the piece. He also showed moving pictures of a baseball game by the Buffalo-Baltimore Federal teams.

The Lyceum Theater, Elmira, N. Y., has been bought by J. T. White, of Galeton, Pa.

Preliminary plans for the new theater which John A. Stapf and Frank S. Stegelske will build in Dunkirk, N. Y., have been received. These provide for the construction of a fireproof building with a seating capacity of 1,200. The theater proper will be 60 by 135 feet. The entrance will be in Central avenue. The building will extend back to Lark street, and work will be started during the present summer.

The Morton Amusement Company has received a permit to build a one-story moving picture theater at 444 Connecticut street, Buffalo, to cost $30,000.

The Grant Theater Company has received a permit to build a fireproof moving picture theater at 363 Grant street, Buffalo, to cost $25,000.

Leroy Upham has received a permit to build a one-story frame moving picture theater at 523 Grider street, Buffalo, to cost $7,000.

Foster Moore, Buffalo manager of George Kleine attractions, has moved his headquarters from Ellicott Square to the Majestic Theater.

The Buffalo Feature Film Corporation has moved its offices to No. 2 Chapin Block.

M. M. Miller has become manager of the Buffalo branch of the Mutual Film Corporation. He comes here from Cincinnati, where he did special work for the company. He was formerly assistant manager of the Mutual branch in Indianapolis.

Daniel J. Savage has become general manager of the Buffalo branch of the General Film Co. He covers this city and surrounding territory. He is a veteran in the moving picture business and has a large personal following in this field. He was formerly manager of the Mutual branch in Buffalo. A. G. Benedict and R. H. Brink have left the Mutual staff to join Mr. Savage at the General Co.'s headquarters.

"Sealed Orders," a moving picture feature showing war scenes, was recently featured by Manager Schlesinger, of the Academy Theater, Buffalo. Half-page advertisements were used in the Buffalo newspapers to boom the production. In the advertisements appeared pictures of President Wilson and Admiral Mayo.

BILLY BISON.

CINCINNATI.

LOCAL No. 165, the Cincinnati branch of the Moving Picture Operators' Union, recently elected new officers for the ensuing year, including the following: Edward Kirsch, president; William Sullivan, vice-president; Frank Hines, second vice-president; Henry Lacy, recording secretary; Arthur Six, treasurer; Walt Kinney, financial secretary; Charles Ring, business representative; Albert Deisel, sergeant-at-arms; Harry Nolan, trustee, three years; William Newman and J. M. Gelman, sinking fund trustees; Walter Kinney, delegate to district conference.

Stanley W. Hatch, formerly Cincinnati manager of the General Film Company, has taken charge of the feature department of the Universal Film Company's offices. Mr. Hatch has been succeeded at the General offices by Frank Smith, the former Cincinnati Mutual manager. The feature department of the General has been incorporated with the main department, with headquarters at Seventh and Walnut streets, where the old offices were located.

G. J. Trask, district manager of the World Feature Film Corporation, with jurisdiction over the Cleveland, Pittsburgh, Detroit and Indianapolis offices, reports that business has been running along nicely, exhibitors seeming to take enthusiastically to the big features issued by the company. George J. Beihoff, traveling representative of the company, who has been in charge of the Cleveland office temporarily, has been succeeded by E. A. Painter, who was formerly manager of the feature department of the General Film Company's Cincinnati office.

McMahon & Jackson, proprietors of the Olympic Theater, one of Cincinnati's popular burlesque houses, have broken into the motion picture business anew with pronounced success, their Independent Feature Company, which opened for business several weeks ago, apparently being a winner from every respect. The company has contracted to release a feature a day, with the Exclusive program as a basis, and already has a number of theaters signed up to handle its releases. Among the features which it now controls in Ohio are the productions of Helen Gardner, Gaumont, Apex, Great Northern Special, Pasquali, Italo, Metropolitan, Solax, Kennedy, and Ammex, and it will take the entire output of all of these companies for the Buckeye State. The firm's members are pioneers in the business. They recently acquired the stock of the Norwood Amusement Company, operating the Plaza Theater, in Norwood, and Mr. McMahon has been elected president, Mr. Jackson becoming vice-president. The former president of the company, A. C. Bingelsdedt, will continue for a time as manager under the new

(Continued on page 994)

Calendar of Licensed Releases

Current Releases

MONDAY, MAY 11th, 1914.

BIOGRAPH—In Fate's Cycle (Drama).....
EDISON—Martha's Rebellion (Comedy).....
KALEM—Regeneration (Special—2 parts—Drama)....
MELIES—Winky Willy's Maxims (Comedy).....
—A Drastic Remedy (Comedy).....
PATHE—Hearts Are Trumps (Drama).....
SELIG—On the Minute (Special—2 parts—Drama)....
—Doc Yak's Temperance Lecture (Pic. Cartoon)
SELIG—Hearst-Selig News Pictorial, No. 21 (News).
VITAGRAPH—Miser Murray's Wedding Present (Dr.)

TUESDAY, MAY 12th, 1914.

CINES—The Toreador's Romance (Spec.—2 parts—Dr.)
EDISON—An Alaskan Interlude (Drama).....
ESSANAY—In Real Life (Comedy—Drama).....
LUBIN—The Wallflower (Comedy).....
—In the Northland (Spec.—2 parts—Dr.).....
PATHE—Wood Carving and Turning at St. Claude, France (Industrial) .....
—The Jerboa, Habitat Africa (Zoology).....
SELIG—Doc Yak, the Marksman (Picture Cartoon)..
—Marian, the Holy Terror (Comedy).....
VITAGRAPH—The Acid Test (Special—2 parts—Dr.)

WEDNESDAY, MAY 13th, 1914.

EDISON—Andy Plays Cupid.—Sixth of the "Andy" series—(Comedy) .....
ESSANAY—Three Little Powers (Comedy).....
KALEM—A Man's Soul (Special—2 parts—Drama)...
LUBIN—In the Northland (Special—2 parts—Drama)..
PATHE—Pathe's Weekly, No. 36 (News).....
SELIG—A Pair of Stockings (Comedy).....
VITAGRAPH—Buddy's First Call (Comedy).....

THURSDAY, MAY 14th, 1914.

BIOGRAPH—Her Mother's Weakness (Drama).....
ESSANAY—Slippery Slim's Stratagem (Comedy).....
LUBIN—Madam Coquette (Special—2 parts—Drama).
MELIES—Batty Bill Almost Married (Comedy).....
—Midday or Midnight (Comedy).....
PATHE—The Strength of the Weak (Special—2 parts—Drama) .....
SELIG—Hearst-Selig News Pictorial, No. 22 (News)
VITAGRAPH—The Sea Gull (Drama).....

FRIDAY, MAY 15th, 1914.

EDISON—His Sob Story (Special—2 parts—Drama)..
ESSANAY—Ashes of Hope (Special—2 parts—Drama)
KALEM—A Darktown Wooing (Comedy).....
—The Girl and the Gondolier (Comedy).....
LUBIN—The Signal (Drama).....
SELIG—At Last We are Alone (Comedy).....
VITAGRAPH—Bunny Buys a Harem (Comedy).....

SATURDAY, MAY 16th, 1914.

BIOGRAPH—While the Band Played (Comedy).....
—Almost an Outrage (Comedy).....
EDISON—The Coward and the Man (Drama).....
ESSANAY—Broncho Billy's Leap (Drama).....
KALEM—The War Bonnet (Drama).....
LUBIN—He Said He Could Act (Comedy).....
PATHE—The Precious Twins (Spec.—2 parts—Com.).
SELIG—The Taint of Madness (Drama).....
VITAGRAPH—The Countess Veschi's Jewels (Special 2 parts—Drama) .....

Advance Releases

MONDAY, MAY 18th, 1914.

BIOGRAPH—The Father's Scapegoat (Drama).....
EDISON—The Adventure of the Counterfeit Money. Fifth of Octavius, Amateur Detective Series (Com.)
KALEM—The Fringe on the Glove (Special—2 parts—Drama) .....
PATHE—Title not reported.
SELIG—The Adventures of Kathlyn, No. 11 (The Forged Parchment) (Special—2 parts—Drama).....
—Hearst-Selig News Pictorial, No. 23 (News).....
VITAGRAPH—Dorothy Danesbridge, Militant (Com.)

TUESDAY, MAY 19th, 1914.

ECLIPSE—Mystery of the Fast Mail (Special—2 parts Drama) .....
EDISON—The Light on the Wall. Fourth story of "The Man Who Disappeared" (Drama).....
ESSANAY—The Uneven Balance (Drama).....
LUBIN—He Won a Ranch (Comedy).....
—Her Horrid Honeymoon (Comedy).....
MELIES—A Good Excuse (Comedy).....
—Their First Quarrel (Comedy).....
PATHE—Max's Vacation (Comedy).....
SELIG—A Ticket to Happiness (Comedy-Drama).....
VITAGRAPH—Johanna the Barbarian (Special—2 parts —Drama) .....

WEDNESDAY, MAY 20th, 1914.

EDISON—Seraphina's Love Affair (Comedy-Drama)...
—Three Knaves and a Heathen Chinee (Comedy)..
ESSANAY—Actor Finney's Finish (Comedy).....
KALEM—The Redskins and the Renegades (Special—2 parts—Drama).....
MELIES—Fifteen Years Later (Drama).....
PATHE—Pathe's Weekly, No. 37, 1914 (News).....
SELIG—Teaching Father a Lesson (Drama).....
—A Korean Dance (Dancing).....
VITAGRAPH—The Adventure of the Rival Undertakers (Comedy) .....

THURSDAY, MAY 21st, 1914.

BIOGRAPH—Romeo and Juliet (Comedy).....
—Percy, the Lady Killer (Comedy).....
ESSANAY—A Snakeville Romance (Comedy-Drama)..
LUBIN—A Leaf From the Past (Spec.—2 parts—Dr.)..
MELIES—Like Father Like Son (Comedy).....
PATHE—Antony and Cleopatra (Spec.—2 parts—Dr.).
SELIG—Hearst-Selig News Pictorial, No. 24 (News)..
VITAGRAPH—Out In Happy Hollow (Drama).....

FRIDAY, MAY 22nd, 1914.

EDISON—The Southerners (Special—3 parts—Drama)
ESSANAY—The Voice in the Wilderness (Special—2 parts—Drama) .....
KALEM—Tight Shoes (Comedy).....
—Advanced Styles for Fall and Winter, 1914-15 (Fashion) .....
LUBIN—Life's Lottery (Drama).....
SELIG—Music Hath Charms—Not (Comedy).....
—As Time Rolled On (Comedy).....
VITAGRAPH—Bunny's Swell Affair (Comedy).....

SATURDAY, MAY 23rd, 1914.

BIOGRAPH—The Road to Plaindale (Drama).....
EDISON—A Tight Squeeze. Eighth of "Dolly of the Dailies" series (Drama).....
ESSANAY—Red Riding Hood of the Hills (Drama)..
KALEM—The Vengeance of the Vaquero (Drama)....
LUBIN—A Country Girl (Comedy).....
MELIES—The Buried Crime (Drama).....
PATHE—The Conquest of Claire (Spec.—2 parts—Dr.)
SELIG—The Estrangement (Drama).....
VITAGRAPH—Etta of the Footlights (Special—2 parts —Drama) .....

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—*The Evening Telegram*

". . . . . was greeted by rounds of applause. . . . . was stamped as an unequivocal success."

—*New York Journal*

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Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, MAY 10th, 1914.

CRYSTAL—A Pair of Birds (Comedy)
ECLAIR—Susanne (Drama)
REX—The Career of Waterloo Peterson
Fashionable Dances

MONDAY, MAY 11th, 1914.

VICTOR—Toilers of the Sea (Drama)
IMP—Through the Snow (Drama)
POWERS—The Adventures of Limburger and Schweitzer (2 parts—Comedy)

TUESDAY, MAY 12th, 1914.

GOLD SEAL—Lucille Love, the Girl of Mystery. Series No. 5 (2 parts—Drama)
CRYSTAL—Charlie's New Suit (Comedy)
—Their Picnic (Comedy)
UNIVERSAL IKE—Universal Ike Gets a Line on His Wife (Comedy)

WEDNESDAY, MAY 13th, 1914.

NESTOR—The Siren (Drama)
JOKER—How Green Saved His Wife (Comedy)
ECLAIR—In the Fangs of Jealousy (2 parts—Drama).
UNIVERSAL—Animated Weekly, No. 114 (News)

THURSDAY, MAY 14th, 1914.

IMP—On the Chess Board of Fate (2 parts—Drama)
REX—The Unlawful Trade (Drama)
FRONTIER—Dad's Allowance (Comedy)
STERLING—Papa's Boy (Comedy)

FRIDAY, MAY 15th, 1914.

NESTOR—The Newlywed's Dilemma (Comedy)
POWERS—The Transformation of Prudence (Drama)
VICTOR—A Million in Pearls (2 parts—Drama)

SATURDAY, MAY 16th, 1914.

JOKER—The Fascinating Eye (Comedy)
FRONTIER—Won By Wire (Drama)
101 BISON—The Hills of Silence (3 parts—Drama)

SUNDAY, MAY 17th, 1914.

CRYSTAL—Charlie's Waterloo (Comedy)
ECLAIR—Our Daughter (Comedy)
REX—A Boob There Was (Comedy)

MONDAY, MAY 18th, 1914.

IMP—Beneath the Mask (2 parts—Dhama)
POWERS—The Count's Infatuation (Comedy)
VICTOR—The Call Back (Drama)

TUESDAY, MAY 19th, 1914.

CRYSTAL—The Dancing Craze (Comedy)
—The Mashers (Comedy)
GOLD SEAL—Lucille Love—the Girl of Mystery. Series No. 6 (2 parts—Drama)
UNIVERSAL IKE—Universal Ike in Pursuit of Eats (Comedy)

WEDNESDAY, MAY 20th, 1914.

UNIVERSAL—Animated Weekly, No. 115 (News)
ECLAIR—In a Persian Garden (2 parts—Drama)
JOKER—Their Vacation (Drama)
NESTOR—The Man Within (Drama)

THURSDAY, MAY 21st, 1914.

FRONTIER—Johnnie From Jonesboro (Comedy)
IMP—Love and a Lottery Ticket (Comedy)
REX—The Fox (2 parts—Drama)
STERLING—Neighbors (Comedy)

FRIDAY, MAY 22nd, 1914.

NESTOR—Could You Blame Her (Comedy)
POWERS—The Pearl of the Sea (Drama)
VICTOR—The Bribe (2 parts—Drama)

SATURDAY, MAY 23rd, 1914.

FRONTIER—The Sheriff's Story (Drama)
101 BISON—The Triumph of Mind (3 parts—Drama)
JOKER—Mike Searches for His Long Lost Brother (Comedy)

Mutual Film Corporation

SUNDAY, MAY 10th, 1914.

KOMIC—The Scene of His Crime (Comedy)
—A Race for a Bride (Comedy)
MAJESTIC—The Wheels of Destiny (2 parts—Drama)
THANHOUSER—Lost, a Union Suit (Comedy)

MONDAY, MAY 11th, 1914.

AMERICAN—Metamorphosis (2 parts—Drama)
KEYSTONE—Finnegan's Bomb (Comedy)
RELIANCE—Our Mutual Girl, No. 17

TUESDAY, MAY 12th, 1914.

BEAUTY—Her Heritage (Drama)
MAJESTIC—The Miniature Portrait (Drama)
THANHOUSER—A Mohammedan Conspiracy (2 parts—Drama)

WEDNESDAY, MAY 13th, 1914.

AMERICAN—The Navy Aviator (Drama)
BRONCHO—Shorty's Strategy (2 parts—Drama)
RELIANCE—Dad's Outlaws (Drama)

THURSDAY, MAY 14th, 1914.

DOMINO—Forest Vampires (2 parts—Drama)
KEYSTONE—Down on the Farm (Comedy)
MUTUAL WEEKLY—No. 72 (News)

FRIDAY, MAY 15th, 1914.

KAY-BEE—In the Cow Country (2 parts—Drama)
PRINCESS—In Her Sleep (Comedy)
RELIANCE—The Girl in the Shack (Drama)

SATURDAY, MAY 16th, 1914.

KEYSTONE—Mabel's Nerve (Comedy)
RELIANCE—Golden Dross (2 parts—Drama)
ROYAL—At Bay for a Day (Comedy)
—I Should Worry (Comedy)

SUNDAY, MAY 17th, 1914.

KOMIC—The Man in the Couch (Comedy)
MAJESTIC—The Lover's Gift (2 parts—Drama)
THANHOUSER—The Somnambulist (Comedy)

MONDAY, MAY 18th, 1914.

AMERICAN—Footprints of Mozart (2 parts—Drama).
KEYSTONE—The Water Dog (Comedy)
RELIANCE—Our Mutual Girl, No. 18

TUESDAY, MAY 19th, 1914.

BEAUTY—Courting of Prudence (Drama)
MAJESTIC—The Swindlers (Drama)
THANHOUSER—The Dog of Flanders (2 parts—Dr.).

WEDNESDAY, MAY 20th, 1914.

AMERICAN—Beyond the City (Drama)
BRONCHO—Breed o' the North (2 parts—Drama)
RELIANCE—Izzy the Operator (Drama)

THURSDAY, MAY 21st, 1914.

DOMINO—The Fires of Ambition (2 parts—Drama)
KEYSTONE—Title Not Reported.
MUTUAL WEEKLY—No. 73 (News)

FRIDAY, MAY 22nd, 1914.

KAY-BEE—A Social Ghost (2 parts—Drama)
PRINCESS—A Circus Romance (Drama)
THANHOUSER—The Legend of Snow White (Drama)

SATURDAY, MAY 23rd, 1914.

KEYSTONE—Title Not Reported.
RELIANCE—For the Sake of Kate (2 parts—Drama).
ROYAL—Three of a Kind (Comedy)

NOBODY HOME

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CORRESPONDENCE.

(Continued from page 989.)

ownership. The deal involved $60,000, the title to the building and ground passing with the stock. The house seats 700.

The Olympic Theater, whose burlesque season closed on Saturday, April 18, opened on the following Sunday with the Paul J. Rainey Hunt pictures, prices ranging from 15 cents up to a dollar for box seats. The popular feature showed during the entire week with such success that it was continued for another week, at reduced prices, however. The Olympic is open for engagements for the summer season, and will probably be leased by some exhibitor for use in showing features, as it is in an excellent location.

The Kathlyn series has been the hit of the season, according to E. J. Bauman, manager of Dreamland. All of the releases in the series have drawn crowded houses, says Mr. Bauman. Business has been good at the Dreamland, in spite of alternately rainy and hot weather.

"Love and Vengeance," one of the first of the new Sterling releases of the Universal, was greeted by large audiences at the Colonial last week, the popularity of the leading comedian who stars in these pictures being strongly in evidence. Manager Ed. Bernardi is immensely pleased with the way business has been running at this big house.

Edward T. Lux, manager of the Cincinnati Buckeye Film Company, of Cincinnati, had a most annoying experience several days ago. While he was in Indianapolis on business, some man, whose identity has not yet been learned, took the extreme liberty of using his name while in a very sensational scrape. The man was moved from a Cincinnati hotel to the city hospital, suffering from the effects of bichloride of mercury poisoning, and recovered and left without revealing his identity to the authorities. A woman was involved in the affair. Mr. Lux knew nothing about the matter until he was notified in Indianapolis, when he promptly wired to Cincinnati, informing the papers that there was undoubtedly an error. Full reparation for the error was made in the papers, but the incident was not a pleasant one to Mr. Lux.

Manager C. Hubert Heuck, who handles Heuck's and the Lyric Theaters, the former of which is now running pictures, has notified the Chamber of Commerce of Cincinnati that he will gladly permit that organization to use Heuck's, free of charge, for the display of any industrial moving picture films which it may desire to show, and it is expected that this generous offer will be taken advantage of, as a number of such films are in course of preparation.

The management of Coney Island, Cincinnati's famous river amusement resort, has made arrangements by which any of its patrons who are willing to pay the fee may have themselves photographed in motion. Amusement Manager Reisenberger is in charge of this, as of many other unique stunts for the merriment of visitors to the park, and it seems that it will be one of the most popular on the list. Already many mothers of distractingly interesting infants have made arrangements to record the antics of their youngsters in this up-to-date manner, and indications are that the cameramen will be kept busy with this and similar work.

KENNETH.

ST. LOUIS, MO.

THE business Mens' League of this city is having pen and ink sketches made of all the principal motion picture theaters of St. Louis. "Forward St. Louis," a publication devoted to advertising the city's advantages and resources, will use the drawings in an article that will feature St. Louis as one of the greatest motion picture cities in the United States. The sketches will be published in a booklet among other facts concerning the city's greatness.

The Mutual Film Exchange, in the Benoist Building, has opened another set of offices for the handling of its larger features.

The Parent-Teacher Association, of Maplewood, an organization looking to betterment of school conditions and a closer relation between the parent, the teacher and the pupil, has inaugurated a once-a-week picture show for the benefit of the school children and their parents. Only selected films are shown, the program being limited to educational subjects of a general nature, or plays that are classics or adaptations from classical books. Mrs. Luella M. Grimsley, who is active in club and uplift work, is the head of the organization, and attends to the selecting of the program. The opening bill contained "The Lady of the Lake" as the special feature.

Edward Auger, who has resigned from the management of the General Film Company's exchange here, has been succeeded by Frank Tabler, who was assistant manager of the branch. It is said that Mr. Auger has gone to New York to enter the service of the Eclectic Film Company. Mr. Auger was well known and well liked, and his absence from St. Louis will be regretted by his many friends.

When the Park Theater presented the Mutual Corporation feature, "The Dishonored Medal," special interest was manifested in the production because it was made under the direction of W. Christy Cabanne, who is a member of the well known Cabanne family of St. Louis.

Frank T. Highfield, who has charge of manufacturing Radium Gold Fiber screens for the Atsco Company, Inc., has gone to New York to establish a factory for the manufacture of the screens there. The factory in St. Louis will continue working full time as usual.

John Osborn, lessee of the Maplewood Theater, died very suddenly on April 2. Mr. Osborn was about seventy years old, and had been actively engaged in business up to the day of his death.

Edward Abeles, who played Monty Brewster in "Brewster's Millions," was a St. Louis citizen and is well known here. This fact gave an added interest to the photoplay when it was shown at the Park Theater last week.

The Powhatan Theater and Airdome in Maplewood is open after a thorough cleaning and repainting.

Geo. C. Rose, who succeeded Graf E. Weller as manager of the Orpheum Theater in the 5900 block on Easton Avenue, is running a five-reel General program to good business.

The Grand Theater in Market Street is using the "Lucille Love" films. A Kinemacolor subject is shown each day in connection with a big vaudeville bill.

A bill which provides that all motion pictures shall be passed upon by the chief of police has been introduced in the City Council by Councilman Fletcher.

John B. Rock, of the Vitagraph Company, was in St. Louis with the Vitagraph's Broadway star feature, "A Million Bid," which had such a phenomenal run at the Vitagraph Theater in New York. L. G. Edel, manager of the General Film Company's feature department here, gave a special private showing of the film at the Empress Theater on Thursday, April 30. Three hundred and fifty exhibitors from St. Louis, East St. Louis, and nearby towns were invited to see the film, which made a splendid impression on the audience.

Thomas Santschi, the hero of the "Adventures of Kathlyn" series, is the seventh of the St. Louis Times Popular Player contest. After three more favorites have been selected, the finals will be held to determine the grand winner of the ten weeks' voting.

GIEBLER.

INDIANA.

ANOTHER Warner Feature, Inc., office has been opened in Louisville, Ky., by S. B. Kramer, Indianapolis, head of the Warner exchange for this territory.

Harvey Bryant, of the Chicago office of the Peerless Film & Supply Company, is in Indianapolis conferring with Indiana Manager Parker on business matters relevant to the company's interests here.

The Mutual Film Corporation here will move from the Willoughby building May 1 and will take the entire floor above the Keystone Theater.

Orrin iC. Cox, advisory secretary of the National Board of Censorship for motion pictures, speaks at the Michigan City High School on moral criticism of films, structural and sanitary needs of picture theaters and the elimination of objectionable reels, next week.

Members of the Southeastern Kansas Association which was entertained recently while in Huntington, Ind., with moving pictures, showing Huntington and its commercial, industrial and social life, were so impressed with what they termed "this unique method of touring a city," that they intend having films made showing the points of interest of Kansas on the screen.

Word has just been received at the Mutual Film Corporation offices here that M. M. Miller, recently with this exchange and later located at the Cincinnati office, has been transferred to the Buffalo exchange of this concern.

"Lucille Love," a serial story that is being featured strongly in Sunday papers throughout the country, was shown at the Surprise, South Bend, the other night with excellent results. It will run at this theater for fifteen weeks.

The business of the National Board of Censorship for motion pictures was explained by Orrin G. Cox, of New York, advisory secretary to the board, in an address before South Bend citizens the other evening. The motion picture expert visited under the auspices of Mayor Keller's special committee on picture films.

The Keystone Theater, Indianapolis' latest and best addition to the moving picture houses here, was formally opened May 1 by Edward G. Sourbier, former sheriff and owner of several of the leading theaters of the Hoosier capital. The interior decorations are lavish and lighting scheme is original and most effective. From noon until 3 p.m. the house, which seats 600, was opened to newspaper men and moving picture men, criticism being invited. Managers of the many film exchanges here and their wives and women friends flocked to the house. Some of the interior work on the decorations was left unfinished in order that the theater would open on scheduled time. A lavish distribution of flowers was a feature of the opening. After 3 p.m. the theater was open in a business way to the public. The newspapers, represented at the opening, were unanimous in their praise of the new house, both as to beauty of design and originality of operation. Keystone pictures are being offered by Mr. Sourbier, who, it is predicted, will enjoy much business with his new venture.

Mr. Sourbier has probably instituted a record in this part of the country in the pomp and ceremony of his opening. Nothing but that had the hallmark of quality found place on his program. The invitation cards were models of artistry, registered a departure from the ordinary procedure of first performances. The cards received by the newspaper men and picture men in general read: "Mr. Edward G. Sourbier requests the presence of yourself and ladies at the special performance and musical program, Friday, May first, nineteen fourteen, from twelve to three o'clock, at the New Keystone Photo Playhouse, 150-152 North Illinois street. Music on the Wurlitzer Motion Picture Orchestra, the wonder of the twentieth century. First and only one in the city. Object: Inspection and criticism."

Manager J. C. Mack, of the Indiana branch of the World's Special Film Corporation, is supplying the Anderson, Ind., high school with a series of "Joan of Arc" films of educational merit. Principal W. A. Denny reports to Mr. Mack that the pictures are going fine and arousing enthusiasm among the pupils.

The old Opera House, at Greenfield, Ind., has just been opened as a moving picture theater and is doing good business, according to reports.

Anderson, Ind., staged a mile long parade containing thirty-two floats, four thousand children and city councilmen, physicians and undertakers, April 30, the purpose being to arouse interest in the campaign on the house fly. While the children chanted a "swat the fly" anthem, moving picture men from Chicago and New York "got busy."

Indianapolis is to have some more vaudeville houses, features of which will be the motion picture series to be given at each performance. The F. J. Rembusch Enterprises of this city will operate the shows, incorporation having just been effected with a capital stock of $10,000. Directors are: Frank J. and Grace Rembusch and Harry Koch.

Inauguration of moving picture shows to render unnecessary the proposed "lass de'sible" stamp act if war with Mexico should be proclaimed is the suggestion of Dr. A. E. Stonecipher, of South Bend. The physician has communicated with Representative Barnhart at Washington, urging that each ticket sold to patrons of moving picture houses be required to bear a special internal revenue stamp.

Dickson Bros., of the Yarnell Theater, Wabash, Ind., recently visited the Blache office here and contracted for a number of Blache releases.

Billy Outland, owner of a new show in Lafayette, has just booked three weeks of the Blache features for his house.

Greenfield, Ind., is seeing educational pictures in the series "Picturesque Hawaii" with special performances for students and school children. A lecturer accompanies the entertainment.

Hector Fuller, former war correspondent, English cosmopolite and now dramatic critic for the Indianapolis Star, will lecture at the Murat Theater here Sunday night, May 10, on "Through China." Four moving picture reels of Chinese life and 100 slides taken by Fuller while in the British marine service will be thrown on the screen. The Murat is the first and largest theatrical house here.

The Shelbyville, Ind., Coza Theater did a big business the other day, the resulmt of special advertising, announcing films depicting John Bunny and Flora Finch "doing" the Tango.

The management of the Royal Grand, Marion, Ind., is giving free Saturday morning shows along educational, religious and comedy lines. "We want to help educate the children," is the slogan of this house.

The Lafayette Courier, Lafayette, Ind., is printing the serial story, "The Three Musketeers," which will be shown in six parts at the New Victoria here, commencing May 4.

PHILADELPHIA.

MANY local moving picture theater owners were represented at a meeting recently in Harrisburg, Pa., of a committee representing theater owners, architects, equipping firms, the State Building Code Commission, fire marshals of cities and the department of labor and industry. At the meeting a draft of rules was drawn that calls for all buildings to be erected hereafter in Pennsylvania must be on the ground floor. Numerous other changes were suggested for safety, and it is believed that the draft will be finished in time to be submitted to the State Industrial Board at its next meeting.

Preliminary plans have been completed for a moving picture house to be built for Levick & Waldow, at 2709-11 North 5th street. The new theater is to be a one-story brick, 45 by 100 feet.

The Metropolitan Opera House, of this city, opened Monday, April 28, to run nothing but high-class moving picture films. The Electric Supply Company, 13th and Race streets, supplied the opening picture, the title of which was, "The Great Demand." It is understood that hereafter the Opera House will run moving picture shows permanently.

The construction of a moving picture house is under way at Hanover, Pa., for John J. Schmidt. It will be a one-story brick and terra-cotta building, 36 by 115 feet.

CONGDON.

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LICENSED FILM STORIES

KALEM.

THE FRINGE ON THE GLOVE (Special—2 parts—May 18).—Jack and Bob, employed with a lumber company, are chums. Both are in love with Adele. A real estate deal puts Bob on the road to fortune. He decides to propose to Adele, but Jack informs him that the girl has promised to be his wife. Bob leaves for the city. Adele, ignorant of Jack's contemptible trick, wonders at Bob's departure and his continued silence. Jack presses his suit. Believing Bob has forgotten her, Adele marries Jack.

Jack speculates with the firm's money. Adele and her husband go to the city, where Bob is now a prominent real estate operator. Jack calls Bob up on the phone and invites him to call. While waiting for him to arrive, the man reads a news item which informs him that he is ruined. Fearing lest his peculations be discovered, he attempts suicide. Bob arrives in time to frustrate his design. Bob mortgages his property and loans Jack the money. Later, Adele returns from a shopping trip and meets Bob. The old love flares up. Jack is filled with jealous rage.

The cur ignores Bob's plea for the repayment of the loan when the mortgages fall due. Bob is ruined. He joins the Northwest Mounted Police. Fate causes him to be stationed near Jack's home. Speculation again ruins Jack. He plans a fake robbery to hide his thefts. The man enters his office at midnight and rifles the safe. The watchman discovers him. In the fight that ensues, Jack slays him. The murderer arranges an alibi.

Bob discovers the murder. In the dead man's hand, he finds a piece of leather fringe. Remembering that Jack owns a pair of fringed gloves, he calls at his house but finds the man out. Later, Jack appears. Seizing his hands, Bob examines the gloves he wears. Realizing his crime has been discovered, the villain attempts to escape. His effort is fruitless. Adele enters in time to see her husband led away under arrest.

THE REDSKINS AND THE RENEGADES (Special—2 parts—May 20).—Swiftfoot, daughter of Chief White Eagle, is the sweetheart of Red Feather, son of Chief Red Bird. The lovers befriend Sancho, an old Mexican, thereby winning his gratitude. The man is the father-in-law of Pedro, leader of a band of renegades. Pedro learns that the Indians' government allowance is due to arrive shortly. By a clever ruse, the renegade band holds up the wagon containing the gold. Pedro and his men make off with the money. They bury their loot under a stone by the side of a stream.

Burns, the Indian agent, learns of the robbery. Chief Red Bird refuses to believe the story of the hold-up, while White Eagle places faith in the white man's honesty. Because he refuses to allow his tribe to take to the warpath, White Eagle and Red Bird separate, each taking his tribe in separate directions. Swiftfoot and Red Feather are parted. Later, White Eagle's people unwittingly pitch camp over the spot where the stolen money is concealed. Pedro is furious when he discovers this check to his plans. He and his men plot to recover the loot. They capture Swiftfoot and confine her in Pedro's cabin. Sancho, however, comes to the rescue and frees her. On her way back to camp, the maid meets Red Feather and tells him the story. The brave goes to summon his tribe.

White Eagle and his braves search for the missing girl. While they are gone, Pedro's band descends upon the camp and dig up the money. Red Bird's tribe arrives just as the thieves are about to flee. A desperate battle ensues. Attracted by the sound of firing, White Eagle and his men return, meeting Burns and a sheriff's posse on the way. The party arrives in time to help in the extermination of the renegade band. Burns, as Indian agent, promptly hands the recovered money over to its proper owners. Red Bird, realizing how unfounded his suspicions were, tries to make amends. But Burns, knowing of the love between Red Feather and Swiftfoot, first requests Red Bird to consent to their marriage.

TIGHT SHOES (May 22).—Cramer and Bennet are invited to a wedding. When the latter looks for his dress shoes, he finds that Cramer has appropriated them. Borrowing a pair several sizes too small, Bennet limps to the scene of the festivities. To add to the misery caused by his aching feet, Bennet finds his sweetheart, Alice, flirting with his hated rival, Rawson. Later, at supper, Bennet is unable to stand the pain caused by his tight shoes and removes them under cover of the table. Rawson steals the shoes and hides them.

When Bennet discovers his loss, he takes refuge in the dressing room. There, however, he is mistaken for a thief and placed under arrest by the detective guarding the wedding gifts. Cramer comes to the rescue. Bennet compels his roommate to give him back his foot-gear. Promising Cramer to find a pair of shoes for him, Bennet goes in search of Rawson. He compels his rival to come into the dressing room and play cards with Cramer for his, Rawson's, shoes. Cramer wins and appropriates the footgear of Bennet's rival. The roommates find the tight shoes and heave them after the bridal carriage. Waiting until all have gone, poor Rawson painfully limps down the pebbly road in his stocking feet in search of the discarded shoes.

ADVANCED STYLES FOR FALL AND WINTER, 1914-15 (May 22).—Since the question of what will be worn next season is of paramount importance to the members of the fair sex, this feature, in that it answers this question, is of unusual interest. One of the foremost designers in the country is shown at work creating new styles for the coming fall and winter. Among the garments shown are, a novelty military cape coat; suit showing the new tango back, flare bottom on jacket and skirt; new directoire suit; a tailored suit, the skirt of which is trimmed with ruffle around the knee; a new Balmacaan coat, and several other effects.

THE VENGEANCE OF THE VAQUERO (May 23).—Don Fernando loves Dolores, daughter of Valencia, a ranchero. Unknown to the Don, Alviso, his young aide, also loves Dolores. In leaving the Valencia hacienda, Don Fernando brutally lashes Jose, a vaquero, because of the man's awkwardness. The vaquero vows vengeance. Realizing that she loves Alviso, Dolores pleads with her father, but the stern old parent compels his daughter to become engaged to the Don. Desperate, Dolores resolves to call upon her betrothed at the Presidio and beg him to break their engagement. Jose accompanies his mistress.

Dolores meets Alviso at the Presidio gate. While the lovers are talking, Jose steals into the room where Don Fernando is writing and stabs him. The vaquero is successful in leaving unseen. Later, Dolores enters the room. She discovers Don Fernando lying lifeless on the floor. The girl staggers from the room in a fainting condition.

Alviso comes in time to catch her in his arms. When he discovers his superior officer slain, the boy concludes that Dolores has committed the crime. To shield her, he places her on her horse and compels the girl to head for the hacienda. Alviso then returns to the scene of the crime and arranges to have suspicion directed toward himself. He is placed under arrest. Dolores learns of Alviso's sacrifice. To save him, the girl hastens to the authorities and declares that she is the guilty one. The vaquero views the proceedings and bears his beloved mistress announce her guilt. Alviso, however, ridicules Dolores' story. Filled with grief, the girl tries to stab herself. Unable to remain quiet in face of Dolores' frantic grief, Jose rushes forward and confesses his crime. The vaquero is seized and placed under arrest.

SELIG.

A TICKET TO HAPPINESS (May 19).—Lowell Robinson's besetting sin is selfish ingratitude. He leaves Katherine Dexter in the East, telling her that he will send for her as soon as he can make a home in the West. He secures employment on the ranch of Olaf Olson, and, becoming impatient over the slow accumulation of wages, tries to accelerate financial accumulation by stealing cattle. He is arrested, but the big-hearted Swede intercedes and secures his release on probation. Robinson now concocts to work his generous friend for the girl's passage money West. He convinces Olson that the latter should marry, as available women are scarce in that locality, and he exhibits a picture of Katherine, representing that she is only an acquaintance in the East, who might be induced to come West and marry the right man. Honest Olson falls in with the idea and advances a considerable sum of money for this purpose. The correspondence leading up to this event is personally conducted by Robinson, as the Swede cannot write English.

Olson, however, finally suspicious of the treachery of Robinson, locks him up in the ranch house, and himself goes to meet the girl. Her ignorance of the whole matter, as originally laid out by Robinson, confirms his doubts. He speaks of it to his sympathizers and the news flies around the little settlement like wildfire, so that a committee is organized to remonstrate with Robinson, to see that there is fair play. He, in the interim, has escaped, but the committee capture him, conduct him to Olson and the girl, where the facts are laid before Katherine, who is given the privilege of deciding between the two men. She soon decides in favor of the Swede. Robinson bows his head in defeat, leaves the place forever, so that Katherine effects a "transfer" and gets her "ticket to happiness" by a fortunate accident.

TEACHING FATHER A LESSON (May 20).—Old Jasper Jenks refuses to allow his daughter, Bess, to marry Tom until he can buy her a home, so the young people take matters into their own hands and elope. When they return to the family roof-tree to ask forgiveness, Jenks meets them at the front door, drags Bess into the house, and chases Tom off with a shotgun. Bess carries on so terribly that old Jenks finally relents and writes to Tom he is welcome to Bess if he will come and get her at once. Tom secretly concludes to take the old man's advice, but openly decides to teach him a lesson. He writes Jenks he had decided to remain single and that Bess can get a divorce. Old Jenks is simply stunned, and Bess gets immediately into action, demanding an explanation. Tom confides in her and she returns home seemingly better than ever, declaring that she has been "thrown down."

Old man Jenks raves and rages louder than before, but to no avail. He sees Tom, and it only adds fuel to his fury. He finally returns home and tells Bess of the terrible situation. She pretends to be heartbroken. Driven to extreme measures, old Jenks "loosens" and finally goes out and buys a furnished cottage, hoping in this way to bring Tom about to reason. Thereupon he visits Tom, accompanied by Bess, and shows him the deed for the property. In spite of Tom's elation over the situation, he maintains a stolid indifference. Finally old Jenks has exhausted entreaty and patience, and drags out a six-shooter, compelling Tom to accompany Bess to the cottage. When they arrive there, Tom experiences a great change of heart. He kisses Bess passionately and astonishes old Jenks by fastening his arms around him. Somehow or other, old Jenks learns of the trick, and is furious, but finally relents, for he finds that he has been outwitted and Tom is a much better man than he thought he was. So he gives him the deed to the property, and the young couple are happy forever after.

MUSIC HATH CHARMS—NOT (May 22).—Sheridan, the thin cornetist, Booth, the fat flageolet-ist; Wonn, the dudish trombonist, and Hendron, the tall bass-drummer, do a vaudeville musical act, and simply make the habitants of their boarding house wild by continually practicing. The irate janitor tries to enforce the proprietor's orders, and gets stung good and proper. In the interim, the tenants get nervous and throw furniture and other things out of the windows. The janitor rings for the police and others pull the firecall on a lamppost in front of the house. He then enters the room of the vaudevillians with a knife between his teeth and a revolver in each hand to the accompaniment of the noisy musicians. They disarm him, and he, in a panic, upsets a negro woman hanging out wash on the roof, so that she jumps over the coping and lands on the network of ropes hung between the houses to sustain the wash of tenants. About this time the police and firemen come upon the scene, and there is a merry war. The "coppers" get sadly by the hose, likewise the actors, and after more excitement the musicians are finally hailed into court and sentenced to six months in jail, where they can practice their act for the benefit of other delinquents.

AS TIME ROLLED ON (May 22).—This deals with a peripatetic pup. Bloomer, hurrying along the street, bumps into a stylishly dressed woman holding a chain attached to a bulldog. He apologizes; she smiles and asks him to hold the dog for a moment while she visits the store. He wearies and persuades someone else to take care of the dog, and it is passed from hand to hand until it is placed in the care of an ancient beggar. Hours after, the woman remembers the dog and goes after him. She catches sight of the white-haired beggar, and, thinking he has aged in the interim, wails: "Oh, you poor fellow; I didn't think I'd been that long." She rewards him and gets the dog.

THE ESTRANGEMENT (May 23).—Henry Seymour, something of a genius, but thoroughly irresponsible, shamelessly subsists upon the earnings of his hard-working wife, who conducts a railway boarding-house. They have two children, who are inclined to be rather unruly. One day the husband and wife have a misunderstanding, and, acting upon her acidly expressed wish, promoted by the passion of the moment, he departs, declaring he will never return. Mrs. Seymour is thoroughly conscious of the fact that she will be able to take care of the children and have one less to care for in her shiftless husband.

Twelve years elapse. Without the restraining hand of a father, and the mother engrossed in business cares, the children become unmanageable and cause the mother many heartaches. In the interim, Seymour, now repentant and reformed, has, through hard work and cleverness, become a wealthy miner in Alaska. By corresponding with friends, he learns of the deplorable affairs at home, and returns incognito to see if he can bring about adjustment and make reparation. He finds the character of the son and daughter discouraging, but ascertains his wife's attitude and is most favorably impressed. He obtains room and board, and pays a month in advance at the boarding house. That same evening the son loses everything at a gambling den, and at the suggestion of a pal secures possession of his mother's money for further wastage. She discovers son in the act and pleads, but he refuses to listen and leaves, and Seymour happens to be an unseen witness to this incident. The daughter goes for a walk with the unscrupulous friend of the son, against the mother's wishes. Seymour follows his son to the gambling room and wins the money from him. The son accuses him of cheating and draws a revolver, not knowing who he is. The father easily disarms him, returns the money and orders him home. On the way they hear screams and find that the daughter is repulsing the advances of her escorts companion. Thereupon the father corrects the same what athletic son to give his pal a thrashing, which he does. He then looks arms with his son and daughter and brings them back to the house. The son, now overwhelmed with resentment, orders his father to leave the house; then the latter reveals his identity. All are dumbfounded; the wife tactfully embraces her husband, while the wayward son and impertinent daughter break down and beg forgiveness, which is granted.

VITAGRAPH.

DOROTHY DANEBRIDGE, MILITANT (May 18).—Dorothy Danebridge is spoiled by her father and aunt, and through the influence of Phyllis, an old school friend and an ardent suffragette, becomes interested in Women's Suffrage. She is engaged to Ernest Lardner, a young lawyer and member of Parliament. Her father and aunt discover her reading militant literature and are highly shocked, but the girl insists on having her own way. She then tries to persuade her lover to support the Suffragette Cause and on his refusal to do so, angrily breaks off their engagement.

Dorothy promises Phyllis she will speak at a suffragette meeting. Her father learns of it and takes her off to the country where, on the night of the meeting at which she is to speak, he locks her in her room. She manages to borrow a suit of boy's clothes, climbs out of the window and takes the train for the city. She arrives there late and finds the meeting has been broken up by a crowd of toughs. Rose, another friend of Dorothy's, and a very timid girl, is attacked by one of the ruffians. Dorothy interferes and tries to protect the girl. Ernest, who is passing by, sees a big fellow attacking a frail looking young "lad," interferes. The police come up and arrest Dorothy, Ernest and the tough. Dorothy and Ernest are thrust into the same cell and he finds the "boy" is none other that his sweetheart, in boy's clothes. In their distress, they are drawn together, and Dorothy, who has had enough of militantism, gladly gives her consent when he begs a renewal of their engagement. Through his influence, Ernest, after making himself known, gains their freedom, and they go home to her father and aunt, who are nearly distracted. On hearing of the renewal of the young people's engagement, they decide that "all's well that ends well," and the lovers are left alone in their happiness.

JOHANNA, THE BARBARIAN (Special—Two Parts—May 19).—After her husband's death, Johanna Weston, a rough mountain woman, continues single-handed hauling ore from her mine to the mill, over her private right of way. The Yellow Rose, a competing mine, meets with difficulties when a landslide blocks the roadway. The owners want to use Johanna's, the only other road, but she asks a prohibitive price for its use, and the foreman, fearing he will lose his contracts, writes to Crane, the owner, asking that George Randolph, a young mining engineer, be sent to make terms with the "Barbarian." Randolph, whose wife is an invalid, is glad of the opportunity to go, as an excuse to escape Juliet, a pretty dancer, with whom he has been infatuated. He accordingly moves with his wife to Randsburg. George, Johanna's lazy son, is treated kindly by Mrs. Randolph and her good influence has its effect. Johanna loves the boy in her coarse way and demonstrates it; at the same time displays her strength and courage by thrashing the camp bully for abusing George. Randolph gets an idea from this, what a sturdy type of woman he has to deal with.

The "little sick lady," as George calls Mrs. Randolph, wins Johanna's heart through her kindness to the boy. Randolph determines to run his automobile truck over Johanna's road without her consent. Johanna, in revenge, "plants" several sticks of dynamite in the road. Shortly after she sees a pair of shoes Mrs. Randolph has given George and they remind her of the good woman's influence over her boy. Johanna becomes remorseful at the thought of her deadly plan and the sorrow it will cause. George points to the new truck moving along the road, and, taking her gun, she shoots into the dynamite, exploding it before the truck reaches the spot. Randolph and the foreman are about to give up in despair when Johanna has George write a note, selling out to Randolph on his own terms. Later Randolph's wife gets well and is able to walk again. Through Johanna, Randolph gets rid of Juliet forever. In gratitude, Johanna determines nothing shall cloud the happiness of the woman who has added so much to her own.

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THE RIVAL UNDERTAKERS (May 20).—While glancing over the morning paper, Mr. T. R. Sampson, a prominent citizen of Rapid City, finds an item, which erroneously states he is not expected to live. Ketcham Quick and Sneakum, two rival undertakers, energetic and alive to every phase of their business, hear of the threatened demise of Mr. Sampson, and anticipate a possible job for themselves. John, a poor relative of Mr. Sampson, also learns of the report, and he and his wife decide to call and extend their sympathy, secretly looking forward to getting a goodly share of his worldly goods.

The two undertakers endeavor to ingratiate themselves with Sampson. Both arrive about the same time, and professional jealousy nearly causes them to come to blows. They send in tokens of sympathy with their cards, and Mr. Sampson laughs boisterously. He decides to teach them a lesson and have a little fun. The butler announces John and his wife, and Sampson determines to learn the true state of their feelings toward him, so orders the butler to usher them into his bedroom. He makes himself up to look like a very sick man, and gets into bed. John and his wife are exceedingly nervous, make extremely bad breaks, and both get away as soon as they can. Dr. Dope is called in. The butler later informs the undertakers that Mr. Sampson is dead. John and his wife, who have also been notified, rush to the house. The rival undertakers drive up and each tries to tie crape on the door, struggle into the house and burst into the bedroom. While they are fighting desperately to get to the "corpse," Sampson suddenly sits up and roars out, "Can't I be left quietly dead!" Every one is astounded, and there is a grand rush for the door, and the terror-stricken relatives and undertakers go speedily up the street. Sampson, watching them from the window, laughs heartily at his little joke.

OUT IN HAPPY HOLLOW (May 21).—After shooting a man in a saloon fight, Gentleman Bob, a crook, makes his getaway to the West, leaving behind him "Mississippi" and their baby, promising to return for them. In the West he falls in with congenial companions and soon forgets her. The baby dies, and Mississippi goes West. Ten years later she becomes manager of the store and post-office in the little town of Happy Hollow. The Sheriff of that county loves her, but she refuses his attentions, believing Bob will yet keep his promise to marry her. One evening the sheriff begs her to go to a dance with him. Bob and a girl from another town also attend the dance, and "Sippi," as she is called for short, sees him. He goes outside for a smoke and Sippi follows him. He is cold and mumbles that he will come to see her soon. The sheriff notices a scar on Bob's right hand, and later gets a letter saying a man "with scar on right hand" is wanted for a postoffice robbery. Bob comes back agitated, and says: "Sippi, I'm in trouble. Give me some money and we'll leave this place and marry." She is overjoyed, but when he sees her small amount of cash, tells her he wants the postoffice money. Hearing a knock at the door, Bob hides under the bed. The sheriff enters, and sees a hand with a familiar scar on it reaching out from under the bed. The sheriff draws his gun, commands Bob to come out, searches him, and finds he is the man wanted. Sippi, to save Bob, lies, saying, "He stole to help his mother, let him go to her." The sheriff makes him give up the money he has stolen, gives him a few dollars from his own pocket, and Sipp commands Bob to go. Sippi starts to tell the sheriff about Bob, he puts his hand on her lips and smiles lovingly at her. Her past makes no difference to him, and she realizes she has found the Right Man at last.

BUNNY'S SWELL AFFAIR (May 22).—Bunny, the druggist, and Jones, the undertaker, are both rivals for the hand of the coquettish widow Finch. Bunny arranges to take the widow out for a trolley ride. They meet Jones, who invites the widow to go for a ride in his new automobile. Excusing her-

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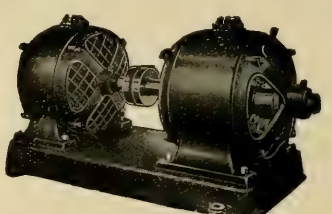

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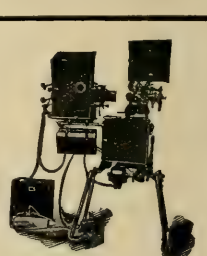

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helf to Bunny, she gets into the auto and they drive off, leaving Bunny swearing vengeance. Driving along a country road, Jones makes love to the widow, and carelessly steers under an overhanging tree. The widow's hat is pulled off and ruined. Going by a millinery store, Jones sees a beautiful creation in the window, trimmed with an assortment of pompons, and planning to square himself, orders it sent to the widow's house. The hat is given to a boy to deliver, and he stops at Bunny's drug store for a soda. While there he sees a fight going on outside, and dashes out. Seeing the address and Jones's card on the box, Bunny takes a peep at the hat, and determines to put a quietus on the undertaker's hopes. He quickly rips off the pompons, strings a lot of sponges around the crown, with a big one on top, covers them with talcum powder, and puts the whole affair back in the box.

The boy delivers the hat and the widow, delighted, puts it on and starts out for a stroll. A sudden downpour of rain makes the widow's hat a sight. The sponges are swollen enormously, and every one she meets bursts into laughter. She is puzzled and angry, but at home, sees in the mirror, the reason. Jones calls that evening and asks how she liked the hat, she says ironically, "It was a swell affair!" She then explodes, and after telling him what she thinks of such "jokes," jams the hat on his head and orders him out of the house. Bunny arrives, and, chuckling to himself, loads the blushing widow to the lounge, where she nestles lovingly in his arms.

ETTA OF THE FOOTLIGHTS (Special—Two Parts—May 23).—Etta Lang, a chorus girl, is the principal support of an invalid mother and her sister and brother—not only working at the theater, but looking after their small boarding house. Among their lodgers is Brutus Bellamy, an old actor. He becomes interested in the girl, and offers to teach her acting. She learns rapidly. She arrives at the theater late and is abused by the stage manager, Joseph Burton. Cecil Wentworth, one of the backers of the theater, takes her part and becomes interested in her. Irene St. Maur, the leading lady, throws up her part and leaves the company in the lurch. Etta offers to take her place.

The management takes a desperate chance and puts her in. She makes good.

Cecil now becomes very attentive to her, but she refuses all his advances. One night, in a pouring rain, he persuades her to let him drive her home in his car. She consents, and he secretly bids the chauffeur drive out to his villa, outside the city limits. Brutus, who is on his way to the theater, sees her in the machine, and, suspecting treachery, follows them in a taxi. Under pretense, the auto breaks down, and Cecil gets Etta to enter the villa. There he tells her where she is and tries to caress her. She repulses him. Brutus appears at the veranda window. Etta admits him, and, stepping forward, Brutus points to Cecil's mother's picture, hanging in the room, asking him how he dare insult another woman in the presence of that picture. Brutus leads Etta away. A year later she has made great strides in her profession, and is able to keep her mother in comfort. Cecil, who is really in love with her, writes Etta, begging forgiveness, and she, who has always loved him since the first day he protected her, gladly forgives him and consents to become his wife.

EDISON.

THE ADVENTURE OF THE COUNTERFEIT MONEY (Fifth story of Octavius, Amateur Detective—May 18).—When Octavius learned that one of the large department stores was having trouble with counterfeit money, he set out post-haste to investigate. His first step in this case was to walk about the store, "shadowing" various people. While engaged in this absorbing pastime, he happened to enter the glass department. Just as he did so, a very pretty woman accidentally knocked a vase from its stand. She apologized profusely for her carelessness and paid the salesman for the damage.

A few moments later, the cashier sent back word that the bill given in payment for the damage was counterfeit. Octavius, overhearing the complaint, immediately set out in pursuit of the pretty woman. Just as he was leaving, it was discovered that a bill with which Octavius himself had paid for a trivial purchase was also counterfeit. So the store detective who had been watching Octavius suspiciously all morning, followed him.

Octavius followed the woman to the house of a Dr. Kelly and advised her to confess everything. While the woman and Dr. Kelly were indignantly denying any knowledge of the charge, the store detective entered with a policeman and naturally supposing Octavius and the woman to be confederates, arrested them. By an undeserved streak of luck, Octavius discovered in the manager's office that the cashier was the guilty person. He assumed full credit for the discovery and deeply smitten with the charms of the beautiful lady, asked her if he might call. She gave him a card, and told him she would be delighted to see him. The card read "Miss Anne Rafferty." When Octavius called at Dr. Kelly's and asked for her, he received a distinct shock. Anne was the cook. Then the beautiful lady appeared and explained that she must have given him the card by mistake. Octavius was delighted until the lady introduced him to her husband—Dr. Kelly.

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THE LIGHT ON THE WALL (Fourth Story of "The Man Who Disappeared"—May 19).—When "John Pottle," fugitive from justice, helped Jennie and Harry Horn to escape from the band of criminals which was planning to get Harry's money by using Jennie as a lure, he did so in the fond hope that he would be able to severe his connection with the aforesaid criminals for good. But fate ruled otherwise. Jennie, discovering that Biceps, one of the leading spirits of the band, had tracked her husband and herself to their refuge, implored John for help.

John, trusting that Biceps had not yet found out who had been responsible for the knock-down blow which resulted in the escape of the pair, went directly to Lipmann, the lawyer who was the brains of the criminal organization, and told him that the reason for his absence from the meetings of the gang was on account of being obliged to hide from the vigilant police.

Somewhat to John's surprise, Lipmann accepted his flimsy excuses without question. He told John that the gang had decided that Jennie must be punished for her double-dealing, and directed him to be present at a meeting to be held that night aboard a barge in the river. John, hoping to be of some service to Jennie, attended the meeting. His hopes were not realized to any large extent. He discovered that Lipmann had not been fooled at all by his excuses, and escaped from the barge only by besting Biceps in a terrible fight.

The next day John found a notice in the personal column of a newspaper, signed with his name, directing Jennie to call at a certain address. Realizing that the notice was a trap for the girl, John hastened to the address mentioned. He arrived too late to save Jennie, and was captured himself in an attempt to rescue her. The two were securely bound and placed in a room on the top floor of the house. Here, they were suavely informed by Lipmann that they would be thrown into the river shortly after dark. By almost superhuman exertions, John succeeded in getting Jennie's hand bag in his bound hands, and flashing sunlight into the eyes of a tailor across the street by means of the mirror on the bag. Rescued by the tailor, John and the girl hastened away to find some haven where they would be safe from their powerful enemies.

THREE KNAVES AND A HEATHEN CHINESE (May 20).—Joe, Ed and Frank were real sports. They bought their clothes from one of the largest mail order houses in the business. In the village, the three young men were looked upon with disapproval; they played poker entirely too well. After a time, it came to be increasingly difficult for the young men to find anyone willing to sit in a quiet game with them. When Charlie Lee arrived in town and opened a laundry, and Joe discovered that the gentle celestial could play poker, the young men immediately transferred their entire attentions to the new arrival. Charlie was very easy, indeed. Every Saturday night they played in the room behind his laundry and every Saturday night Charlie lost.

When Charlie naively informed them that he had fallen heir to a thousand dollars, the young men danced in glee. Then they rushed out, borrowed all the money they could lay their hands on, and pawned all of their belongings which were in any way negotiable. Charlie was easily persuaded to gamble with his new wealth. On Saturday night the game started. The result was curious and unexpected. The climax of the evening came with one pot which contained nearly all the money on the table. Everybody dropped but Joe and Charlie. Joe had three knaves. Charlie held his hand so carelessly that Fred was able to see it. Fred looked at it, and turned pale. "Cheese it, Joe," he whispered, "he's got a full house." Joe dropped, and Charlie laid his hand on the table. He had three sixes, a three, and a two. He had held the three in such a manner that it looked like another two.

SERAPHINA'S LOVE AFFAIR (May 20).—Sport MacSweeney decided that he would take a trip into the country for his health. Arriving in Wigginstown, fate directed him to Ezra Haskins' boarding house. Ezra Haskins lately adopted a girl from the poorhouse, named Seraphina.

Seraphina, in addition to being young and impressionable, had an exaggerated case of the romantic temperament. The arrival of the handsome young stranger from the city threw her into a furor of excitement. Toward Chug and her other country admirers she preserved an attitude of cold disdain.

Ezra Haskins was what one might call comfortably well-to-do. In accordance with the custom of simple souls, he looked askance on savings banks, and kept his money under his pillow. The astute sport, learning of this interesting fact, decided that he could turn it to account. Accordingly, he professed himself impassionately devoted to the guileless Seraphina. Seraphina, who from the first, had feared that her devotion to Sport must perish unconfessed, was overjoyed by the sudden attentions of that young man. And when, after a few days of courtship, he suggested that they elope, she was so overcome by her good fortune that Sport's further suggestion that they borrow Old Haskins' money to help them on their way never bothered her moral sense at all.

In pursuance with Sport's directions, Seraphina took the money from its hiding place, and gave it to her lover. Instead, Sport started immediately

(Continued on page 1096)

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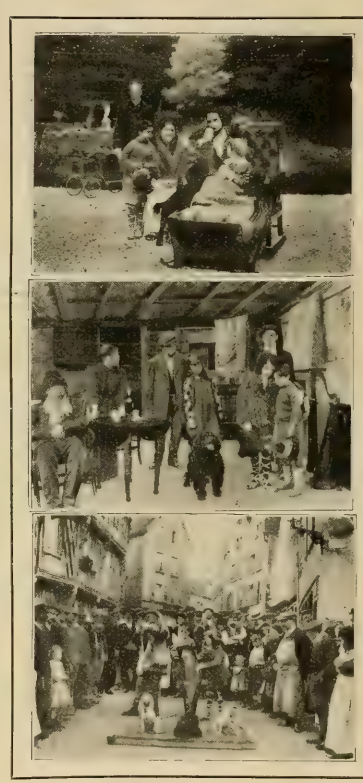

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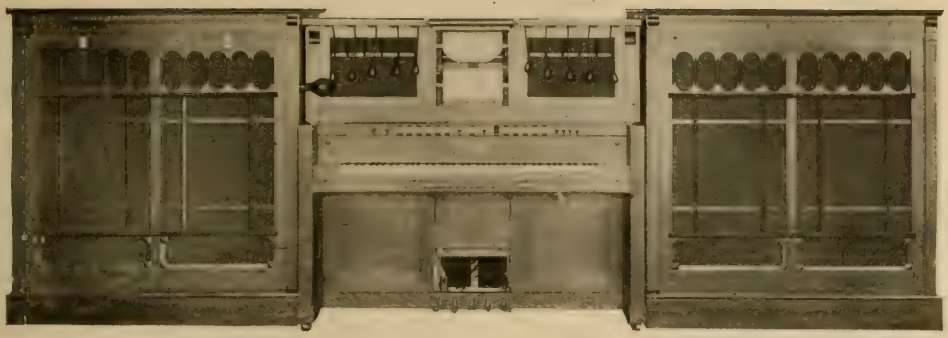

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(Continued from page 998)

for the city. On the way, his horse ran away and he was thrown into the road. There, Seraphina, who had learned of Sport's duplicity from Chug, found him. Hastily regaining the money from the unconscious man, she ran home, weeping, and confessed her fault to Mrs. Haskins. Then, still snivelling, Seraphina returned to her work. She had learned her lesson.

THE SOUTHERNERS (Special—3 parts—May 22).—It was in the early spring of 1861 that Boyd Peyton came home to Mobile after his first cruise as an officer in the United States Navy. Coming home to Mobile meant a very great real to Boyd. It meant coming back to his father, to his brother, and to his mother; but, above all, it meant coming back to Mary Annan. Mary Annan was divided in her affections between Boyd Peyton and Robert Darrow. She liked and admired them both so much that it made her heart bleed to think of giving up either for the sake of the other. But before Boyd had been long in Mobile, a love for a new idol sprang up in Mary's heart, which completely overshadowed her feelings for both men.

The name of this new idol was The Southern Cause. After years of misunderstanding and bitterness, the Southern States had at last decided to sever the bonds which held them in the Union. Mary, a Southerner, welcomed the rupture. So, too, did all the other loyal citizens of Mobile. All, that is, but Boyd Peyton. His love for the South was more than counterbalanced by his love for the country, and his duty as an officer of the United States Navy. At her birthday party, Mary Annan, rising in answer to a toast, bade none to drink to her who did not love her, and forbade any to love her who did not love the South. Boyd drank the toast. After the dinner, Mary, believing that Boyd would enlist in the Southern Cause, promised to marry him.

That night, the young officer suffered tortures of indecision. On the one side was Mary, on the other nothing but that ugly word—Duty. If he chose that, he would lose with Mary the love and respect of family and friends—everything that seemed desirable. But in the face of all temptation, when Boyd arose the next morning, he was firmly resolved to follow the bitter road of duty—and honor. When the local company of militia came to the house before breakfast, and announced to Boyd that they had elected him their captain, he told them that he was, and always would be, loyal to the government to which he had sworn allegiance. In the face of the horrified remonstrance of his family and Mary, Boyd remained steadfast in his decision. So, even while he was being cast forth from his father's house, Mary threw herself into Darrow's arms, and promised to marry him when he returned from the war. But Mary regretted her decision, for in the days that followed, love for Boyd grew and grew in her heart. At last, when she felt that she could no longer honorably keep silence, she wrote to Darrow, breaking their engagement. Darrow got Mary's letter on the eve of the battle of Chickamauga. He opened it smilling, read it and went forth to die like the brave man and honest gentleman he was. His heart was already dead before the kindly bullet found him.

As the cruel years dragged on, Mary learned to repent bitterly of her girlish desire for war and its attendant deeds of glory and bravery. Besides Darrow, her father had fallen fighting for the Cause, and Beverly, her young brother, the last of the Annan line, was stationed in Fort Morgan, in imminent peril from the guns of the Union fleet which was threatening the Confederate forts and fleet in Mobile Bay. In the terrible battle which resulted from Farragut's successful attempt to pass the forts and attack the Confederate fleet, Beverly Annan was killed. Boyd Peyton, on Farragut's flagship, the "Hartford," performed a miracle of valor in saving men from the dynamited "Tecumseh" beneath the guns of the fort and the eyes of his father, who commanded it. Desperately wounded by a shell, Peyton was removed to shore, and nursed back to health and strength by Mary Annan. Through her intercession, the outcast was taken back into the family that had disowned him. Then peace came upon the sorely-stricken land, and a far greater peace to the hearts of Mary and Boyd.

A TIGHT SQUEEZE (Eighth page in the active life of Dolly of the Dailies—May 23).—When the news came to the Comet office that Mr. Martinengro, the well-known Italian-American merchant and philanthropist had been murdered, Dolly Desmond was very anxious to have the assignment. To her disgust, the managing editor gave the story to a new reporter, Hillary Graham, the young man Dolly had met in "Mother Eve's" house. Dolly, herself, was forced to be satisfied with a Salvation Army wedding. Hillary set off on his assignment in high spirits. He had not made much of a success of reporting yet, but he was confident that his work in this case would convince the Comet management that he was one man in a thousand. Arrived in a dingy little barroom near the scene of the crime, he announced his intention of apprehending the criminals to the interested bartender. As a result, a few minutes later, Hillary was knocked on the head and thrown into the cellar.

Dolly, after finishing her report on the wedding, donned a Salvation Army uniform, and accompanied the band about town in search of more material. In the course of her wanderings, she entered the barroom, and saw a necktie on the floor which she had noticed that morning on Hillary. Creeping unobserved into the cellar, she discovered the unconscious Hillary lying on a pile of coal. As she stood in puzzled anxiety, wondering how she could possibly save the young man and herself, she was startled by a sudden rush of coal into the cellar, through the coal hole from the street. Daddy, the copy boy on the Comet, happened to be on the street above, watching the coal men at their task. Hearing a muffled cry, he stopped the men. A moment later Dolly crawled through the hole. She and Daddy rushed for the police. After Hillary had been rescued, the police entered the saloon, and arrested its occupants. A lucky chance resulted in the discovery of the Martinengro murderers. While Dolly was writing her story in the police station, the grateful Hillary proposed. Dolly was non-committal. She was afraid she wasn't quite ready to give up her adventurous life even for so successful a reporter as he was.

LUBIN.

HE WON A RANCH (May 19).—Dan Bell, a ranchman, goes to New York for a good time. He gets into a poker game and loses all, even his ranch, to Isaac Rosenstein. Rosenstein immediately starts West to take charge. Just as he arrives one of the cowboys breaks a window. Rosenstein, showing the cuteness of his race, demands fifty cents for the broken window. The cowboy becomes enraged and wants to kill Isaac, who then approaches the cook and objects to the way he is peeling potatoes. He then proceeds to demonstrate on the laziness of the cook, who, taking offense, beats him out of the scene. The cook then explains to the cowboys that they will have to disgust him with the place. It is an excellent idea well received. From now on all sorts of things happen to the new boss. He has all he can do to escape with his life. Bell returns to the ranch to obtain his personal belongings. Rosenstein insists that he take back the ranch, and as the clothing business is more in his line, he goes back to watch the cash register.

HER HORRID HONEYMOON (May 19).—The day before Maude Raymond and Harry Mason are to be married they pass by a house where a wedding has taken place and see the fuss being made over the bridal couple. The throwing of old shoes and showers of rice was too much for Maude. She gives Harry back his ring and tells him she will not marry him, as everybody makes fun of brides. To overcome her objections Harry engages a midget and after a shave has him dressed in boy's clothes to pose as their son. Maude is pacified and the

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happy couple go on their honeymoon. But the midget flirts with the girls and is very hard to handle; each time an outburst threatens he has to be pacified with money. With plenty of funds at his command he bribes a waiter to get him a bottle of whiskey and actually intoxicated, discloses his real identity. When Harry and Maude leave the hotel they get a shower of rice and old shoes. The midget has a brick he is anxious to contribute, but is overpowered.

LOVE'S LONG LANE (Special—2 parts—May 20).—Lucille is a girl given over entirely to vanity. For that reason, Cecil Langley finds more favor in her eyes than Ernest Haven, who cannot give her things as Cecil can. Ernest is also a passionate man and his love making is simply an infatuation. Cecil loves her deeply and strongly, and Lucille ultimately accepts him. Ernest vows to even up matters. He had sworn to become rich so that he could marry Lucille; now he swears to break Cecil. He discovers that two stocks in which Cecil has heavily invested in are dangerous and with friends plans to have Cecil buy up all stock in sight and when the break comes smother him in ruin.

Meanwhile Lucille, tired of her luxury, decides that what she really wants is love. She forgets her husband's patient, deep seated love and remembers Ernest's passionate outbursts. About the time she decides to go and see Ernest, Cecil gets his first intimation from his friend, Jackson, that the bottom is falling out of his stock in which his fortune is tied up. He goes to tell his wife, but finds her going over her new gowns and, thinking her mood one of vanity, tells her simply that he is going out. Both Ernest and Cecil work all that night to prepare for the following day. The panic strikes and Cecil goes down to ruin with the others. While that is happening Lucille is on her way to Ernest's office. She enters in time to see him kissing his stenographer, on whom he has been lavishing attention. Ernest turns from the stenographer, Maysie, to Lucille, but she turns against him. Ernest tells her she is ruined and that she will be glad now to come to him. The news unnerves her for a moment and, telling him what she thinks of him, she leaves. Cecil has gone home broken in heart and spirit. He writes his wife telling her of his ruin, but that property he had made over in her name still remains intact and that she will be well fixed anyway. Then he leaves. Lucille returns home and reading the note and the papers realizes that he has beggared himself for her. Her latent womanhood and love for Cecil rushes to the surface. Jackson rushed to Cecil's home to tell him that he has one chance of saving his honor and his business and that is by gathering a few thousands more. Lucille learns of the new turn of affairs and asks Jackson if her property will help. Jackson sees it will save the day. She pledges all willingly and realizes her first real happiness. That night Cecil walks the streets and drops asleep from exhaustion on a park bench. In the morning he reads of what his wife has done and hastens to her. There he finds that she sat up all night and also learns how greatly she loves him. Ernest has also learned the truth, he turns to Maysie with a show of decent feeling and tells her they shall be married at once.

A LEAF FROM THE PAST (Special—2 parts—May 21).—Henry Wilson, son of a jeweler, has a pal attachment for Madge Rice, a fascinating woman who afterward proves to be a society thief. Henry knows nothing of the woman's past. In the nick of time his distracted father persuades him to give up the girl. Madge, furious, waits for a chance to avenge herself. Later Henry meets Eve Devereaux, who lives with her uncle in the city. Unknown to Henry, Eve, too, has a secret in her past. Her husband was a criminal who was killed in escaping from the penitentiary. When Henry proposes marriage to Eve, the fear that a revelation of her secret might destroy her future causes her to remain quiet.

Henry and Eve start married life in unalloyed bliss. Meanwhile Madge meets with Dick Trent, another crook. Trent was with Eve's husband when he escaped from jail and knows that Eve is the widow of the dead criminal. Trent and Madge then decide to operate a double scheme of blackmail. Trent exacts "hush" money from Eve through surreptitious visits to her home. Madge, on the other hand, terrifies Henry by threatening to take the letters he had written to her unless he pays her what she demands. Each try to keep their secret. Eve and Henry live in a state of fear.

Madge and Trent then discover that valuable jewelry is being kept by Henry's father in the family home, concealed in a small safe in the study. They resolve to secure it after each has made one more trip to his and her victim. On the following day, Madge pays Henry a visit in the jewelry shop and exacts a large sum from him. Eve, in terror lest her next tribute to Trent cannot be paid, goes to Henry's office to ask him for money. When he is forced to refuse her, she exhibits such terror that his suspicions are aroused and he follows her home. Madge, through a former appointment, has proceeded also to th Wilson home to meet Trent and to effect the safe robbery. Eve is surprised by Trent and forced to open the safe at the point of a revolver. As Henry enters the house downstairs he is met by Madge, who attempts to detain him at the point of a pistol. Detectives who have followed arrive. As the officers struggle with Madge, Henry hears a terrified scream from above. He seizes Madge's revolver and hurries upstairs. He finds the study door locked; he smashes the door with a chair and enters to find Eve desperately hanging on to Trent's revolver. Trent leaps upon Henry just as Eve faints. A fight follows and detectives rush in just in time to see Henry save his own life by killing Trent. Madge is led away to jail. Eve, unable to keep on her mind the burden that has tortured her for a week, tells everything. Henry shows her where he has been equally to blame for not confiding with her about his own past.

LIFE'S LOTTERY (May 22).—Roy Bryant, son of Henry Bryant, a retired business man, spends his time and father's money in loboter palaces with actresses and their "hangers-on." He has become so dissolute that his father is obliged to limit his allowance. Edna Lane, a refined girl, is having a hard time to support herself by sewing. Her principal associates are Joy Porter, a crippled child who lives in the same tenement with her mother, another sweatshop worker. Upon leaving the tenement to return her week's sewing, Edna is implored by the child to bring her a flower. Edna promises that she will have her wish and visits a florist to buy a plant. As she is about to pay for it she discovers that she has lost her money.

Young Bryant, joy riding with a couple of actresses, has stopped at the floist to buy violets. He witnesses Edna's distress and relives it by offering to lend her money to pay for her purchase. She accepts and gives Bryant her name and address. He gives her a fictitious address in turn. Later Bryant thinks much of Edna and decides if possible to add her to his list of conquests. He visits her in her tenement home, but is not able to persuade her to travel the primrose path. Then Roy's father, tired of Roy's prodigality, decides to send him to Arizona where an old rancher has promised to "make a man of him."

After the boy's departure the old man is left with only the family butler for a companion. Walking through the park the father, who is afflicted with gout, leaves his cane beside a bench. He misses it, and berates the butler, who angrily "throws up" his job. The old man is left alone on the street. Meanwhile Edna's crippled friend has died; the mother has moved away and she is left friendless. She attempts to find Roy at the address he gave her, but discovers it is a vacant lot. On her way home she comes upon the old man and assists him home. He asks her to stay with him.

Roy, in the West, freed from bad influences, has proven that he is a real man. As time goes on he thinks of th girl of the tenement and discovers that he is in love. He writes her a letter proposing marriage, but it goes to the address from which she has moved. Finally his father, who has discovered the good qualities of the girl, decides she is just the one to be his son's wife and wires him to return at once, telling him that he has picked out the girl he shall marry. The boy returns, but is angry over his father's attempt to dictate. The father is obstinate, brings them together, and leaves them. Then for the first time they realize how acceptable father's choice really is and without telling him their secret inform him that he shall have his own way about the matter.

A COUNTRY GIRL (May 23).—Louise Forrest, a country girl, goes to a barn dance and there selects Edgar Manners as her partner. The crowd dance cotillions, quadrilles and other respectable dances, but eventually drift into the tango. Edgar cannot master it, but Louise pulls him through. During the dance Edgar and Louise come to the usual understanding and the consequence is, marriage. Louise has become tango crazed, but Edgar doesn't like it. However, to please his pretty wife he permits her to try and coach him in the dance. On one occasion they go to a very respectable dance hall and tango, but on returning home Edgar is still rebellious. One day a street organ is playing in front of the house. Louise looks out of the window and Bennie and a number of other tough kiddies are dancing the tango. That afternoon she receives a note inviting her to a dance. The place is an awful dive and when she gets in she is asked to dance with a "rough neck." He swings her around, upside down and inside out until she becomes frightened. Eventually she breaks loose and runs home. She has had enough of the tango and later as the husband whistles they enjoy a waltz.

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INDEPENDENT FILM STORIES

ECLAIR.

IN A PERSIAN GARDEN (Two Parts—May 20).—Henry Van Zandt is in love with Betty Morrow. She repulses him. At a ball given in her honor, she is impressed by the playing of the young violinist and she asks him to call. The uncle, a hard-hearted and domineering man, insists that Betty announce her engagement to Henry Van Zandt. She refuses and when the violinist calls, the uncle orders him from the house.

Time progresses. The uncle tries hard to force the unpleasant marriage. Betty runs off with her musician and they are married. Furious and disappointed, the uncle disinherits his neice. Two years pass. The violinist and his wife eke out a living. Things go from bad to worse. At times, when all looks dark, he plays for her, "In a Persian Garden," which melody had first brought them together and won her love.

A little baby has come to Betty. One day she receives a telegram from her uncle, saying if she will leave her husband he will take her back. For her sake the husband urges her to do it. She laughs at him. They return to Betty's home town finally, and the violinist searches in vain for work. The baby is taken ill. To save the baby's life a specialist is needed. While the husband is searching for work the uncle, who has learned of Betty's return, calls and pleads with her to leave her husband and save her child's life. She is between two fires, mother love and her affection for her husband. At last her love for the baby grows steadily stronger and Betty writes time and again to her husband, but receives no answer. The uncle has torn the letters up.

One night a ball is given in Betty's honor. Van Zandt, strolling on the stoop, observes the young violinist, who is trudging past the house. Half drunk, the rejected suitor drags him in before the excited crowd. The violinist begins to play. Upstairs Betty, bending over her baby, is thinking of her husband. The familiar strains of "In a Persian Garden" float through the hall. She walks slowly down the stairs and into the arms of the player, while the astonished guests slowly realize what the tableau means.

MOTHER MICHAEL (May 24).—The charming little granddaughter of Mother Michael is deeply in love with the struggling poet. Mother Michael looks with disfavor upon their love making, but bestows the little warmth of her crabbed nature on Raton, her pet, a well-fed and sleek cat. The poet writes an ode to his lady love and as they live across the way, tosses it through the window. Unluckly it strikes Mother Michael and she awakens from her nap. The old lady sends her granddaughter to her room and when the poet calls, throws him from the house. The love-sick maiden gets an idea. Placing the beloved cat in a basket and by means of a rope stretched from window to window, she sends it across to the poet. Shortly afterwards Mother Michael discovers her loss and is frantic with grief. The old lady is glad to make a bargain with the poet, who claims as his reward for returning the cat the hand of the granddaughter.

FROM KANDY TO COLOMBO (May 24).—A beautiful scenic in which we travel from Kandy, by rail, through gorgeous forests and vegetations rich in color, over rice plantations, miles wide and through the most awe-inspiring gorges and ravines, until at last we arrive in the City of Colombo. The picture conveys the distant impression of a wonderful stereopticon view and the scenery is far beyond description.

STERLING

NEIGHBORS (May 21).—The comedy commences when Schlitz enters the living-room and prepares to play a game of cards. His wife, trying to get dinner, grows disgusted with her husband and they commence to quarrel and fight. They move to the window and are seen by neighbors; their fighting turns to love making. Mr. Schlitz invites Mr. Mulligan over to play cards. Mrs. Schlitz goes over to visit with Mrs. Mulligan.

The card game starts and Schlitz wins game after game. Then Mulligan discovers that he is being cheated and the battle starts. The two women observe their husbands fighting and they commence. There is a wild scramble, throwing of various articles and a chase—a chase which continues through hotels and alley-ways until at last the police come in with an attempt to stop the fight. But in the end Schlitz gets his needs with a water hose.

POWERS.

STOLEN GLORY (May 8).—Paul Devine, an unrecognized actor, and Richard Storm, a struggling playwright, each loves Jane Dare, an actress and woman of unusual emotional depth. While she respects Storm as a close friend, it is Devine she loves.

A theatrical manager makes the proposition to Devine that if he will secure a sufficiently strong play he will star him in it. The actor carries the news to Storm, who has just had his latest drama rejected. Storm gives his friend the rejected play to read. Disappointed in love and discouraged in his work, Storm strolls to the waterfront to contemplate his reverses. While there he is set upon and shanghaied on a tramp steamer. Devine is carried away with Storm's play, but he cannot find the author. He is led to believe that Storm has committed suicide.

Devine erases Storm's name from the title page and writes his own there in its stead. The play is produced with himself and Jane Dare in the title roles. It proves to be a success. Devine and Jane are married. Storm returns. He goes to Devine's theater and demands that credit, financial and artistic, be given him. Jane enters. Storm hides and is a witness of her love for Devine. After Jane leaves, Storm undergoes a change of mind. He tells Devine that for Jane's sake he can have the play. Storm goes away to oblivion.

THE PEARL OF THE SEA (May 22).—Myra Benson has two lovers, Pat Dalton, a hard working young fisherman, and Capt. Tyson, of the Fish Patrol. An order is issued forbidding the fisherman from using seines. Myra's father, being poor, breaks the law and is fined $100. His sboat is confiscated. Capt. Dyson offers to pay the fine if Myra will marry him. She refuses. She loves Pat. Pat buys a new boat, secures a permit for "Myra Benson," pays old Benson's fine and gives him the new craft and license. A month later the lovers are married and sail away on a pale pink sea as the picture fades.

NESTOR

HIS STRENUOUS HONEYMOON (May 8).—Gentleman Jack is a general favorite at the summer hotel—until the arrival of Eddie and his new and fickle wife. Each time Eddie looks at his wife and conceives her smiling at another man he immediately sees visions of a tragedy. Affairs go on until one day Eddie sees his wife smile at Gentleman Jack, who occupies the apartment across the hall. He leaves for work and as he goes along he thinks. Then he turns around and hotfoots it to his wife.

In the meantime the young wife has locked herself out of her apartment and can't find the janitor. Gentleman Jack obligingly offers her the use of his apartment while he finds the janitor. An old maid sees the young wife enter Jack's room. When Eddie arrives he is met by the old maid. "Your wife, sir," she whispers, "is in that room." Presto, all his suspicions are verified. Eddie gets his gun and goes after his imaginary rival. Jack does not stop to explain matters. After a half dozen bullets have sung their little song in his ear he concludes to move on down the street. Mutual explanations are exchanged and Eddie goes on beating his wife, even more violently than before.

THE MAN WITHIN (May 20).—A man is a fugitive from the law. A reward of $2,000 is offered for his capture. A large posse is on his trail. Weary, hungry and haunted, the refugee is slowly but surely being hemmed in. His capture is only a matter of seconds when he staggers up to a hut. He is confronted by a girl. He appeals to her for aid. She sends him inside the hut and when the members of the posse ride up, she misdirects it as to the direction the fugitive took.

The criminal feels a great dog-gratitude to the girl for his deliverance and giving her a whistle, he tells her to blow it three times if she ever needs him. The girl's father is the cashier for a mining company. One day in a moment of foolishness he gambles the payroll money away. He attempts to take his life to wipe out his dishonor, but his daughter deters him. She goes to the appointed place and the fugitive comes to her in response to the signal. She explains her father's predicament to him. He weighs the matter carefully and then tells her that he will save her parent from the anger of the miners. Against her will, he compels the girl to lead him, at the point of his gun, to the sheriff. She receives the $2,000 reward and saves her father.

COULD YOU BLAME HER (May 22).—Bob Brown plans to buy his wife a birthday present. He decides upon a gown of the prevailing mode, and selects a modiste for the task. A model is physically fitted to Mrs. Bob's measurements is advertised for. Simultaneously Mrs. Bob decides that she needs a new gown and fate leads her to the same purveyor of things feminine that has been selected by hubby. She accepts the offer to become a temporary model and incidentally learns that "Mr. Brown" is having a gown made for his wife as a birthday surprise. Hubby is summoned for his first inspection of the finished gown as displayed on the living model. He is delayed and wife seeks to turn the tables by flitting to his office arrayed in her new finery. The modiste notifies the police that the gown has been stolen. Mrs. Bob is arrested and lodged in a cell. She is ultimately rescued by hubby. The moral is, "Don't try to fool your wife."

FRONTIER.

JOHNNIE FROM JONESBORO (May 21).—Old man Jones has a grocery store. His son, Johnnie, works for him. In delivering groceries, Johnnie meets and falls in love with Mrs. Jones, a widow. May, the widow's daughter, goes to the grocery store and meets old man Jones, and the two are soon in love with each other. Johnnie urges the widow to elope. She is afraid of her daughter. The old man Jones wants to elope with May, but he, too, is afraid of his son. A plot is arranged. Old man Jones comes to the widow's house in disguise. The widow, thinking it is Johnnie, comes out and the two drive off. Johnnie then arrives, and May, thinking it is the old man, steals out and they hurry off to the minister's. Old man Jones and the widow arrive at the ministers and are soon married. Then Johnnie and May arrive, and another speedy ceremony is performed. All parties now feeling safe, the two women remove their veils, and the discovery is made that the wrong couples have been married. However, they decide to let it go as it is.

THE SHERIFF'S STORY (May 23).—After thirty years, Edythe returns with some Eastern friends to the Western town in which she was born. In touring about the country they meet an eccentric old character. He tells the following story: "Thirty years ago he was sheriff of that country. He was engaged to one of the belles of that region. Their wedding date had been announced. A notorious bandit had long terrorized the country, and one day he was caught. He proved to be the sheriff's own brother. The sheriff, holding the posse at bay, allowed him to escape. That night he received a letter. It was from his brother, thanking him, and adding that Edythe had left with him, and that they would not return. Since that night, added the Westerner, "All he has done is to keep looking over and over again at the girl's picture."

The story finished, the machine is about to drive on, when Edythe stops them. She goes over to the old sheriff, and recognizes in the old delapidated photo herself. Willis is finally brought to realize that his girl has at last returned to him.

UNIVERSAL IKE.

UNIVERSAL IKE IN PURSUIT OF THE EATS (May 19).—The even tenor of Universal Ike's life is interrupted when, by the will of a dead relative, he is left a hotel in Alkali City. Thus the cowboy becomes a landed proprietor. However, wealth does not always bring happiness. A circus is holding forth in Alkali City. Mr. and Mrs. Fourpaw, the lion trainer and the tatooed woman, abandon the sawdust and take an elephant with them as security for their back salary. They take up their abode at Ike's hotel. Later, they decamped, leaving the elephant on Ike's hands, but taking his pet donkey. Not alone did the elephant threaten to eat Ike out of house and home, but he could not bear to lose his donkey. He mounted the elephant and set off in pursuit. In the meantime the circus people had missed the elephant and set off to follow its footprints. Ike was found in possession and the revenge they took was horrible. To top it off, they chased Ike and his wife into the lion's cage.

CRYSTAL.

THE DANCING CRAZE (May 19).—Gladys Longacre, the beautiful companion of Prunella Long, the long, lean, lanky and homely tango teacher, gives out Prunella tickets, advertising her dancing classes. She gives them to several men and they, thinking that Gladys is the teacher, decide to join the school. They call and Prunella starts to teach the first. Gladys collects the money and then turns them over to Prunella. They are startled and though angry are forced to go through with it. Big Bill finally takes Gladys bodily and forces her to dance with him. A wild scramble results. The police are called. Purnella blames Gladys, but when that lady shows her the money and divides she is satisfied.

THE MASHERS (May 19).—The justice's daughter is molested by the mashers as she walks in the street. On returning home she tells her father. He sends the constable after them. She goes out again and the mashers again speak to her. The constable again arrests them. The justice fines them ten dollars apiece. The third masher that talks to her is beaten up by the constable's assistant. One of the mashers then disguises as a woman and induces the constable to flirt with him. They imagine they have the laugh on him, but they are again arrested. They are put in jail this time and set to work shoveling snow.

THEIR NEW LODGER (May 24).—Vivian and her ma decide to take in boarders. Charlie, a tramp, is sleeping in the field. A lunatic being chased by guards throws away his valise. Charlie opens it and finds a new suit of clothes, which he dons. He finds a card in the pocket belonging to the

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Baron de Gozac and decides to impersonate him. He arrives at Vivian's house and decides to take a room there. When Vivian and her ma learn that he is a Baron they both fall in love with him. There is a battle between mother and daughter as to which will win their illustrious guest. Later ma concocts a scheme to win Charlie. She writes a letter telling a man she has $20,000 to invest. Charlie reads the letter and immediately transfers his affection to ma. Meanwhile the guards are looking for the lunatic Baron. The lunatic reads the sign, "Boarders Wanted," and also takes a room with Vivian and her ma. The two men are introduced and each claims to be the Baron. Then comes trouble for all. Charlie is captured in mistake for the lunatic. When released he vows never to impersonate a Baron again.

IMP

VASCO THE VAMPIRE (May 7).—Si Sleuthound, a handsome young detective, has gained so much in the way of rewards that he retires to raise roses. The criminal bands are pleased, but thrown into a panic when they are warned to flee, as Giant Archis, the old detective, is about to trap them all. In a panic, they apply to the aged King of Crooks, who tells them Vasco, the mysterious Vampire, is the only one who can save them. Vasco is summoned. Vasco hypnotizes the sleuth and carries him to the den. The sleuth's daughter appeals to Sleuthound. Won by her beauty, he swears to save her father and capture Vasco.

Then follows many exciting incidents. For weeks Sleuthound seeks Vasco in vain. His one clue is that Vasco frequents the opera in disguise. Sleuthound visits the opera disguised as Salome, the dancer. Vasco is there as a handsomely gowned woman in the box. There is a meeting and a fight. Vasco escapes, but the young detective wounds him and makes him prisoner in the end. Vasco is sent back to a foreign land, where he is disgraced.

LOVE AND A LOTTERY TICKET (May 21).—Billy and Leah, Americans on a holiday, stop at the same hotel in Berlin. Billy receives word that the slump in lumber has almost ruined him. About the same time Leah is notified that her bank has failed. Both are notified that they must pay their bills at the hotel and get out within three days.

Billy spends his last mark on a lottery ticket, the prize of which is fifty thousand dollars. He then places an ad in the paper announcing that he is a young man with expectations of $50,000 and that he desires to meet a young lady of means with matrimonial intentions. However, prior to this Billy and Leah have seen each other and fallen in love at first sight. Leah reads the advertisement and decides to appear on the appointed spot. But she is not the only one present. German women of all ages are looking for a good thing. Billy arrives, looks the women over and is about to give up when his eye lights on Leah. Both believing the other has money, they arrange to marry immediately. They taxi to the church, but haven't enough money to pay the driver off. Each is forced to confess to their financial condition. The driver calls a policeman. The pair are about to be carted to jail when a newsboy rushes past, announcing the winning number of the lottery ticket Billy has won.

Then Billy remembers that he left the ticket on the seat where he and Leah met. He rushes back and is overwhelmed by the waiting ladies. Fortunately though, he is able to find the lottery ticket and through the assistance of the policeman, he escapes with Leah to be married after all, while twelve broken hearts decide to search other fields for useful husbands.

VICTOR.

AS FATE WILLED (Two parts—May 4).—Richard Lee, young, and wealthy, is a good "catch." Inez Carringford, petted and pampered, "sets her cap" for him. Marion Stearns, daughter of an ex-convict, meets Richard and he falls in love with her. Marion, loving Richard, but fearing exposure of her father's past, flees. Richard is unable to find her. Inez, aided by her mother, induces Richard to take her for an automobile ride. On the ride Inez compromises Lee. To save the girl's reputation, Richard asks her to marry him.

The engagement is announced in the newspapers. Marion's father sees it and decides to rob Richard's home while the latter is attending a ball given by Mrs. Carringford. Marion's father forces her to be his accomplice in the burglary. Richard, in love with Marion, forgets to go to the ball. As he remembers his first meeting with her, Marion is compelled by her father to enter the house. Richard is aroused from his dreaming by the advent of the burglar. He lies in wait, seizes Marion and tears away her mask. She begs for mercy. Richard clasps her in his arms and tells her of his love.

Meanwhile, alarmed at Richard's failure to attend the ball, Inez sends her father in search of him. He sees the forms of Richard and Marion, clasped in each other's arms, silhouetted on the window shade. He summons Inez. In a rage, Inez takes off her engagement ring and gives it to Richard. Richard works out the solution of his dilemma when Marion tries to flee from the house, by capturing her and forcing the discarded engagement ring upon her finger.

THE CALL BACK (May 18).—Jack Saunders has more than his share of exuberance. Strong, healthy and handsome, he imagines his mastery extends over the human as well as the animal world. He approaches Ethel, his sweetheart, in the same spirit that he manages his horses and dogs. She calls him a brute; they quarrel. Jack goes to Chicago and falls in with evil companions. One night Sloan, a crook and one of his companions, holds up and robs Henry Forbes. While the police are chasing the crook, he jumps again at Jack Saunders in the street and drops the stolen pocketbook. Jack picks it up and in his attempt to elude the police, he enters an open window in the residence of Forbes.

Mrs. Forbes enters and sits down at the feet of the man she believes to be her husband, for the lights are low. An instant later Forbes arrives and finds his wife in this compromising position. Jack's position, however, undergoes an immediate change when Mr. Forbes gets a good look at his face. Ethel is a niece of Mrs. Forbes and has written to her that she still loves Jack and hopes that some day he will return to her. Jack's picture was enclosed in the letter. Mutual explanations follow, with the final result that the kindly Mr. Forbes furnishes Jack with a check with which to speed him westward to the woman he loves and who is waiting for him.

BROKEN VOWS (Two parts—April 27).—Through all the years of their childhood they had been the best of friends, this boy and girl. Their parents were neighbors—the girls father is a minister. Time went on and as the children developed into manhood and womanhood, they loved and became engaged. About this time the young man came into possession of a large fortune.

An actress, a cousin of the young man, came for a visit to his father's house. She was of the world, with a full knowledge of how to enchant the youth. He became fascinated with her. While the actress wearied of the hum-drum surroundings and longed to get back to the excitement of the stage, she learned that the boy had become rich and decided to win and marry him. By her arts she won him, and he forgot all about the little girl who had loved him through the years.

The wedding arrangements are made and the minister, the cast-off girl's father, is sent for. But the ceremony has hardly commenced in the little village church when the girl, the bride that was to be, pushes her way through the crowd to the altar clothed in her wedding finery. Heartbroken, she accuses the boy of his infidelity, and then leaves. Time passes and she decided to enter a convent to find rest and solace from sorrow. But the man, like many of his kind, forgets.

JOKER

THE BUCKET SHARPERS (May 2).—They are brokers all the time and broke most of the time. Their only treasures are frankfurters and limburger cheese. Any time they lose the combination to the safe, they starve to death. Billy, the kid, now a respectable policeman, gives the brokers $500 to invest for him. They lock the money up with the limburger. A burglar enters and steals the safe. Mike pursues the burglar and regains the money.

However, he falls an easy victim to a girl's seducing charms. She relieves him of the major portion of his money. Jake gets the rest of the roll. Returning to their office the two unhappy men find Billy, the kid, awaiting them with blood in his eye. Providence, however, saves them from the policeman's fury. Fanny decides that she will invest her ill-got cash in stock and for this purpose she enters the office of Mike and Jake. The policeman's rage, Mike's chagrin and Jake's shame are all centered upon poor Fanny.

ROLL YOUR PEANUT (May 6).—Green was dignified. He was (before election) an alderman and a light in his community. Mistakes, however, happen in the best of regulated families. Green's undoing commenced when he became a party to a bet with a friend. "If Bryan loses," swore Green, "I'll roll a peanut every time you ask me." Bryan lost and Green began rolling it up in the street. He was arrested. When released he rolled the peanut out of the police station.

About this time his friends concluded that Green had paid his bet. They found him in the street in front of the house rolling his peanut. "Good boy!" they cried, "the bet is off." But Green continued to roll the peanut. They expostulated with him. They shook him, but he never ceased to roll the peanut. He had become what he rolled—a nut.

THEIR VACATION (May 20).—It happened at a seaside hotel frequented by the idle rich. Ernest's arrival caused quite a sensation among the marriageable girls because he was the pink of fashion. Also the arrival of Louise caused no less a sensation among the men; judging from her haughty manners and aristocratic bearing it was fair to suppose that she likewise was one of the inordinately rich. Louise and Ernest paired off as a matter of course. She awed him with the few light remarks she let fall concerning her social position. But he, not to be outdone, had a telegram sent to himself supposed to come from an uncle, leaving him a million. But at the end of the week they part: Ernest to return his clothes back to the store where he rented them and Louise her silks and satins to the friend who owned them. Louise went back to her job of waitress and Ernest to his clerk's desk. And thus it might have ended had not Ernest dropped into a chop house for lunch. Louise faced him with a soup plate. They had deceived each other once, but they never could again, so they got married.

MIKE SEARCHES FOR HIS LONG LOST BROTHER (May 23).—To settle an inheritance, Mike goes West in search of his long lost brother, Jake. Arriving in a frontier town, Mike makes an impression on Keyboard Annie, the telegraph operator. On the other hand, he gets in bad with the cowboys. The news is flashed through the town that Sure Shot Schultz, bandit, is in the vicinity. Mike is mistaken for the bandit; every one he meets throws up their hands and insists upon being robbed. Later, Mike is captured by the outlaw himself. He forces Mike to rob the stage, unaware that Mike's and Jake's inheritance is aboard, guarded by their mother.

But Mike escapes without finishing the job. Schultz moves to complete it, only to find that he is stealing his own money, for Schultz and the long-lost brother are one and the same person. There is a pathetic reunion between mother and son. Mike arrives in the village and finds out that he held up the stage carrying his own money. The boys are about to lynch him when Annie goes for aid. The family is reunited, the inheritance saved and Mike is furnished with a wife in the person of Keyboard Annie.

BISON.

THE TRIUMPH OF MIND (Three parts—May 23).—The hinge of the story is a crippled old lady, Mrs. Trill, who is an angel of the alley. The power of her mind cures a child's illness and finds a lost purse. The neighbors are impressed. Among them Fannie. Later, Fannie's husband, Ben, enacted by Mr. Smalley, loses his job in the Bell Mills, has a tilt with one of the owners, draws a gun and is thrown out of the place, leaving the gun behind. This is pocketed by Daily, another owner. Ben's wife tries to instil faith into him, but the saloon seems to bring him more cheer.

Daily, one of the owners, is blackmailed by a street girl, who has discovered his relations with Daisy, a wayward girl. Daily, his resources drained, tries to rob the office safe. He is discovered by his partner, who kills him with Ben's gun. Daily escapes undiscovered to his hotel. Ben, drunk, takes the wrong road home and is caught at the mills as the murder of Earle is discovered. Circumstantial evidence condemns him and he is sentenced to be hung.

Fannie appeals to Mrs. Trill and together they visit Ben's young lawyer. He scoffs at the idea of psychic phenomena as evidence. Mrs. Trill, in directing him to the death-bed of his sister whom Daily has ruined, convinces him of her power and sets about to convict Daily. Visions of the hangman's noose, helped along by mental suggestion, annoy the murderer and at last, when Mrs. Trill tells of her vision in which she sees Daily committing the crime, the guilty man convicts himself. The final scene shows Ben free, believing at last that "Faith is victory."

REX.

A MAN, A GIRL AND ANOTHER (April 30).—In the present story, a miner, a man of sterling heart, but crude manners, wins the love, but not the admiration of Suzan, his partner's daughter. The girl plights herself to the young miner, yet she yearns for the things that will never be his. She dreams of the city, the bright lights and the music.

One day a young woman and her fiance come to the retreat. The man is struck by the freshness of Suzan. He becomes acquainted with her and paints to her those fake pictures of city life which have deluded so many.

The outcome of it all is that she agrees to elope with him. All preparations are made when the young miner intercepts the eloping couple. He tells the city man to go his way. He gives the command in such a tone that the fellow obeys. Then he takes the girl by the arm and tells her they are going to get married. They go and get married. It is the harsh action needed to win her respect.

AURORA OF THE NORTH (Two parts—May 7).—The story opens when a party of Indian trappers bring the news to the fur trader that a stranger, a white man, is hunting in their territory. Soon afterward the stranger, unaware that he is transgressing the traditional rights of the trader, is captured and brought to the post.

Aurora, the trader's motherless daughter, has been raised to womanhood at the post and has associated with few people other than redskins. At her first meeting with the stranger she is deeply impressed. Their acquaintance soon ripens into love. The trader does not know exactly what to do with the poacher, and so holds him at the post.

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The stranger attempts to obtain a gun, some matches and a knife, that he may leave. His attempts are unsuccessful.

The trader finally decides that the stranger's punishment shall consist of being turned out in the trackless forest without food or weapons. Aurora learns of her father's designs. To save the stranger she sparits a gun, knife and matches and gives them to the stranger. He escapes into the forest. He sprains his ankle, however, and is taken prisoner by the trader's Indians.

"Tell me who gave you the rifle and I'll send you safe on your journey," offers the trader. But the stranger declares that he will submit to death before divulging the secret. To save his mistress, Saskatche, a young Indian, declares that he gave the stranger the rifle. When the trader flies at him in an angry rage, Aurora confesses and that her action was prompeted by love for the young trapper.

The anger of the old trader is mellowed by his love for his daughter. His mind reverts to the romantic days of his own youth and he ceases to be the despot. He becomes a father. He forgives the stranger and his daughter and consents to their marriage.

THE FOX (2 parts—**May 21**).—Richard Stedman, an aged pioneer and trapper, dies, leaving the little money he has saved during his life to his three children, John, Dick and Anna. While John and Anna are mourning the loss of their parent, Dick sneaks away with the small amount of money and squanders it over a gambling table. This undignified act is characteristic of his whole life. He is an unworthy son. A year elapses and during this time John has lost track of his brother, Dick. He is now a trusted member of the mounted police. John's partner in his work is called Fredericks, an admirer of Anna.

The country is over-run with a band of outlaws led by a desperado known to the police as the Fox. The evidences of his crime show the outlaw to be a criminal of the most unscrupulous type; but plan as they may to trap him, he always escapes. Finally, John comes to the conclusion that there is a traitor among the members of the mounted police who keeps the Fox informed as to their plans. John investigates and learns that it is his companion, Fredericks, who is in league with the bandit. By watching Fredericks he locates the Fox and his band.

The outlaws are surrounded and such a battle ensues as can take place only between fighters possessing a thorough knowledge of wood craft. The majority of the members of the band are either killed or taken prisoners and only the Fox escapes, with John hot on his trail. When the battle is over Fredericks is dishononably discharged from the service. In the meantime while Anna is anxiously awaiting the return of John, she has a visitor. It is the Fox, whom she finds to be no other than her brother, Dick. He appeals to her sisterly love and she hides him in the loft of the house an instant before John enters. John hears a noise overhead and upon investigating sees the Fox escaping over the roof. He gives chase and a moment before Anna catches up with him he fires at the fleeting figure. His aim is good and the Fox lies dead at his feet. As he surveys his work Anna runs up. "It's your brother Dick!" She cries. His victory has turned to defeat.

THE WOMAN IN BLACK (**May 24**).—Three cliques of people, each unknown to the other, are making plans at their respective headquarters and their eyes are all turned to a common point. Jack Darrow, operative of a private detective agency, and his sides are planning a crusade against a band of clairvoyant fakirs. The Jeffersons are to give a ball masque, introducing their daughter, Hope, to their social set. It is rumored that she will wear the Pompador diamond necklace recently purchased by her father.

In another part of the city Prof. M. Byrd, an alleged clairvoyant, is planning to attend the ball and steal the jewel. Through Crawley, his confederate, Byrd procures an invitation for himself and lady. Mildred, a dupe of his, offers her services in stealing the necklace. Byrd plans to attend the ball disguised as Mephisto. At the proper time Mildred is bring out the necklace and pass it to a confederate. However, on the evening of the ball there is a second guest disguised as Mephisto—no other than Darrow, the detective. The lights in the ballroom go out. There is a few moments' confusion and when the hall is again illuminated, the diamond necklace is gone. It is soon recovered, however. Darrow is waiting for Byrd in the conservatory and when he arrives he is overpowered and placed under arrest. Mildred's liberation comes swift and completely when she turns back the lapel of her jacket and shows her badge. She is not only Darrow's assistant but his sweetheart as well.

UNIVERSAL

ANIMATED WEEKLY, NO. 113 (**May 6**).—**Uncle Sam and General Carranza.**—Great crowds assemble to witness parade in honor of General Carranza's entry into Chihuahua, Mexico. Sup-titles: Addressing rebels from Federal Palace; Bandits wreck railroad; Battleship "South Dakota" leaves San Francisco to guard Mexico's Pacific Coast; U. S. Army transports depart from Galveston with General Funston's troops to occupy Vera Cruz; General Parker's battalion at Fort Sam Houston, Texas; Bluejackets of the Navy's pride, The U. S. S. "Wyoming"; Great throngs eager to enlist gather at New York Navy Yard, Brooklyn, N. Y.; Disappearing gun practice.

Prominent Legate Answers Vatican's Call.—Cardinal Farley, Prince of the Catholic Church, sails for Rome to visit the Pope.—New York City.

Pennsylvania Athletic Carnival.—Roaring collegians cheer winners of various events held on Franklin Field.—Philadelphia, Pa.

Big Balloon Bursts.—Strong gale completely wrecks balloon by sweeping it against hangar.—Berlin, Germany.

A City in Itself.—Mayor Mitchel lays cornerstone of Equitable Building, which will house 15,000 people, have its own fire and police departments, use 48 elevators and will cost $29,000,000.—New York City.

Fashions.—Smart summer gowns. Made from Ladies' Home Journal Patterns.

Vincent Astor Weds.—Notables arrive on special train to witness the Astor-Huntington wedding.—Scarsdale, New York. Sub-title: Sheriffs kept busy ousting reporters and photographers from the estate.

Spectacular Oil Fire.—Thousands of barrels of oil go up in smoke when huge oil tank explodes near Hollywood, California.

Socialists Mourn Trinidad Miners.—Sympathizers of the Colorado miners parade in denunciation of John D. Rockefeller, Jr.'s, handling of the Trinidad situation.—Union Square, New York City. Sub-titles: Mourners in front of 26 Broadway, New York; I. W. W. hecklers start riot.

Largest Marathon Ever Held.—Over 2,000 fleet footed runners start in the Evening Mail's marathon race of 13 miles through the heart of New York City. Won by Hannes Kolehmainen.

Cartoons by Hy. Mayer, Puck's famous caricaturist.

Summer Laughs

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MUTUAL FILM CORPORATION

THANHOUSER

LOST—A UNION SUIT (**May 10**).—Mab, hastening to dress, dons a union suit that has begun to unravel and doesn't take the time to repair it. Tom, a new doctor in town, sees Mab at a dance, but, as no one is present to introduce them, he leaves without knowing the woman he has fallen in love with. But at the dance, Tom, noticing the piece of yarn that lies across Mab's shoulder thinking to do her a service, starts to lift it off. His attention attracted by a friend, he leaves the room, winding up the yarn. Thus Mab loses her union suit, but Tom returns it that night when he's called to attend her for a cold contracted at the dance.

THE MOHAMMEDAN CONSPIRACY (**Two parts—May 12**).—Lord Trevor and Nan, his ward, England's famous diplomatic agents, receive word that there is something wrong going on in Egypt, but that the English government has been unable to learn anything tangible. Abdul, Trevor's faithful follower, is sent to investigate, and after six months had made considerable headway, but through an unfortunate discovery of his identity his usefulness is lost. Nan determines to go in disguise as an Arab boy. So arrayed she runs a little fruit stand in the streets of Cairo. She succeeds in winning the confidence of the natives, and is taken in as a member of the conspiracy where she learns to her horror that the plan is to poison the food supply of the English and other foreigners by skillfully injecting germs of various deadly diseases. These germs are to be confided to water carriers, provision dealers and other humble servants, the idea being on a certain designated day to strike a deadly blow at all the English. Nan is able to foil the plot, but her identity is detected and she is in danger of losing her life, being only saved by the bravery and resourcefulness of the faithful Abdul. The two then destroy all the bottles of disease germs, and congratulate each other upon having foiled "The Mohammedan Conspiracy."

BEAUTY FILM

THE COURTING OF PRUDENCE (**May 19**).—Ezra Benton, a farmer, by hard work and severe economy, has become moderately prosperous. His wife died years before the opening of this story. Benton now lives with his daughter, Prudence. It is Benton's ambition to marry Prudence to his wealthy neighbor, Zekiel Hendricks, who is fifty years of age and a widower. But Prudence is in love with Larry Neil, an industrious young man, and a hired man of her father's.

Benton encourages Hendricks to call upon Prudence. He leaves the widower and his daughter together before the firelight and slips away to bed. The master of hearts (Cupid) does get in a good evening's work, but not until old Hendricks has gone home and Neil has taken his place on the settee beside Prudence.

Benton is sleeping soundly when a cat stirs up a rumpus. Benton makes his way downstairs to stop the disturbance and on his way back he passes the

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door to the sitting-room; it is closed; curiosity masters him. He stoops and peers through the keyhole. Benton is delighted, for cuddled close, their faces toward the fire, their backs toward him, sit Prudence and a man whom he believes to be Hendricks. Larry turns his profile toward the door, and Benton recognizes his farmhand. An hour later Larry is walking a lonely road on his way to the nearest village, and Prudence is gazing out into the moonlight night sobbing a prayer asking God to send back to her the man she loves. Wearied by weeks of harassing, Prudence consents to marry Hendricks. Larry hears of the forthcoming marriage and tells his troubles to the kindly squire, who is justice of the peace, and the good man promises to help him. With the aid of the squire and his wife and two boy friends, Larry concocts a bold plan to thwart the proposed marriage.

It is the night of the wedding. The squire is already pronouncing the words that are to make Prudence and Hendricks man and wife. There is a sudden commotion at the doorway. Larry rushes through the crowd and before anyone can stop him has snatched the bride from the bridegroom and hurries her out of the house. Hendricks and Benton rush out to the road to see a man and woman, mounted on a black horse, dashing away in the moonlight. They mount horses and follow, when they have overtaken the fugitives they find they have followed Larry's boy friends, one of them disguised as Prudence.

In the meantime, Larry and Prudence, who didn't run away at all, but only stepped around the corner of the house, come from their hiding place, explain the trick to the good humored guests and are married by the old squire.

When Benton returns and learns of the trick he is thrown into a frenzy. Slowly the muscles of his face relax as he is glaring at his daughter, for a wonderful change is going on within him. The scene fades. In its place is a dying mother and a little girl. The mother, with a great effort, places one arm about her husband's neck and with the other draws her child nearer. She speaks to her husband, "Don't make her a slave to money, Ezra. Give her heart a chance. Love is greater and bigger than all the money in the world." And the mother dies. Benton draws Prudence to him and kisses her. A miracle has come into his life.

AMERICAN.

FOOTPRINTS OF MOZART (Two Parts—May 18).—Hopelessly, Stanton works with compositions returned manuscripts together with his sweetheart's ring, which Ruth's aristocratic mother forced her to surrender, crushes out his ambitions. An aged neighbor enters, seared with evidences of life's struggle and speaks: "Tell me not in mournful numbers, Life is but an empty dream ..."

The old man's tale of being saved by Stanton's music awakens Stanton to hope and courage and saves his life. Alone, Stanton gazes at the silent features in the bust of Mozart and recalls the tragedy of his world's master of 624 operas, masses, etc. Mozart, in dying hours, writes the "Requiem" by special order, praying that it bring fame and money. Mozart sings this "Requiem" with his dying breath and passes away and is buried in an unknown grave in the Potter's Field.

"Lives of great men all remind us
We can make our lives sublime,"

Stanton sees Mozart's feeble wife laying a tiny wreath at the foot of the cross and believes that heaven's choir is singing the "Gloria" chorus beside the brokenhearted wife. He gazes at the "Gloria" chorus, recalls the one which sang it as all choirs have done, takes courage, and with heart opens his window as of old and plays his violin with all his soul. Outside the aged neighbor is waiting for these tones. "A stranger, passing, stops, is charmed; finds the originator of the marvelous music, discovers in the discarded mss. that for which he seeks, and through him fortune smiles and Stanton looks up: "With a heart for any fate."

Ruth turns from her mother, declares she shall starve with Stanton rather than turn from him. She goes to him, declares her purpose. Stanton puts the half-eaten loaf of bread aside, shows Ruth money and his turning tide. Stanton clasps the girl to his breast. The old man looks in, smiles his blessing as he sees Ruth take the tiny dried wreath of leaves from Mozart's picture and lay it on the brow of her lover.

BEYOND THE CITY (May 20).—John Doran, a rugged mountaineer, has an only child, June. She has given her heart to a young mountaineer known as "Cliff." They have the consent of her father, who tells Cliff to "come for her when the gentle hand of time has ripened their love."

Jack Rance, of the city, an unscrupulous villain, visits the neighborhood of John Doran. He meets June and is attracted by her. June is taken by the manners of the city gentleman. They meet clandestinely. He persuades her to leave her home and go with him to the city. June writes a letter to her old father and leaves with Rance. Rance, on arriving in the city, takes June to a house of the underworld. Here the vice of the underworld opens her eyes and she realizes what a man this Rance is. By the help of a woman, she escapes the same evening and starts for home.

June arrives home and sees through the window her father seated by the table reading his Bible. She hesitates, knocks and patiently waits until the loving arms of her aged father draw her back into the modest cabin. Cliff, through the window, can see June clasped in the arms of her father. He passes out into the night, but there is a happy smile on his face.

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KOMIC

THE MAN IN THE COUCH (May 17).—Ronald, the villain, upon proposing to Mabel and receiving no encouragement, leaves, vowing to discover his hated rival. He conceals himself in a folding couch and has himself delivered to Mabel, so that he may learn who is the object of her affections. In due course he arrives at Mabel's and raising the lid, finds Mabel entertaining the one man.

Jack, during his visit, smokes many cigarettes and accidentally sets fire to the couch. To assure Mabel there is no cause for fear, he throws couch, including Ronald, out of the window. It goes through a roof landing in an anarchists' den, who are in league with Ronald. They in turn throw it through the window and it lands in a police station, starting a fire on each visit, calling out the fire department and police. Eventually all is calmed, but poor Ronald is much upset and convinced that it is better not to force oneself where they are not wanted.

RELIANCE

OUR MUTUAL GIRL (No. 17—May 11).—Walking on the morning of the day after her rescue of the burglar's sister from an East Side dive, Margaret, "Our Mutual Girl," was confronted by the problem of what to do with the waif whom she had brought home. The situation became more complex when Margaret's aunt entered. "Who is the girl and what is she doing here?" asked the aunt. "Get her out of my house at once."

But "Our Mutual Girl" stood firm in her defence of the girl she had befriended. The outcome of the whole thing was that Margaret and her aunt took the little outcast down to one of the big department stores and secured her a good position. As the elevator shot upwards with its human freight "Our Mutual Girl" showed considerable excitement for it was her first ride in an elevator and the sensation was entirely new to her.

On reaching her aunt's house "Our Mutual Girl" became very homesick for the little old farm house in the hills. So she decided to steal away and, leaving a note, took a train for the little country town from which she came. On the train a nice appearing young man seemed familiar to her, but neither spoke. "Our Mutual Girl" was met at the station by her mother. Then she found that the young man of the train was an old sweetheart of hers who had been living in the city. "Our Mutual Girl" went straight to the farm and renewed her acquaintance with all her dumb friends. The horses, cows, kittens, chickens, cats, pigs and pigeons were all glad to see her. That evening "Our Mutual Girl's" old sweetheart came to call. The reunion was pleasant. As the sun set "Margaret" and her sweetheart were seen, silhouetted in embrace against the evening sky.

THE GIRL IN THE SHACK (May 15).—Jim, a miner in a frontier town, gets mixed up in a saloon brawl while drunk and wounds a man. He makes his escape and, after a long chase, manages to evade the sheriff and his posse. He travels some distance on foot and finally, tired and hungry, comes to a little shack. He knocks on the door and an uncouth frontier girl answers. The girl, Jenny, hospitably invites him in and gives him coffee and food. Then, while she sits across the table from him and watches him eat, the two strike up a pleasant, easy-going friendship, as people do in frontier communities. Jim has completely forgotten his troubles when the sound of approaching horses brings him in terror to his feet. He looks out of the window and sees the sheriff at hand. The girl, dazed and frightened, does not know what to make of his actions and stands stupidly by while Jim hides himself behind an old curtain that is hanging on the wall. The sheriff enters, greets Jenny, whom he knows, and asks her if she has seen the fugitive. Jenny, still dazed, answers "No." As she is a good and trustworthy girl, the sheriff delays no longer. He and the posse ride off.

Jim, rather crestfallen, comes forth from his hiding place. He starts for the door, then turns and shame-facedly offers Jenny his hand. Jenny turns away and says, "I'm not used to shaking hands with fugitives from the law." Jim goes out the door, but on the outside he stops. He has decided that it is very important that he stand right with the girl in the shack. He hesitates but a moment and then, putting both hands to his mouth, he calls aloud after the departing sheriff. The posse wheel their horses about and come back. Jenny, who has watched them from the doorway, goes up to Jim and offers him her hand. He holds it solemnly for a moment, and then goes away with the sheriff. It is some time later. Jim, who only wounded his man, is turned out of jail after a moderate sentence. He rides back to the shack and finds Jenny sitting in the doorway. He asks her if she has waited for him and she says "Yes."

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FEATURE FILM STORIES

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THE HUMAN BLOODHOUND (Four Parts).—Bill, Tom and Tickey Childs, two brothers and a young sister, are living on a large tract of timberland to improve it. The land is the property of the younger brother, Tom, who takes his business away from the hands of a scheming lawyer, who designs to defraud him of his property. The lawyer has a friend noted as a grafter. The grafter's daughter, Kate, overhears her father accused of being a notorious grafter. She is horror stricken. The father is threatened with prison for his nefarious dealings.

Failing to secure money to cover his misdeeds, Kate is persuaded by him and the scheming lawyer to go to the woods and induce Tom and his younger sister to come to the city. She does not realize that her father and the lawyer mean to trick Tom. Brother Bill does not like the idea of their going to the big city, but Kate promises to shield and protect the little sister. Time passes on and not a word is heard from either side. The grafter sees that all the letters are intercepted. Bill goes to the big city only to find that his brother Tom is leading the pace that kills; gambling and drinking. He finds his little sister in a cabaret. Tom is kept drinking at the big city club, by the grafter's friends. He is invited to become one of its members. He thinks he is signing a membership certificate, but they change the papers and he signs away his entire timber land.

Kater overhears her father's conversation with the scheming lawyer, when he tells him what he has done and that he will get his share of the money. She realizes that she is the cause of Tom signing away his property and immediately starts to assist him in recovering it. She confesses to Tom the unintentional wrongs she has done him, which caused the loss of his timberland. Tom is very much infatuated with Kate and asks her to marry him. She denounces the grafters and begs Tom to take her to the log cabin, as his wife. Kate, the sister, and both brothers arrive at the log cabin and are immediately pursued by the scheming lawyer and his followers, who claim the timberland. Tom drives them off. During the night, forest fires start, and in trying to fight the flames, Tom falls into a blazing bear pit. Bill jumps in to save him and they both have to struggle for their lives. The forest fires are creeping all over the land and here you see one of the greatest blazing fires ever conceived in a moving picture. Kate and the little sister save them.

When they arrive at the cabin they are thrown off their land by the scheming lawyer. Bill calls the lawyer a human wolf and swears he will be the human bloodhound to track him to his last lair. He succeeds in securing considerable evidence against the lawyer. The lawyer feeling safe in his possession of the property decides to go to the city. Bill tracks him to the hill-top. They fight over the rocks and cliff. As Bill is about to throw the lawyer over the cliff, the little sister arrives just in time to prevent him from committing murder. Bill drags the lawyer to the court house and there, with the evidence he has gathered, succeeds in convicting the lawyer, denounces the rest of the grafters and adjusts all wrongs.

THE RED FLAME OF PASSION (Four Parts).—Jim Borden, a big loving, good natured fellow lives in the woods with his wife, Alda, his crippled brother, Jack, and his baby, who is the apple of his eye. He struggles to keep up the expense of the land which he is trying to improve, by working at Taxidermy and selling his specimens. He also studies medicine and chemistry in his spare moments. Jim has a great affection for Jack, who became crippled in his early youth, in saving Jim's life. Jack, the cripple, is very fond of Jim's baby. Alda, the wife, however, denies Jim the joy of romping with the baby, contending that his crooked shape will have an ill influence on the child. She refers to him as an imp. The very first quarrel between Jim and his wife is the defense of Jack, whom he hears his wife speak ill of. Jim declares that Jack's poor bones were twisted in saving his life, and no one; not even she—his wife—shall speak ill of him.

Hardy, a hunter, is accidentally shot in the mountains while hunting. He is found by Jim, Jack and their dogs. He is brought to Jim's home and cared for. The wife falls in love with Hardy. Jack surprises them in embrace. He refrains from exposing them, knowing the pain it would cause Jim. He orders Hardy from the house. The wife induces Jim to turn all his property over to her. She and Hardy leave together, taking Jim's baby. The property is sold and Jim and Jack are driven off. Jim, who adores his wife and baby, is crushed beneath the mighty blow. Gradually there comes through the daze of the terrific blow a desire for revenge upon the guilty pair. Jim records an oath, but he does not call upon high Heaven to witness that oath. He starts about it in a secret, systematic, subtle manner. He labors arduously with his medicine and chemistry.

Ten years pass; Jim is in Spain. He is a wonderful doctor, having won the world's highest honors. Under another name he is loved and respected. Through his great skill he has been able to correct his brother's misshapen bones. He meets a Spanish woman of great beauty, who has a crippled arm. He operates, correcting the condition, thus winning the Spanish beauty's undying gratitude. Jim, still with the thought of vengeance most prominent in his mind, takes advantage of her gratitude to extract from her a sacred oath at her shrine, to do his future bidding. A short space of time has passed. A terrific epidemic of spinal meningitis has broken out in the South. Jim having a specific cure, starts for America with Jack. Alda, Jim's former wife, and Hardy are living in a southern city. Jim and Jack arrive in the South. Jim works day and night to relieve the suffering of the stricken. Like an angel, worn and weary, never thinking of himself, he works on, on. He gathers up the stricken, carrying them through the streets to the improvised hospital, where he operates. When others fear, he is at hand to aid.

Hardy, the snake in the grass, is stricken. Alda reads of Jim's phenomenal cures. Not knowing he is her former husband, the man she has wronged, she goes to Jim to help Hardy. Here comes a great surprise when she recognizes Jim. He consents to see Hardy. He meets his own child. Jim consents to save Hardy's life for two purposes, one condition being that Alda tell the child that he —Jim—is its father, and that she also tell the child of her own shame and guilt. She does this in order to save Hardy's life. The child shrinks from her. Jim saves Hardy's life for future vengeance. He sends for Marcia, the Spanish beauty, who in time wins Hardy away from Jim's former wife, so she suffers the same pains she inflicted upon Jim. Alda, deserted by Hardy, becomes poor and wretched. The child leaves her, seeking a home with Jim, her father. Later, Jim takes the Spanish beauty from Hardy; thus, he, too, feels the hand of vengeance. The wife seeks peace beneath the hood of a nun. Jack becomes happy in the arms and love of the Spanish beauty. Jim, after years of suffering, gathers his precious baby within his big arms and silently thanks God for the one blessing bestowed. When not employed comforting the ill and suffering, his thoughts wander back into the purple past of what seems so long ago, and he thinks of what might have been.

FACING THE GATTLING GUNS (Four Parts).—Gill Howe, while riding on a business trip through the country for Mr. Stacey, his employer, accidentally falls from his horse and is seriously injured. John Adams and his daughter are driving along the roadside and discover Gill Howe lying in the snow drift. They take him to their home and nurse him. Gill requests Kate Adams to notify his sister of his accident and to come to him. The two girls meet and become friends. Gill falls in love with Kate. He is the chief advisor of Samuel Stacey, a millionaire promoter.

Kate's father is a big contractor for the great dam in the wilderness and meets with financial difficulty. He thrashes a thieving half-breed for trying to steal from the works. The half-breed becomes very angry and threatens to have revenge. John Adams is very much worried over the works being shut down and not being able to pay any money to the laborers, who have become very angry, and threaten to blow up the dam. Through a stray bullet John Adams is accidentally shot. Unable to go to the city to borrow money on securities, he sends his daughter. She arrives in the city and seeks to borrow from Stacey. She waits later in his office. Gill, overhearing the insult to the girl who has been so kind to him, resents it. Through his interference, he is discharged by Stacey. Gill then assists Kate in borrowing the money. They are continually blocked through Stacey's interference, so finally Gill arranges with several friends to defeat Stacey until they get the money. Being tricked, Stacey swears revenge and follows the girl and Gill to the dam.

Gill, who has proven himself to be loyal, is now made manager of the dam. This displeases the present foreman, who conspires with Stacey to overthrow Gill. The laborers continue rioting and howling for their money. Through Mr. Adams, Gill secures aid from the governor of the state, to protect their large holdings and investments. Gill pleads with the rioters and begs them to keep quiet and promises that all salaries will be paid in due time. Through jealousy, Stacey with the assistance of the foreman urges the crowd to wreck the great dam. The militia arrive in time, with their Gattling Guns. Gill instructs the militia that if they are forced to fire, to use only blank shells to frighten the mob away. Stacey, who overhears Gill, surreptitously substitutes real bullets and then incites the men to riot.

A moving picture man, scouting for scenes of interest, is photographing the dam where these labor disturbances are taking place. He sees Stacey substituting the bullets and photographs the dastardly deed. He runs off to hide his camera and, returning to the spot, sees the militia firing upon the rioters. He hastens to Stacey's office and accuses him of murder through his substitution of the bullets for blanks.

Stacey and the foreman attack the cameraman, carry him into the dam and turn on the water. Gill hears his cries and rushes to the rescue. Being unable to turn off the water, he secures dynamite and blasts the dam. He succeeds in rescuing the cameraman, and takes him to his home. Gill is is arrested and accused of being responsible for the murder of the rioters. While the trial is proceeding the cameraman enters the court with a moving picture machine, and after darkening the courtroom, shows the picture of Stacey substituting the bullets. He then tells the story to the court, resulting in the freeing of Gill and the militia officers, and the conviction of Stacey.

THE TOWER OF TERROR (Four Parts).—In Bombay, Count Adolphe elopes with Vasca, although engaged to a lady in Rome. In that city two years later the Roman lady's father hears of Adolphe's wife and child. He sets the Black League to work. As a result, the young wife is met by death. The baby daughter is abandoned. The deed is committed by Michael, a confidential servant of the Roman lady. Adolphe eventually marries the Roman lady and Michael becomes their butler. Twenty years later Adolphe, now the Duke of Torini, for the first time receives news of his daughter. He sends his secretary to Bombay to fetch her. The young couple fall in love. The mind of Michael is unhinged by the sight of the young lady, and in his temporary insanity he tells the Duke where the proofs of his crime are to be found. The Duke finds the papers, sends them to his secretary, Genovo, makes his will in favor of his daughter, Zania, and dies of heart disease. Michael, having no knowledge of what he said or did in his delirium, thinks the proofs have been taken by Zania. The father

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of the duchess is compromised by the missing papers, so Michael confides in her. They seek the help of the Black League. Zania cannot give up the papers she has not got. She is kidnapped and taken to the Tower of Terror. Then next morning Genovo, her lover, sets out to rescue her. He discovers where she is and has a terrific fight with her jailer. In the struggle a lantern is upset, and the place set on fire, and the jailer meets his death. Genovo reaches his sweetheart, but escape is cut off by the fire. They get free by climbing down a tower over 200 feet high. The most sensational feat ever shown in a film. The Duchess and Michael arrive at the Tower of Terror just as the fire reaches some powder barrels, and the guilty couple are blown to bits.

I. S. P. CO.

THE MASTER OF DEATH (Four Parts).—Col. Von Hoff holds a reception, at which Captain Bassenheim is present. Bassenheim makes a slurring remark against Mrs. Von Hoff, which is overheard by the Colonel and his son, Peter, a young lieutenant ant. Bassenheim is called to account and offers an explanation which satisfies the Colonel, but which Peter does not believe. The Captain is insulted when Peter refuses to shake hands.

Later, at the Officer's Riding School, Bassenheim again incurs Peter's dislike by lashing his horse each time he passes. Unable to control himself, Peter runs Bassenheim down with his horse. He is dismissed from the army. Colonel Von Hoff feels his son has disgraced him and resigns from the army. Peter is cast off by his parent.

Peter determines to go to America. On the massive ocean liner he stokes to pay his passage. Arriving in America without funds, and unsuccessful in finding employment, he becomes despondent. He is intercepted from committing suicide by John Smith, an inventor, who persuades him to become the performer of a dangerous leap, known as the "Death Curve." Peter successfully performs the feat before the reporters at a private rehearsal. His fame spreads; he becomes the star of a circus in Berlin, and is known as "The Master of Death." He visits his mother, telling her he is the representative of an American shoe manufacturer. While at his old home Ada Merta, a former sweetheart, now married, calls. It takes only a short time to rekindle the old love. Later they decide to elope. Peter tells his mother he has been recalled by his firm, and bids her goodby. He resigns from the circus, and his last appearance is to be the following day. Ada becomes conscience stricken and refuses to go with Peter.

Next day he goes to perform his farewell leap. His thoughts wander; he takes the leap, makes a wrong turn; his body rushes through space, and the performance, indeed, proves to be the last of "The Master of Death."

AMBROSIO.

THE MAGIC NOTE; or HOW THE CLOUDS OF DARKNESS ROLLED AWAY (Three Parts).—Anna, once the only heiress of a rich family, is now obliged to work day and night at her sewing machine. Her strenuous work is enlightened by her dream of love. Robert, her fiance, meets an old friend of his who tries Anna's voice, which he thinks is very promising. She is now left under the instruction of her tutor.

One day Robert, who works in a bank, is sent on a very important mission to St. Marseilles, but before leaving is presented with a snuff-box by Anna, on which she inscribes the first words of "Mignon"—"Don't you know the beautiful land—."

Morton, a friend of Robert, having overheard the conversation between Robert and the manager of the bank, plans to steal the large sum of money which Robert will cash in St. Marseilles. That night, with the help of other villains, Morton succeeds in stealing the money from Robert and throws him into a sewer. Not hearing anything from Robert everyone thinks that he ran away with the money.

Anna has forgotten her lover and is now on the stage triumphing wherever she plays. During her tours she is invited to sing before the insane men in the asylum of the town. Robert is among the unfortunate men, having lost his reason by the shock he received when robbed. Anna arrives at the asylum and when he hears her beautiful voice, his memory is restored. Anna recognizes him and together they plan to find the guilty man. One day Morton, who is one of Anna's most ardent suitors, shows her the snuff-box she gave Robert. Recognizing it, she understands how he had obtained it. Shortly after, accompanied by Robert and the police, Morton is arrested, and Anna and Robert live happily together.

ARIAS FILM CO.

LIFE AND WORKS OF VERDI (Six Parts).—Giuseppe Verdi was born in the little village of Roncola, Italy, during the stormy period of a revolution. Verdi's parents are forced to seek refuge in a church, and upon their return to their home, they find that the house has been ransacked and nothing spared. The young Verdi grows up in Roncola, and at the age of seven years displays his love for music. He goes daily to the church, where he is attracted by the beautiful tunes of the organ, and he watches the old organist with intense interest. Verdi's father, realizing his son's musical instincts, buys him an old spinet, and upon this instrument young Verdi commences his rise in the world of music. To further advance in his studies, Verdi leaves Roncola and goes to Buzzeto where he is cordially received by the Barezzi, who endeavor to help him. He leaves for Milan, to join the Conservatory, but he is met with a refusal to his request for admission. He returns to Buzzeto and is consoled by the kind people with whom he lives, especially by their daughter, Marguerite, who soon afterwards becomes Verdi's wife.

During financial hardships, and the oppression of his jealous fellow musicians, he composes his first opera, "Oberto, comte di San Bonifacio." But while he dreams of glory, his dearly-beloved wife dies, and he becomes inconsolable. For a time he forgets his art. But soon the fire of his ambition again arises, and he composes the opera "Nubucco," which marks the beginning of his fame. For the second time he marries, taking as his wife the charming Giuseppina Strepponi, the first interpreter of the main character in "Nubucco." Verdi's name now becomes popular, and his fame is gradually becoming world-wide. From Milan, Verdi goes to the principal cities of Italy, where he adds new laurels to his increasing popularity. Thereafter, the larger part of Verdi's life is spent in Genoa, in the Doria Palace, where through its large windows, he views the mighty sea, which inspires his musical soul with the charms of its majestic scenes.

And as he dreams, he hears the trumpets of Aida in the distance; here is Rigoletto, court jester to the Duke of Mantua, who swears to avenge himself, while Azucena, the gypsy girl, is lulled in Manrico's arms; and now comes the impassioned Violette, who gently dies near her beloved Alfredo; here is the jealous Othello, the Moor of Venice, who bewilderingly kisses the unfortunate Desdemona; and here is Falstaff, duped by the Merry Wives of Windsor—and the old man's vision disappears. He then decides that all the wealth which he had amassed through his art should help other poor composers and artists of the great musical family. He builds in Milan the House of Musicians for which the world of art owes him everlasting gratitude. And as the majestic sun sets on the horizon, Verdi's earthly life is extinguished, but his name and fame will survive him through all eternity.

ITALIAN-AMERICAN FILM CO.

LIEUTENANT ROSE AND THE SEALED ORDERS (Three Parts).—The story opens with Lieut. Rose in the company of Lady Mary, who is very anxious to attend the Admiral Ball that is going to be attended by the powers of all nations. He promises to escort Lady Mary to the ball. At the reception, the representatives wish to speak to Lieut. Rose, and the latter is enjoying a tete-a-tete with Lady Mary, for the evening being warm, he prefers conversing to dancing, and is notified that he is wanted. Before entering another room, one of the gentleman makes sure that the doors are closed. He leaves the room to tell the party of representatives that everything is in order. In the meantime, a spy, an accomplice of a Count, who is a foreign spy, enters the room, opens the door that had been closed, and goes into another room. He disguises himself as a waiter, and while the admirals are talking about the war, he enters, and hears the whole conversation.

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Lieut. Rose discovers the spy behind a screen, but the latter, quick at action, stands there with a tray, and says, "did you ring, sir?" They all stand astonished, for they were sure that the door was closed. He is sent out of the room with an order for drinks. He quickly runs to the Count, who is waiting for him, and tells him that there is war in the air, and that Lieut. Rose is in charge of the Sealed Orders. The spy entices the driver of the Lieutenant's carriage into the woods, and after beating him, he succeeds in taking off the driver's clothes. He dons them and takes the place of the driver. The reception being over, the party is leaving. Lieut. Rose enters his carriage without noticing the change in the driver. After driving a little way, he makes believe that there is something the matter with the coach, and while the Lieutenant and his escort get out to see what the trouble is, the spy goes on the other side of the coach, takes out the Sealed Orders, puts them in his pocket, goes around to the couple who are waiting and tells them to enter the carriage, that it is all right now.

He drives up a big hill. At the top he unloosens the horses and lets the carriage go down hill. They go down in a terrible speed, and are thrown from one side to the other. They realize the terrible position they are in. There is no way of them getting out, and they try to make the best of it. The carriage comes to a halt, but they have fallen into the water. We see Lieut. Rose coming out of the windows, dragging Lady Mary out, who has fainted, and he walks to the banks, the water being up to his waist-line. He spies the camps of the boy scouts, lays his companion in a row boat, and runs to the camp for help. While there, he notices a wireless apparatus, and sends a wireless to the dockyard, telling them of his predicament.

The spy in the meantime delivers the Sealed Orders to the Count, and they decide to leave port immediately. They decide to leave port by boat, and when they arrive at the dockyard they see that it is closed and nobody allowed to leave, by orders of the Admiral; so they decide to leave by road. The Lieutenant, in the meantime, gets a few police guards to watch the bridge. The two spies, coming along in an auto, see that the bridge is guarded, so they turn back, followed by the police and Lieut. Rose. The spies manage to jump on a train, just leaving, and elude their pursuers. Lieut. Rose makes a short cut. He arrives at the track that the train will shortly pass on and gets into the mail bag. The train comes along and he is thrown into the train. The mail notice that the bag moves. They call a guard and empty the bag. The lieutenant falls out, badly hurt, so he explains his position and asks for a train guard uniform. He is given one, and manages to reach the coach that the spies are in. They are both looking over the papers when the lieutenant comes in. He awaits his chance, and when they are busy over the papers, the lieutenant grabs them out of their hands. A struggle ensues, in which the spies manage to get away. And after a sensational chase, the lieutenant and the police have their prisoners in their power. The next day, the lieutenant, having recovered the Sealed Orders, is seen sailing away with high honors, and Lady Mary bidding him good-bye.

MUTUAL.

THE DISHONORED MEDAL (Four Parts).—"The Dishonored Medal" is a very powerful, tragic story of the French occupation of Algeria. It is the story of a French officer with whom a native Algerian girl becomes infatuated, and to quiet her conscience he gave her his medal, presumably of the Legion of Honor. The girl's Algerian lover throws himself from the cliff and is killed. The French officer leaves the country, and the girl with her child searches through the mountains for trace of him. She eventually loses her life in a struggle to protect herself from a native libertine, and an old Algerian adopts the baby boy, raising him with his own son, as brothers. The two boys grow up, fall in love with the same girl, and the French officer comes back with high authority to rule over the district. He sees the girl and has her brought to his tent. This so enrages the two boys that they incite rebellion, and war takes place.

In the battle the Algerians are almost entirely wiped out, but the two boys survive, gain the officers' tent, and while the adopted boy, the son of the French officer, fatally stabs his father, the other youth escapes with the girl. As the father dies he recognizes the medal suspended from the boy's neck, and dies with the knowledge that justice has reached him through the hands of his own son.

GENERAL FILM CO.

MONGREL AND MASTER (Three Parts—Essanay—Released during week of May 11).—Woman's devotion, or the lack of it, placed Frank Mitchell and Bill Denton in the wider path of life, where they shifted about, fought and taught each other the part of life which is wrong. It was easy to learn, to teach, they enjoyed it, they thought, so lived on as they should not have lived. This day they planned to pull a big job—to rob one of the homes of wealth, and started out in the daylight to get the lay of the land. And a little child shall lead them—'tis better so—it is so. A child of ten, a daughter of wealth, they met. She passed them on the street. Frank dropped a small tool from the kit of his pocket, but walked on. She picked it up, called him back and was curious. Frank came to her and she asked childish questions about the tool. Never before did he see a child—not as he saw this one; a messenger she was, probably from Heaven, or at least from Fate. They chatted while Bill, the pal, dubbed it all foolishness. This child hoped that Frank was a good man and said so, as she selected the prettiest rose from a beautiful bouquet and presented it to the burglar. Frank That night, or in the wee small hours of the morning, they entered the mansion to steal. Bill paraded through the house gathering the booty. Frank was about to open the safe when he discovered a photograph of the child—the very same child. All the good in him came to the surface. He was saved. New life was his gift. He wrote a note to the child telling that she had saved him and that he would be a good man as she had hoped. He left the note with the guns and burglar tools on the table, and left, forcing his disgusted partner before him. Frank labored for years, and during these years he studied law, while Bill associated himself with a clique of rascals that bought and sold votes and made themselves rich on questionable contracts. The two pals did not meet and the little girl grew to young womanhood. Frank became the clerk in her father's law office. Then he met her. They did not recognize each other, they never met before—they thought. It was not long before a strong and vital love was theirs. Her father, Mr. Stone, was elected mayor of the city. He was elected by Bill's crowd. Then Bill fell in love with the mayor's daughter. This affection was not mutual, the girl told Bill that she did not love him and was not the least interested in him—wished him well and told him to go. Bill went to the mayor and demanded that that official speak to his daughter in his favor. To do this the mayor refused. Bill was angry and immediately began his planning. He discovered that Frank, now the mayor's secretary, was no other than his partner in crime and then he compelled Frank to live in fear of him.

Then came the "frame-up." A newspaper owned by Bill came out with strong stories accusing the mayor. Although he was innocent, the mayor could not, in the face of the system, prove it. So the girl's father stood open to impeachment and disgrace. The love affair between the girl and Frank was found out. Bill threatened Frank, said he would show him up in his old life. This held Frank in check. Now, just at this time when the town was completely up in the air over the fearful news regarding their worthy mayor, Ruth decides to sacrifice her happiness to save her father. She went to Bill asking for time until Saturday to reconsider his offer of marriage. You can guess Bill was elated—he was winning in a walk. So he promised her to hold off his fight on the mayor. Then the newspaper bows and begs the mayor's pardon.

Frank musters up courage enough to ask Ruth to marry him. He almost insists. Then she tells him of the planned sacrifice. Frank is sorrow-stricken, but can do nothing. So life wore wearily until Saturday. Bill's crowd of grafters are hot on his trail. They are after their share of the money derived from swindling the city government of funds which had been appropriated for the Poor-house. Finally they meet him and make their demands. With the display of all the cunning of a fox, Frank manages to hear the time, place and date for the distribution of the graft money by Bill. With Ruth, a gang of detectives and a stenographer, and not without a lot of trouble, Frank gets evidence complete enough to put Bill and the gang away and rid the city of a lot of bad men. This was Saturday night. Bill was to call at the mayor's home for his answer. And he did, too. Little Ruth greeted him. For his answer, Frank and the detectives marched in his gang of grafters and confronted him with his crime. This all takes place in the room where years ago Frank and Bill were going to put over the robbery. Bill is placed under arrest. He sees his game is up, then he plays his only card against Frank, knowing that he can at least deprive him of the girl. He explains to the mayor that Frank was his pal in the old crook days and that they had attempted to rob his house and that they had committed many other crimes. The old tools are taken from the library, where they have been kept as a great family novelty. The mayor looks to Frank to discredit the statement made by Bill. Frank only stands with head bowed and ashamed. Then it happens—Ruth brings the note in to play its part—and it does. Why, yes, they were happily married, that girl and the remade man.

A STRUGGLE FOR LIFE (Pathe—Released during week of May 11).—Jean Morvin, a talented draughtsman, having won the favor of a woman with whom his superintendent is smitten, is forced by the latter into a quarrel over some work and is discharged. Not content with this, and to forestall Jean's wreaking vengeance upon him, the superintendent uses his influence among officials of other manufacturing plants to discredit Morvin and prevent his securing employment and as a result Jean is forced to forsake his profession and seek work of any kind. Going into the country, Jean secured a job as a farmhand, but here his ability and willing-

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ness, labor set jealous hearts and heads to work to undermine his success and when he becomes the bone of contention and threatens to disrupt the family relations of the farmer and his two sons, Jean leaves the farm. The little money Jean has saved, soon is spent, but still faithful to his ideals and with head high with hope, he journeys to the great City of Paris, where he lands penniless, footsore, ragged and hungry. Many opportunities to steal present themselves to Jean in his hour of need, but he remains firm in his intent to be honest and honorable and watches eagerly for the little chance that will give him a chance. Suddenly he sees it.

At the railway depot a traveller emerges loaded with luggage and boards a cab. Jean follows the cab through the principal streets of Paris, past beautiful monuments, many of which he has helped to design, until the cab reaches its destination. Jean carries the baggage up stairs and is rewarded with a few pennies. Greatly delighted, Jean returns to the heart of the city, where he invests his small fortune in an extra edition of the Paris Herald. The papers are quickly sold and Jean finds himself the proud possessor of a pocketful of pennies. For two long years Jean struggles for success and is gaining ground, step by step. Hurrying along the street one day Jean finds a wallet. It contains a fortune in bank notes, some valuable papers and the business cards of the owner, Ernest Preval. Without hesitation, Jean journeys to the address of the loser of the wallet to find it a magnificent villa. Mr. Preval is delighted to have recovered the wallet and declaring his admiration of Jean's honesty, offers him $100.00 of the money that the wallet contained. This Jean refuses, but intimates his desire to secure steady employment. Preval gladly accedes to his request and gives him a note to the manager of the Preval manufacturing plant. Within a year Jean has attained the secretaryship to Mr. Preval, which position brings him in such constant association with Preval's beautiful daughter, Claire, that he is soon violently in love, but hesitates to speak his dreams. On the occasion of one of Claire's more or less frequent visits to her father's factory, one of the buildings takes fire and the girl is trapped within. Several men, including Jean, go to her assistance, but Jean is first to reach her side and after struggling against smoke and flames, he succeeds in reaching the street with the girl in his arms. Ere the next day's sun has set, Claire gives the life that Jean has saved, into his keeping forever.

APEX.

THE DEAD MAN WHO KILLED (Four parts).—Viera waits, as is her custom every morning, at the gate of her home to greet her lover, Boris, on his way to the university. As they are speaking to each other a dashing officer, Lieutenant Gobrinoff, passes by on horseback. Gobrinoff greets Viera most courteously, but eyes her companion disdainfully. Boris much hurt by this treatment withdraws immediately. Viera is furious with the lieutenant, but conceals her wrath, knowing that he would seize every available chance of making love to her if she were to show signs of discontent.

Later, at her birthday party, she repulses Gobrinoff and seeks Boris' company in preference. Gobrinoff resents this and vows vengeance on Boris. When departing for military service, Viera presents Boris with her picture. The soldiers are marching toward Karabutak, the new garrison. In the yard of the fortification the troops are presented to the commanding officer, who afterward inspects them in company with his adjutant-lieutenant, Gobrinoff.

The lieutenant is to select a personal attendant, and in passing judgment discovers Boris and is greatly surprised. Seeing a chance to revenge himself on one who had been preferred to him, he chooses Boris. The young soldier is obliged to wait upon the lieutenant, who seizes every opportunity of tormenting him. A sabre drill is called among the soldiers. Gobrinoff, who is an inspecting officer, takes up his position as Boris' combatant. Boris is rather unskilled in fencing and almost succumbs to the dexterity of his opponent a number of times. At last he becomes utterly exhausted, and throwing down his mask and sword, leaves the grounds. Boris unheeds the commands of the adjutant-lieutenant to resume sabre practice and keeps on going. Gobrinoff has him arrested and a court-martial sentences him to three days of imprisonment. He is chained by the knees, thus forcing him to be in an erect position during his incarceration period. At the expiration of his term he is found to be in an unconscious condition, but is soon revived by two sub-lieutenants, who lead him out of prison. One day the commandant of the fortification receives instructions to dispatch an order to the Kaschgar-Post. Lieutenant Gobrinoff is assigned to the task and is ordered to take his attendant with him and food supplies for six days. Boris is commanded to prepare for the trip, but before departing he manages to send a farewell letter to his beloved.

On the eve of departure, Gobrinoff is advised by his comrades to select some other than Boris, on the theory that he might attack him. The lieutenant shows them his sword and pistol and assures them he can well take care of himself. Soon the two are on their way riding through the Kaschgar desert.

On the evening of the third day after Boris had set up the tent, Gobrinoff bids him retire. The

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latter, uneasy of the thoughts of the young soldier, chains his pistol to his wrist before retiring. The officer thinks right, for soon Boris is seen cautiously making his way to the now fast asleep lieutenant. Reaching the commander's pistol, he manages to get hold of the case with the charge. Taking the compass, field glasses and a map, as well as the officer's food and supplies, he makes a bonfire of them. He cuts open the water bags, and rides away, leaving the adjutant-lieutenant with no hope of salvation.

Morning arrived, the lieutenant discovers and understands the situation. Fortunately he still has his pistol and handcuffs and quickly mounting his horse chases along the vast desert in the footprints of Boris' horse. From a distance Boris sights Gobrinoff approaching. He pulls himself together and jumping off the horse, takes off the saddle and bags and throws away his gun. Boris' horse, failing in strength, soon dies.

The soldier, seeing his enemy nearing, takes to his heels. Gobrinoff's horse becomes fatigued from the strain, and he is compelled to dismount. The men come nearer and nearer to each other. At length they are within pistol range. The pistol snaps. Gobrinoff throws it away and goes for his adversary with all his might. A fierce struggle ensues between the two men.

Gobrinoff manages to get hold of the handcuffs and puts one around Boris' wrist. Boris gives a jerk, and endeavors to re-commence the fight with Gobrinoff and is successful in putting the other handcuff around the hand of the officer. He now feels utterly exhausted and knows that the same fate awaits both of them. From sheer exhaustion he dies.

Gobrinoff suddenly spies a photograph of Viera lying on Boris' chest. Terror and fright seize him at the thought of the unspeakable loneliness and desolation surrounding him on all sides. He holds the photograph up in the air over his head and falls down slowly on the dead body of Boris.

MUNDSTUK FEATURES.

TREACHERY (Four parts).—Enrico Fiori, a sailor, finds himself on a raft, the only living survivor after a shipwreck, and after drifting several days without food or water, he at last comes upon a desert island, where he sustains himself by eating grass and drinking from a tiny stream. Wandering about the island for days he discovers a cave in which he finds several skeletons, also a book that tells about a Spanish fort where some red diamonds are hidden. In order that he may be rescued from this island, he cuts his arm and writes a note for help with his blood, and throws it into the sea. A fisherman finds Enrico's note in the body of a fish and goes to his rescue. When they reach the island, they find him turned into a savage, who fights them, but they at last subdue him by smoking him out of a cave; tying him up, they bring him back to civilization, put him into a hospital, where in time he recovers.

On his recovery he tells the doctor and the nurse about the red diamonds and they both agree to start on a search with him for the diamonds. In the course of time they find the fort and secure the diamonds, which are given into the keeping of the doctor, who falls in with a gang of bandits. In order to escape he tells the bandits that Enrico Fiori and the nurse have the diamonds, and upon hearing this they let him go and start a search for Enrico and the nurse, whom they soon capture. The doctor, after escaping from the clutches of the bandits, meets a bear and in order to get away in a hurry, falls over a precipice. Meanwhile, the bandits not finding the jewels on Enrico and the nurse, tie them up and get drunk on the liquor they had stolen, and fall into a drunken sleep. While they are sleeping Enrico gets one of the robber's knives, frees the nurse and himself, lights a fuse that leads to a barrel of powder underneath the fort, and escapes while the robbers are blown up with the fort. As they are escaping they suddenly meet the doctor, who in order to right himself gives the diamonds to Enrico, but while they are sleeping he tries to steal the diamonds again. Enrico wakes up and struggles with the doctor, but is knocked unconscious with a limb of a tree. When Enrico gains consciousness he starts in search of the doctor and finds him near a stream. They again quarrel and in the excitement which follows both fall into the stream, where under water he takes the diamonds from the doctor and comes to the surface, while the doctor, who cannot swim, drowns. Enrico Fiori swims to the bank with the gems, climbs out and brings the nurse to the spot where the doctor had drowned.

GAUMONT

THE OPIUM SMUGGLERS (Three parts).—Two coast guards discover traces of smuggling on the seashore. The district is infested by Chinese opium smugglers, but the Orientals are so cautious that it seems impossible to catch the gang or find out their haunts. The coast guards take the packet of opium they have discovered to headquarters, and it is decided that a stop must be put to the smuggling without delay. Arizona Bill is communicated with and promises to do his best to aid the government. Bill has already had a good deal of experience in dealing with Chinese, and he disguises himself very cleverly as an Oriental and haunts the port, making the acquaintance of several of the gang, and eventually being taken on as an extra hand on one of the boats. One night a mysterious ship is visited and bales of goods taken off. Bill assists in landing the cargo, and shouldering his share, follows his companions through narrow streets and alleys to an apparently deserted house. A password is given and our hero finds himself in an opium den. An old hag receives the Chinese and supplies them with pipes. Bill accepts his and pretends to inhale the poisonous fumes, while thinking out a way to escape without discovery. The old woman's suspicions are aroused, however. She steals behind Bill and pulls off his pigtail and then strives to rouse the opium-soaked men around. Meanwhile, Bill rushes to the door, but a trap-door before the threshold has been opened and he falls into a cellar beneath. After some hours he discovers an exit through a disused drain and emerges on the sea front exhausted, where Betty, his wife, who has accompanied him to the town, is anxiously looking for him. Bill, however, is determined not to be beaten and hires a boat to explore the coast. Betty insists on going too, but the Chinese gang know everything, and arrange for several of their number to be included in the boat. A few days later the yellow demons seize their opportunity and take command of the boat. Bill is bound and a bomb placed by his head, with a fuse connected, which will blow him and the boat to pieces in a short time. Betty is carried off in one of the lifeboats in spite of her struggles. Bill's position is desperate, and it seems that his last hour has come. An idea occurs to him, and as the burning fuse comes within his reach, he burns his bonds in the tiny flame, and, free once more, leaps from the doomed ship just in time. A terrific explosion occurs and the boat sinks beneath the waves, watched by the exulting Chinese, who have landed. As they drag Betty with them, she manages to lose her footing and falls over a precipice. Feeling sure she is killed, the Orientals make no attempt to rescue her, but Betty rolls down the height, and beyond being stunned and having a severe shaking, she is unhurt. She manages to crawl up to a rock, and, mounting this, spies the Chinamen entering a hut near at hand. She has discovered their hiding-place! Down on the seashore she finds a man's body washed in by the waves, and with a cry of anguish recognizes Bill. Thinking he is dead, she lifts his body on to her shoulders and starts to walk inland. After a time she fancies he stirs and to her delight life is in him still. Little by little Bill revives and hears with joy that Betty has found the retreat of their enemies. Next day Bill reports to the coast guard-in-chief, and asks him to send an armored boat to blow up the hut on the coast. This is immediately done, and the opium den utterly destroyed by cannon. Thus a public danger is wiped out by the intrepid bravery of Arizona Bill and his wife.

CHARIOT FILM CORP.

THE NORWEGIAN SPY.—Members of the Norwegian cabinet have trumped up charges against their ambassador in Berlin, whom they want to get rid of. The ambassador has secured a certificate copy of the evidence of the "fake" charge. He is visited by the Countess Helgska, a spy, who pretends to be his friend, and she steals the papers to prevent the exposure of the cabinet members. Th ambassador discovers the loss and gets Detective Burnes to work on the case. The ambassador faces trial on the morrow, and unless he can refute the charges, with the evidence he has secured, he will be ruined.

Burnes gives chase after the countess, who is escaping in an automobile. She throws off her pursuer by assuming a disguise and changing from one automobile to another. The detective halts the first car and by bribing the chauffeur picks up the trail. The countess is on her way to the railway station. Arriving, she telegraphs the foreign bureau that she has the papers and they should have a special train ready to take her to the Helger Danske decks, from where she will resume her homeward journey. Burnes arrives at the station in time to see the train pull out. He reads the countess' message in the telegraph office. He wires ahead to his men to waylay the special and hold the countess.

There is but one route to the Helger Danske decks and he is sure of getting her. In the meantime Burnes, by a short route, reaches the ferry. She fools the detective by assuming a disguise and gets her special train. The detective attempts to follow her, but she loses him. He takes a cab to the scene where he sees the waiting train of special train. The train is held up, but the countess escapes from the rear, through the underbrush. Burnes arriving, finds the bird has flown and in the meantime the countess has bribed his driver and rides away in his cab. Burnes improvises a telephone in mid air and phones for an aeroplane, which is the quickest way to catch the countess. He flies away and arrives at the Helger Danske decks, where he changes roles with a stoker. The countess walks into his arms when she enters a tugboat which is to take her to the steamer. On board the Helger Danske, Burnes enlists his fellow worker to help him get back the "fake" evidence. Together the men go aloft and Burnes, peering into the countess' cabin, sees her with the papers. His helper gets a lifeboat ready and Burnes, entering the cabin, attempts to get the papers. The countess struggles and he pulls her to the deck, where he finally gets the papers. The lifeboat is lowered and the detective and his man escape. The countess is beaten and must proceed to report failure. In the meantime the lifeboat sinks, and the men after a struggle in the stormy sea, are washed ashore. Burnes has but a few hours to return the papers, as the trial will be held. He rushes back and safely delivers the "fake" charges that will clear the ambassador.

WORLD SPECIAL FILMS CORPORATION.

THE BRASS BOTTLE (Four parts).—For a certain offense Fakrash-el-Aamash, a Jinnee of the Green Jinn, is sealed up in a brass bottle by order of Suleyman, and cast into the sea. Three thousand years later the bottle is drawn up in a net by some fishermen on the south coast of England. Horace Ventimore, a struggling architect, is in love with Sylvia, the daughter of Professor Futvoye, a collector of curios. The professor favors the suit of Maurice Pringle, a prosperous architect, in preference to his poorer rival.

The professor sends Ventimore to a sale of antiques to bid for certain lots. Ventimore fails to secure them, but on his own account purchases an old brass bottle in the hope that it may interest the professor. The professor rejects the bottle with scorn, and Ventimore takes it to his office and opens it with alarming result. The Jinnee emerges from the bottle and, in gratitude for his release, promises Ventimore all that his heart can desire.

Through the mysterious power of the Jinnee, Samuel Wackerbath, a wealthy merchant, who is about to build a country residence, mysteriously appears and engages Ventimore to carry out its construction. At Ventimore's lodging camels arrive with bales, caskets of treasures and precious stones, and each fresh favor of the Jinnee increases his embarrassment. Hearing that the Futvoyes are expected to dinner, the Jinnee converts Ventimore's rooms into an Arabian Hall and entertains his guests with an Eastern banquet most uncongenial to modern palates. Musicians assail their ears with hideous discords, and dancing girls shock them with their lavish display—and when the leading dancer falls at his feet and declares her devotion, Ventimore's discomfiture is complete. The guests leave in disgust and Sylvia is handed over to the unwelcome attentions of Pringle.

The simple Jinnee is deeply grieved at the failure of his plans for Ventimore's welfare, and promises to persuade the professor to give him his daughter. Arrived at the Futvoye's house in city garb, the Jinnee demands the hand of Sylvia for Ventimore. The professor indignantly refuses, whereupon the Jinnee turns him into a mule. This does not improve Ventmore's chances. Wackerbath is horrified to find a Moorish palace erected on his property, and vents his wrath on Ventimore. Sylvia throws over Ventimore and accepts his rival. Ventimore in despair asks the Jinnee to leave him and go back to Suleyman.

The Jinnee journeys through the desert and finds Suleyman is no more. Angry, at last he turns on Ventimore and carries him off to slay him, but with fiendish malice, changes his plans and resolves that his ungrateful victim shall be bottled up as he has been. Ventimore accepts his fate, and, as a last favor, implores the Jinnee to make the Futvoyes, Wackerbath, and the Rapkins, forget all that has happened, but he forgets to mention Pringle. The Jinnee grants his request. Ventimore finds some difficulty in getting into the bottle and begs the Jinnee to show him the way. The simple creature does so and before he can escape Ventimore has sealed him up once more, and throws him into the Thames. The Futvoyes have forgotten all they have suffered, but Pringle, who remembers, resents their renewed friendliness to Ventimore. In his furious indignation Pringle is mistaken for a madman, and retires, discomfited, and all ends happily for the devoted couple.

IN SEARCH OF THE CASTAWAYS (Five parts).—As Lord Glenarvan and his wife, Lady Helena, are cruising in their yacht, "Duncan," off the coast of their native land—Scotland—the crew harpoon an immense whale which discloses when it is disemboweled a bottle with a message referring to Captain Grant, who had set out in quest of land to colonize and who had lost his ship, the "Britannia," in latitude 37 degrees off the coast of South America. The interpretation of the message is rather uncertain, as the writing had been nearly obliterated. An advertisement in a daily newspaper to the effect that data concerning Captain Grant has been found brings Robert and Mary Grant, children of the shipwrecked captain, to the residence of the lord to entreat him and his wife to sail for Patagonia to see if their father cannot be found. Lord Glenarvan assents, and, when on the ocean a few days, a stranger, who had mistaken the "Duncan" for the good ship "Scotia," upon which he was to sail to India, makes himself the laughing stock of the crew by speaking of the "Scotia," of its captain and of India. The stranger is recognized by the lord and his wife as Panganel, a learned geographer. He consents to accompany the expedition, and forty-two days later the yacht arrives at Conception, in Chili. The party are unable to obtain any data from the British consul concerning the shipwrecked captain, and they are in despair. Their sorrow is allayed, however, by Panganel who, after trying to make a more correct translation of the message, says that Grant must have been taken prisoner in the interior of South America. While Lord Glenarvan starts to cross the continent, following the 37th parallel as the document indicates, Tom Austin, the mate of the "Duncan," will double Cape Horn and await the party in the Atlantic at the 37th parallel.

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Abandoned by the guides at the foot of the Alps due to their fear of recent earthquakes, the party is led by Panganel. Toward night they take refuge in a hut which stands upon a glacier which later starts moving down the precipitous mountain side. They all escape with their lives, but discover that Robert is missing. Suddenly a condor soars through the air and they perceive Robert in its talons. They do not shoot for fear of killing him, but a peasant, with unerring aim, brings the bird to the ground and thus saves Robert's life. The peasant is found to be a Patagonian chief and he offers to guide the party through the vast wastes of land. Thalcave, the Patagonian chief, assists them in purchasing horses and supplies. The water supply gives out as they are crossing the desert, and Thalcave, who knows where water can be obtained, leaves the party in company with the lord and Robert. They come to the stream, but find that it is impossible for them to get back to the camp before night comes on, so they repair to an abandoned hut, where they are not long afterward disturbed by a herd of wild cattle. Robert essays to go for help. Mounted on his fleet-footed horse he out-distances the mad cattle, which are in pursuit of him, and reaches the camp safely. Thalcave and the lord arrive a short while later with the water. Heavy rains follow the drought and the surrounding country becomes a veritable lake. The adventurers seek safety in a tree, which is uprooted by the hurricane that comes on with nightfall. The party still clings to the immense tree and are thankful when the wind, which has subsided considerably, blows it upon a hill. From the top of the hill they perceive the "Duncan" and it is not long before they are on board. The party has crossed South America, but no trace of Captain Grant has been found. The message is again interpreted and it is found that a mistake had been made; the party should have gone to Australia instead of to South America.

Arriving in Australia, the lord is accosted by a person named Ayrton, who offers his services as guide. He shows the lord a paper which states that he was once the quartermaster on Captain Grant's ship, but had left before the shipwreck. As a matter of fact he was discharged for inciting mutiny. As Ayrton, he is known as a peaceful miller; as Ben Joyce, he is the leader of a band of pirates. The lord, unconscious of his true character, hires Ayrton, and the party sets out for Melbourne, the men on horseback, the women in wagons drawn by oxen, while the "Duncan" is to sail to Melbourne under the command of Tom Austin. When an opportunity presents itself, Ayrton begins to put into effect his malignant scheme and starts in by poisoning the horses and oxen. The lord escapes on horseback to the nearest railway station to go to Melbourne to bring the crew of the "Duncan" to the assistance of the party. Ayrton, fearing discovery, secretly leaves the camp, but is shadowed by Robert to the rendezvous of the convict band. There he learns that they are to wreck the train in which the lord will be traveling. He rushes back to the camp, takes a swift steed, and dashes after the train. He catches up with it, climbs from the saddle of his horse on to the platform of the train, uncouples the car in which the lord is riding from the rest of the train and saves the lord's life. The lord and his young rescuer go back to camp only to come face to face with Ayrton, who thought that he had killed the lord. There is a struggle, in which the lord is wounded. Ayrton escapes. The "Duncan" must be reached and the lord, unable to use his right arm, dictates a letter to Tom Austin instructing him to sail to the 37th parallel on the east coast of Australia, from where he is to send a relief column to succor the party. But Ayrton has been eavesdropping and has heard the contents of the letter, so when the messenger, Mulready, who is to deliver the letter is on his way, he is intercepted by the pirate and seriously wounded. The party sets out a little later than the messenger, and they come upon him just in time to hear his dying words: "Stole—the letter—Ayrton."

After several days of hard and tedious traveling the party reaches the east coast of Australia, but no trace of the "Duncan" can be found. The lord charters a ship to reach Melbourne, but as she is in the hands of a drunken crew she founders off the coast of New Zealand. The adventurers escape by swimming, but upon coming ashore are made prisoners by the Maoris. The lord kills one of the tribe and in the melee that follows Panganel and Robert manage to escape. The prisoners' day of doom arrives on the morrow, and as they are cheering one another so that they may take their fate calmly, Robert and Panganel effect their rescue. They seek shelter in the temple of Tabou, but are pursued by the Maoris. The captives blow up the sanctuary and escape by a subterranean passage to the sea. In the distance they observe a ship and embarking in canoes make for it, with the natives in hot pursuit. Death seems to threaten the lord and his associates by land and by sea. As he approaches the "Duncan," it would seem as if the ship were in the hands of pirates, for they open fire. But they aim at the pursuing Maoris, who are annihilated. Ayrton is a prisoner aboard the yacht. No trace of Captain Grant can be found and there is nothing for Lord Glenarvan to do but to return to Scotland.

In the evening as the yacht is lying at anchor, Robert, who is walking the decks with his sister, sees in the offing a light. A cry of "Help! Help!" is then heard. Robert tells the man at the helm, but he ascribes it to the imagination of the youth. Morning breaks with the children disconsolate. A rocky promontory heaves in sight through the morning mist. Boats are lowered and directed toward the shore. Suddenly there bursts from the lips of Robert and Mary a cry of triumph. Upon a rocky headland stands a pathetic figure stretching out his arms to the children. It is their father. Their hearts are ready to burst with joy. Ayrton is marooned on the desert isle. As the "Duncan" sails homeward, the bandit can be seen silhouetted against the sky. The foiled desperado cannot deny a parting salute to the victims of his baseness, and the cannons of the yacht vomit forth a parting salute in reply, and that is the last of Ayrton.

Picture Theatres Projected.

Chicago, Ill.—D. S. Klafter, 64 West Randolph street, is preparing plans for a two-story theater, lodge hall and store building, 65 by 125 feet, to cost $75,000. There will be two stores on the ground floor. Theater will have seating capacity of 1,000.

Evanston, Ill.—Howard H. Hoyt, Jr., and L. J. Washburn are having plans prepared for a four-story theater, store and office building, 50 by 136 feet, to cost $65,000.

Hoopeston, Ill.—W. A. Ross has awarded the contract to Titus Frankenfield for the remodeling of his moving picture theater, so as to increase and rearrange the seating capacity.

Maywood, Ill.—Frederick O. Cloyes, 189 West Madison street, Chicago, is preparing plans for a one-story theater and store building, 112 by 90 feet. There will be two stores on the ground floor. The theater will have seating capacity of 450.

Nelsonville, Ill.—E. J. Rosser has awarded the contract to Charles Vorhes for the erection of a two-story moving picture theater, 30 by 106 feet, with seating capacity of 300, to cost $10,000.

Springfield, Ill.—W. W. Watts, 111 North Fifth street, is having plans prepared for a new vaudeville and moving picture theater, with seating capacity of 1,100.

Atchison, Kan.—North St. Joseph Real Estate Company, 609 Edmond street, St. Joseph, Mo., are to build a one-story moving picture theater, 25 by 170 feet, to cost $30,000. The Standard Amusement Company, of St. Joseph, Mo., are the lessees.

Baltimore, Md.—George R. Callis, Jr., Knickerbocker building, is preparing plans for a one-story moving picture theater, to cost $10,000.

Kansas City, Mo.—Carl Boller, Gayety Theater building, is preparing plans for a two-story moving picture theater, business and apartment building to be erected here in the near future.

Marshall, Mo.—Kennerly & Steigemeyer, Benoist building, St. Louis, Mo., are preparing plans for a two-story theater and store building.

Lynn, Mass.—Henri G. Deser, 15 Beacon street, Boston, Mass., is preparing plans for alterations to a local theater here. The improvements will cost $25,000.

Windom, Minn.—Redding & Stroud are having plans prepared for a one-story moving picture theater, 50 by 114 feet, with seating capacity of 650.

Devil's Lake, Minn.—City Amusement Company are planning to erect a moving picture theater here to have seating capacity of 800.

Omaha, Neb.—Jacob Burnstein, 20th and Cuming streets, will make improvements to his moving picture theater, to cost $2,000.

Wayne, Neb.—Walter Savidge contemplates building a moving picture theater here.

Schenectady, N. Y.—John J. Walker is having plans prepared for a one-story moving picture theater, 33 by 120 feet, to cost $15,000.

Rochester, N. Y.—East Avenue Amusement Company is planning the erection of a two-story theater, store and office building, 86 by 165 feet, to cost $100,000.

Amsterdam, N. Y.—Edward Clapp, care Lyceum Theater, is having plans prepared for a one and two-story theater, store and office building, 190 by 41 feet, to cost $30,000.

New York, N. Y.—Seventy-second Street Amusement Company, 346 East 72nd street, are planning the erection of a two-story moving picture theater, 50 by 100 feet, with seating capacity of 600, to cost $25,000.

South Norwalk, Conn.—Samuel Roodner is having plans prepared for a two-story theater and store building, 150 by 80 feet. There will be two stores on the ground floor.

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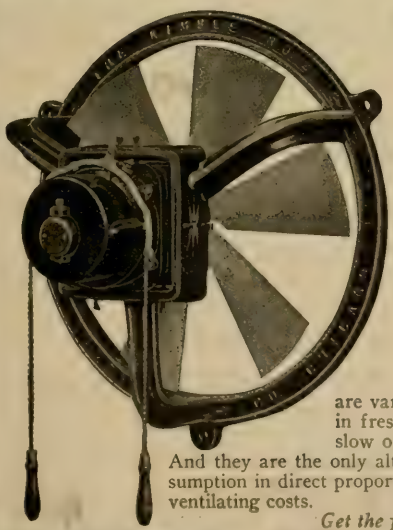

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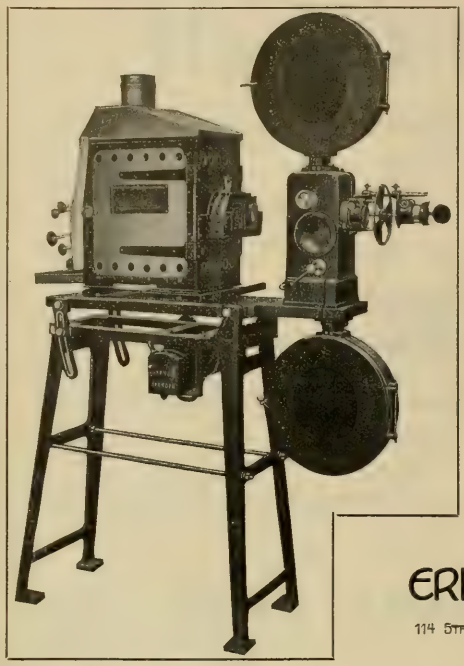

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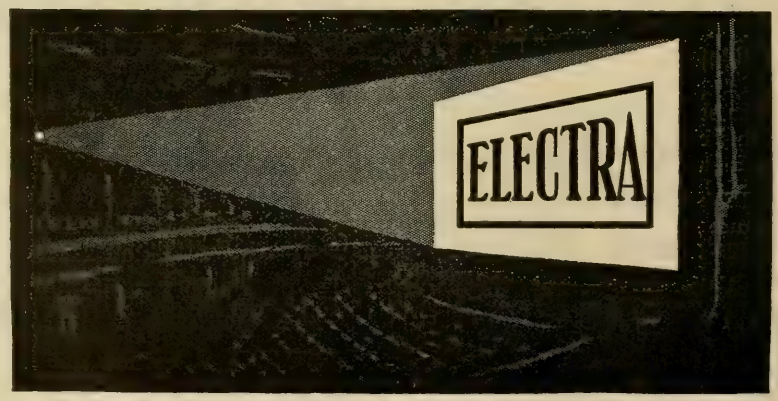

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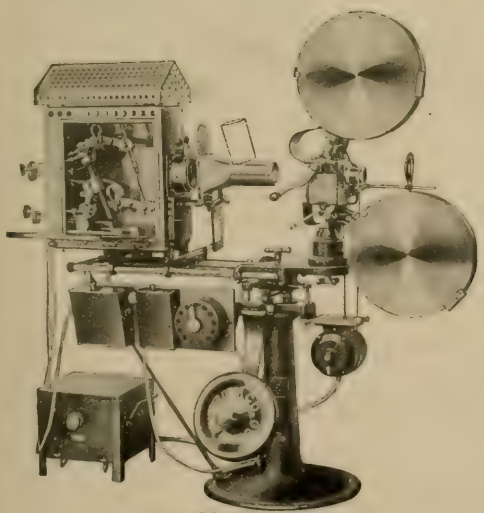

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May 13—The Navy Aviator (Drama).....1000
May 18—In the Footprints of Mozart (2 parts—Drama) 2000
May 20—Beyond the City (Drama).....1000
May 25—The Lost Sermon (2 parts—Drama)...
May 27—Sheltering an Ingrate (Drama).....

APOLLO.

April 12—Some Bull's Daughter (Comedy).....
April 19—Up and Down (Comedy).....
April 26—Apollo Fred Becomes a Homeseeker (Comedy) .....
May 3—The Cheese of Police (Comedy).....
May 10—The Scene of His Crime (Comedy)....
A Race for a Bride (Comedy).....

BEAUTY.

April 28—A Flurry in Hats (Comedy).....1000
May 5—Eugenics Vs. Love (Comedy).....1000
May 12—Her Heritage (Drama).....1000
May 19—Courting of Prudence (Drama).....

BISON.

May 9—The Nation's Peril (2 parts—Drama).2000
May 16—The Hills of Silence (3 parts—Drama)
May 23—The Triumph of Mind (3 parts –Dr.).

BRONCHO.

May 6—Shorty Escapes Matrimony (2 parts—Comedy) .....
May 13—Shorty's Strategy (2 parts—Drama)..
May 20—Breed o' the North (2 parts—Drama)..

CRYSTAL.

May 5—A Telephone Engagement (Comedy)..
May 5—Out On Business (Comedy).....
May 10—A Pair of Birds (Comedy).....
May 12—Charlie's New Shirt (Comedy).....
—Their Picnic (Comedy).....
May 17—Charlie's Waterloo (Comedy).....
May 19—The Dancing Craze (Comedy).....
—The Masher (Comedy).....
May 24—Their New Lodger (Comedy) .....

DOMINO.

April 30—Out of the Night (2 parts—Drama).2000
May 7—The Card Sharps (2 parts—Drama)....
May 14—Forest Vampires (2 parts—Drama)...
May 21—The Fires of Ambition (2 parts—Dr.).

ECLAIR.

May 10—Susanne (Drama) .....
May 13—In the Fangs of Jealousy (2 parts—Drama) .....
May 17—Our Daughter (Comedy).....
May 20—In a Persian Garden (2 parts—Dr.)...
May 24—Mother Michael (Comedy).....
—From Kandy to Colombo (Scenic).....

FRONTIER.

May 2—The Runaway (Drama).....
May 7—Whistling Hiram (Comedy).....
May 9—The Outlaw's Daughter (Drama)....
May 14—Dad's Allowance (Comedy).....
May 16—Won By Wire (Drama).....
May 21—Johnnie from Jonesboro (Comedy).....
May 23—The Sheriff's Story (Drama).....

GOLD SEAL.

May 5—Lucille Love, the Girl of Mystery (Series No. 4—2 parts).....2000
May 12—Lucille Love—The Girl of Mystery (Series No. 5—2 parts—Drama)....
May 19—Lucille Love, the Girl of Mystery (Series No. 6) (2 parts—Drama)....
May 26—Lucille Love, the Girl of Mystery Series No. 7) (2 parts—Drama).....

IMP.

May 7—Vasco the Vampire (Comedy).....
May 11—Through the Snow (Drama).....
May 14—On the Chess Board of Fate (2 parts—Drama) .....
May 18—Beneath the Mask (2 parts—Drama)..
May 21—Love and a Lottery Ticket (Comedy)..

JOKER.

April 22—Luttie's Lovers (Comedy).....
April 25—The Sharps Want a Flat (Comedy)..
May 6—Roll Your Peanut (Comedy).....
May 6—The Poisonous Insects (Zoology).....
May 9—Schultz the Barber (Comedy).....
May 13—How Green Saved His Wife (Comedy)
May 16—The Fascinating Eye (Comedy).....
May 20—Their Vacation (Comedy).....
May 23—Mike Searches for His Long Lost Brother (Comedy) .....

KAY-BEE.

April 17—Loves vs. Duty (2 parts—Drama)....
April 24—The Rightful Heir (2 parts—Dr.)..2000
May 1—Love's Sacrifice (2 parts—Drama)..2000
May 8—The Substitute (2 parts—Drama)....
May 15—In the Cow Country (2 parts—Drama)
May 22—A Social Ghost (2 parts—Drama).....

KOMIC.

May 17—The Man in the Couch (Comedy).....
May 24—Nell's Eugenic Wedding (Comedy)....

KEYSTONE.

May 9—A Suspended Ordeal (Comedy).....
May 11—Finnegan's Bomb (Comedy).....
May 14—Down on the Farm (Comedy).....
May 16—Mabel's Nerve (Comedy).....
May 18—The Water Dog (Comedy).....
May 21—(Title Not Reported.)
May 23—(Title Not Reported.)

LUX.

April 3—Mabel Lovestruck (Comedy)..... 498
April 3—Gems of Brittany (Scenic)..... 390
April 10—A Child's Prayer (Drama)..... 960
April 17—The Adventurer Trapped (Drama).... 975
April 24—He Went for a Rest (Comedy)..... 445
April 24—Weary Tom's Dream (Comedy)..... 478

MAJESTIC.

May 3—The Body in the Trunk (2 parts—Dr.).2000
May 5—The Different Man (Drama).....
May 10—The Wheels of Destiny (2 parts—Dr.)
May 12—The Miniature Portrait (Drama).....
May 17—The Lover's Gift (2 parts—Drama)...
May 19—The Swindlers (Drama) .....
May 24—The Double Knot (2 parts—Drama)...

NESTOR.

May 8—His Strenuous Honeymoon (Comedy)..
May 13—The Siren (Drama).....
May 15—The Newlyweds' Dilemma (Comedy)..
May 20—The Man Within (Drama).....
May 22—Could You Blame Her (Com.).....

POWERS.

May 4—Exposing the Handcuff Kings (Com.).
May 4—The Hungry Soldiers (Comedy).....
May 8—Stolen Glory (Drama).....
May 11—The Adventures of Limburger and Schweitzer (2 parts—Comedy).....
May 15—The Transformation of Prudence (Dr.)
May 18—The Count's Infatuation (Comedy).....
May 22—The Pearl of the Sea (Drama).....

PRINCESS.

April 24—His Reward (Drama) .....
May 1—Politeness Pays (Drama).....
May 8—Forced To Be Stylish (Comedy).....
May 15—In Her Sleep (Comedy).....
May 22—A Circus Romance (Comedy).....

RELIANCE.

May 13—Dad's Outlaws (Drama).....
May 15—The Girl in the Shack (Drama).....
May 16—Golden Dross (2 parts—Drama).....
May 18—Our Mutual Girl, No. 18.....
May 20—Izzy, the Operator (Drama).....
May 23—For the Sake of Kate (2 parts—Dr.)..

REX.

May 10—The Career of Waterloo Peterson....
May 10—Fashionable Dances .....
May 14—The Unlawful Trade (Drama).....
May 17—A Boob There Was (Comedy).....
May 21—The Fox (2 parts—Drama).....
May 24—The Woman in Black (Drama).....

ROYAL.

May 9—Mike Joins the Force (Comedy).....
May 16—At Bay for a Day (Comedy).....
—I Should Worry (Comedy).....
May 23—Three of a Kind (Comedy).....

STERLING.

April 30—His Wedding Day (Comedy).....
May 7—Sergeant Hofmeyer (Comedy).....
May 14—Papa's Boy (Comedy).....
May 21—Neighbors (Comedy) .....

THANHOUSER.

May 8—(No Release this Date.)
May 10—Lost, a Union Suit (Com.-Dr.).....
May 12—A Mohammedan Conspiracy (2 parts—Drama) .....
May 15—(No Release this Date.)
May 17—The Somnambulist (Comedy).....
May 19—The Day of Flanders (2 parts—Dr.)....
May 22—The Legend of Snow White (Drama).
May 24—Algy's Alibi (Comedy).....

UNIVERSAL IKE.

April 28—Universal Ike and the School Belle (Comedy) .....
May 5—Universal Ike Almost a Hero (Com.)
May 12—Universal Ike Gets a Line On His Wife (Comedy) .....
May 19—Universal Ike in Pursuit of Eats (Com.)

VICTOR.

May 4—As Fate Willed (2 parts—Drama)...2000
May 8—The Pawns of Destiny (3 parts—Dr.).3000
May 11—Toilers of the Sea (Drama).....
May 15—A Million in Pearls (2 parts—Drama)
May 18—The Call Back (Drama).....
May 22—The Bribe (2 parts—Drama).....

FEATURES.

HEPWORTH AMERICAN FILM CORPORATION.

May 7—The Mistress of the Air (Deer Brand) (3 parts) .....
May 11—The Murdoch Trial (Turner Films, Ltd.) (4 parts) .....
—The Heart of Midlothian (Hepworth's) (5 parts) .....
May 18—The Capture of a Sea Elephant and Hunting Wild Game in the South Pacific Islands (Blinkhorn's Natural History Travels) (5 parts).....

UNIVERSAL SPECIAL FEATURES.

Jan.—Absinthe (4 parts—Drama).....
Feb. —Merchant of Venice (4 parts—Drama)....
March —Won in the Clouds—(3 parts—Drama).
March —Washington at Valley Forge (4 parts—Drama) .....
April —The Spy (4 parts—Drama).....
April—Samson (6 parts—Drama).....

CRITERION FEATURES.

Feb. 11—The Trap (3 parts—Drama).....
Feb. 28—The Desert's Sting (3 parts—Drama).

KENNEDY FEATURES, INC.

Jan. 21—The Bride of Lammermoor (3 parts—Drama) .....
Feb. 4—Mary Magdalene (3 parts—Drama)...
Feb. 18—Jess (4 parts—Drama).....
March 4—Elsie Venner (3 parts—Drama).....
March 18—Charlotte Corday (4 parts—Drama).

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RELEASE DATES.

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Tuesday—Edison, Essanay, Geo. Kleine, Pathe, Lubin, Melies, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Pathe, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Vitagraph.

BIOGRAPH.

April 27—Hop Head's Dream (Comedy).....
April 27—Along Came a City Chap (Comedy)
April 30—The Soul of the Desert (Drama)..
May 2—Her Big Scoop (Drama).....
May 4—The Saving Presence (Drama).....
May 7—Maniacs Three (½ R.—Comedy)....
—Gilliagin's Accident Policy (½ R.—Comedy) .....
May 9—Under the Skin (Drama).....
May 11—In Fate's Cycle (Drama).....
May 14—Her Mother's Weakness (Drama).....
May 16—While the Band Played (½ R.—Com.)
—Almost An Outrage (½ R.—Comedy).

EDISON.

May 5—The Double Cross (Third story of "The Man Who Disappeared"—Drama)..1000
May 6—The Lucky Vest (Comedy).....1000
May 8—The Song of Solomon (Special—2 parts—Drama) 2000
May 9—The End of the Umbrella (Seventh of the "Dolly of the Dailies" series—Drama) 1000
May 11—Martha's Rebellion (Comedy).....
May 12—An Alaskan Interlude (Drama).....
May 13—Andy Plays Cupid (Sixth of the "Andy" series—Comedy-Drama) .....
May 15—His Sob Story (Special—2 parts—Dr.)
May 16—The Coward and the Man (Drama)..
May 18—The Adventure of the Counterfeit Money (Fifth of Octavius—Amateur Detective Series (Comedy).....
May 19—The Light on the Wall (Fourth story of The Man Who Disappeared (Dr.).
May 20—Seraphina's Love Affair (Com.-Dr.)...
—Three Knaves and a Heathen Chinee (Comedy) .....
May 22—The Southerners (Special—Three Parts (Drama) .....
May 23—A Tight Squeeze (Eighth of Dolly of the Dailies series) (Drama).....

ESSANAY.

May 1—Seeds of Chaos (Special—2 parts—Drama) 2000
May 2—Broncho Billy's Close Call (Comedy-Drama) 1000
May 5—The Greater Love (Drama).....1000
May 6—Making Him Over—For Minnie (Com.).1000
May 7—A Snakeville Epidemic (Comedy)....1000
May 8—The Mystery of Room 643 (Special—2 parts—Drama) 2000
May 9—Broncho Billy's Sermon (Drama)....1000
May 12—In Real Life (Comedy-Drama).....
May 13—Three Little Powders (Comedy).....
May 14—Slippery Slim's Stratagem (Comedy)..
May 15—Ashes of Hope (Special—2 parts—Dr.)
May 16—Broncho Billy's Leap (Drama).....
May 19—The Uneven Balance (Drama).....
May 20—Actor Finney's Finish (Comedy).....
May 21—A Snakeville Romance (Com.-Dr.).....
May 22—The Voice In the Wilderness (Special—2 parts—Drama).....
May 23—Red Riding Hood of the Hills (Dr.)..

KALEM.

April 29—The Stolen Rembrandt (Special—2 parts—Drama) 2000
May 1—Stung (Comedy) .....
May 1—Dippy's Dream (Comedy).....
May 2—A Secret Crime (Drama).....1000
May 4—The Master Rogue (Special—2 parts—Drama) 2000
May 6—The Detective's Sister (Special—2 parts—Drama) 2000
May 8—McBride's Bride (Comedy).....1000
May 9—The New Medicine Man (Drama)...1000
May 11—Regeneration (Special—2 parts—Dr.)
May 13—A Man's Soul (Special—2 parts—Dr.)
May 15—A Darktown Wooing (Comedy).....
—The Girl and the Gondolier (Comedy).
May 16—The War Bonnet (Drama).....
May 18—The Fringe on the Glove (Special—2 parts—Drama).....
May 20—The Redskins and the Renegades (Special—2 parts—Drama) .....
May 22—Tight Shoes (Comedy).....
—Advanced Styles for Fall and Winter, 1914-15 (Fashion) .....
May 23—The Vengeance of the Vaquero (Dr.)..

GEORGE KLEINE.

April 21—Her False Friend (Cines Special—2 parts—Drama) 2000
April 28—The Wedding Present (Cines—Special—2 parts—Drama) 2000
May 5—The Broken Chain (Cines—Special—2 parts—Drama) 2000
May 12—The Toreador's Romance (Cines—Special—2 parts—Drama).....2000
May 19—Mystery of the Fast Mail (Special—Eclipse—2 parts—Drama) .....

LUBIN.

April 25—A Dream of the Circus (Comedy).... 600
April 28—The Tale of a Chicken (Comedy).... 750
April 28—Another Tale (Comedy)..... 250
April 29—The Inventor's Wife (Special—2 parts—Drama) 2000
April 30—A Pack of Cards (Special—2 parts—Drama) 2000
May 1—The Getaway (Drama).....1000
May 2—He Never Found Out (Comedy).....1000
May 5—A Blind Business (Comedy)..... 400
May 5—Casey's Birthday (Comedy)..... 600
May 6—Behind the Footlights (Special—2 parts—Drama) 2000
May 7—When Conscience Calls (Special—2 parts—Drama).....2000
May 8—Vengeance Is Mine (Drama).....1000
May 9—Building a Fire (Comedy)..... 400
May 9—With the Burglar's Help (Comedy).. 600
May 12—The Wallflower (Comedy).....
May 13—In the Northland (Special—2 parts—Drama) .....
May 14—Madam Coquette (Special—2 parts—Drama) .....
May 15—The Signal (Drama).....
May 16—He Said He Could Act (Comedy)....
May 19—He Won a Ranch (Comedy).....
—Her Horrid Honeymoon (Comedy)....
May 20—Love's Long Lane (Special—2 parts—(Drama) .....
May 21—A Leaf from the Past (Special—2 parts—Drama) .....
May 22—Life's Lottery (Drama).....
May 23—A Country Girl (Comedy).....

MELIES.

April 20—Bobby as a Guardian Angel (Com.).. 400
April 20—Handsome Harry Minds the Shop (Comedy) 600
April 23—Batty Bill's Bustle Makes Everyone Hustle (Comedy) 400
April 23—Winky Willy and the Cherries (Com.) 600
April 27—Knockabout Kelly—Magician in Spite of Himself (Comedy)..... 400
April 27—Bobby and the Banker (Comedy).... 600
April 30—Difference Between Tangos (Com.). 250
April 30—Batty Bill, Monkey and Pelican (Comedy) 750
May 4—A Cottage By the River (Comedy).... 600
May 4—Winky Willy's First Cigar (Comedy). 400
May 7—Batty Bill and the Suicide Club (Com.)

PATHE.

April 16—Pathe's Weekly, No. 81 (News).....1000
April 16—A Mad Love (Special—2 parts—Drama) 2000
April 18—The Ghost (Special—3 parts Drama)..3000
April 20—Pathe's Weekly, No. 82, 1914 (News) 1000
April 21—While Santa Is Away (Comedy)..
April 21—Straw Hat Industry in Fiesole (Industry) .....
April 22—Col. Heeza Liar In Mexico (Picture Cartoon) .....
April 22—Siamese Customs (Indo-China—Manners and Customs).....
April 23—Pathe's Weekly, No. 33, 1914 (News) 1000
April 23—The Tango Craze (Special—2 parts—Comedy) 2000
April 25—Breaking Even (Special—2 parts—Comedy) .....
April 27—Professor Spuff's Romance (Comedy).
April 28—The Deadliest of Nature Celebrities (Zoology) .....
April 28—A Few Minutes in Calcutta, India (Travel) .....
April 28—The Town That Looks on Biscay Bay (Travel) .....
April 29—Pathe's Weekly, No. 34 (News).....
April 30—In Royal Bondage (Special—2 parts—Drama) 2000
May 2—The Accusing Eye (Special—2 parts—Drama) 2000
May 4—The Man Higher Up (Comedy).....
May 4—Manila, Capital of the Philippines (Travel) .....
May 5—Max, the Lady Killer (Comedy).....
May 5—A Winter Excursion to the Falls of Tannforsen, Sweden (Travel).....
May 6—Pathe's Weekly, No. 35 (News).....1000
May 7—A Meddler With Fate (Special—2 parts—Drama) 2000
May 9—The Marriage of Cupid (Special—2 parts—Drama) 2000
May 11—Hearts Are Trumps (Comedy).....
May 12—Wood Carving and Turning at St. Claude, France (Industrial).....
—The Jerboa (Habitat Africa—Zoology)
May 13—Pathe's Weekly, No. 36 (News).....
May 14—The Strength of the Weak (Special—2 parts—Drama) .....
May 16—The Precious Twins (Special—2 parts—Comedy) .....

SELIG.

May 5—The American Soldier (Three Parts)..
May 5—Marrying Gretchen (Drama).....
May 5—Doc Yak, Bowling (Picture Cartoon)
May 6—The Evil She Did (Drama).....1000
May 7—Hearst-Selig News Pictorial, No. 20 (News) .....
May 8—The Mother of Seven (Comedy)....1000
May 9—Two Girls (Drama).....1000
May 11—On the Minute (Special—2 parts—Dr.)
May 11—Doc Yak's Temperance Lecture (Picture Cartoon) .....
May 11—Hearst-Selig News Pictorial—No. 21 (News) .....
May 12—Marian the Holy Terror (Comedy).....
May 12—Doc Yak, the Marksman (Picture Cartoon) .....
May 13 —A Pair of Stockings (Comedy).....
May 14—Hearst-Selig News Pictorial—No. 22 (News) .....
May 15—At Last We Are Alone (Comedy)....
May 16—The Taint of Madness (Drama).....
May 18—Hearst-Selig News Pictorial—No. 23 (News) .....
—The Adventures of Kathlyn—No. 11—The Forged Parchment (Special—2 parts—Drama) 2000
May 19—A Ticket to Happiness (Com.-Dr.)....
May 20—Teaching Father a Lesson (Drama)....
—A Korean Dance (Dancing).....
May 21—Hearst-Selig News Pictorial—No. 24 (News) .....
May 22—Music Hath Charms—Not (Comedy)....
—As Time Rolled On (Comedy).....
May 23—The Estrangement (Drama).....

VITAGRAPH.

April 28—The Tattoo Mark (Special—2 parts—Drama) 2000
April 29—Setting and Style (Comedy).....1000
April 30—Tony the Greaser (Drama).....1000
May 1—Bunco Bill's Visit (Comedy).....1000
May 2—Mareea, the Half-Breed (Special—2 parts—Drama) 2000
May 4—Cupid Versus Money (Comedy).....1000
May 5—The Old Fire Horse and the New Fire Chief (Special—2 parts—Comedy)..2000
May 6—Sandy and Shorty Start Something (Comedy) 1000
May 7—His Last Call (Drama).....1000
May 8—Bunny In Disguise (Comedy).....1000
May 9—The Antique Engagement Ring (Special—2 parts—Drama) 2000
May 11—Miser Murray's Wedding Present (Dr.)
May 12—The Acid Test (Special—2 parts—Dr.)
May 13—Buddy's First Call (Comedy).....
May 14—The Sea Gull (Drama).....
May 15—Bunny Buys a Harem (Comedy).....
May 16—The Countess Vesehi's Jewels (Special—2 parts—Drama) .....
May 18—Dorothy Danesbridge, Militant (Com.).
May 19—Johanna, the Barbarian (Special—2 parts—Drama) .....
May 20—The Adventure of the Rival Undertakers (Comedy) .....
May 21—Out In Happy Hollow (Drama).....
May 22—Bunny's Swell Affair (Comedy).....
May 23—Etta of the Footlights (Special—2 parts—Drama) .....

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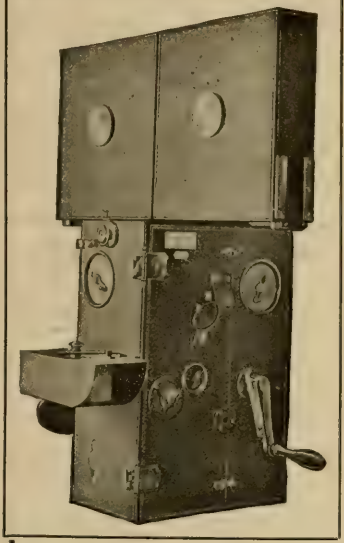

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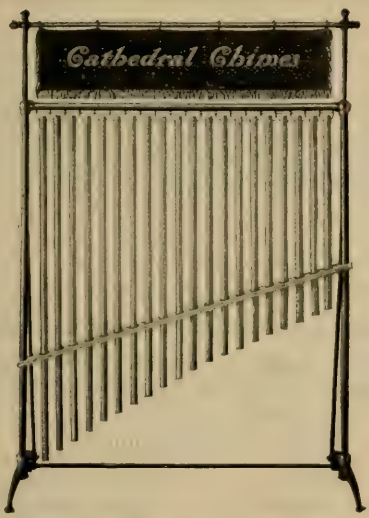

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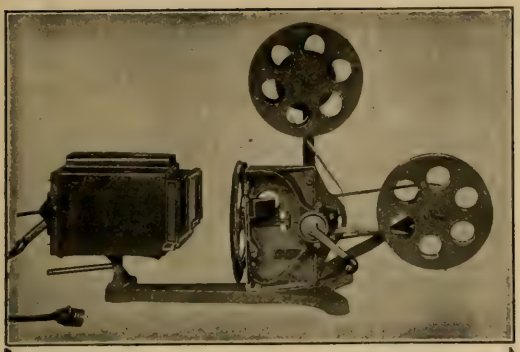

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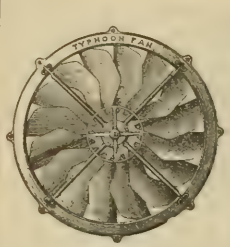

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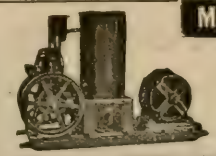

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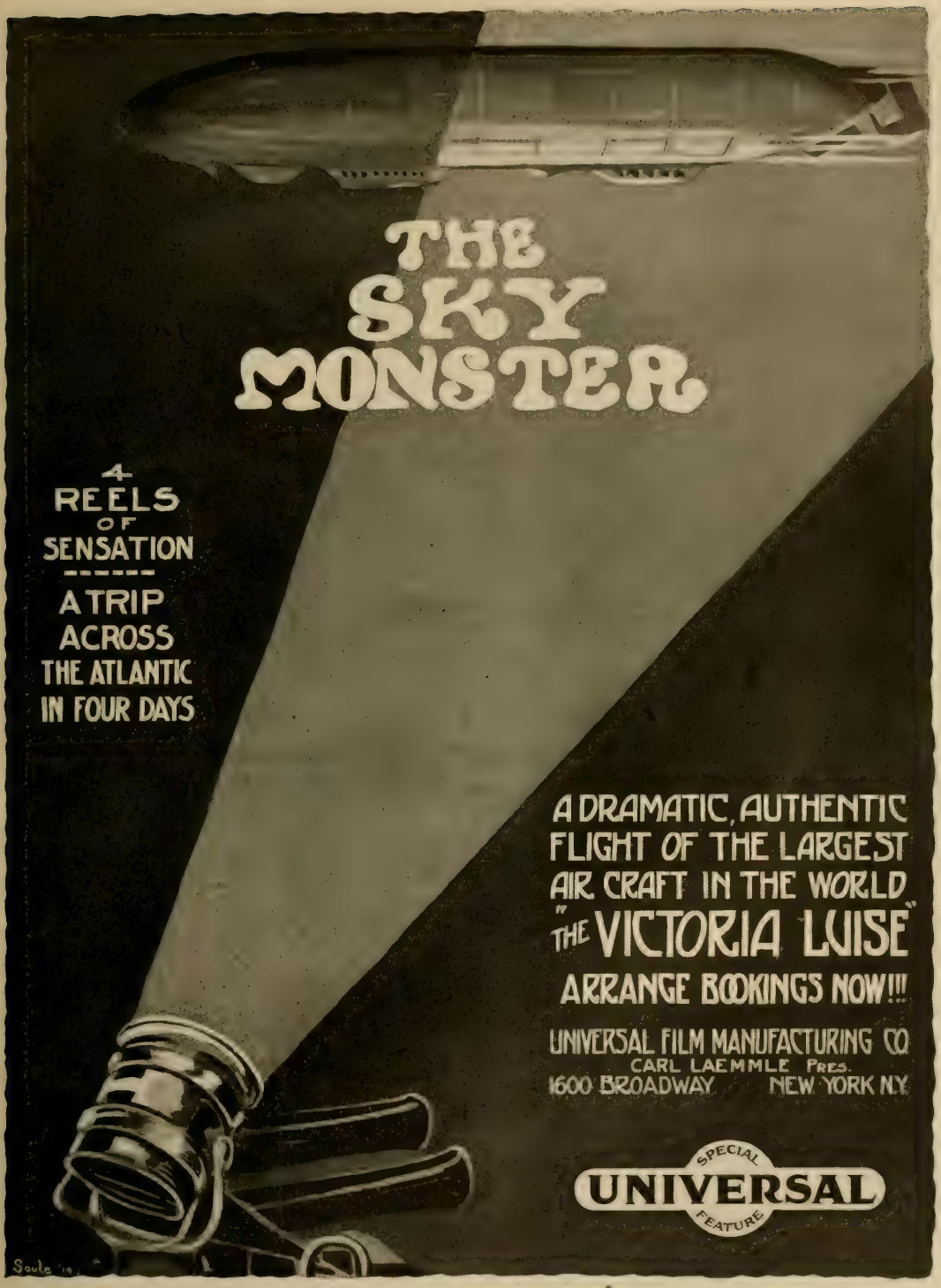
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HEPWORTH'S, LONDON

PRESENT

"The Heart of Midlothian"

A Literal Photoplay Version of Sir Walter Scott's Immortal Novel
A Story Full of the Deepest Human Interest

FIVE PARTS

Special Publicity Matter

State Rights Now Selling

HEPWORTH AMERICAN FILM CORPORATION

A. Blinkhorn, *Pres.*

110-112 West 40th Street N. Y. CITY

THE WHITE LIE

Every Kind of Publicity Matter to Push Trade

Gaumont Co

110 W. 40th St., New York City

EXCEPTIONAL POSTERS

HE WINS

THE LADIES' WORLD HERO CONTEST

Which proclaims him

"THE WORLD'S FOREMOST PHOTOPLAYER"

Seven prominent players, selected from representative film manufacturers by officials of the McClure Publication, were nominated as candidates for the role of John Delancy Curtis, in Louis Tracy's novel

"ONE WONDERFUL NIGHT"

the winner to portray this character on the screen in the photoplay of that title. The story, which has run serially in the Ladies' World Magazine, has gained world-wide interest. The campaigns conducted by the seven manufacturers have brought about a world of advertising which all concentrates in

FRANCIS X. BUSHMAN

You are the one, Mr. Exhibitor, who will profit by this expenditure of money and publicity. The modern studios owned by the

ESSANAY FILM MANUFACTURING COMPANY

in which this story will be produced, and the excellent corps of skilled producers and photo-players who will inject their knowledge of filmdom into this production, assure you of an attraction guaranteed to be photographically and dramatically perfect.

Mr. Bushman wishes to express his sincerest thanks and appreciation to those who made this election possible.

Kalem Masterpiece Films

Wolfe, or The Conquest of Quebec

In Five Parts. Produced at Authentic Locations

Said W. Stephen Bush, in reviewing this feature: "I sat enthralled by the spectacle. * * * Once again two great nations fought on land and water. Once again the daring souls of Wolfe and Montcalm were embodied on the bloody field of battle. Once again the fight raged about the gentle and beautiful falls of Montmorenci. * * * At times the realism was overpowering."

A Celebrated Case

In Four Parts

Alice Joyce and Guy Coombs portray the leading roles in this photoplay adaptation of the famous French drama. The Battle of Fontenoy, one of the awe-inspiring incidents.

Francis Marion "The Swamp Fox"

In Three Parts

The great Revolutionary General's raids against the British, his rescue of Gates from the English, and other famous adventures, fill this with stirring action. Guy Coombs and Marguerite Courtot in leading roles.

The Other Half of the Note

In Three Parts

Irene Boyle and Robert Ellis are the stars who portray the principal roles in this story of the combat waged between Secret Service detectives and smugglers.

The Death Sign at High Noon

In Three Parts

A classic of the West. The Indians' attack upon the settlement and a minister's superb sacrifice to save his flock make this of absorbing interest.

A Striking Line of Lithographs for these Features

Released through General Film Masterpiece Service

"30 FAMOUS FEATURES A YEAR"

COMING: HAZEL DAWN IN "ONE OF OUR GIRLS."

DANIEL FROHMA

A production of such superiority as the stage seldom sees.

The Eminent

BRUCE

In The Famous

"THE KING AND

Man'

Corrupt Forces

In Motion

BRUCE McRAE AS GEORGE FORDYCE

The power
scenes is soft
pathetic love
trasted by th
of th

THE SHERIFF FINDS FORDYCE'S CONFESSION

IN FOUR REELS

"30 FAMOUS FEATURES A YEAR"

FAMOUS PLAYER

EXECUTIVE OFFICES
213-229 W. 26th STREET
NEW YORK

COMING: CARLYLE BLACKWELL IN "THE SPITFIRE."

"30 FAMOUS FEATURES A YEAR"

Presents

)ramatic Actor,

McRAE

Political Romance,

THE MAN"

By Cyrus Townsend Brady.

A story big in its political and civic appeal, and touching in its tender heart-interest.

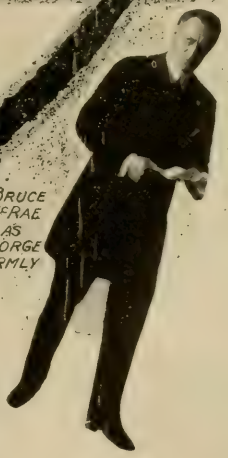
The Tale of a Courageous Triumphant Battle with the of a Gigantic Political Ring.

Pictures.

he big political ned by the sym- nterest and con- glorious freedom plains.

"UNLESS YOU OBEY ME, I SHALL RUIN YOUR POLITICAL FUTURE!"

"I WILL WIN THE ELECTION FOR YOUR SAKE!"



BRUCE McRAE AS GEORGE GORMLY

RELEASED MAY 20th

FILM COMPANY

ADOLPH ZUKOR, President

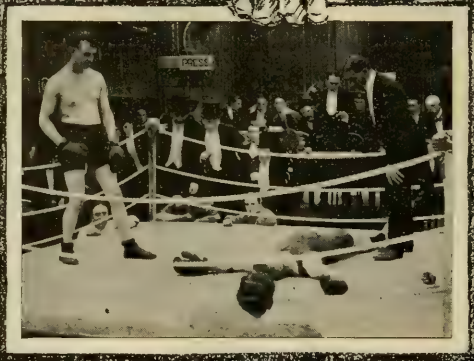
DANIEL FROHMAN, Managing Director EDWIN S. PORTER, Technical Director

"30 FAMOUS FEATURES A YEAR"

IN THE HANDS OF LONDON CROOKS

IN 5 PARTS

A BIG STATE RIGHT FEATURE



THIS IS THE BIG BARKER PRODUCTION WE HAVE BEEN TELLING YOU SO MUCH ABOUT. IT WAS A LONG WAIT, BUT IT HAS SURELY ARRIVED AT LAST; A GREAT BIG WHOLESOME, STIRRING, GRIPPING MELODRAMA WITH LIFE, ACTION AND MORAL TRUTH IN EVERY PART.

APEX FILM COMPANY

145 WEST 45th STREET—NEW YORK—P. P. CRAFT, MANAGER
EUROPEAN OFFICE—H. WINIK—35 LITTLE NEWPORT STREET, LONDON

HUGH-HOFFMAN

THE EXPOSURE OF THE
Delaware Whipping Post

A Remarkable 3 Reel Drama

A defense of the lash as a crime preventive and a defiance to the Sentimentalists who would abolish it. The State of Delaware is the only State in the Union that whips its criminals at public whipping posts, and also pillories them.

It has done this ever since it became a State. There have been periodical waves of agitation throughout the Nation for the abolition of these forms of punishment. The most violent wave of this kind culminated recently in a demand before Congress for Federal action compelling Delaware to discontinue its whipping post.

Very attractive line of advertising matter. One, three and six sheets; heralds, photos, slides, etc. Don't delay to procure this money-making feature. Ready for immediate shipment.

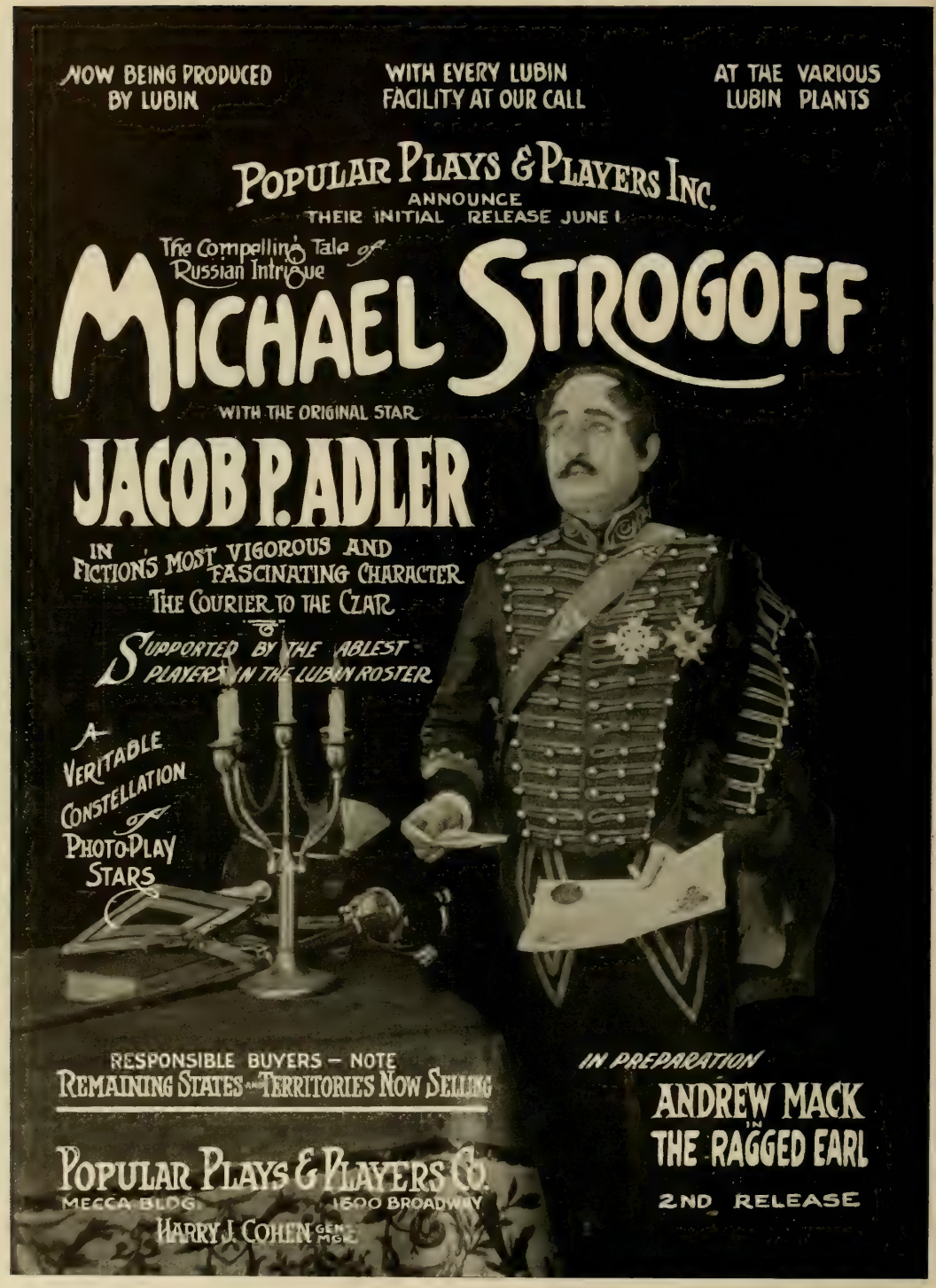
TERRITORIES SOLD:

GREATER NEW YORK
NORTHERN JERSEY
SOUTHERN JERSEY
EASTERN PENN'A.
MARYLAND
DELAWARE
D. C., and VIRGINIA
WESTERN PENNA. and
WEST VIRGINIA

FEATURE PHOTOPLAY CO.

220 West 42nd St., Candler Bldg. New York City

PHONE BRYANT, 8486

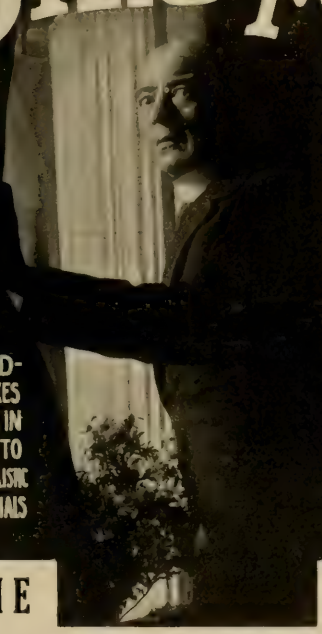

NOW BEING PRODUCED BY LUBIN
WITH EVERY LUBIN FACILITY AT OUR CALL
AT THE VARIOUS LUBIN PLANTS
POPULAR PLAYS & PLAYERS INC.
ANNOUNCE
THEIR INITIAL RELEASE JUNE 1
The Compelling Tale of Russian Intrigue
MICHAEL STROGOFF
WITH THE ORIGINAL STAR
JACOB P. ADLER
IN FICTION'S MOST VIGOROUS AND FASCINATING CHARACTER
THE COURIER TO THE CZAR
SUPPORTED BY THE ABLEST PLAYERS IN THE LUBIN ROSTER
A VERITABLE CONSTELLATION OF PHOTO-PLAY STARS
RESPONSIBLE BUYERS — NOTE
REMAINING STATES AND TERRITORIES NOW SELLING
POPULAR PLAYS & PLAYERS CO.
MECCA BLDG. 1500 BROADWAY
HARRY J. COHEN GEN'L MGR.
IN PREPARATION
ANDREW MACK IN THE RAGGED EARL
2ND RELEASE

JESSE L. LASKY CONSTANT PRODUCER OF CLASSIC SUCCESSES

PRESENTS THE THIRD CONSECUTIVE TRIUMPH

THE ACKNOWLEDGED PEER OF AMERICAN DRAMATIC ACTORS EDMUND BREESE IN THE

MASTER MIND



A DELUGE OF VIVID-HEART-STOPPING CLIMAXES MAJESTICALLY UNWINDING IN FASCINATING CONTINUITY TO THE MOST SENSATIONALLY REALISTIC DENOUEMENT IN FILM ANNALS

A MASTERFUL PRODUCTION WITH A MASTER ARTIST, THAT WILL GO DOWN IN HISTORY AS ONE OF LASKY'S BEST - WHICH MEANS THE PINNACLE OF PERFECTION.

WHAT THE PAPERS SAID:

M. P. WORLD
Chuck Full of Thrills and Punches

MOTOGRAPHY
"The Master Mind" A Master Film

M. P. NEWS
An Absorbing Film up to the Lasky Standard

JESSE L. LASKY FEATURE PLAY COMPANY

LONG ACRE THEATRE W. 48TH STREET

JESSE L. LASKY, PRESIDENT — N. Y. C. — SAMUEL GOLDFISH, TREAS. & GEN'L MANAGER

CECIL B DeMILLE, DIRECTOR GENERAL

LONDON
Trade-Mark

THE HOUSE OF TEMPERLEY

(IN FIVE PARTS)

By

Sir Arthur Conan Doyle,

The London Film Company's first release in America

Sir Arthur Conan Doyle,
Author

Now playing at the Million Dollar Strand Theatre, New York

This is undoubtedly the finest motion picture ever produced in England. If it is good enough for the Strand it is good enough for any picture theatre.

In order to give this production a proper place with all of America's best pictures, I have decided to release this film through the following high-class distributors:

WM. L. SHERRY FEATURE FILM CO., INC., 126 West 46th St., New York City—Greater New York and New York State.

MASTER PRODUCTIONS FILM CO., INC., 31 Beach St., Boston Mass.—New England States: Massachusetts, Connecticut, Maine, Rhode Island, New Hampshire and Vermont.

FAMOUS PLAYERS' EXCHANGE, 1331 Vine St., Philadelphia, Pa., and 71 West 23d St., New York City.—New Jersey, Eastern Pennsylvania, Delaware, Maryland, Washington, D. C., and Virginia.

FAMOUS PLAYERS' FILM SERVICE, Pittsburgh, Pa., and Chicago, Ill.—Western Pennsylvania, West Virginia, Ohio, Indiana, Illinois, Wisconsin, Kentucky, Michigan.

NOTABLE FEATURE FILM CO., Salt Lake City, Utah.—Utah, Colorado, Montana, Wyoming, Idaho.

PROGRESSIVE MOTION PICTURE CO., three offices—Head office: 642 Pacific Bldg., San Francisco, Cal. Seattle, Wash.: Central Bldg. Los Angeles, Cal.: Marsh-Strong Bldg.—California, Oregon, Washington, Nevada, Arizona and New Mexico.

All exhibitors whose territory is not mentioned here, write direct to

WILLIAM W. HODKINSON

110 W. 40th STREET, NEW YORK

Owner exclusive rights for the United States and Canada. Also Distributor of the Bosworth Productions of Jack London's stories for the entire world, released through the above Distributors.

ALL STAR
FEATURE CORPORATION

PRESENTING

ACTUAL STARS

IN PLAYS BY FAMOUS AUTHORS WITHOUT REGARD FOR OUTLAY AND WITH A FIXED PURPOSE TO OFFER BUT ONE CLASS OF PRODUCTION, WITHOUT SIDE-STEPPING OR SUBTERFUGE

NEXT RELEASE

UPTON SINCLAIR'S

SENSATIONAL STORY OF
THE BEEF TRUST

THE JUNGLE

WITH TWO PRESENT BROADWAY STARS

GEO. NASH — GAIL KANE

AND A TREMENDOUS CAST
INCLUDING THE AUTHOR

IN PREPARATION

AMERICA'S CELEBRATED COMEDIAN

LEW DOCKSTADER

IN AN ELABORATE MILITARY DRAMA
OF THE SOUTH IN SLAVERY DAYS

DAN

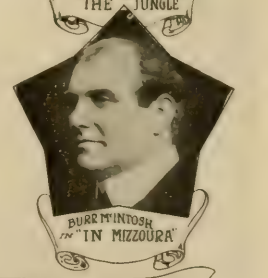
BY HAL REID AUTHOR OF HUMAN HEARTS

WITH A MIGHTY CAST
INCLUDING THE ALL-STAR FAVORITE

GAIL KANE

NO TERRITORY FOR SALE

FOR BOOKINGS SEE OUR AGENTS
WRITE US FOR INFORMATION



ALL-STAR-FEATURE-CORPORATION

HARRY R. RAVER
PRESIDENT

EXECUTIVE OFFICES
220 W. 42nd ST., NEW YORK

AUGUSTUS THOMAS
DIRECTOR GENERAL OF PRODUCTIONS

EXCLUSIVE AGENTS IN PRINCIPAL CITIES OF THE WORLD

THE WEBB SERIES

WE'RE GOING TO USE STRONG WORDS TO TELL OF

THE BLACK TRIANGLE

THE BEST DETECTIVE FEATURE EVER MADE

"GRID," WRITING FOR THE "BILLBOARD" - SAID SO
FRED BEECROFT IN THE DRAMATIC MIRROR SAID SO
LESLIE MASON IN THE MOTION PICTURE NEWS SAID SO
W. STEPHEN BUSH IN THE M. P. WORLD - - - SAID SO
YOU WILL SAY SO

ACT Anybody can holler that he has the greatest picture in the world, but we can show you that we have. Will you send for the proofs that are waiting for you?

FILMS LLOYDS, Inc.

220 WEST 42nd ST., NEW YORK

AS FRIENDS OF THE EXHIBITOR FROM WHOM WE EXPECT TO MAKE A LIVING BY PUTTING OUT FEATURES THAT WILL MAKE MONEY FOR HIM, WE ASK EVERY EXHIBITOR TO FIND OUT FOR HIMSELF WHETHER "THE BLACK TRIANGLE" IS NOT WHAT HE WANTS. HE WILL LEARN THAT THE BUYER WHO BOUGHT STATE RIGHTS ON THIS PHOTOPLAY BOUGHT IT ON MERIT AND NOT ON "BULL."

5 PARTS
THE BLACK TRIANGLE

SAVOIA SAVOIA SAVOIA SAVOIA

SAVOIA SAVOIA SAVOIA SAVOIA SAVOIA

126-130 WEST 46TH STREET, NEW YORK CITY

PETROF THE VASSAL

A Savoia Production

A Russian Photoplay featuring "LOMBARDI." Reproduced from Ivan Turgenieff's famous novel "Bread of Others," with Russian actors, Russian dancing, and Russian atmosphere throughout.

One—Three—and NINE sheet lithographs. The kind that will pull them in.

BY POWER OF ATTORNEY

A Savoia Masterpiece

A Leopard Picture featuring "ADRIANA COSTAMAGNA." Reproduced from Charles Darlington's celebrated novel "The Mystery of Jack Hilton" in which production Adriana almost met her death. In the third reel the leopard sprang upon her clawing her face almost to shreds.

One—Three—and NINE sheet sensational posters.

MEPHISTOPHELIA

A Savoia Feature

A Mysterious Bomb-throwing production featuring "ADRIANA COSTAMAGNA." Miss Costamagna accomplishes some splendid work in this photoplay. Her object is not to commit crime for crime's sake but she robs the rich to give to the poor.

One—Three—and Six sheet spectacular posters.

Write for particulars **126 West 46th Street, NEW YORK**

KAY-BEE

KEYSTONE

BRONCHO

DOMINO

KAY-BEE KEYSTONE
BRONCHO DOMINO

Monday, May 18th, THE KEYSTONE COMPANY will release a ROSCOE ARBUCKLE (Fatty) comedy, entitled "THE WATER DOG."

Wednesday, May 20th, THE BRONCHO COMPANY releases another of WALTER EDWARDS' production, "BREED OF THE NORTH," in two parts, in which is featured CLARA WILLIAMS, HARRY KEENAN and WALTER EDWARDS himself.

Thursday, May 21st, THE KEYSTONE COMPANY will release another of its railroad comedies, entitled "WHEN REUBEN FOOLED THE BANDITS."

Thursday, May 21st, THE DOMINO COMPANY will release a two-part Indian-Western photo-play, "THE FIRES OF AMBITION."

Friday, May 22nd, THE KAY-BEE COMPANY will feature MILDRED HARRIS, LEONA HUTTON, BARNEY SHERRY (The Irish Prince) and CYRIL GOTTLIEB in a two-part story of City Life, entitled "THE SOCIAL GHOST."

Saturday, May 23rd, THE KEYSTONE COMPANY will release a split reel of educational comedies, "ACRES OF ALFALFA" and "OUR LARGE BIRDS."

PHOTOS

8 by 10 Photos of Players mentioned below can be had by sending to the Publicity Dept.

15 cents for one—50 cents for sets of four—$1.00 for sets of eight

MABEL NORMAND	CLARA WILLIAMS	GRETCHEN LEDERER
MACK SENNETT	CHARLES RAY	FRANK DORZAGE
CHARLES CHAPLIN	RICHARD STANTON	SHORTY HAMILTON
ROSCOE ARBUCKLE	BARNEY SHERRY	MARGARET THOMPSON
TSURU AOKI	MILDRED HARRIS	WALTER BELASCO
ROY LAIDLAW	JAY HUNT	THOS. H. INCE

Set of "KEYSTONE MABEL" NORMAND in four different poses, 50 cents

New York Motion Picture Corp.

LONGACRE BUILDING 42nd ST. & B'WAY NEW YORK

Lava Flowing Ashes Falling
Houses Crumbling Villages Burning
Thousands Fleeing For Their Lives
To be seen in the most pretentious Photo-Play ever offered to the public
The Wrath of the Gods
OR
The Destruction of Sakura-Jima
A FIVE PART PHOTO-PLAY CLASSIC
Produced under the personal direction of
THOS. H. INCE
Released through
MUTUAL and CONTINENTAL EXCHANGES
New York Motion Picture Corp.
LONGACRE BUILDING 42nd ST & BWAY NEW YORK

The Livest Rental List in America

The below list represents the best that Europe offers. Each is carefully selected with an eye to its box office possibilities. Stories unusual in theme, dramatically told, photographed and staged by Europe's greatest technical experts, we believe them to have no rivals in Picturedom!

They are *Exclusive*—and can be booked on a rental basis that will appeal to you!

"A KINGDOM AT STAKE"	THREE REELS	(Eclipse)
"THE CLUB OF THE BLACK MASK"	THREE REELS	(Celio)
"A MAZE OF MYSTERY"	FOUR REELS	(Cines)
"THE BLACK CIRCLE"	THREE REELS	(Celio)
"THE BLACK THREAD"	THREE REELS	(Cines)
"THE LAND OF PROMISE"	THREE REELS	(Celio)
"LIFE'S BITTER DREGS"	FOUR REELS	(Celio)
"THE BANKER'S WIFE"	THREE REELS	(Cines)
"AN AFRICAN DIAMOND CONSPIRACY"	FOUR REELS	(Cines)

YOU CAN ALSO BOOK

THOSE MAGNIFICENT *GEORGE KLEINE ATTRACTIONS* WHOSE RECORDS ARE THE REGISTER OF THE GREATEST SUCCESSES IN THE HISTORY OF MOTION PHOTOGRAPHY.

"QUO VADIS?"	EIGHT PARTS	(Cines)
"THE LAST DAYS OF POMPEII"	SIX PARTS	(Ambrosio)
"ANTONY AND CLEOPATRA"	EIGHT PARTS	(Cines)
"BETWEEN SAVAGE AND TIGER"	SIX PARTS	(Cines)
"FOR NAPOLEON AND FRANCE"	SIX PARTS	(Cines)

ANY OR ALL OF THE ABOVE ATTRACTIONS MAY BE BOOKED THROUGH THE FOLLOWING BRANCH OFFICES. GET IN TOUCH WITH THEM!

ATLANTA, GA.
43 Moore Bldg.,
10 Auburn Ave.

BOSTON, MASS.
521 Colonial Bldg.

BUFFALO, N. Y.
c/o May Theatre

DALLAS, TEXAS
238 Saner Bldg.,
1312½ Commerce St.

DENVER, COLO.
405 Railroad Bldg.

MINNEAPOLIS, MINN.
210 Temple Court Bldg.

SAN FRANCISCO, CAL.
407 Monadnock Bldg.

PITTSBURGH, PA.
509 Lyceum Theatre Bldg.

SEATTLE, WASH.
213 Orpheum Theatre Bldg.
3rd Ave. & Madison St.

LOS ANGELES, CAL.
4821 Vermont Ave.

TORONTO, ONT., CAN.
Telephone Bldg., 76 Adelaide St.

NEW YORK, N. Y.
226 W. 42nd Street

KLEINE - ECLIPSE

"Trapped by Wireless"

(In Two Parts)

(Copyright, 1914, by George Kleine)

Released Tuesday, June 2nd, 1914

A story of Mediterranean Pirates, a wireless-equipped yacht and a daring rescue.

RELEASED THROUGH GENERAL FILM COMPANY.
1, 3 and 6 sheets with this subject.

GEORGE KLEINE

166 N. State St., Chicago, Ill.

AMBROSIO GUARANTEES QUALITY

TO STATE RIGHT BUYERS

THE MAGIC NOTE

Copyright 1914.
IN FOUR PARTS

TRAPPED

HIGHLY DRAMATIC
STRONG HEART INTEREST
SENSATIONAL INCIDENTS
ELABORATE INTERIORS
PICTURESQUE BACKGROUNDS
SPLENDID PHOTOGRAPHY

ANITA'S TRIUMPH IN THE OPERA "MIGNON"

PUBLICITY

One, Three and Six Sheet Posters,
Heralds, Photos,
Slides, Etc.

Robert, a bank clerk, is entrusted with a large sum of money. He is followed by a fellow clerk, robbed and thrown into a sewer to cover all trace of the crime. After many days of wandering through the darkness underground, he finds an opening and staggers out, an insane man, and is taken to an asylum, where he remains many months. His former sweetheart, who has become a celebrated prima donna, comes to sing to the inmates her famous opera, "Mignon," and her voice restores to Robert his lost memory. Through a cigarette case which she had given Robert she locates the criminal and he receives his just rewards.

READY FOR DELIVERY MAY 23rd. SHOWING NOW

GOOD TERRITORY STILL OPEN— **THE ANGEL OF THE MINE**

IN THREE REELS

AMBROSIO AMERICAN CO.

15 East 26th Street **New York City**

As usual, this week's release of Our Mutual Girl is full of the interesting intimacies of the moment.

She meets Katherine B. Davis—famous Commissioner of Correction of New York—the woman directly in charge of the City Prison on Blackwell's Island.

You go with Our Mutual Girl and Miss Davis to help the burglar's sister out of prison,—see with her things of vital interest that it would be next to impossible for you to see yourself.

This reel like those it follows is full of intensely dramatic, but very real things.

Somehow when you see Our Mutual Girl it is like being yourself a part of the life she lives.

It is this quality of intimate reality that has given to Our Mutual Girl series something no other moving picture ever had,—something that gets hold of people the first time they see the picture and strengthens its hold with every successive release.

When you spend your money advertising Our Mutual Girl pictures you are not spending it for a single release.

Every effort you make on one reel helps to build a permanent clientele for your theatre.

Our Mutual Girl series is only one part of the Mutual service, which helps to make a moving picture "fan" out of the most random patron.

This series is included in the Regular Service for which there is no extra charge.

It is just one indication of the fact that the Mutual Film Corporation considers the exhibitor's interest as its interest—

That its every effort is not only toward bringing money to the box office once, but sending customers away from the theatre feeling that they want to come again.

BRANCHES IN 49 CITIES **MUTUAL FILM CORPORATION** NEW YORK

American	Majestic	Royal	Kay Bee	and
Reliance	Komic	Keystone	Domino	Mutual
Thanhouser	Princess	Broncho	Beauty	Weekly

Roosevelt Is Coming Home!

"Teddy" is Going to Be With Us Soon,
More Popular Than Ever

Consequently

That Admirable Three-Reel Feature

SEEING SOUTH AMERICA

WITH

COL. ROOSEVELT

is positively

THE FILM OF THE HOUR!

Mr. Exhibitor :—

One word of advice.
Get to the nearest Continental
Or Mutual Exchange.
And Get There First!

WORLD FILM CORPORATION N.Y.C.

A PROFIT BUILDER

"The BRASS BOTTLE"

IN FOUR ACTS

READY MAY 18TH

LOVE MAGIC MIRTH

A PICTURE THAT WILL FILL YOUR HOUSE!
WONDERFUL PAPER THAT WILL DRAW!

WORLD FILM

130 WEST 46TH ST.

BRANCH

NEW YORK
DETROIT
BUFFALO
CHICAGO
PITTSBURG
CLEVELAND
TORONTO
MINNEAPOLIS
INDIANAPOLIS
PHILADELPHIA
SAN FRANCISCO

WORLD FILM CORPORATION N.Y.C.

IN SEARCH OF THE CASTAWAYS"

by JULES VERNE

IN 5 ACTS

A WONDERFUL PICTURE
REPLETE WITH THRILLS

COMING SOON!!

"THE KANGAROO"

TERRORS OF OLD NEW ORLEANS

IN FIVE ACTS

BY HARRIS DICKSON AUTHOR OF "OLD RELIABLE" ETC.

SCENES LAID IN THE SOUTH IN THE LOCALE OF THE STORY

CORPORATION

NEW YORK CITY

OFFICES

WASHINGTON
LOS ANGELES
NEW ORLEANS
KANSAS CITY
CINCINNATI
ST. LOUIS
ATLANTA
DALLAS
DENVER
SEATTLE
BOSTON

EXTRA!!

IN ADDITION TO OUR REGULAR FEATURES
WE PRESENT

"FOR THE HONOR OF OLD GLORY"

OR

THE STARS AND STRIPES IN MEXICO

4 REELS OF ACTION
A TIMELY FILM ON
A VITAL QUESTION

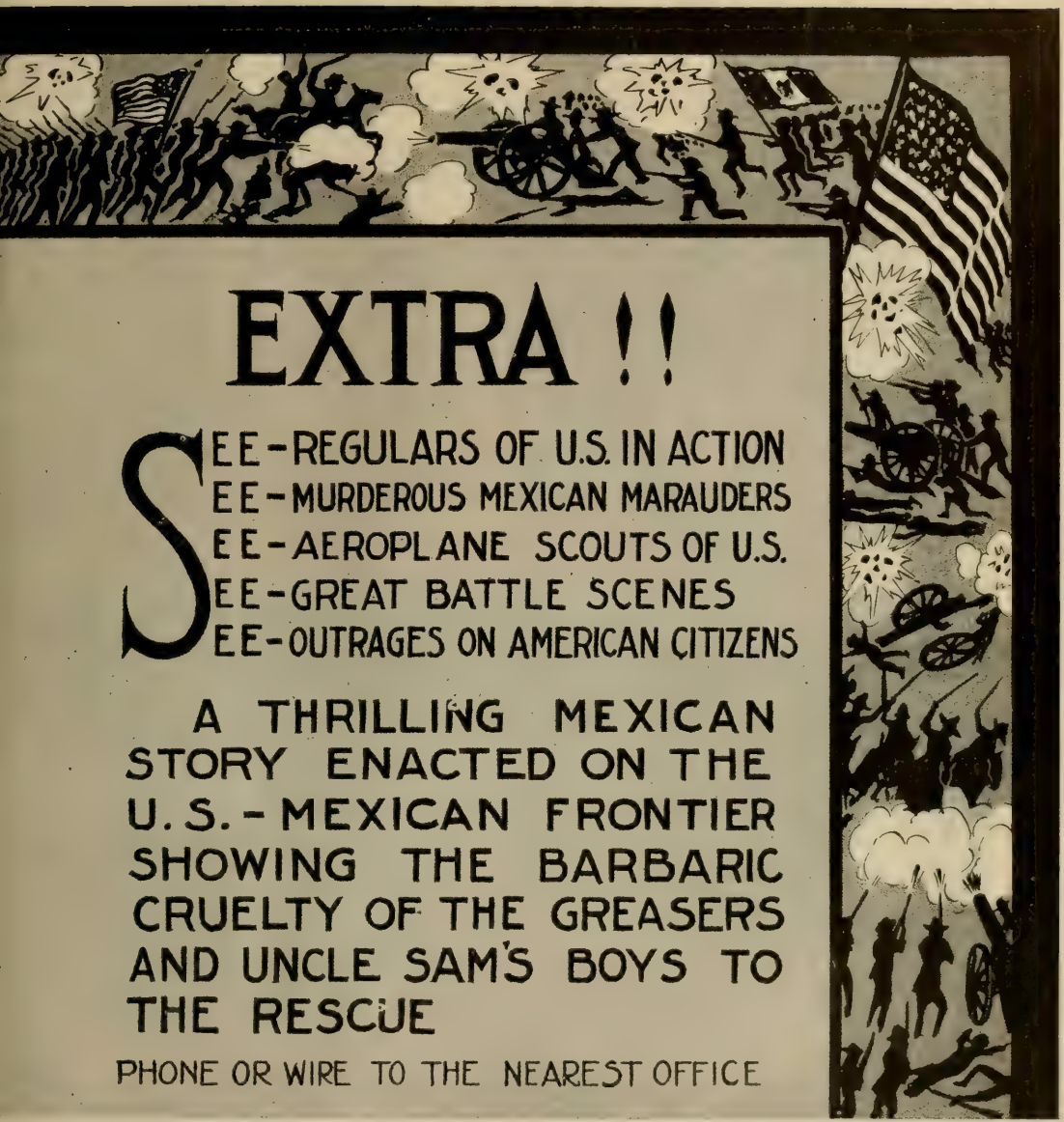
GET IT FIRST!

PHONE OR WIRE TO THE NEAREST OFFICE

WORLD FILM

130 WEST 46TH ST.
BRANCH

NEW YORK
DETROIT
BUFFALO
CHICAGO
PITTSBURG
CLEVELAND
TORONTO
MINNEAPOLIS
INDIANAPOLIS
PHILADELPHIA
SAN FRANCISCO


EXTRA !!
SEE-REGULARS OF U.S. IN ACTION
SEE-MURDEROUS MEXICAN MARAUDERS
SEE-AEROPLANE SCOUTS OF U.S.
SEE-GREAT BATTLE SCENES
SEE-OUTRAGES ON AMERICAN CITIZENS
A THRILLING MEXICAN STORY ENACTED ON THE U.S.-MEXICAN FRONTIER SHOWING THE BARBARIC CRUELTY OF THE GREASERS AND UNCLE SAM'S BOYS TO THE RESCUE
PHONE OR WIRE TO THE NEAREST OFFICE

CORPORATION
NEW YORK CITY
OFFICES
WASHINGTON
LOS ANGELES
NEW ORLEANS
KANSAS CITY
CINCINNATI
ST. LOUIS
ATLANTA
DALLAS
DENVER
SEATTLE
BOSTON

EDISON

WILLIAM WADSWORTH

in

**"A LADY OF SPIRITS"

The sixth "Wood B. Wedd" story, in which our amorous hero is accepted—nay, grabbed—by a wealthy widow. But when he visits her home, the widow's dear departed relatives make it so very uncomfortable for Wood B. that he makes a hasty exit, with the assistance of the faithful Darby.

Remember that each of these "Wood B. Wedd" films tells a separate story.

This film released Monday, May 25th.

MULTIPLE REEL FEATURES

*****His Sob Story**

In Two Parts. A newspaper drama with a very "different" story. Friday, May 15th.

*****The Southerners**

In Three Parts. From the novel by Cyrus Townsend Brady. Drama. Friday, May 22nd.

COMING SINGLE REELS

****The Adventure of the Counterfeit Money**

Fifth "Octavius" story.
Comedy. Monday, May 18th.

****The Light on the Wall**

Fourth "Man Who Disappeared" story.
Drama. Tuesday, May 19th.

***Seraphina's Love Affair**
Three Knaves and a Heathen Chinee

Comedy-Drama and Drama.
Wednesday, May 20th.

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Eighth "Dolly" story.
Drama. Saturday, May 23rd.

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"Etta of the Footlights." Release of May 23rd.

"Cutey's Wife." Release of May 26th.

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Comedy. Monday, May 18th

A strong advocate of women's rights. She even wears trousers. She gets in a row, is thrown into a cell and the arms of her sweetheart, and she is no longer a militant. DOROTHY KELLY and JAMES MORRISON are the leads.

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Drama. Two-Part Special. Tuesday, May 19th

She's a regular man, hard and determined. She cannot be forced and is afraid of no man. Her heart is softened by the kindness of an invalid, whose love completely transforms her. ANNE SCHAEFER in the title role.

"The Adventure of the Rival Undertakers"

Comedy. Wednesday, May 20th

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"Out in Happy Hollow"

Drama. Thursday, May 21st

A trusting woman is twice played false by an unscrupulous rascal. The third time he tries it she renounces him. The sheriff shows his hand and wins her heart. MARGARET GIBSON, GEORGE COOPER and ALFRED D. VOSBURGH.

"Bunny's Swell Affair"

Comedy. Friday, May 22nd

A few sponges do the trick and BUNNY'S rival is vanquished. FLORA FINCH is his and his alone. Bunny is full of funny capers and this is one of the funniest.

"Etta of the Footlights"

Drama. Two-Part Special. Saturday, May 23rd

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Comedy .....WEDNESDAY, MAY 27th

"HUNGER KNOWS NO LAW"
Drama .....THURSDAY, MAY 28th

"MR. BUNNYHUG BUYS A HAT FOR HIS BRIDE"
Comedy .....FRIDAY, MAY 29th

"THE MYSTERY OF THE HIDDEN HOUSE"
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THE JUNE 1st KALEM KALENDAR TELLS ALL ABOUT IT

"NINA OF THE THEATRE," the first feature in the ALICE JOYCE SERIES, will be released in REGULAR SERVICE, Monday, June 8th. Consult your June 1st issue of the Kalem Kalendar, which will reach you in a day or two, for full details.

KALEM COMPANY, 235-9 West 23rd St., NEW YORK

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr.....President
E. J. Chalmers .....Secretary and Treasurer
John Wylie .....Vice-President and General Manager
The office of the company is the address of the officers.
WESTERN OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

SUBSCRIPTION RATES.
United States, Mexico, Hawaii, Porto Rico and Philippine Islands ..... 3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

ADVERTISING RATES.
CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, 50c.
DISPLAY ADVERTISING RATES made known on application.

NOTICE TO SUBSCRIBERS.
All changes of address should give both old and new addresses in full and clearly written.

NOTE.—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.
(*The index for this issue will be found on page* 1182)
Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, May 23, 1914.

Facts and Comments

THE notion that motion pictures hurt the eye, we thought was by this time well-nigh exploded. If even a small portion of what the alarmists predicted some years ago had come true, a very large portion of our population would by this time be hopelessly blind. Though alarmist articles of this sort are now no longer regarded seriously, there is an occasional revival of the old cry. Recently a paper in Texas devoted considerable editorial thunder to denouncing motion pictures as a menace to sight. The writer suggests that all reels over thirty days old be discarded entirely, and that there should be not less than three minutes intermission between reels. There are thousands upon thousands of reels over thirty days old in use all over the world, and they impose no strain upon the eyes whatever. Intermissions of three minutes after every thousand feet were the custom some time ago; nowadays it is nothing unusual to run a four-reel feature without any intermission, and there has been nothing from the public except commendation. The large number of reviewers here and elsewhere have no trouble with their eyes, although the poor martyrs often have to look at as many as thirty thousand feet of film in one day. They do at times get a headache, which, however, is not traceable to the eyes, but rather to the cheapness of the stuff Fate compels them to look at.

* * *

PROTESTS against "snake-films" constantly find their way into the editorial mail-bag. A recent correspondent complains of snakes as aids to comic films. He asks this very just and pointed question: "Is it right or fair to throw a snake picture of that sort on a screen before numerous women and children without warning? In the case of women and children, the mere sight of a snake is sufficient to throw them into convulsions. It was a disgusting and loathsome spectacle. I saw several men get up and leave the house solely on that account. Are such things necessary?" We cannot see the necessity. It is difficult to understand just what connection there is between snakes and motion picture comedies. Whatever feelings the sight of a snake may evoke, there is no fun in the spectacle. There must be something wrong with a sense of humor which tries to find food for laughter in crawling serpents.

* * *

THE hearings on the Smith-Hughes Censor Bill before the House Committee on Education have been ordered printed, and thus will the arguments of the friends and of the opponents of the proposed measure be at the disposal of the public. THE MOVING PICTURE WORLD, in sending a representative to the committee, was actuated by the desire to have both sides of the question presented to Congress and to the public at large. We did not want it to appear to the legislators and to the public that there was no other side to the question than the side submitted and most ably submitted by the Rev. Wilbur F. Crafts. Producers and exhibitors who may by this time have awakened to the fact that the issues involved are of the utmost importance to the industry, now have a chance to help in distributing and circulating the printed report. Copies of it may be obtained free of charge on application to James L. Fort, Clerk of the House Committee on Education, Washington, D. C., or by communicating with the office of THE MOVING PICTURE WORLD. The arguments against censorship will be found in concise form. That part of the report which shows how the members of the committee looked upon the question is especially interesting and instructive. At a later hearing before the same committee, attorneys for two of the organized groups of producers also appeared before the committee and submitted strong and eloquent arguments against the bill. It is not likely that this bill will become a law at the present session of Congress, because national affairs of pressing importance now overshadow all matters of routine legislation. The fight, however, is by no means ended. It behooves us all to watch any further attempt of the misguided advocates of censorship.

* * *

WE take special pleasure in commending the action of a New England exhibitor, whose policy is to enlist the friendship of the best classes in the community where he has his theater. He was requested by the Ladies' Civic League of the city to appear before them and explain how pictures were made, and, in fact, all about pictures, including the question of censorship. He was quick to comply with the ladies' request, and not only spoke himself, but called upon THE MOVING PICTURE WORLD to help. All possible aid was given. Our exhibitor occupies an enviable place in his community. There is no surer way of disarming criticism than taking your public into your confidence.

The Demand for Variety

By W. Stephen Bush

THE curious notion that motion pictures are chiefly intended for the tired business man and for the transient passer-by, who have neither the time nor the inclination nor the perhaps the price to see a regular play, is still an article of faith with many of the brethren in the industry. They cannot help praising and admiring the great multiple reel features which have lifted the production of motion pictures into the rank of a true art with an enviable future, but they are greatly distressed over the mental agonies of the man who goes into a motion picture theater and happens to arrive in the middle of a feature. He will either have to miss part of the show entirely or see the first reel after the fourth. In either case he appars to our friends a terribly abused man.

"Let us," our friends say, "standardize our art and industry by the special needs of the tired business man or the occasional visitor, who more likely than not is in somewhat of a hurry." For the sake of these two types of motion picture patrons our friends would scarcely hesitate to return to the day of the single reel, when tragedy and comedy were "split" on a thousand feet and sometimes on even less than that.

You may say that the motion picture is an art whose limits even our utmost skill and our happiest inspirations are failing to explore; you may maintain that the multiple reel of the genuine feature grade has helped to attract a public, which up to then had looked down upon the picture; you may point out that the great film classics have opened a thousand new theaters to the producer of quality; you may try to emphasize the fact that the splendid new blood which is coming into the art has been attracted by the possibilities of the feature. Our friends will say: "What has all this to do with the imperative demand for variety without which the men who come to the theater in a hurry are likely to withdraw their valuable support."

This line of reasoning it seems to me is distinctly a thing of the past; the echo of a day which has vanished forever.

No one sympathizes with the tired business man more than I do, and no one recognizes the value of variety more quickly than I do, but I am not quite prepared to set all my clocks by the particular needs and wishes of just one kind of patrons. Who will contend seriously that the man who comes to the motion picture theater for just half an hour or so constitutes anything like the majority of the regular patrons of the motion picture theater? The motion picture has some time ago outgrown that humble stage, when it was taken seriously by but few. Today the picture is taken seriously everywhere. It is paralleling the stage and often surpassing and improving upon it. There is scarcely a name among the world's lights in the drama and in literature but has been made tributary to the screen. There is no civilized country but its foremost exponents of the art of acting have courted the glories and advantages of the motion picture camera.

We may well doubt the further progress of the picture if the very first step on the ladder which leads upward is to be retraced because of the casual delectation of the man who only has thirty minutes to spend at the theater. The motion picture is the most catholic of amusements, it is capable of furnishing variety to the degree of satiety, but it is capable of other and greater things as well. An art which has, for instance, visualized the deep spiritual strain in Browning with the same ease it displayed in depicting the spectacular is destined to do more than merely fill out a half hour with the pleasures of variety.

Even in the days of the single reel, when artistic aims and ambitions were not any too high, producers were not afraid to venture on great subjects; now in the days of the new masters no subject is too vast or too intricate for the screen and splendid adaptations vie with magnificent original conceptions. We certainly will not break up or neglect and abandon what we have so far accomplished and what the future bids fair to increase and multiply merely for the sake of ministering exclusively to the demand for variety.

While we are on this subject would it not be well to toss overboard this most hideous of all bromides: "The ordinary moving picture audience." Newspapers and magazines and debating clubs and careless talkers generally are ever ready with this phrase, but no one has been found bold enough to attempt a definition. "The ordinary moving picture audience." What arrant and grating nonsense and what a snobbery! The ordinary moving picture audience in our day is no different in essentials from any other "ordinary" American audience. The ordinary moving picture audience is in point of intelligence and the power to discriminate between good quality and inferior productions the peer of the best audience anywhere. The "ordinary" moving picture audience is capable of assaying to a nicety the offerings provided by the management.

Every time a producer has come before our public with a truly great film, appreciation has been instantaneous. What better evidence do we want to prove that the great American public and not any tagged or ticketed fraction thereof has constituted and will continue to constitute the audiences of the screen.

I hope that nothing in this article will be construed as a plea against either the single reel or against the charm of variety. Different theaters will have different audiences. The short entertainment with a popular price will never go out of fashion. Nor will it ever stand in the way of the grander development of the industry. There will be a healthy growth in every part of the great Tree of Kinematography and the little branches will be as much part of the tree as the larger ones.

It must be evident to any careful observer that the development of the great feature with an original screen-theme has just begun and that its progress will bring us an entertainment the like of which has never been known in the world's history of amusements. The adaptation of popular plays will probably go on while there will be popular plays, but it is altogether likely that the playwright of the future will pay the closest attention to the screen value of his dramatic inventions. He will probably weigh the advantages which the screen offers him as a medium of appealing to the world as an audience as against the limited prospects of the speaking stage. It is plain that the big theme can only be told effectively in multiple reels. A big theme thus effectively told challenges the old conventional stage not only in the matter of a greater facility of expression and an infinitely greater originality, but it will need no translation or adaptation for other countries and for other nations. The loss of moral values, dramatic strength or literary beauty in all translations is notorious. In a creation on the films there is no possibility of such a loss. The author will naturally write not from the French or the German or the American point of view, but with his eyes fixed on humanity for an audience. We have had promising glimpses of this new international film-play, and all our progress in big things seems to lie along such lines.

Picturing Thought

By Louis Reeves Harrison

"IT is easy to build castles in the air; one may spend whole days in that seductive occupation; and it is almost equally easy to lay one brick upon another without giving thought to anything except the mortar between them. But he is master of the world who can both plan and achieve, who keeps his plans within bounds of the achievable, and brings his achievements up to the requirements of his plans. His castles are projected in Spain, but he sees them reproduced, perhaps after long years, from the solid ground before his eyes." So says Bliss Carmen.

It is beautiful to have ideals and it is profitable to so materialize them in moving pictures that they shall delight millions of picture fans, but there are few men who embrace within themselves the creative imagination such as Bliss Carmen describes, in addition to constructive knowledge necessary to produce great film representations. Rather is the drift to combination of author and producer, one providing the best that grows in the garden of his imagination, the other translating it into action, the whole constituting what we are beginning to recognize as a distinct art, that of picturing not only movement but the thought behind the action, the impulse that makes movement possible.

Walter Prichard Eaton was among the many critics so deeply impressed by Tully's magnificent acting in "Paid in Full" that he was led to say of the drama, "A play that started hopefully as a social study was to be in the end nothing but the fulmination of a young dramatist trying to write a strong scene." Yet Eaton was puzzled, as were many other critics, for he admits later, "It may well be that the *Captain* is the most intricately human character in the play."

The *Captain* was, in truth, a diabolically accurate portrayal of *man,* in his unstable equilibrium, a complex of emotional impulse, fervent and intense, yet forever the scene of conflict between his better and his baser nature. The vibrant personality of this "intricately human" old Adam really dominated the whole play and furnished the keynote of every movement it contained. What were the thoughts behind all this action? The tragic conflict, deeper than the movements of characters, was one of human nature.

There is a bright side to the picturing of mental phases, quite as well as the tragic one I have used in illustration. Perhaps screen presentation may throw light upon those mysteries of the human mind which arise in sex relations. There are the inconsistencies of those we love, the God-bless-them creatures who wear such strange-looking clothes these days. We certainly love them, even when they rouge and powder to deceive us, feed us on mother's cooking set forth as their own to delude us, wear their tight skirts and open smiles to beguile us.

We certainly love them, else why do we step up to the altar and sheepishly swear away our consciences and go forth overcome by rice, old shoes and bewildering sense of doubt as to where we are at. Can any builder of castles in Spain for screen production portray what is passing in the minds of those Twentieth Century Angels and Ministers of Grace, who so devoutly long to attach "Mrs." to our names, before and after they wear a gold hoop on one of their fingers? Why are they so different? What mental process effects the transformation?

From the time that woman pushes a man's hair back from his forehead in supreme delight at being both engaged and in love, to the moment she begins to cast longing eyes on his best ties and figure up where he stands in the commercial world, she is a puzzle. She is an enigma to herself, unaware of why she dispels the very illusions she used to win a husband, though quite capable of reasoning out the effect of listening appreciatively while he brags of himself or preaches to her. She is a delightful mystery, shifting from simplicity to subtlety in the flash of an eye, quite worth the study and portrayal of creative and constructive genius.

Then there is man as he really is, not as a hero, nor as a villain, though he be the greatest comedio-tragedian in the star-sown universe! Who can picture his mental workings when he comes home swelled to the bursting point with what he has read in the papers and itching for a chance to expound on any subject suited to the display of his superior intellectual grasp? Who can do him justice? By force of circumstances the greatest of humbugs, he can put up so brave a front in time of stress and storm, fight so game a battle against superior odds in an emergency, that his mental construction is well worth analysis.

I would not eliminate, or even replace, melodrama, but, for those of us not ordinarily engaged in shooting at one another or falling over cliffs, it would be refreshing now and then to view a cardinal study of Nature's anomaly, man, and her greatest mystery, woman, in their varied mental phases. It would be cheering to have the light of creative and constructive genius shed on subjects and characteristics nearest and dearest to common humankind. It is in thought-picturing that the photo-drama may set forth life-like denotements of forceful personalities, tensely alive, strenuous in emotional revelation. It would almost seem, at this stage of development, as though it is with the complex character of present existence that the dramatist, as a true interpreter of life, has to deal.

This may be called into question. The quality of any artistic production is very much a matter of the temperament or temperaments through which it filters, but it seems to be a better calling for the screen dramatist to give his temperament natural expression on subjects with which he is familiar than for him to renovate the soiled linen of old stage plays or repair the reputations of dramatic works in which the public is no longer interested. If a man really loves to write plays, he will write according to his opportunities for a while, but it is only a question of time when he will write according to his inspiration. He is a servant to his profession when he merely deals with what is past and gone—he will be master of his fate when he can tell us in storied form something interesting about the vital truths of today.

If it is so that the dramatist, as a true interpreter of life, has to deal with the complex character of present existence, it becomes an important part of his role to go deeper than showing us what people do or what they say. It is the finest sort of art in novel writing to indicate through action approximately what is passing through the mind of the actor, and it is equally fine, though less difficult, to actually portray thought on the screen in much the same way, the advantage being that there is no confusing intervention of words in the latter case. We want to get beneath the husk of action and character into motive in dramas of large human concern, those dealing sincerely and naturally with normal human existence. It may be in picturing thought that this form of imaginative interpretation will reach a development which will finally establish its rank on a plane with the older arts of expression, their equal in scope, their peer in direct appeal.

Cabiria.

Italia's Big New Twelve-Part Spectacular Masterpiece, a Worthy Successor to Illustrious Predecessors.

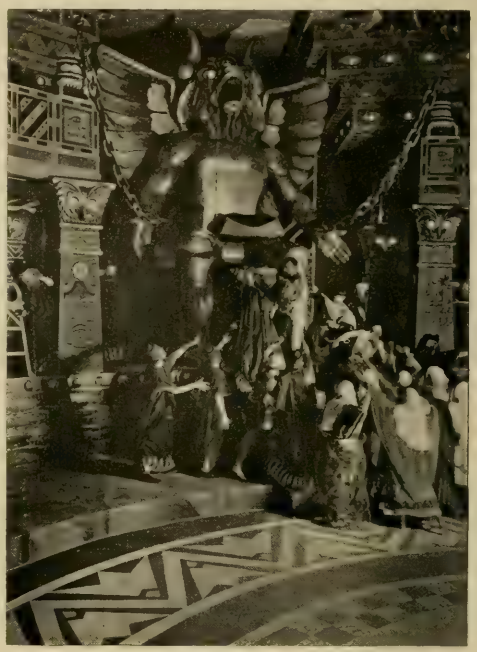
Reviewed by W. Stephen Bush.

THIS is the day of the new masters. We are witnessing a new style in dramatic kinematography. Within the last four weeks there have been splendid manifestations of a new art on the screen. The skill and the inspiration of the director, the skill and the patient striving of the camera man, a deep and conscientious study of screen possibilities, a new school of actors who have fathomed the mysteries of unspoken language—all these elements working toward the harmony of the whole have in part been responsible for the new school, which is opening the eyes of the world. I have not mentioned the keystone of the success of the new art in this hasty enumeration. The keystone is the story written for the screen and for the screen alone. The freest adaptation imposes restraints on the producer. In the novel we are confronted by the problem of what to leave out and what to leave in, in the adaptation of the speaking stage we are still in the bonds of tradition. How different is the free untrammelled flight of the Muse of the Screen. She conquers every obstacle which is insurmountable to pen or stage.

In Cabiria a genius furnishes the theme—Gabriel d' Annunzio. He wrote the story directly for the screen. Nobly does the screen respond to every touch of the gifted hand. D'Annunzio is a very wizard of description. In this film-drama his thoughts and images stand forth as vividly as the summer landscape in a prolonged flash of lightning. The tremendous moral of the play, the keenly dramatic and the broadly humorous, the historic facts—are all absorbed in an incredibly short time. Of course the spectacular features help—with all due respect to its classic predecessors I must confess that in the portrayal of the spectacular this film creates new records. The torrent of fiery flakes, the mouth of the volcano a veritable furnace of the Inferno, spewing forth unceasing sheets of fire, the rush of the fugitives lit up by a ruddy glow which half conceals and half reveals, the temple of Moloch with its worshippers and its fearful rites, the hero of Carthage passing over the Alps, the siege of Carthage, the burning of the ships which the aged Archimedes fought with the power of the sun, all these and a hundred other marvels of the spectacular make this feature pre-eminent among the spectacular successes in all the history of spectacles. It is true that the classic theme always carries the spectacular element best and this advantage the producer has pressed to the limit.

It would be a grave mistake however, to emphasize the spectacular in this film above the dramatic. The spectacular is all the more impressive because an artistic masterhand has subordinated it to the dramatic and poetic moments of the play.

"Cabiria" is the name of the child whose strange salvation after cruel perils forms the skeleton of the story. The plot takes us to the days when the dominion of Rome was threatened by the growing power of Carthage. To this day the site of Carthage has remained more or less of a mystery. We know that the plough of the Roman conqueror passed over the site of the fated city, but no mortal even in our day knows where the site is. Carthage magnificently situated on the Northern coast of Africa was sending her ships and her soldiers into every part of the world, her trade and the martial spirit of her people made her a conquering nation. At last she threw the gauntlet down and challenged Rome. Rome in later years achieved a magnificence never equalled in the chronicles of man, but at no time in her career was she as rugged, as noble and as brav as in the third century before the Christian era, when the hordes of Carthage set their foot on her sacred soil. In the midst of this struggle between two nations and two civilizations the little girl Cabiria was born in Italy of noble parents. The city in which her parents lived was overwhelmed by a fearful eruption of a volcano and when the wretched survivors looked about themselves even as Nature seemed at last to



The Attempted Sacrifice of Cabiria.

have tired of her anger, little Cabiria could not be found. She was believed to have perished in the general destruction. Such however, was not the case. She and others were captured in their flight—Phoenician pirates brought them into the slave market at Carthage. She was with her nurse and the man who bought Cabiria also took the little girl's faithful nurse Croessa. The sweetness and purity of the child attracted the notice of the High Priest of Moloch, the horrible idol to whom little children were sacrificed. He places little Cabiria with the children in the temple where they are being prepared for sacrifice. In spite of all the

The Queen's Dream of Love.

The Death of Sophonisba.

protests of Croessa little Cabiria is selected as a victim for the next day of sacrifice. Croessa in despair looks about for means of rescuing the little child. Fulvius a Roman patrician and his slave, a huge black, named Maciste are wandering about the outer temple when Croessa begs them to save Cabiria, giving the Roman a charm which she promises will never let him perish.

Just as in the midst of the worshippers in the temple little Cabiria is offered to Moloch the monster that glows and shines and devours, Fulvius and Maciste defy the priests by seizing the child in the moment of its supremest peril. They flee and the black slave escaping offers the child to the queen into whose protection Cabiria is now commended. She grows up to be a beautiful young woman. In the meantime the arms of Carthage have suffered defeat after defeat, the noble Scipio has risen up to grapple with the armies of Carthage and the mighty Hannibal the hero and the hope of Carthage perishes. The priests seeking to divine the cause of the anger of their gods discover that a victim has been hidden from Moloch, hence the impending destruction of Carthage and her people. Cabiria is found and her sacrifice demanded by the priests. How Cabiria is saved again and finally re-united to her parents and joined in wedlock to Fulvius who has dared so much for her is the theme of the last part.

I have only mentioned the more prominent parts of the story, which has many episodes too numerous for detailed recital here. I must at least allude to the tragicomic part of Maciste and the wine-merchant in whose shop so many of the strange adventures of the knight and his servant took pace.

Summing up it may well be said that Cabiria ranks in the very first flight of the masterpieces of kinematographic art. Nor must I omit a tribute to Italy, the country which has given us all our greatest classics in films. Those of us who remember the Italia Company's first ambitious effort "The Fall of Troy" will be in a good position of judging of the giant's strides with which the art is approaching its summit. "The Fall of Troy" was considered a new departure in 1910, four years later it is eclipsed by Cabiria. Who knows what the next four years may bring?

"In Search of the Castaways."

Five Reels. The World's Special Films.

Reviewed by W. Stephen Bush.

THERE is enough of the boy left in most of us to be interested in all the romantic and improbable tales of Jules Verne. The World's Special Film Corporation has presented in five parts a filmed version of "The Children of Captain Grant," under the title of "In Search of the Castaways."

Scene from "In Search of the Castaways" (World Special).

The cast of actors and actresses is composed of members of many well-known artists attached to Parisian theaters. There is plenty of action in the film and the incidents of a sensational nature are not lacking. Undoubtedly, the best actor in the cast is Mons. Daragnan, who gave a fine artistic rendering of the dual role of Ayrton and Ben Joyce. Comic situations are freely interspersed with the adventures in which this story abounds. Most of the comedy is supplied by the younger of the Grant children and by Mons. Delamercie, who played the part of the funny geographer, Jacques Paganel, with evident relish.

The film is rich in attempts at realism and the outdoor settings are, without exception, well chosen and many of them quite impressive. The photography is good throughout. Perhaps here and there the acting and the groupings especially might be less obviously theatrical and stagy, but then that is a fault in the fiction of Jules Verne himself and the adapters are less to blame.

"The Horrors of War."

A Three Part Adaptation of Goeffroy's Famous Story "The Apprentice"—Released by the Leading Players.

THE need for a striking title is largely responsible for the use of this one, "The Horrors of War," over an adaptation of Gustave Geoffroy's interesting story "The Apprentice", which has its beginnings in the seige of Paris in 1870 and relates many sanguinary episodes of the period. For the purposes of his narrative Geoffroy takes the misfortunes of the family, Pommier—father, mother, two sons and two daughters. The subject is in three parts and is released by the Leading Players Film Corporation.

The first reel gives many warlike scenes—the marching of troops, the camp of the soldiers and devastation of war. Interspersed with these are scenes of the home life of the Pommiers, the family about the frugal board, the leave taking as the men go forth to the defense of the embattled city. Then comes the civil war in which the citizens without respect to sex engage in a fierce but brief struggle with the forces of the government. There are the barricades, the burning of the city by petroleuse, that desecration of Pere Lachaise cemetery when tombs were destroyed and the corpses of the dead strewn about in horrible ghastliness.

Scene from "The Horrors of War" (Leading Players).

It is in these scenes that the mother Pommier goes forth to find her sons who have been killed and narrowly escapes execution.

When peace has been restored the once industrious Pommier becomes a dissolute drunkard, the result of the loss of his sons, and the burden of supporting the family falls upon little Cecile, who is an apprentice to a dressmaker. At first she is assisted by her sister Celine, but the sister elopes with her lover and Cecile is left alone in her struggle. The father continues to drink and eventually dies from the effects of over-indulgence. Then Celine returns, a pitiable wreck of her former self. But it is not for long, for the old life is too quiet for her and she again runs away. The shock kills the mother, already weakened by sorrow and privation, leaving poor little Cecile, the apprentice, to pursue her way alone.

A notable cast was engaged for the portrayal of this story. M. Duquesne of the Vaudeville theater, Paris, took the part of Father Pommier; M. Bosc and M. Mardor of the Antoine and the Vaudeville theater were Jean and Justin Pommier, the sons; Madeleine Grandjean of the Ambigu theater was the mother; Marise Dauvray of the Cinema theater, Celine, and beautiful Mlle. Renee Sylvaire of the Renaissance theater was Cecile.

Photography and acting is splendid throughout this subject, which is a particularly timely one.

A CORRECTION.

On page 874 of the issue dated May 9 a synopsis of the Leading Players Film Corporation's three-part picture entitled "The Calvary of a Mother" was published. Since this story was printed the company has changed the name of the subject to "Horrors of War." Exhibitors will please observe the change in title.

"The Good-for-Nothing."

Four Part Comedy Drama by Essanay, with G. M. Anderson in a New Role.

Reviewed by James S. McQuade.

G. M. ANDERSON and the Essanay Western Company at Niles, Cal., have provided not only a surprise but a strong photodrama in "The Good-For-Nothing," a four-reel subject that will be released June 8. The surprise will be sprung at the very outset; for Mr. Anderson has shed his "Broncho" clothes, as have all his associates, and appears as the spoiled younger son of a wealthy broker.

It is a long time since Mr. Anderson has been seen without chaps or a ponderous revolver encased in holster; but the contrast in this instance does not betray any lack of easy manners or self poise on his part. As the gay, young sport, togged in most approved claw-hammer garb and out for a good time with a bevy of fair chorus damsels, he carries the part with all the abandon and dash of a Broadway "Willie" boy.

But do not deceive yourselves. Mr. Anderson does not go through the mazes of these four reels without a visit to his beloved West. He makes it the far off country where the prodigal son reaps the harvest of his follies, and he makes it also the El Dorado that furnishes wealth in the end. But while "Broncho Billy" is not permitted to appear in person, one can catch glimpses of him now and then in spirit, especially in that scene where he rescues the sick Indian from a band of cowboys who are about to hang him.

Many a good laugh will be raised by Mr. Anderson's impersonation of the good-for-nothing Gilbert Sterling. Through all the waywardness and consequent hard luck of the spendthrift, there is an audacious good humor and buoyant good nature that will appeal to everyone—in themselves an earnest of the better self that will dominate his character some day. The tenderness shown his heartbroken mother, when his father expels him from the home which he has forfeited by his excesses, somehow raises the hope that the good in him will finally prevail. The loyalty and affection borne him by his father's gentle old clerk also point to the same end.

There are several very affecting scenes in this photodrama, notably the one showing the discovery of the Good-for-Nothing's parents in the almshouse. His delight and pity on finding them are so sympathetically expressed that one is moved to tears. The scene between him and his brother Ralph, who had cast them into a friendless world, stands out in powerful contrast.

The cast has been capably sustained throughout. The old clerk is made one of the most prominent roles by Victor Potel. The delicate shading of this fine character is worthy of discriminating praise. Few will recognize in the make-up of the old clerk Slippery Slim or Snicklefritz in "Pie for Sophie." The chasm between the broad farce comedy of the Snicklefritz and Slippery Slim types and the gentle pathos of the loyal old man in "The Good-for-Nothing" is wide; but Mr. Potel has bridged it by artistic conception and subdued acting. Another well-drawn character is that of the old broker, John Sterling, by Carl Stockdale. Ralph Sterling, the heartless brother of the "Good-for-Nothing," is well represented by Lee Willard.

John Sterling, an aged, wealthy broker, has two sons, Ralph and Gilbert. Ralph is ambitious to be wealthy and assists his father in the business of the firm; Gilbert is a sower of wild oats and thinks only of pleasure. To raise funds, he signs numerous promissory notes which find their way to his father for payment. In addition, he drinks to excess, and his follies culminate in his expulsion from the parental home. Ralph is secretly pleased at Gilbert's misfortune, and still more so when he is made the sole partner of his father.

Gilbert goes out to the West to better his fortunes, but they sink to the lowest ebb. Through it all his sunny disposition and kind heart never forsake him. One day he discovers a sick Indian by the wayside and carries him to his own room in the hotel. A doctor is brought to the bedside and pronounces the case a malignant attack of smallpox. The hotelkeeper is seized with panic and rushes off for disinfecting powders. On his way to the store he meets a band of cowboys and tells his story. The cowboys rush to the hotel and drag the sick Indian into the open. They are

Scene from "The Good-For-Nothing," a Four-Part Comedy Drama by Essanay.

about to hang him when Gilbert appears and puts them to flight.

Once more the Indian is carried to the hotel by Gilbert, who immediately sets out again for the doctor's home and forces him to attend to the case at pistol point. It is found on their return to the hotel that the Indian is in death throes. The doctor is then allowed to depart and Gilbert watches at the death bed alone. Before expiring, the Indian gives him his claim to a gold mine. Time passes, and Gilbert finds himself a millionaire.

Away in the East great changes had taken place in the fortunes of John Sterling, the broker. His son Ralph was instrumental in forcing him into bankruptcy, and, in their hour of need, refused to assist his parents. Without a roof to cover them and without bread they are forced to take refuge in the almshouse.

One day, in the midst of his busy prosperity, Gilbert receives a letter from his father's old clerk telling him of the woes of his parents and of Ralph's ingratitude. A few days elapse and he is in the old home city. There he recovers his parents and succeeds in breaking his unfilial brother, Ralph. Then, at the entreaty of his mother, he forgives Ralph, and the old Sterling firm once more embarks in business, under the title of John Sterling & Sons, with the name of the loyal old clerk underneath as general manager.

"The Heart of Midlothian."

A Five-Reel Hepworth Feature Adapted from Sir Walter Scott's Novel of the Same Title.

Reviewed by Louis Reeves Harrison.

CAST

The Crofter.....Harry Buckland
Effie, his daughter.....Flora Morris
Jeanne, his daughter.....Violet Hopson
Madge Wildfire.....Alma Taylor
Old Margery.....Mrs. Marie de Sola
The Outlaw.....Stewart Rowe

ADAPTED from one of the "Tales of My Landlord," by Sir Walter Scott, "Heart of Midlothian" is based on the injustice of preserving old laws that have little else to recommend them than their age, and that work great wrong where they should stand for what is right in their

Scene from "The Heart of Midlothian" (Hepworth).

enforcement. The particular law in this case was a Scottish statute enacted 1690, as follows:

> ". . . . any woman who shall have concealed her condition and shall not be able to show that she called for help at the birth, in case that the child shall be found dead or missing, shall be deemed and found guilty of the murder thereof . . . and shall sustain the pains of law accordingly."

The screen story is a powerful one, presenting every phase of the novel worth retaining and rejecting the superfluous to which the famous Scottish novelist and poet was occasionally addicted, especially in his prose works. It is beautiful in setting, strong in types chosen, and so admirable is the construction that we are carried up to the high points by gentle degrees, without forcing or attempt at melodrama. It is a clean presentation of a story, probably better than the original in many respects, and so gradual in its development that we find ourselves in strong sympathy with true-hearted Jeanne, who could not lie to save her sister, but who could brave all things, dare all things, do all things to prevent that sister's ignominious execution.

Most fortunate is the type selected for "Jeanne Dean." She is without the exaggerations and theatricalisms that mar the performance of Miss Morris as "Effie." She is serenly simple in appearance, but there is a depth and sincerity in her impersonations that fascinates us from the moment Jeanne takes off her shoes at the beginning of her long tramp to London, that she may save them for the city, to the moment, after many perilous adventures, she reaches the presence of the Queen and pleads for her sister's life.

Charm of treatment and diversity of incident are contributing factors in a photodrama of five reels, but the success of the play depends very largely upon the subject chosen. It cannot be trivial. It must be strong enough to carry sustained interest to the end. The precious thing is to engage sympathetic feeling at the earliest possible moment and intensify it as the principal character approaches the desired end. Exactly this is done in "Heart of Midlothian."

The opening scenes clarify the situation of Effie without making it prominent, and the development is one of true dramatic action up to the time Jeanne is called upon in court to lie for her sister and refuses from utter inability to adjust her conscience to the call of her natural sympathies. She is the incarnation of truth, but we feel that she might have strained a point under the circumstances until her great nobility of character is shown by her subsequent conduct.

The theme in a general way suggests what is now going on in our midst. The attack on old laws; upon the ability

Scene from "The Heart of Midlothian" (Hepworth).

and integrity of those who make and enforce laws; upon all that is inequity masking as justice, is going on actively at the present day. Hence it is that the deep-lying purpose behind this photodrama is wholly in accord with progressive ideals of our present generation.

With a strong theme, admirable characterization; abundance of dramatic incident and setting of great beauty, "Heart of Midlothian" should score a decided success.

LITTLE MARY A STANDEE AT "TESS."

Miss Mary Pickford saw herself in her greatest success, "Tess of the Storm Country," produced by the Famous Players Film Company, for the first time recently at Loew's Circle Theater. In spite of the rain the crowd was so great that several hundred admirers of the dainty star were "locked out," and when Miss Pickford arrived she couldn't even buy her way in. Anxious to see the picture that the critics had unanimously termed her greatest effort, she boldly told the doorman she was Mary Pickford, and asked to be admitted. The doorman's eyes widened perceptibly, but he called the manager, Mr. Oppenheimer, who instantly recognized the star and admitted her and the party accompanying her, including her mother, a young-appearing little woman, intensely interested in her remarkable daughter and her phenomenal talent.

Once the party was inside the theater, they found hardly room to stand—much less to sit down. "Little Mary" had difficulty in seeing over the heads of people standing in front of her, until Mr. Oppenheimer brought her a chair to stand upon. Judging from her inimitable and famous expression, Miss Pickford enjoyed the picture almost as much as did the audience—but, unlike the others, she did not applaud.

The Lightning Conductor.

A Six-Part Hefco Film—An Italian Setting with Dustin Farnum in the Lead Role.

Reviewed by W. Stephen Bush.

THERE are many charming bits of scenery in this film. The world has few regions more bewitchingly beautiful than the maritime Alps between the southern coast of France and the north of Italy. We get glimpses of the wonderful "chateau country" and of the eternal glories south of the Alps. There are views of the ever attractive Lake Como and fleeting portrayals of French and Italian cities. The list of performers is a formidable one, led by Dustin Farnum, who is no stranger to the camera. The rest of the actors and actresses are all well known on the speaking stage, and acquitted themselves well, though there were unmistakable evidences of a lack of camera experience.

Brown Pawns His Watch to Buy a Dinner for Molly.

The story has some dramatic value and some really comic situations, but the direction has not made the most of either. The line of least resistance led the producer into inordinate padding; what might have made an excellent two-reel feature has been expanded into more than six thousand feet. No audience will fail to recognize that fact, whether it is an audience in a first-class theater or in a house of less pretentious character. Motion picture patrons are perhaps spoiled with costly realism; in automobile accidents they have been led to

Jimmy Payne Tells Winston's Mother of Her Son's Murder.

expect "the best"; in scenes showing attacks and rescues, and in all desperate adventures, they look for accurate detail and for strict adherence to probabilities. Judged by these standards the burning up of the automobile and the scenes in the den of the Apaches are unquestionably below par.

The most serious defect in the pictures is the uncertain quality of the photography. In some scenes, especially those showing the trip to Northern Italy by way of the Col de Tenda, the photography is excellent, while in many others it is shockingly poor. On the whole, the photography is unsatisfactory, a rare blemish nowadays, even in ordinary releases, and almost unheard of in feature productions. The titles are very good and help the picture over many a gaping hiatus. It would be well perhaps to translate some of the Italian documents, which lend such an air of genuineness to the latter part of the picture.

In the Hands of London Crooks.

An Apex Five-Reel Offering That Is a Thriller, Yet Follows the Best Traditions of Motion Picture Art.

Reviewed by Hanford C. Judson.

IT is often hard to say just why a given picture interests. There are several perfect reasons why this offering by Apex, "In the Hands of London Crooks," is sure to prove a fine entertainer and even a popular hit. It has liveliness and sense of freshness. It is filled with interesting human types many of which are drawn with a skill and sympathy that suggest volumes, making the whole full of hints, full of the undertones of life like a busy street. Then the backgrounds are as rich in things that amplify the story and provide an atmosphere always substantially explaining how it comes that its human characters are what they are. It tells a romance not a story of actual life; there are no sordid details in it and nothing offensive. Its very attractiveness comes largely from the fact that, from first to last, it is making clear to us how pleasant it is to sow wild oats and yet how expensive to the sower and to his relatives. It keeps its hero pleasing and makes us see how his character, strengthened by experiences, becomes at the close able to overcome his enemies. The plot and incidents are not new in themselves; but are made convincing enough and the whole is most certainly likable.

In an excellent opening scene we are introduced to a high-toned swindler. Captain Bland, quite a slick article,

Outside Influence Winning Over Home Influence.

who is planning to "trim" an unsophisticated young son of Sir James Linley who has lately come to town with money to spend. Frank Linley is affable and has a whole hearted desire to taste life and know it. He makes friends too easily; but Bland makes himself affable and has a whole Frank behind the scenes to where a pugilist is training. This incident wouldn't be half so noteworthy if the prize fighter, his trainer and his friends hadn't seemed to be just what they wanted to represent and first-class actors too. It is mighty interesting to watch how they behave to Frank and to each other. Bland's object is to get Frank interested and have him put up a large sum on the fighter and then to bribe all concerned to "throw" the fight. This happens; but a good stiff match is pictured before the champion gets a fall and pretends to take the count.

Frank pays up, smiling, and Bland lays another trap to get the rest of his money. The decoy this time is a pretty dancer. No one will blame Frank for falling in love with this woman. It is all as natural and as pleasant as real life. The scenes around it are graceful and convincing and, as in the prize fight, there is a good deal of suspense when Delilah the dancer takes Frank to a gambling house that the police are ready to raid. Frank gets his picture in the morning papers and his father, Sir James, a dear old man, delightfully acted, comes to town, finds that his son has been indiscreet, yet half enjoys the boy's frank confession, and leaves a check with him to pay his I. O. U., held by Bland. Sir James doesn't know that the dancer is in the room be-

hind the curtain. It is she who steals the young man's check book for Bland. Bland now has the signatures of both Sir James and of Frank who indorses the check. He takes these to one, "Nobby", a clever pen-man and has him make out a few checks which are easily turned into ready money. Nobby keeps the book.

The scene now shifts to the country home of the Linleys. It is the birthday of Frank's sister, Hilda, and one of her presents is a horse "Sunflower," which will have much to do with the denouement of the tale. During the party, on the lawn (all these scenes are charmingly chosen) the forged checks are brought to Sir James's attention. Frank is called apart and asked to explain. He is dumfounded and the old man believes him guilty—this is finely acted. Frank, cast out, departs; the old man has a stroke and dies. The son joins the army and goes to India, while the mansion is sold at auction to meet the debt to the bank.

We now have another fine picture. It is two years later and shows us just a corner of a hill battle in which Frank, now an officer, does a heroic act, saving his superior officer's life at great risk. He later comes home on leave just at the time of the royal ascat races, some clever views of which are shown, not leaving out the King's coach and other sights of much interest. Bland is betting against Sunflower and tries to dope the horse and succeeds in doping the jockey; but is shown up with the help of Delilah who has been supplanted in Bland's fancy and seeks revenge. The story is complicated by many good minor things, but is as clear as one could wish all through. The photography is beautiful and there is, broadly speaking, nothing in the picture that is not natural and convincing. A very entertaining offering.

FRITZI SCHEFF IS SCREENED BY UNIVERSAL.

For the first time in the dozen years which she has been a stage celebrity, Fritzi Scheff, today was the subject of the motion picture camera. Miss Scheff made her premiere as a film performer at the Hollywood studios of the Universal company on April 25. First she was an interested spectator of the staging of a scene by Al. E. Christie's Nestor comedy company. As Christie's camera man cranked away, Miss Scheff watched from just beyond the stage lines. While she watched, a second camera man from the Universal's Animated Weekly kept his camera clicking away with Miss Scheff as his subject. As the aftermath the famous little prima donna stood directly in front of the camera and registered a choice assortment of smiles.

Mme. Scheff at the Universal Studio, Los Angeles.

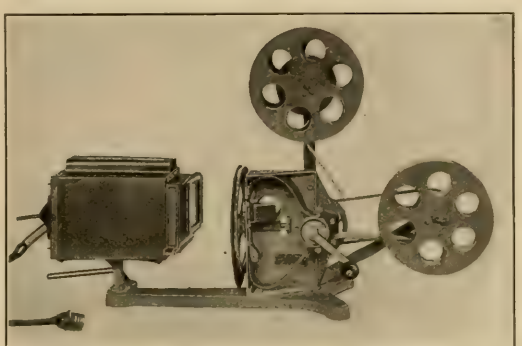
"It ez eenteresting—so-o eenteresting" declared Miss Scheff, with just a trace of an accent which is a blend between French and German. "There ez are where I had expected burlesque. An there ez no 'faking'—which I had expected. The furniture, the piano, the vases are real,—not ze painted scenery."

Miss Scheff is anxious to see herself as depicted by the films. "It ez seeing one's self as others see them" she declared. "W'en will ze films be completed—we'n can I see them?" She was told that it would take a couple of days to prepare the films for projection on the screen. "O-o-o, so long? You must hurry. I am so anxious to see them."

Jenkins Improves With Age.

By F. H. Richardson.

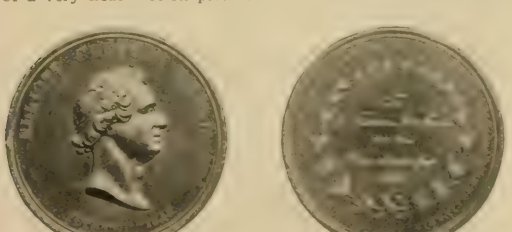
In March, 1913, I described the Jenkins' Phantoscope, a motion picture mechanism invented by Mr. C. Francis Jenkins, of Washington, D. C. At that time I pronounced the machine a successful home projector and predicted for it a wide market. Recently Mr. Jenkins invited me to come up to his hotel in New York City and inspect the improved Phantoscope. This I did with pleasure, since Mr. Jenkins is not only an able inventor, but also what we call a "good



The New "Phantascope."

scout." The machine remains essentially unchanged. By this I mean, the general construction is practically the same as it was in 1913, but Mr. Jenkins has smoothed things up and improved both the appearance, and the performance of the machine to a considerable extent.

When I first viewed the machine, while an effective projector, it was somewhat crude in appearance. Now, however, it is a handsome looking machine which will not look out of place in the finest home or office. The resistance of the arc lamp has been improved and the intermittent movement has been changed and made materially better and stronger. A motor has also been added so that the machine is now motor-driven, although it can, of coure, be hand-driven if preferred. Taken altogether there is no question but that the Jenkins Phantoscope is a successful projector, either for home projection of for use in offices and by traveling salesmen. I am glad to be able to say this, for friend Jenkins has worked hard and is one of the old-timers in the moving picture art. He is likewise the "author" of a very neat motion picture camera which is also on the



Medal Presented to Mr. Jenkins by the Franklin Institute, Philadelphia, in 1894 for the invention of the first Projection Machine.

market and has many friends. I am of the opinion that the home projector field is just beginning to develop and that within the next five years there will be literally hundreds of thousands of machines of this type put into use.

The homes of the great majority of wealthy people will undoubtedly contain a projecting machine, and the time is fast approaching when the manufacturing institution which does not equip its salesmen and its local agents with an office projector will be out of date and behind the times. Looking at it from this point of view, and I think it is unquestionably the right point of view, one sees what an enormous field there is for projectors of this type. And it must be conceded that the Jenkins' Phantoscope is a pioneer in its class.

Send-off Porter and Ford.

Members of the Famous Players Organization Give Farewell Beefsteak Party for Directors Going Abroad.

Last Wednesday night, at the beefsteak parlor at Reisenweber's, twenty-three members of the Famous Players Film Company's organization gathered at a beefsteak dinner, given as a farewell tribute to Edwin S. Porter, technical director of the Famous Players, and Hugh Ford, who sailed Thursday morning, May 7, for a tour of Europe, during which they will produce a series of spectacular feature films. Those present besides the guests of the evening were President Adolph Zukor, Daniel Frohman, Directors J. Searle Dawley, Francis Powers, Thomas N. Heffron, Frederick A. Thompson, and James Kirkwood; B. P. Schulberg, head of the scenario department and advertising manager; Richard Murphy, Jack Stricker, August Kramer, William Reilly, representing the scenic and mechanical departments; Cameramen William Marshall, William Martinetti, Lyman H. Broening, and Emmet Williams; Al Lichtman, sales manager; Al Kaufman, studio manager; Frank Meyer, laboratory manager and Arthur Lehing.

The gathering was unique in many respects. It was the eve of the inception of one of the greatest international tours ever undertaken for film purposes. Mr. Porter, who has been responsible for so many notable successes of the Famous Players, was about to cross the ocean, seeking new worlds to conquer. Hugh Ford, distinguished producer of a long list of theatrical successes, after an exhaustive study of the camera and the screen, was undertaking his first practical film work. The subjects selected for production abroad are some of the most notable plays ever secured for the screen. So that altogether, as regards the Famous Players and the industry in general, the event was one with a great big E. Daniel Frohman acted as toastmaster, and his brilliant quick-wittedness contributed greatly.

Of course, there were speeches and orations and attempts at them; but the keynote of the evening was struck by Mr. Zukor when, in response to a toast to himself as the guiding power and spirit of the Famous Players' success, he arose and delivered, not a speech, but a heart-to-heart talk that will long be remembered by all those present. In simple words that were all synonyms for sincerity and earnestness he denied the statements, expressed throughout the evening, that the success of the Famous Players was directly due to him, and asserted that the achievements of the concern were due only to the harmony and co-operative spirit of the entire organization. He stated that the idea which he had conceived of presenting the famous players of the day in their foremost successes in motion pictures would never have been realized but for the splendid and faithful support of all the members of the Famous Players Film Company. For the first, and probably the last, time in the history of the Famous Players, everybody present contradicted its President.

Al Lichtman's recollection is that after the dinner, or as soon after as he can remember, the entire party escorted Messrs. Porter and Ford to the boat, but Schulberg told his wife the reason he stayed out until 5 o'clock was because the subway was flooded.

MUTUAL RELEASES COMING.

Among the Mutual releases announced for May are the following subjects: "The Deputy Sheriff's Star," by W. A. Frost, the well-known novelist; "The Miniature Portrait," by Frank E. Woods; "The Girl in the Shack," by Anita Loos and Russell E. Smith; "Golden Dross," by Russell E. Smith; "The Stolen Radium," by R. E. Smith; "The Soul of Honor," by Frank E. Woods; "The Horsewrangler," by George Pattullo; "The Rebellion of Kitty Belle," by the same author; "The Stolen Code," by Frank E. Woods; "A Pair of Cuffs," by Russell E. Smith; "The Song of the Shore," by M. T. Jacobs; "Dan Morgan's Way" and "Dad's Outlaws," both by Mary R. Mechtold; "Her Birthday Presents," by George Hennessey; "Silent Sandy," by H. R. Durant and R. E. Smith; "The Angel of the Gulch," by Peter Tomsen; "Nell's Eugenic Wedding," "The Man in the Couch," "The Last Drink of Whiskey," all comedies, by Anita Loos; "The Rose Bush of Memories," a two-reeler, by Russel E. Smith and others.

LECTURE ON MOTION PICTURES.

At the request of Samuel Kantor, an exhibitor at Norwalk, Conn., W. Stephen Bush appeared before the Ladies' Civic Club in that town on Friday, May 8th, to speak on motion pictures, their history and their uses. The session of the club was held in the Auditorium of the Library Building and was well attended despite the unfavorable weather. Mr. Bush gave a history of the motion picture and described its origin, its rise and its development at some length. He also went into the question of censorship, contending that no more censorship was needed than the healthy public sentiment of each community. He called attention to the evils and the ineffectiveness of all kinds of legal censorship. The ladies were thoroughly interested and showed, by their questions, how familiar they were with motion picture conditions. A vote of thanks was given to Mr. Kantor and to Mr. Bush.

FAITHFUL SERVICE HIGHLY APPRECIATED.

During a quiet little dinner recently at Los Angeles, Wm. N. Selig was the host, and Thomas Santschi, the actor, was the guest. It was a nice little modest affair, but had memories to make it notable. Just before the black coffee was brought in, Mr. Selig carelessly handed director Santschi, a broad, black ribbon which was folded with the well known Selig "Diamond S" brand, the gold outline of which held in its dazzling embrace, forty-two diamonds. This elegant souvenir signalled the completion of Thomas Santschi's fifth year with The Selig Polyscope Company, and a similar line of tokens will be presented to other faithfuls at the end of like periods with this picture corporation. The gentler sex will receive brooches of similar design.

Daniel Frohman, Adolph Zukor and Staff of Famous Players Co. at Dinner to Edwin S. Porter and Hugh Ford.

Candler Theater Opening.

New Forty-Second Street House Has Auspicious Premiere —Gay Assemblage Applauds "Anthony and Cleopatra."

THE opening of the Candler Theater on Forty-second Street, near Broadway, New York City, on the evening of Thursday, May 7th, was a most auspicious event. The house itself was a veritable dream of loveliness and was materially beautified by the presence of a "first night" audience that has seldom been equaled for class and distinction in this city. Managers Sam Harris and Sol Bloom were present and were busy receiving congratulations. George Kleine, who is interested with Messrs. Harris and Bloom in this venture, was not present, nor was there a noticeable presence of motion picture men, but it was a highly appreciative audience and thoroughly enjoyed the big Kleine-Cines production, "Antony and Cleopatra," with which remarkable motion picture feature the theater was opened. The only picture men seen were Nicholas Power and John F. Skarrett, of the Nicholas Power Company, and several other members of the Power Company staff.

Considerable time was given the guests to wander about the house before the performance commenced, and they improved the chance to observe the beauties of decoration, of which there are many, and which were mentioned in last week's issue of THE MOVING PICTURE WORLD. This showing of "Antony and Cleopatra" was the first time the production had been seen in New York. It was shown with appropriate music and amid a special stage setting of some pretentions. The unfolding of the pictured story was followed with the closest interest, and frequent applause greeted the more beautiful scenes.

Newspaper comment on the new theater and the picture in the morning papers of the following day was most liberal in point of space and high in praise of both theater and picture.

Candler Projection Room.

By F. H. Richardson.

By invitation of the management, the writer attended the opening of the Candler Theater, George Kleine's new New York house, Thursday evening, May 7th. It is with pleasure that I am able to say that its projection room shows a distinct advance in several items, though some of the hoary-headed old errors, which have obtained ever since operating rooms came into existence, are perpetrated in the new house. In the first place the room is high enough above the curtain to produce quite a decided keystone effect, which, of course, means some distortion, though not sufficient to be measurably objectionable. In the second place the room is reached by an iron ladder set against the wall, for which, with all due respect to the architect, there is no legitimate excuse. This cannot be called an ideal condition, for a narrow stairway could easily have been arranged.

The operating room walls are thoroughly fireproof, and the floor is of cement. The ceiling is 8½ feet in the clear, and the room is 8 x 16 feet, with 4 feet at one end partitioned off for the rewinding room, making the actual operating room 8 x 12. This is large enough for the two machines, but, of course, a little more space would not have come amiss. The ports are very well arranged indeed. The lens ports are about 15 inches square and are covered on the inside by a fireproof shutter two inches thick, having an opening just large enough to accommodate the light ray. This shutter slides in grooves and can be raised or lowered to suit the position of the machine, which eliminates the necessity of chopping a hole through the brick wall after the wall has been built.

The observation ports are similarly equipped and the port shutter can be raised or lowered so that the operator can stand up or sit down, and still have the port right in front of his eyes. But right here a mistake has been made, and one which will tend to injure the projection unless the mistake is remedied. The observation ports are only about five inches wide. Of course, the operator *can* do good work through such a port, but the main point is he *won't*. It is not in the nature of things that an operator will put the highest class work on the screen when he has to view his work through a port of this kind.

Ventilation for the operating room is provided by two vents, one 19 inches square, located immediately over the machines, and one round, 18 inches in diameter, located to one side of the machines, which gives more than ample vent flue area. In the front wall near the floor are two inlet openings, but these open directly into the auditorium, whereas they should be brought in from the outer air.

The rheostats are located on a shelf near the ceiling just under the round vent flue, so that the heat from them will go up and out, as it should.

The projection equipment consists of two Power's Six-A machines, and it must be conceded that these two mechanisms projected practically a rock steady picture on the opening night.

The picture is 16 feet 6 inches in width, and the screen is plain, white muslin. The light, on the opening night, was fairly brilliant, and was well handled by J. R. Gibbs, chief operator, and his assistant, Eddie Fitzgerald, both members of Local Union No. 306.

I was informed, at the end of the show, that the current strength would be increased on the following day, but even as it was no severe criticism could be made on the projection, particularly in view of the fact that it was the "first night."

In closing, I would sum this whole matter up by saying that, while the Candler operating room lacks considerable of being an ideal room, still it has points of excellence which are deserving of commendation. I sincerely hope that the time is not distant when those erecting buildings to be used for moving picture theaters will oblige their architects to call into consultation either a projection engineer or a thoroughly practical projection man, and thus avoid the mistakes, which, although have been pointed out time, time and time again, we still find perpetrated in practically every operating room built in New York City.

FRANK BATES.

A Pioneer Film Man.

FEW men are better known in the film market of the world than Frank Bates, who is at the head of the Eclipse Company. Mr. Bates has recently arrived in New York "to take soundings" as he puts it. The Eclipse has long had an enviable reputation for quality. Mr. Bates has come over from Europe to do what he can for the advancement of his company's interests. He will visit Chicago as part of his program while in this country, and expects to have a friendly conference with George Kleine, who represents the Eclipse in this country and has represented it here for years.

Frank Bates.

Mr. Bates has brought with him a filmed version of Marie Corelli's famous story, "Vendetta." In the opinion of experts, this feature, about six thousand feet in length, is one of the finest screen productions ever brought to this country. Another splendid Eclipse has just been released by Mr. Kleine, entitled, "Anne Boleyn." This production was reviewed in last week's MOVING PICTURE WORLD.

Mr. Bates is making his headquarters in Albert Blinkhorn's office in the World's Tower Building while in New York. He is renewing old acquaintances daily and closely studying conditions of the market here.

"In England," said Mr. Bates to a WORLD representative, "there have been great changes in the film market. The drift seems to be away from the really big, long features. The showman has overplayed himself paying fancy prices for big features and has surfeited his public with just that kind of offerings. To-day the average exhibitor in England looks askance at any feature above two reels in length. The single-reel and variety seem to be getting back into vogue. Just how long this condition will last it is hard to say, but there is no doubt that the rush of big exclusives over there has brought on a reaction which must spend itself before there can be another adjustment of conditions. The overproduction and the over-importation of multiple-reel features in England has been almost beyond belief. Conditions on the Continent resemble conditions in England with slight modifications, due to local causes. I am greatly impressed with your splendid market here, and I hope to be able to something which will secure to the Eclipse its proportionate share of the new growth. I have been received courteously and hospitably everywhere and I am greatly pleased and thankful. I do not know just how long I am going to stay; that, of course, to some extent, depends on circumstances and developments, but I am in no great hurry and will stay for about two weeks or more at any rate."

CHARLES ELDRIDGE RETURNS TO VITAGRAPH.

The veteran actor, Charles Eldridge, has returned to his first love, the Vitagraph Company, after nearly a year's service with the Universal Company. Mr. Eldridge has many admirers in and out of the profession who are always interested in him wherever he may be.

The Barrier of Ignorance.

Kalem Two-Reel Picture Brings Up a Human and Interesting Situation. Both Novel and Worth While.

Reviewed by Hanford C. Judson.

IF the picture reviewer could only assay his picture and accurately determine its amount of pay quality to the linear foot, his job might be more difficult; but his results would surely be more satisfactory. In this new picture, "The Barrier of Ignorance," soon to be released by the Kalem Company, there is equality, and the reviewer feels sure that it will be acceptable to all kinds of people. It tells a simple story clearly and deals with the lives of common people deeply and with a good deal of truth. It isn't "high-brow," but human. A "high brow" picture is every whit as reprehensible as a "low brow" picture. Both the typical "high brow" and the "low brow" have scrambled brains. What the rest of us want is something real; coin of the realm that will ring true on the counter. The bigger the denomination the better, but every penny is good. Not all of us have worked in a bank and not many have even seen a thousand dollar gold certificate; but what would we think of the poor creature that wouldn't recognize one if it came out of his pay envelope. We don't want to call "The Barrier of Ignorance" a thousand dollar note; but it is good money and substantial.

Scene from "The Barrier of Ignorance" (Kalem).

The central character of the story is a mountaineer so ignorant that he can't realize how much his daughter will be benefited by knowing how to read and write. He, himself can't do either and "what is good enough for him ought to be good enough for her," so he reasons. Now this idea that the picture presents to us rings true. We think that no other picture has so shown it and it surely is worth while. The love story its producer has utilized to "make it go with the people" does not seem to us wholly justified. Just such stories have been seen very often. Yet, although it isn't really significant or true, it is secondary: the picture's main theme stands as its chief asset and gives it value enough to make the whole safely commendable to exhibitors as an offering. Perhaps, if it had been condensed to a single reel, it would have been even more commendable.

In the incidents that the development of the story brings out there is a good deal of freshness and many a good chance for acting. The leading roles are played by Paul Hurst (unlettered mountaineer), and Marin Sais (his wife) on one side, with George H. Melford (rich doctor) and Jane Wolfe (his sister) who by some villianous work manages to keep him from marrying Marin on the other side. All these play the climaxes well; but all, with the single exception of Jane Wolfe, are conventional at times and even mechanical now and then. One might safely doubt the naturalness of that scene in which the doctor brings the barefooted and rather unkept mountain girl home to introduce to his proud sister as his acknowledged sweetheart; but no one will so surely doubt the truth of the feelings in all three as the ambitious sister turns from her in proud contempt. Least of all will he doubt the feelings that the sister expresses. Miss Wolfe plays this sister as a true type; the spectator will hardly count her as a villainess, the more because the love interest is not quite true enough to make us wholly sympathize with the doctor in his falling in love. The ambitious sister persuades the girl that his career will be ruined if he marries her—a stock situation. Yet there is good stuff in the interview that Jane has with Marin, and more good acting in the scene at the old tree when Marin gives back the ring and again in the scene at the cabin door when she makes good her purpose by taking as her lover the mountaineer who also loves her while the doctor stands by and sees it all. At this point, the doctor would naturally have passed out of the girl's life; but she and her mountaineer husband have a daughter, played by Cleo Ridgeley who was not so long ago popular in Rex pictures and who, many will remember, mare recently took a horseback ride across the continent with her husband. And this girl, in a not wholly convincing incident, is the means of bringing the doctor into the story again to perform

Scene from "The Barrier of Ignorance" (Kalem).

a surgical operation that saves the life of the mountaineer's wife. Yet this brings about one of the freshest and most interesting minor situations in the picture. Te wife and mother has been accidentally wounded when trying to protect her daughter who is running away from the father who won't let her learn to read. in the protection of a circuit rider, she comes to the doctor,and this brings him back to save the woman's life in spite of the violent opposition of both husband and an ignorant country doctor. The photography is clear and has a pleasing tone.

SID OLCOTT IS BACK FROM FLORIDA.

Miss Valentine Grant and Sidney Olcott, who recently returned from Jacksonville, Florida, where they have been producing three-part films for Warner's Features, Inc., are jolly glad to get back to New York, although they declare that Jacksonville's hospitality is splendid.

Miss Grant tells a thrilling story of a train wreck that occurred while she was posing in "The Brute" that outclasses the best fiction a press agent ever conceived. Mr. Olcott adds his confirmation of the incident, so it must be true.

Leaving their headquarters in Jacksonville at seven-thirty one morning, the Olcott Players rode thirty miles to a lumber camp for their day's work. Miss Grant, dressed as the orphan of the camp, climbed into the cab of a dinky engine used to haul flats loaded with logs, and at a signal pulled open the throttle. Everything moved according to schedule, while the train was getting under way, but no one, not even the real engineer, could foresee the events of that memorable morning. Suddenly, and without a warning of any kind, the engine gave a lurch and the next instant was bumping along the ties at a great rate. Miss Grant screamed and jumped from the engineer's' seat as her companion leaped for the throttle and the air brake.

Fortunately for everybody, especially the cameraman pearched on top of the coal tender, the brakes worked and no harm was done. It was afternoon before the engine could be lifted back to the rails and the rest of the scenes completed.

ABE WARNER BACK FROM EUROPE.

A. Warner of Warner's Features, has returned to the States after having spent the winter promoting the sale of Warner's Features in Engand and on the Continent. He reports conditions very satisfactory to the marketing of the Warner output. Mr. Warner will locate in Chicago and keep in touch with his various branches from there.

"With His Hands."

Fifth of the Edison Series in "The Man Who Disappeared."

Reviewed by Louis Reeves Harrison.

CAST.

John Perriton, alias "John Pottle".....Marc MacDermott
Jennie.....Marjorie Ellison
President Carter.....Harry Linson
Mr. Earle, Superintendent.....Joe Manning
Mr. Brownson, a detective.....Floyd France
Mr. O'Rourke, foreman.....George Melville
The Police Inspector.....Warren Cook

EXTRAORDINARY in showing how skillful treatment can occasionally provide interest when it seems to be lacking in the scenario, "With His Hands" will set the nerves of the uninitiated on edge and puzzle not a few

Scene from "With His Hands" (Edison).

who are familiar with methods of production. Every incident of the story leads up to a struggle between two desperate men on the top girders of an incomplete skyscraper in the lower part of New York City, with a background no studio in the world could realistically reproduce. But even this realism is subordinate to a new pattern of background which will d light the eyes of all who behold it.

The stage director may sit down and sketch a design historically accurate or cantaining certain intrinsic elements

Scene from "With His Hands" (Edison).

of beauty, but the motion picture director can sweep the seas, scale mountain crags, or even ascend into the heavens for his effects. Director Brabin has taken us to the top of a tall building in lower New York from which there are panoramic views of East River bridges, of the Woolworth and Singer towers, of the city from an elevated viewpoint, even to an elevated train winding far below on its devious course.

He has brought into harmony the scenes, characters and sense of the drama to be pictured. The struggle in midair, though we know it to be acting, is now so perfectly in tune with the wondrous background that it acquires an actual thrill from its intense realism. One can scarcely help thinking that the performers are taking terrible chances in enacing their roles, so cleverly placed are the scenes, outranking any others of the kind ever shown in moving pictures. It seems almost a pity to have such treatment lavished on a story so lacking in intrisic novelty. It is the outworn narrative of the honest workman and villainous boss with a detective thrown in for good measure on the villainy side. The detective schemes a frame-up on the honest workman where the "goil" can hear every word of it—all stage schemers are overheard—and the "goil'" foils the villain, the kind of story that is founded on one of Yorick's six plots, made while you wait.

Fine treatment elevates it to a picture story of strong interest, thanks entirely to the accomplished director and his company, not excluding the camera man.

HARRY J. COHEN.

UNDER the corporate name of The Popular Plays and Players Company, Harry J. Cohen, best known from his popular connections with the General Film Company and general manager of the feature department, and associates have launched what purports to be an important addition to the recent group of high class producers of famous plays in screen form. The new organization is housed in the Mecca Building, and from the busy appearance of the offices the first announcement of the concern is meeting with a responsive chord.

Harry J. Cohen.

Harry Cohen, general executive of the company and a part owner, began his theatrical career as advertising manager for Hooley's Theater (now Powers'), Chicago. Graduating from this, he launched into the theatrical end and for seventeen seasons handled the various heavy productions throughout the West, his last being that of "The Burgomaster." For seven years with Harry Davis of Pittsburgh, he entered the film field, and while associated with Klimt & Gazzola he opened the first film show in Chicago. Mr. Cohen was among the first to realize the importance of exploiting films by means of lithographic paper. He opened the first exchange at Toronto for George Kleine and then became manager of various branches for the General Film Company, with which concern he remained until March 17 of this year, when he decided to strike out for himself.

The first production of the Popular Plays and Players Company will be "Michael Strogoff," now being produced by Lubin with a star cast of Lubin players headed by the eminent character romancer, Jacob P. Adler. This initial production should be a classic in that Mr. Lubin is devoting his best players and directors to the making of it and the company is making every effort to turn out a gigantic production.

Following "Michael Strogoff," Andrew Mack will be presented in "The Ragged Earl," and then Margaret Anglin in one of the most popular successes. For "Michael Strogoff" the Popular Plays and Players Company is using fifteen Tartar soldiers loaned them for intermittent periods by the Russian Ambassador at Washington. Quite a little territory has already been disposed of.

"POP" LUBIN BACK IN PHILADELPHIA.

Siegmund Lubin, the motion picture manufacturer returned to his office in Philadelphia, May 11th, after a trip to Europe which lasted six weeks. Mr. Lubin was the recipient of several testimonials in which several of his executives shared. Chief of these was the presentation of a poem from the pen of Hugh A. D'Arcy, the advertising manager of the firm which was endorsed by 565 of Mr. Lubin's employees and studio artists. As a special surprise the manufacturer found upon his return that General Manager Ira M. Lowry, had ordered rushed to completion a new office building, two stories in height, which was entirely constructed during Mr. Lubin's absence abroad.

CHICAGO LETTER

BY JAS. S. McQUADE

The Dignity of Moving Pictures.

IF BOSTON exhibitors have shown a tendency to belittle moving pictures by offering so many films on their programs at so small admission prices, Boston society women—judging from the latest reports—have united to give pictures dignity.

These reports convey the news that the Boston Four Hundred have now their own picture theater at Newbury and Exeter Streets, and that the first presentation was a big success. This theater was formerly the First Spiritual Temple, which has been remodeled.

Miss Phyllis Abbott and Miss Pauline M. Dodge, popular members of Boston society, have been active in the movement, and both are overjoyed that their efforts have been crowned with success. "It is something we have needed for years. Everyone enjoys moving pictures," Miss Dodge is quoted as saying. Mrs. Frederick L. Abbott has declared that there are many elderly people in Back Bay who do not feel physically able to attend a show, but who can enjoy an hour viewing moving pictures. "The rich need this house," she affirmed with emphasis.

"But where does the dignity come in?" the reader asks.

Listen!

Only men and women in evening dress are admitted to this novel picture theater. And, moreover, the prices are 10, 20 and 25 cents, and no seats are reserved. Furthermore, attractively-gowned girl ushers, with their other duties, see that all hats are removed while the presentations are given.

Here's to the Four Hundred of Boston, who, not being able to get what they wanted through regular channels, set out to get it for themselves.

But do not think for an instant that moving pictures cannot be clothed with equal dignity in houses where a dress suit is never seen. Just the workmen in their overalls and the women and children in their usual attire add even greater dignity to the pictures, because they owe to them all of entertainment that their means will afford.

The exhibitor who offers too much for little is detracting from the dignity and merit of his stock in trade.

Chicago Censor Board Under Judge Mayer's Sarcasm.

Judge Mayer, of the United States District Court, New York, has caused a flutter among the members of the Chicago board of censors by his recent criticism of their action, after viewing "Brewster's Millions," when they ordered the cutting out of the prizefight scene, the hold-up, the gambling and the abduction scene. The flutter was one of sadness that their action should be so sarcastically construed by the learned jurist, for these men and women truly believe that upon their shoulders rests the great burden of Chicago's future, as well as present, morals.

"I suppose this board of censors is one of those delightful, local arrangements under which a volunteer body of highly virtuous persons attempts to tell other people how to manage their affairs," said the judge.

All the members, who were informed of Judge Mayer's reference to their labors, refused to make comment—all save one, the Rev. A. J. Carey, who has been only a short time on the board. The ermine of the court had no terrors for the reverend gentleman, who is thoroughly imbued with the importance of his work.

"The judge shows his ignorance," said Mr. Carey. "This is not a volunteer body. We are even under civil service. There are members of the board who are serving, not because they want to do so, but because Mayor Harrison has asked them to, because they are especially fitted for the task. When we look upon these pictures we do so through the eyes of little children—the children we are trying to safeguard. We always try to consider the property rights of the film manufacturers, but that is not always easy."

The fuss has been caused by the fact that the Celebrated Players' Film Company, of this city, entered into a contract with the Jesse L. Lasky Feature Film Company last January, securing the exclusive rights to lease films of "The Squaw Man" and nine other photoplays for the states of Illinois, Indiana and Wisconsin for a period of five years.

The agreement continued smoothly until the board of censors put the ban on "Brewster's Millions," unless the scenes referred to were eliminated.

Judge Mayer, at the present writing, has the matter under advisement.

Chicago Film Brevities.

Theatrical statistics just published in Paris show that the twenty-four moving picture theaters in that city earned $1,720,000 during the year 1913. This gives an average for each house of $71,666.66. No doubt the big Gaumont Hippodrome secured the lion's share of the large aggregate. Note that there are only twenty-four picture theaters in Paris and that Chicago has about 620.

* * *

The Gold Theater, 3411-13 West 12th Street, this city, will be opened in about two months, as one of the finest and up-to-date moving picture houses in the city. It will contain the latest ventilating system, and a pipe organ, bought from the Kimble Piano Company. The decorating is being done by the Decorators' Supply Company. The Gold will seat 1,000 people, and admission will be ten cents. Samuel Gold, who is the owner of this theater, called at the office last week, and subscribed for THE WORLD.

* * *

James J. Chrissis, owner of the Rex Theater, 817 West 63rd Street, this city, paid a pleasant call to THE WORLD office last week. Mr. Chrissis stated that the Rex was remodeled last February, and now seats 300 people. It has the latest ventilating system. Admission is five cents for a program of four reels of Licensed service. Mr. Chrissis runs the Kathlyn series and Fantomas features, and is doing very good business.

* * *

Four women exhibitors attended the recent convention at Springfield. They were: Mrs. A. W. Ackerman, whose husband and herself own and manage the Capitol (Mason City), the Opera House (Green View), the Minier (Middleton), and the San Jose (Green Valley); Mrs. Conrad Striewing, owner of the Crystal, Decatur; Mrs. Eiler Jones, of the Star Theater, Lincoln, and Mrs. L. J. Van Draska, of the Majestic, Ottawa. These ladies are all highly intelligent and belong to the ranks of progressive exhibitors. They took unusual interest in the proceedings of the convention, and two of them—Mrs. Van Draska and Mrs. Ackerman—were elected among the alternates to the national convention at Dayton, in July.

* * *

Charles Soutiea, manager of the Vaudette Theater, Springfield, owned by W. W. Watts, was credited with accomplishing a great deal in preparing for the late convention at Springfield. He attended solely to the correspondence sent to outside exhibitors and to various other matters that contributed to the success of the convention.

* * *

B. H. Cooper, owner of the Park Theater, Champaign, Ill., was seen during the convention at Springfield. Mr. Cooper is a man of fine business ability and of high ideals. The Park has a very intellectual clientele, chiefly students and professors of the Illinois University, and Mr. Cooper aims at giving them clean, high-class picture programs. In conversation with me he emphasized the importance of higher class and cleaner scenarios for moving picture subjects. The Park seats 600 people and cost $25,000.

* * *

I. C. Davidson, owner of the Central Theater, Danville, was also seen during the Springfield convention. He informed me that the present capacity of the Central is 580, and that he is putting in a balcony that will seat 400 more. He reported excellent business, and expressed great faith in the future of the moving picture.

* * *

A. B. Carrick, general manager of the Trans-Oceanic Films, Inc., New York City, was in Chicago, May 7th. He had just returned from an extensive trip throughout the Western States, visiting most of the principal cities. "The Life of Shakespeare," his latest feature, was placed in the western offices. While in Chicago he sold "Fedora," a five-part Aquila feature to the Anderson Feature Service, for Illinois, Wisconsin and Indiana.

* * *

M. Mannist, general manager of the Gaiety, Princess and Lyceum Theaters in Port Arthur, Ontario, Canada, paid a visit to THE WORLD office last week. The Gaiety and the Lyceum Theaters are being remodeled to seat 780 and 1,000 people, respectively. Admission at these houses is 10 cents for matinees and 15 cents for evening. The programs consist of four reels of pictures and one vocal number. Mr. Mannist takes his choice from the entire product of the General Film Company, Universal, Mutual, Famous Players, etc. The owners of the above-named theaters are now building another theater in Fort Williams, which has a population of 23,000. Port Arthur has a population of 19,000, and claims to have the largest grain elevator in the world, with a capacity of 7,900,000 bushels, owned by the Canadian Northern Railroad. Last month, the W. Grant Morden, the largest freight steamer in the world, 690 feet in length, was launched at Port Arthur.

Mutual and Universal Against Censorship.

Their Attorneys Appear Against the Smith-Hughes Bill Before the House Committee on Education.

At the adjourned meeting of the House Committee on Education last Friday, May 8th, Walter N. Seligsberg, representing the Mutual Film Corporation, and Jacob Schechter, representing the Universal Film Company, made strong and extensive arguments against the proposed law to have a federal censorship. Mr. Seligsberg, who represented the Mutual in their gallant struggle against censorship in Ohio, went very fully into the history of motion pictures, summarizing the principal events in its development. He also gave a complete description of how films were made, accompanying the process at every stage, from the conversion of the white powderish substance into film to the work of the director and the cameraman, concluding with the explanation of the processes of developing, drying, joining, etc. He also went into the question of distribution and dwelt at length on the profession of the exhibitor. He was ably assisted by Mr. Schechter.

Both attorneys were overwhelmed with questions by various members of the committee, and before long an atmosphere of confidence was established between them and the committee. Mr. Schechter went very full into the constitutional questions involved and his arguments were followed with the utmost care and attention by every member of the committee. At the end of the joint argument the members of the committee felt that they needed all the information possible to enable them to consider the bill intelligently, and they requested the attorneys to appear before the committee the next morning and stand ready to answer further questions which the committee might have a desire to ask. The attorneys readily consented and a further meeting was held on Saturday morning.

At the end of the hearing the committee asked both attorneys to submit special briefs covering in a more formal manner the points made by them. The attorneys promised to submit briefs at the earliest possible moment.

Mr. Howe, of the National Board of Censorship, also spoke before the committee, showing the fallacies of an official censorship and demonstrating the good work accomplished by his board without the aid of any legal power.

Another speaker before the committee was Mr. Fulton Brylawski, a Washington exhibitor. Mr. Brylawski said that the exhibitors themselves are the best censors.

"An exhibitor does not want to exhibit improper pictures," he said, "for it would drive away his patrons and foot up immense losses during the year. We are opposed to censorship; it is medieval to a certain extent, and the proposed Federal censorship would be injurious to the moving picture industry."

Mr. Brylawski, answering questions of Congressman Towner, said censorship was "unnecessary and un-American," but that, of the two evils, the moving picture people favored the national board to the proposed Federal regulation. He feared that the Federal inspectors would not be men of the high standard necessary, and that they could not do the work properly.

Mr. Brylawski said the utmost precautions are taken by Washington motion picture theaters to prevent the showing of films that would injure the child. He estimated that the attendance of children at downtown theaters is not more than 2 per cent., but in the residential sections runs from 20 to 30 per cent. of the total attendance. Any theater, he said, which permitted improper pictures would lose in the long run, and a strict censorship is unnecessary.

At a meeting of the Motion Picture Exhibitors' League of the District of Columbia, held on May 7th, the following preamble and resolution was unanimously adopted:

WHEREAS, The Motion Picture Exhibitors' League of the District of Columbia, a body corporate affiliated with the Motion Picture Exhibitors' League of America, states it as one of the objects of its being "To use its influence to induce manufacturers not to produce pictures that might be objectionable; and

WHEREAS, On May 1st, 1913, this organization publicly went on record as being opposed to the exhibition of any motion pictures which have not been previously censored by the National Board of Censorship; and

WHEREAS, The Committee on Education in the House of Representatives has before it, for consideration, a bill (H. R. 14895) "To Create a New Division of the Bureau of Education to be Known as the Federal Motion Picture Commission and Defining its Powers and Duties," among which are the licensing and censoring of all motion pictures intended for entrance in interstate commerce, and also the prohibition of any motion picture film, not previously so licensed and censored, being exhibited in the District of Columbia; Now Therefore

BE IT RESOLVED, That it is the sense of the Motion Picture Exhibitors' League of the District of Columbia, that the creation of such a Commission is unnecessary, injurious and prejudicial to the interests of the Motion Picture industry of the United States.

RESOLVED FURTHER, That a copy of the resolution be transmitted to the Committee on Education of the United States House of Representatives.

(Signed) WILLIAM P. HERBST, President.

Attest:
FULTON BRYLAWSKI,
Secretary.

Praise for Harold Shaw.

As Guests of Mr. Cromelin His Friends Throng Strand and Are Enthusiastic Over His First English Work.

JUST before he sailed for England nearly a year ago to become chief producer for the London Film Company, Harold M. Shaw confided to a friend that he realized the great opportunities his new alliance had opened to him—and likewise he appreciated to the full the responsibilities he was assuming. At that time the English film manufacturers were not in the position they are today. It was, if we recall, about June 1 when Mr. Shaw left New York. His first work for the London company was "The House of Temperley." It was not shown publicly in the English metropolis until September 1. The many intervening weeks are silent testimony to the deliberation with which Mr. Shaw went about his new work. Come to think of it, he told us before he sailed that it was the desire of his employers that he take things easy for the first month, that he travel about the British Isles and on his own account learn what the English market demanded in the way of pictures. The marked advance in photodrama on the part of English manufacturers may have taken place just as it did if Mr. Shaw had not so splendidly shown the path in "The House of Temperly." His friends must be permitted at least to call attention to the coincidence.

Harold M. Shaw.

As the guests of Paul H. Cromelin, the American representative of the London Film Company, a large number of the New York friends of Mr. Shaw attended the performance of "The House of Temperley" at the Strand Theater on the afternoon of Monday, May 11. There was only one factor lacking, and that was the presence of Mr. Shaw himself. What he would have heard had he been there would have been worth remembering. All the elements of drama were not portrayed on the screen. To many who witnessed in such elaborate surroundings the initial American showing of Mr. Shaw's first production on English soil it was more than an ordinary triumph. The masterly manner in which he put on the story of Sir Arthur Conan Doyle tightly held the big house and moved it, too. It is a singularly smooth and convincing story—and finely acted. So cleverly has the development been carried forward that even those violently opposed to anything remotely savoring of the prize ring will rejoice at the downfall of the pugilist. In the first reel the artistic backgrounds appeal to the eye as the story stirs the heart. In the succeeding scenes there are many situations that stir the blood. The denouement is splendidly effective.

Harold M. Shaw entered the theatrical profession in 1893, leaving San Francisco with "The German Soldier." His training began from the ground up, and in those days the youngest member of the company always had to act as property man as well as play a small part, which he was doing. After many vicissitudes with various repertoire and one-night-stand companies he joined the Lothrops Stock Company in Rhode Island. Mr. Shaw spent five years in various stock companies. Later in repertoire with Miss Amelia Bingham he played juvenile and light comedy parts. The following season Mr. Shaw played Captain Absolute with Joseph Jefferson in "The Rivals."

On the death of Mr. Jefferson Mr. Shaw left the profession for two years. During that time he engaged in business in San Francisco. At the close of 1907 he played sketches written by himself. He had two successful seasons.

It was about this time that he was induced to join the Edison stock company, where he soon rose to the position of producer. Later he resigned to join Carl Laemmle's "Imp" company, where he remained till the very liberal offer of the London Film Company tempted him to become its chief producer. Those who best knew Mr. Shaw had no doubt he would make good. That he should score so heavily in his first picture will give them deep pleasure. G. B.

Edeson Signs a Contract.

Unusual Document Framed Up for His Star by Jesse Lasky.

ROBERT EDESON, who recently signed with the Jesse L. Lasky Feature Play Company, for appearance in the filmization of his former dramatic success, "The Call of the North," has been for years one of the leading dramatic stars of the American stage. One of his most important successes was in the title role of "Strongheart," under the direction of the Henry B. Harris organization, which he followed with a long run in "The Call of the North" and more recently with the all-star cast of "Fine Feathers."

Robert Edeson.

For his appearance before the camera in the play, which, in book form, was known as "The Conjuror's House," Mr. Edeson in agreement with the Jesse L. Lasky Feature Play Company, is party to one of the most unique contracts ever entered into by employee and employer. A copy of the obtaining tenets are herewith reprinted:

1. That the company supporting Mr. Edeson in "The Call of the North" are to be selected with a view to having the people as near like the robust types inhabiting the Canadian Northwest as it is possible to procure.

2. That the Jesse L. Lasky Company agrees to send Mr. Edeson and the supporting players to Moose Factory, Canada, during the severest period of the Canadian winter in order that proper locale and the proper surroundings can be secured.

Robert Edeson at "Strongheart House," Sag Harbor, Long Island.

3. That in the event of the weather not being severe enough at Moose Factory, the Jesse L. Lasky Company agrees to allow Mr. Edeson his discretion in securing a location farther north, as far as Meridian No. "50 north."

4. Real Tiger Tribe Indians to be procured by the Jesse L. Lasky Company and outfitted for their appearance before the camera.

5. It is expressly understood that the Jesse L. Lasky Feature Play Company agrees to maintain the entire company in the location selected by Mr. Edeson, until the weather is of sufficient inclemency to make the picture and give to it the proper atmosphere of rigorousness.

6. Mr. Edeson to work at the direction of the producers, in location selected, regardless of the severity of the weather, and to use his best efforts in the making of the picture—even though he risks his life in so doing.

The contract means the outlay of a great amount of money for the Lasky Company, and the probable enduring of a few hardships on the part of Mr. Edeson and his supporting cast, but ever a lover of detail, Mr. Edeson says that he prefers the hardships and additional expenditure to a picture that does not convey in atmosphere just what the author desires.

"The Call of the North," with Mr. Edeson, will be released early in August by the Lasky Company.

Metropolis Has Jubilee Opening.

Lessee and the Manager Inaugurate Latest Method of Picture Presentation—Picker's Weekly to be Permanent Feature.

On Monday evening, May 11, the Metropolis theater, Third Avenue and 142nd Street, Bronx, New York had its jubilee opening. The theater was decorated with flags and flowers, and in the lobby were several floral pieces bestowed upon David V. Picker, lessee of the house, by his friends and business associates. The occasion was the employment of the latest method in picture presentation—that of showing pictures amid artistic embellishment. The house has been in the hands of Mr. Picker and his manager, William Thompson, for the six weeks prior to the week beginning Monday, May 11, during which time the pictures had been presented in the usual way with no exaltation of any kind.

On each side of the screen is a singer's box of romantic design festooned in flowers, and soft glows of different colored lights blending nicely into one another pervade the stage. The orchestra which is in an enclosure of artificial flowers is upon the stage and directly in front of the screen which is elevated. Besides being the lessee of this house, Mr. Picker is also the manager of the Burland at 163rd street and Prospect avenue, Bronx, and Miner's Eighth Avenue theater. The former house is one of the biggest, if not the biggest, exclusive picture house in the Bronx; it has a seating capacity of 2000. Considering the fact that Mr. Picker has been in the picture business for a little less than a year and a half it may be said that he has made much progress for such a short time.

The Metropolis has a seating capacity of 1300 which is divided among the orchestra floor and the first and second balconies. It has a stage about forty feet wide and twenty-five feet deep with a proscenium arch of about forty feet. The operating room is in the rear of the second balcony, and the throw is about ninety feet. The operating room is of the regulation size, well ventilated, and two Simplex machines are a part of the projection battery. The house is steam heated in winter and cooled in summer by cold air coming through the radiators. A number of exhaust fans keep the air fresh. The pictures are projected upon a Radium Gold Fibre screen which those in charge say is giving absolute satisfaction. Neatly uniformed and clean ushers attend to your every need. There is an orchestra of ten men besides a $15,000 Wurlitzer Unit orchestra. Pictures are changed daily. Three shows a day are given, each one requiring two and a half to three hours. In the evening the admission price is ten cents to the entire house while in the afternoon the prevailing price is five cents. The program consists of pictures interspersed with songs rendered by competent artists. Picker's Weekly, a film of local events, will be a permanent feature at the Metropolis. In the weekly that was shown during jubilee week Mr. Picker was introduced in the film to his patrons in coming out of his recent acquisition—the Metropolis—and it was quite evident that he is very popular with his audiences, for the plaudits were prolonged.

In William Thompson, Mr. Picker has a genial and competent manager. Mr. Thompson has had years of experience in the film business, and has been connected with the Fox interests for the past seven years. He has opened and managed houses in Waterbury and New Britain, Conn., and started the recent Fox Crotona theater in Tremont avenue, Bronx, on the road to success. Mr. Picker has leased the Metropolis for fifteen years from F. A. Keeney of the Putnam Bldg., New York City.

Prominent among the many invited guests were M. H. Hoffman, the hustling manager of the Twenty-third Street Universal exchange, and his co-workers, H. Gainsborg and his brother, Lee. In the private box of Mr. Picker were Mrs. Picker and family and several of their friends. Everything points to continued success at the Metropolis.

Doings at Los Angeles.

WHEN the Mexican war scare reached here, everyone from bank president down to the most lowly street sweeper signified his intent of joining the army and fighting for this country. But the most enthusiastic little army was that formed by members of the Photoplayers' Club. A telegram was sent to the President advising him that a good-sized army was available and ready to depart for the border. No call has as yet been made on the recruits.

* * *

Fred Mace and his new company is busy making fun pictures. Fred has a full-page ad running in most every paper in the city, asking the people to go into the new company with him, and what's more, he is nearly ready to quit selling stock, so strong is the people's faith in funny Fred.

* * *

At the Loftus Features studio in Hollywood a new dressing-room addition has been added to the garden studio. The carpenter shop and property rooms have also been enlarged and improved. A strip of stage 25 by 50 feet has been added and work is progressing rapidly on general improvements.

* * *

Escaping while darkness prevailed, a 7-foot python, a pet of "Lonesome" Jack Brown, ran loose in the city, creating much terror among the people. The reptile was harmless and could not have injured anyone, but not heeding this information, some boys saw the big serpent and killed it near the place where it lived The snake had been used in many moving pictures and was valued highly.

* * *

Miss Margaret Gibson, the charming little leading lady who appears in Vitagraph films and who was featured in "The Love of Tokiwa," a pretty Japanese special, lives at the beach in Santa Monica, and goes swimming in the surf every day. It was said that she had started a company of her own, but the fact is that she never knew anything about the proposed company.

* * *

Larry Peyton, former Kalem star, has gone south to San Diego, where he will work for the U. S. Co., under the direction of Hal Clements, who was the director of the Kalem in Santa Monica.

* * *

A box of rattlers from Texas afforded much interest, and—panic at the Lasky studio this week. There were two reptiles in the box, one 6 feet in length and the other nearly seven. The big boy had 15 buzzers on the end of his tail, and the music he made when the box was touched made the dogs around the studio grind their teeth, curl back their lips, and the ridge of hair on their backs stand on end. When inside the offices during unpacking, one of the pets managed to get out while the trainer looked away, a small panic ensued. Manager De Mille was the hero of the day and having his heavy coat on, with gauntleted hands he captured the venemous rascal and replaced him in the box. The stenographer climbed on top of the telephone exchange and Fred Kley, business manager, vaulted over the steel dividing fence and made a hurried exit into the back yard. The morning list of extras looking for work were in a wild scramble for the front yard. The fangs of the snakes will be extracted so they can be used in the pictures for "The Virginian."

* * *

It was rumored, only rumored, that Ford Sterling, who has taken pretty Miss Teddy Sampson away from the Mutual, and made her his leading lady, had married her early in the week. When seen personally, the funny man only smiled and said n—o. But there was a queer hesitation in his voice. It would seem rather funny at that. He has dodged the belles of Pasadena society for some time—to become the hubby of a leading lady. Pathe Lehrman has left the Sterling Company and will take a brief rest before finding another location.

* * *

"The Script," the official organ of the P. A. L., will be out on May 15th. There will be synopsis forms of scenarios, good hints and reading on the photoplay authors' league and its plans for the coming year. The book will appear monthly.

* * *

Quinn's Superba Theater will be opened on the 25th of June with a big bill of current releases. This is one of his elegant city theaters and is a new feature for our Broadway. A monster electric sign 35 feet high and 72 feet long will grace the top of the building, which has a seating capacity of 800. 6,000 lamps will be used in the electric sign alone.

Rollin S. Sturgeon, who was manager of Santa Monica Vitagraph, leaves the coming week for New York. He will stop off en route to visit his old home. He goes on a business trip, but will not tell anything about what he intends doing. Since leaving the studio work he has been busy with his chickens. He has a regular hennery and "ish ka bibbles" when the prices of eggs elevates.

* * *

An ordinance to regulate the handling of film was approved by the police commission and forwarded to the city council of Los Angeles this week. It provides for a concrete fireproof vault for film storage in each exchange, and that not more than 20 reels can be handled while a purchaser is present.

* * *

A gay old bird was an ostrich at the Venice farm. The hungry bird was a beauty with an appetite like a goat. He had been in the movies and probably became large-headed as a result. He ate a small keg of nails, so the farmer says, after making an autopsy. Ostriches were thought to have been able to eat anything, but this must be an exception.

* * *

At the Midway Plaisance a great amusement week has been magnified by the animals from the Selig wild animal farm. Bernardo, the trainer, was featured with his feline pets. He let a leopard eat raw meat from his mouth, and many other wondrous and thrilling tricks were done. Bernardo was formerly with Hagenback's in Hamburg. The week of fun was given by the Press Club.

* * *

Anne Schaefer and her niece, Miss Jane Novak, of the Vitagraph, living at the beach in Santa Monica, are great swimmers. They have joined the Women's Swimming Club of the Ocean Park bath house and are quite able to take care of themselves in the sea.

* * *

After two years of strife and hardship, the Broncho studio, north of Santa Monica, in the mountains, has been given its connection with the outside world by telephone. Tom Ince has tried and tried to get the phone company to run a wire out from the long wharf, about two miles to the studio, but his efforts were fruitless, until the first of May.

* * *

In about two weeks Otis Turner will start directing "Damon and Pythias," which will be in but four reels. This production will have most magnificent settings, expensive costumes and, in fact, the whole work will be about the best that can be made. Mr. Turner escorted the writer through the property rooms at the studio, where hundreds of costumes were being finished. Into the most infinitesimal detail, this director has put his watchful eye, and not a thing has been overlooked. There is a set of photos from an old book, which was published in 1809, which gives the most correct data on the wearing apparel of the people to be shown in the picture. Hundreds of suits of papier mache armor are being made at the studio, and much work is being done by artists and sculptors. The miniatures of the senate house, streets and houses are already being painted, and a whole city is now on paper which covers a large center table. This will undoubtedly be a grand production.

* * *

Clune's Auditorium Theater Beautiful opened here on the 4th of May with a record-breaking house. The public seemed to immediately take to the new picture playhouse, which is the largest on the coast, and by far the best. There are seats unlimited. The air is cool and fresh, and everything is as pleasant as can be. A grand orchestra, and the wonderful pipe organ gave the people music that was well worth the price of the show. Alone the music probably would have filled the house. "Home Sweet Home" was the first big film to grace the screen of this elegant theater. Manager Clune is well satisfied with the new house and contemplates even bigger things here. All his other theaters are doing a good business, and the advent of the Auditorium seems not to have impaired the business of the others.

* * *

Richard Willis, former actor, artist, author, scenarioist, and at present the publicity expert, has moved to an apartment house on the "Strand," leaving his bungalow at Santa Monica on the bluffs, for the beach home. He swims too.

CLARK IRVINE.

REEL FELLOWS CLUB GROWING.

At the last meeting of the Reel Fellows Club, the new organization of Chicago motion picture men, twenty-seven new members were elected, making the total membership eighty. A big benefit performance has been planned to be given May 6 for the purpose of raising funds for a club house.

Moving Picture Educator

AN IMPORTANT COMMENDATION.

THE most widely circulated, and therefore the most widely read, religious magazine in America is without doubt the Christian Herald. Not only is it so universally studied, but its writings and opinions are conceded to be of a just and broad basis; there is no other religious paper which is read by so many people, irrespective of denominational affiliation. In its much used question department there appears in its last issue the following enquiry from a subscriber in Germantown, Pa.: "What do you think should be the attitute of the Christian Church on the moving picture question?" Because of the broad and wise nature of the answer we repeat it here in full, instead of quoting from or abbreviating it:

> The church is just beginning to realize that moving pictures can be made one of the most valuable of its accessories. This new art, which has unquestionably come to stay, is capable of being adapted to the teaching of the grandest lessons of history, sacred and secular. Protected from moral blemishes, it will prove one of the church's most powerful coadjutors in reaching the multitudes for good. It lends itself admirably to the uses of instruction and inspiration. Labor, travel, exploration, science, history are all within its reach. It can be made tributary to religion and good citizenship and to instruction in all that relates to the progress and betterment of the race. We believe the time will come, and soon, when our churches, schools and lyceums will employ the new art as one of the main adjuncts of their work, which will simplify and greatly add to its value and efficiency.

SOME NEW GAUMONT EDUCATIONALS.

Views of Munich. The leading attractions of this famous and interesting city are now filmed and will be welcomed by its American decendants, as also all those who are interested in scenic and historical pictures. The first center of interest is the Bavarian Monument, together with the Karlplatz, the Town Hall and the Cathedral. In showing a view of the University the manufacturers say:

"The South German mind while it does not possess quite so much of the exact scientific accuracy and care for detail as the North, yet has perhaps a greater genius, and the rulers of Bavaria have mostly been good patrons of learning. We find, therefore, that the University is a magnificent building, and as a matter of fact its professors are men of world-wide reputation."

Rocks and Waves.

This is a series of views of most rugged English coast filmed to be in contrast with the monotonous film, "Rough Seas," which was only a series of wind-tossed waves. Here we have the beauty of waves beating upon rock-bound coasts, castellated walls, the heavy slopes of light-house rocks, anywhere and everywhere wherever nature or man places a barrier against its further progress. Care has been taken to secure views of greatest sea power and land-rugged beauty, so that the fury of the tempest with the glorious majesty of the power of the sea may be seen to advantage. Great differences which the storms give to ocean fronts, lending dignity and character to various localities as its fury may impart, is one of the features of this film, fulfilling—so the makers claim—the romantic idea of the English poet who wrote:

> "Roll on thou deep and dark blue ocean, roll;
> Ten thousand fleets sweep over thee in vain.
> Man marks the earth with ruin, his control
> Stops with the shore."

The Limpet.

No sea animal is more common than the limpet, which is found in all parts of the world. Attaching itself to the rocks by means of a vacuum, its capacity for sticking is so strong, that if one is taken and put on a rough surface and suspended by a string it will maintain a weight of several pounds. They are shown to live between high and low tide, crawling about to secure their food, which consists of seaweed; the picture shows one enjoying a meal. By a seeming sixth sense the limpet knows its way back to its own rock, and to its own place on the rock, which latter is very important, as in its first growth the edge of the shell grows to fit the identical spot on the rock of its first location, so that it must strangely return to the same spot, for there it fits.

The limpet while used as a tempting bait is also used for food of the fisher folk; at low tide it is found closely attached to the rocks, requiring force, and often the use of a strong pen-knife to detach it.

Scientifically it is classed as a member of the Gasteropoda family, which are of the univalve type and include some 7,000 varieties. Additional interest attaches to these animals in that where the water currents are strong they develop a low form of shell, while where the water is calm the shells grow taller; thus it reduces pressure upon itself. It also seems possessed of several faculties, such as smell, slight hearing, and the power of balance, consequently appearing more intellectual than at first supposed.

Educational Items from Everywhere.

In Ohio the agricultural commission is giving free exhibitions of moving pictures in the high schools of the state on the subject of Neighborhood Welfare Work. Methods showing how to improve the health, morals, and the general products of the community are described and illustrated. One special feature which would do good everywhere gives pictures from life of boys who found delight in breaking windows and doing other mischief, transformed into industrious little gardeners and furniture makers; how they sold their products to obtain spending money, and how they sent a delegate to Washington to visit the President.

Do the Moving Pictures Hurt the Nerves?

It appears that there are those who are trying to blame the prevalence of nervous disorders among children upon the moving picture; especially is the St. Vitus dance attributed to this cause. Enquiries show that many nervous children attend moving pictures in common with other and all classes of children; to this time, however, nothing has occurred to associate any physical disorder therewith; on the contrary, an observing teacher in Chicago says: "While in many cases it was found that nervous children attended the picture houses with more or less frequency, I personally think that it is safe to say that more children suffer from the departure from the old-fashioned manner of living; like their elders of the present day the children are living too fast, feeding too indiscriminately and are suffering therefrom.

A Parish House Licensed for Moving Pictures.

In Minneapolis a clergyman has found the moving pictures so serviceable that he has installed an equipment in the parish house for general parochial purposes. Opening with a free exhibition at which 700 young people of the parish were present in the afternoon, and in the evening a large audience of adults, there was every evidence of satisfaction at the venture. The pictures will be largely entertaining, with some educationals.

EXTRAORDINARY AND WIDESPREAD USE OF THE MOVING PICTURE.

THE most sanguine expectations and predictions of the value and service of the moving picture in all classes of educational work have been more than exceeded. It is rapidly becoming a question if the pictures are not proving of greater service in the practical world than in the realm of amusements. It is of great interest to those who are following the wide uses of practical kinematography, to record the tremendous strides being made in every branch of the useful arts all over the world of the knowledge-imparting pictures. In a sarcastic mood Charles Dudley Warner about twenty years ago wrote:—"There ought to be somewhere a reservoir of knowledge connected by wires

with every house, and a professional switch tender, who, upon the pressure of a button in any house, could turn on the intellectual stream desired. There must be discovered in time a method by which not only information but intellectual life can be infused."

Although the extreme of this sarcasm is not possible, the idea which called for it in the rapid acquirement of information and knowledge has been fully met in the moving picture. A review of the wide uses to which the moving picture is now leading its powers will be very interesting to those who are watching the progress of practical kinematography.

* * *

In Rochester, N. Y., the Y. M. C. A. is arranging for the use of the moving picture as "a means of conveying commercial instruction in an efficiency campaign." The course of commercial economies has been arranged by a group of men who are experts in their line, with the result that the following program is arranged for: "Railroad Construction, Cattle Raising, Wool Growing, Poultry and Dairy Products, Grains, Fruit Growing, Timber, Mining, Coal-Mining, Oil Wells, Fisheries, Machinery, Transportation, Electricity, University and Pleasure Grounds." Such a program would have been impossible without the aid of the pictures; it therefore proves how great help can now be obtained in the educational courses for which the Y. M. C. A. has become famous.

* * *

A Bible Summer School in which the moving pictures are to be most extensively used is being planned by the International Sunday School Committee, the reasons advanced for the introduction being, that "With films showing scenes of the Holy Land, and others introducing eminent Bible characters, the retention of students would be easier, also that more students would be enrolled on account of the more attractive nature of the studies, coupled with the fact that in so short a time a greater scope could be more thoroughly covered, thus making it of more interest to those with limited time to attend."

* * *

The Bureau of Visual Instruction of the Wisconsin State University announces: "The Extension Division recognizes that the motion picture has vast educational possibilities, and should be brought into immediate and regular use in all grades of school work. To this end a film library is now being collected, which, to the present time, has sixty films ready for use, and which will be increased as quickly as possible for the schools of the state.

* * *

At Fort Du Pont, which is a Government reservation, the soldiers have started a moving picture house of their own in the barracks, at the same time selling refreshments with soft drinks. While this has not met with the approval of the people of Delaware City because of the loss of the soldier trade, it is officially reported that the officers are much gratified with the change it has wrought in the general bearing of the troops; the men are kept from the saloons and other excesses, while at the same time they are in a state of mind to be more easily handled; they are also allowed to admit at a small charge to cover expenses those townspeople who wish to come.

* * *

Rice Lake, Wisconsin, reports a "hot campaign" between the "wets" and the "drys" which has a most unusual condition attending the outcome. Many of the present saloon-keepers announce that even if the "wets" win they cannot afford to open their saloons or pay their licenses on account of the great loss they have sustained because of the moving pictures, which have practically ruined their trade; making it appear that if the town goes "wet" they must either close the picture places or the saloons will not live. All success to the moving picture house.

* * *

In Parsons, Kansas, the school authorities have made a contract with the manager of a local picture house by which, for $25 a month, he furnishes the films and the use of his place for two Friday afternoons each month. Either this exhibitor or the school authorities have been reading the Moving Picture Educator; probably the exhibitor must have the credit; this plan is one which has been repeatedly suggested on this page; this is the first occasion in which we have seen the idea carried out; it is worth recording here, in the hope that many other schools and exhibitors may form a similar agreement.

* * *

The Union Pacific Railroad Co. is educating its employees by means of the moving pictures; a special car equipped with an outfit, and supplied with the necessary films, is moved from place to place, so that those employed on any part of the road may not be neglected. Proper and improper firing of locomotives is illustrated by a doubleheader; one locomotive is throwing out vast volumes of black smoke, showing bad combusion, while another is throwing out clean and white smoke, showing good combustion with a saving of fuel. Proper and improper ways of jacking up cars, of coupling, of handling baggage, and of stepping on and off trains are illustrated. The pictures are full of thrills, involving the injury or crushing to death of several persons—cleverly impersonated by dummies.

CITY USES OF THE PICTURES.

Civic advancement is now one of the greatest possibilities since the advent of kinematography. Several cities are having particular and peculiar advantages advertised for the purpose of "booming" themselves. Even so large a place as Brooklyn is not too large but that it may seek increased population. The local Boards of Trade are having pictures taken and films made setting forth its great commercial advantages. In like manner many cities of the South and West are depicting their particular commercial, picturesque or health-giving properties. Famous holiday resorts are also not slow in appreciating these advantages with the desire to make known in picture that which they desire people to realize.

"Clean Up Work" is now no longer a fad; without the pictures there were no means of conveying the tried plans of experts to those who were willing to work but could not. Now pictures are scattered broadcast, school children, boy scouts and others, can follow the most tried and improved "ways and means" and the former fad has become a reality and "spotless town" is the present ambition of every community.

* * *

In Providence a civic theater is making broader these lines of usefulness and is inaugurating a plan of using the moving picture for all kinds of civic purposes, even to teaching foreigners the manners and customs of America, hoping thereby to check lawlessness, and to correspondingly increase better observance of laws of all kinds.

* * *

Scientific schools like the Sheffield in Connecticut and the Gary in Indiana are preparing a curriculum for general purposes; the "Story of Pig Iron" and "The Pipe in Making" with many others are specimens of what they are aiming to do. Pictures of the Panama Canal are about the most popular and instructive at this time; they are also much called for in all parts and are perhaps the leading educational at this time.

* * *

America is the greatest agricultural success in the world; this is because methods and tools of the highest kind are in use; in the old world this fact was very tantalizing; they know of the successes yet could not imitate them; the moving picture has now overcome this last difficulty. Farming pursuits are now extensively taught at home and abroad. Every agricultural institute has its moving picture part on the program. In Kenosha, Wis., recently, more than 1,000 farmers were interested with a series of these pictures.

BRITISH NOTES.

THE Committee of the Cinematograph Exhibitors' Association of Great Britain are recommendiing to the general council of the Association that immediate steps be taken for the promotion of a new Parliamentary Bill for the trade on this side. The whole of the provisions of this Bill have not yet been defined, but its object is to modify certain stringent regulations in the Cinematograph Act of 1909, notably the registration of moving-picture theaters instead of licensing.

* * *

An advertising idea of an unusual character emanates from a London film renter. One of his exclusives down for early release is entitled "The Carrier Pigeon," in which, it can be imagined, a carrier pigeon plays a prominent part. The other day several exhibitors were surprised to receive a box with a bird inside, along with a small supply of seed. To some it appeared cryptic, but it did not require a great detective power to discover the film it was advertising.

* * *

The Warwick Trading Co., a firm specializing in topicals accomplished a smart performance in connection with the recent visit of the King and Queen to France. The aviator, Hucks, was engaged to convey a camera man from Dover to Calais as an escort to the Royal steamer and to obtain birdseye pictures of the crossing and arrival in France. Immediately this had been done the aviator returned to London with the undeveloped negatives which were promptly dealt with by the Warwick Co. in such a manner that pictures were screened in the afternoon at the Coliseum which had only been taken a few hours previously in another country.

* * *

The Natural Color Kinematograph Co., Limited, has decided to wind up. Until recently it controlled, with Mr. Chas. Urban, Kinemacolor. The assets are given in rough figures as £150,000, and the liabilities £60,000.

* * *

The second International Kinematograph Exhibition to be held in London late in the year will not be officially recognized by the Exhibitors' Association as "it is intended to stimulate further competition and has a prejudicial effect upon exhibitors."

J. B. SUTCLIFFE.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

ONE of the most opportune and weighty remarks touching upon the censorship of motion pictures was embodied in a comment made by Judge Mayer, of the Chicago District Court, during the hearing of a case last week. The opponents to the proposed National Censorship bill should get it on record before the committee at Washington. The Lasky Feature Film Company, of this city, has been drawn into lagal entanglement with a Chicago concern through the interference of the Censor Board of that city with the exhibition of the well known comedy "Brewster's Millions." It has been produced on the stage hundreds of times throughout this country before audiences consisting of men, women and children and never before has there been the slightest intimation that the play contained anything immoral or tending to impair the morals of those who might witness it. Judge Mayer expressed the opinion that the Censor Board responsible for the legal tangle is a body of highly virtuous persons who attempt to dictate to others how to manage their affairs.

* * *

At an informal gathering of people engaged in various branches of the motion picture business a few nights ago, Judge Mayer's remark was a prominent topic and there was unanimous concurrence in the belief that the Chicago case is but the commencement of a series of evils that is bound to arise from the operation of such Boards. A promoter said: "The situation developing is practically a curtailment of the privileges to make contracts that are entirely legal in all respects, except so far as the whims of the Censor Boards are concerned. If this kind of business is to continue contracts between producers and renters and exhibitors of motion pictures are practically without value. This certainly is not an encouraging outlook for the people who have millions of dollars invested in the business and are expending thousands in it every day. The Chicago incident is practically a declaration that to guard against legal controversies such as have arisen in the Lasky matter all contracts must hereafter be framed with the provisio "subject to the action of the Chicago Board of Censors."

* * *

"I have no reason to believe that the members of the Chicago Board are other than respectable and honorable people, but past performances have convinced me that they are not over-stocked with common sense. I am also led to believe that all the censorship movements that have brought so much turmoil into this legitimate business field have started from and are being constantly prodded by a sentiment of bias on the part of people who, as a rule, hide in the background and have their bullets fired by those placed in the foreground under color of legal authority."

* * *

"If the motion picture people were composed of the same calibre as the majority of the so-called reformers display, there would then be some reason in the demand for censorship. They would then throw upon the market any old thing, regardless of merits from a moral, or any other standpoint. Time and again films costing thousands of dollars, and produced after months of preparation with every attention given to make it immune against the pencils of the censors; and after they have been endorsed by the now existing National Board of Censors, other censor outfits have intervened. The Windy City board practically sets itself up as the National Board of Control. No other authority is recognized by it, judging from the rulings of the past. True it really only dictates what shall, or shall not, be exhibited in Chicago, but in doing so it has practically declared that in the embodiment of moral perfection Chicago is superior to all other cities of the Union."

* * *

"Of course, great as the Chicago Board of Censors is, or claims to be, it is not omnipotent and persons aggrieved have the privilege of appealing to the courts, but this is expensive and leads to serious interference of business. It is a worm that eats into the profits and they may be wiped out entirely by prolonged litigation."

* * *

"It is wholly unfair that the motion picture business should be singled out for censorship assaults, anyway. Dramas and comedies upon the stages, burlesque shows, novels, sensational and detailed write-ups of crimes in the newspapers, all escape the torment. 'Protection of the morals of children' is the stereotyped explanation of those responsible for it. But few of them have had the courage to confess that they are biased, and nothing but complete elimination of motion pictures can satisfy them. This they cannot accomplish, so their only alternative is guerrilla warfare."

* * *

"I see that among those who appeared last week at Washington in support of the Hughes Bill to create a Federal board of censorship was Rev. William S. Chase, of Brooklyn. There is a type of which I have just spoken. He is one of the most bitter opponents of the motion picture industry in the country. He has cost the exhibitors of Greater New York endless trouble and expense and is given credit for the introduction of the Hughes bill. Many clergymen who at one time endorsed the policies of Rev. Chase have since become warm supporters of motion pictures, recognizing that since initiation of the campaign, producers and exhibitors have acceded to the demands for improvement in the moral tone of productions and operation of the theaters. But Rev. Chase is apparently as bitter today in his warfare as he was at the start. While not so prominent locally, he is making up for it in the national agitation."

* * *

"According to the press reports Rev. Chase declared before the committee at Washington that nine hundred thousand children see pictures shown every day in this country, and if only one child of that daily immense number is corrupted by an improper film, Federal censorship should be established. That is going some, isn't it? Followed by the hymn 'Ninety and Nine' that kind of argument would no doubt be appreciated if delivered from the clergyman"s pulpit, but I do not think it will carry much weight with the committee he addressed. Parabolic endeavors do not always fit in well when cold business facts are under consideration. According to statements presented to the committee 96 per cent. of the motion pictures exhibited in the United States are now being censored. There are now in existence ample laws to guard children who may be in danger of corruption by the remaining 4 per cent., if Rev. Chase and his followers will devote the same amount of time and labor they are expending in harassing the 96 per cent. towards requiring the enforcement of the laws. In other words the so-called reformers would have a stronger hold upon the sympathies of the public if they displayed more action in the right direction and indulged less in promiscuous generalities."

* * *

Speaking of business propositions recalls a complaint made by an exhibitor the other day. He is about to open a summer place. Last year he paid about $100 a week for his film service and was informed by his exchange that this year the price will be almost double. He indignantly left the exchange and sought service elsewhere. On the face of this statement it appears that the exchange was trying to make a "Patsy" of the exhibitor this year. But let us take all the facts of the case. The exhibitor admitted that the service really only cost him half the amount paid the exchange last year because a friend also used the films and split the cost.

* * *

It is not likely that a court of equity would sustain the complaining exhibitor. Regardless of the fact that the exchange knew the splitting was going on, the complaint is without merit. The real injured parties were the exhibitors who were paying $60 or $75 per week for film service naturally inferior to that for which the complaining exhibitor paid $100, but which really only cost him $50. There is an old legal adage that a complainant who wants justice must come into court with clean hands. It may be credited as a shrewd business move when an exhibitor succeeds in putting over a business proposition of that kind, but it is a phase of business competition which fair-minded people will not sustain against an exhibitor who may not care to imitate, or may not be fortunate enough to arrange. From a legal standpoint the procedure is entirely out of order. It recalls the old time law in many of the states protecting livery stable keepers. If a horse is hired to be used in driving to a certain point and return and the person hiring drives beyond that point he is liable to prosecution for conversion.

GEORGE KLEINE MOVES.

The New York offices of the George Kleine attractions have been moved from suite 505-6-7 Longacre Building to the New Candler Theater Building at 226 West 42d Street. The second floor of this beautiful new playhouse will be entirely devoted to booking headquarters for the attractions. An up-to-the-minute projection room will be an attractive feature of the new headquarters.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Overcrowding.

ONE of those "regular" managers, writes us touching on a vital matter, which is taken up here not because we believe that anything can be done, but in the hope that it will help to keep a few people out of trouble. He writes:

> Just as the producers are working over-time in an effort to turn out footage, so does every little hamlet seem over supplied with theaters. Two were here and getting by with good programmes from pictures to music; and behold another is being built. With the present "show" as a standard, it will cost about $160.00 per day to operate the three; the gross expenditure on pictures in the town can not be expected to be more than $130.00—the effect is written on the wall. Four times in four years we have gone through a three-cornered fight and have won, and we'll win again, but it seems that we must spend a thousand a year whipping out excessive opposition. Oh well, it's more expensive than that to the aforesaid opposition!

It is that way in pretty nearly every line of business. Time was when the business got along very nicely with about ten companies putting out about 25 to 30 reels a week. Then came the Film Supply, and these split and gave us Universal and Mutual, to say nothing of a couple of hundred feature people.

It's the same way with the theaters. Everyone wants to get into the business because everyone "knows" that the photoplay theaters are making money hand over fist and all the managers are getting lame backs lugging money over to the bank when they can't borrow a wheelbarrow. So right away they go and build houses and start in to make some of this fabulous fortune and find that it is fabulous fortune indeed.

In the particular town where this correspondent resides, it will normally cost $160 to get $130—a loss of $30 a day, but when the competition comes it is only natural to suppose that fighting will be done along the usual lines of increased bills "to beat the other fellow." This means an increased investment with no appreciable increase in the receipts, and the establishment of a new standard that must be adhered to when the inevitable happens and one of the factors of the triangular fight goes out of business. It seems a pity that this sheep-like trait should curse the business. If any reader of this department is preparing to get into the sheep class, will he please look the field over first and not crowd in where no profit can accrue.

We know where we can get a total of $120,000 in lots of from $5,000 to $30,000, for any photoplay venture that we say is good, and we have not spoken yet because the only field that is not overcrowded is the making of absolutely first class film.

Feature Films

And here is another idea from a man who recently wrote about features not paying.

> Now, you advised running but one of the big 'uns each week, and on a regular day. That's what we did do except in one case, and both were taken then that the opposition might not oppose "Checkers" with "Quo Vadis". Then you say, see them first. Impossible in the south where cities are hundreds of miles apart. Then again distributors politely decline to rent single productions; it's a yearly contract or nothing with them—and they were none too conscientious about the stuff they shoved forward while those contracts were in force.
>
> To my mind the biggest mistake made with the feature is its rental without a provision for a minimum admission. They place a flat rental on a particular film, so that the man running it for thirteen hours per day pays the same gross as the poor guy who can operate but six hours. The first fellow is actually paying half as much per exhibition for the film, and charges an admission less than is possible with the small town man. Then a wiseacre finds out about the difference, and it's good night! feature for the l. f. Laemmle is trying to get away from that, but he can not do it alone. Why should not a film be paid for per exhibition and not per day, anyway?

Why?

We'll be the goat: Why? It does not make any very great difference to the owner of the subject whether it is run twice or ten times, Why should he base the earning capacity of the film on the number of times run? And in the event of such a rule being made, what chance would the little fellow with a two or three show house stand against the ten show man? As a rule the three show program is better than the hurried ten show bill, yet the three show man would not be able to book the subject until the ten show people, paying three and a third times what he would pay, had had all the best of it. That is not good argument.

On the other hand, we believe that most of the big special people do put a minimum price on the admission to be charged. We know that this was being done before Mr. Laemmle swung into line. It is but proper that this should be so, because so many managers are unable to think above ten cents without powerful assistance. We told once before of the Chicago exhibitor who argued with the Kleine people over the first showing of Quo Vadis in dramatic theaters at advanced prices. "I could get ten cents for that *easy*," he announced.

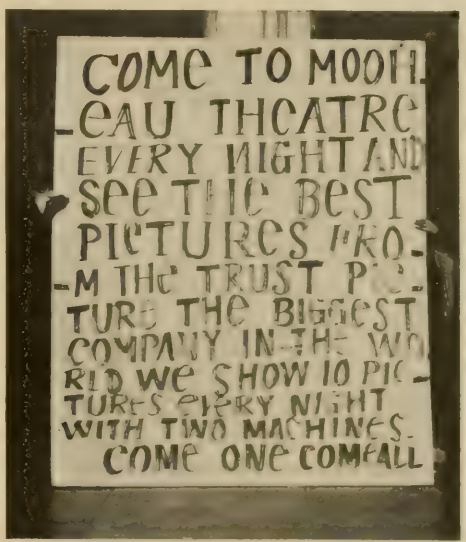
In most towns the feature is still the thing in spite of the hard knocks given it by the mass of rot that is mixed with the good. For two weeks last January we visited every theater in Jacksonville every night and saw the crowd follow the multiple. Possibly the audiences in the town from which this correspondent writes have not been properly educated to the feature, though it is seldom that much education is required.

We would like to hear from some other medium-sized town managers on the feature proposition.

Meantime there is this one certain and assured fact. There never will come a time when the multiple will entirely displace the one reel stuff, and it will pay more manufacturers to give more attention to their thousand foot lengths.

Hawaiian Frankness.

When Homer Croy started on his trip around the world in the interests of certain newspaper combinations, he took along a Universal camera and is going to see the world through the eyes of a humorist, which is a very decidedly novel point of view. He also promised that with his trusty camera he would shoot some sights for this department and a recent mail brings the first fruits of his trip. This is it:



You can get some idea of the size of the sign from the two hands that steady the literary effusion. This is the house announcement of a theater in Hilo, Hawaiian Islands, about 250 miles from Honolulu, and Croy suggests that this is the first time that a second projection machine has been made the feature above the films. The reason for the second machine is explained in this excerpt from a circular which accompanies the photograph. It is on green news stock seven by seventeen inches. At the top is the name of the house, the M. and T. in about an eleven line gothic letter and the rest of the title in twenty-point gothic. An eleven line letter is 88 points against 20 points. Below this is "Tonight——remember——Tonight" and then follows the explanatory paragraph in a most remarkable type suggesting an effort to make Hebrew characters into English. It reads:

> BIG COLLECTIONS OF TRUSTED FILMS CAREFULLY SELECTED FROM THE BEST MOVING PICTURE THEATER IN HONOLULU. COME AND SEE IT FOR YOURSELF AND YOU WILL GET YOUR MONEY'S WORTH. WE ARE RUNNING A BIG PROGRAM WIHT TWO MACHINES TO SAVE MORE TIME SO AS TO GIVE TWO SHOWS.

Wonder how many American houses (Yes, Hawaii is also American) also run two machines so as "to save more time and give two shows."

They run two shows, starting the first at half-past six. The list runs Lone Dog, the Faithful, As things used to be (evidently their own title), The Kentucky Derby What the good book thauhgt (!) A Hegeis among Men, W western Redemption (Broncho Billy), The girl and the Cowboy, Nothing Shall be hidden, Massacre of 4th Cavalry Wars. The prices are "the same

as usual." but Croy forgot to tell what they get for ten reels. The lower half of the bill is in Chinese characters.

Mr. Croy is a man with a singularly intelligent sense of humor and we think he is going to give the Universal AND this department some mighty good stuff. Watch for both.

Why Not Make It So?

E. R. Westfall, of the Princess theater, Mt. Vernon, Ohio, sends in a window card in which he announces that "We have changed the name from the Sound Asleep to the Wide Awake." Still, we note he is still using the name The Princess. He writes that he took a house that was dead "with the flowers pinned to it," and started to build it up. We think that he overlooked a good move when he did not keep the promise on the card and change the name of the house to The Wide Awake. It would have kept in mind the new and hustling management. He adds:

> My house accommodates only 250. I realize that for a small house to do a big business it must show big stuff, but the five cent price is a tradition here, the other places advertising "Always five cents." Hence the ad for Arizona. I've been boosting, working hard and letting the other fellows knock.

In the long run most persons will realize that the other fellow would not "knock" unless he was scared about something, so that is nothing to worry about. It is much better to let the opposition do the talking. The Arizona ad reads:

Get Out of the Old Rut.
Forget it.

Get it out of your system that pictures are never worth more than five cents.

There is as much difference in pictures as in silk and calico.

Famous Players Day.

We are showing the "silk" of the moving picture world

—

Another Door Knobber.

Hay and Nicholas of the Haynic Theater, Fairmont, Minn., offer in evidence another form of the door knob special. This is a single stiff card, six by nine inches, with the date and

The D. K. Special

In the original the D. K. is a ten-line letter. This stiff card protects the heralds for the various specials of the week. If there is any purely local matter this is set up and printed in straight newspaper column, or in display advertising. The management writes:

> We have been using this for eight weeks, distributing about 500 copies a week, and have found it excellent advertising. We are much obliged to Mr. Cornelius for the idea. It is GOOD.

Where many features are played, it is cheaper to get the bulletins than to have the matter set up and printed. There is a certain lack of uniformity, but on the other hand this very thing calls attention to the diversity of the offering. The D. K. seems to be a very elastic idea.

The Right Cuts.

Somehow the Plaza Theater, Montgomery, Ala., uses the right sort of cuts for its railroad folder program. Most programs that are printed on good grade paper are spoiled through the use of a 50 or 60 screen cut, designed for newspaper work, that looks worse than nothing at all on coated paper, but the Plaza has an excellent cut of Miss Kathlyn Williams and good enough cuts of Miss Clara Kimball Young and Augustus Phillips. It enhances the appearance of the folder very decidedly. They use two days to the page in the program proper, with just a hint of each subject and the names of the leading players. The pages look clean and attractive because there is not too much type used and there is a proper proportion between the title and the body type.

In a town the size of Montgomery it would be well to give the street address, the prices and the hours of performance, but this is about the only oversight. Some of those who have written in for sample programs should address this house, enclosing return postage.

Doubling Up.

The Broad Theater, Bethlehem, Pa., and the Lehigh Orpheum, South Bethlehem, are doubling up the same program, which is a first cousin to the Third Street Theater, Easton, in much of its makeup. Both the original and this adaptation are open to the objection that the actual program is not made sufficiently prominent. Boxing in the announcements with two or three point rule would help greatly in bringing up the announcements. If you bury your house program in the advertising, at least provide a coffin for decent interment.

Too Loud.

The Hippodrome, Shreveport, Louisiana, rings the wrong bell in a recent issue. It starts out to explain that certain opposition houses are making "fabulous" offers for a chance to run the same make of films they use. It is a bad plan to talk about your opposition and a worse one to paint them as being willing to spend any amount of money to get the best. The item goes on to explain that this organization has all of the good directors, most of the good actors, and that the other two combinations merely have actors feebly struggling to do their best under incompetent direction, and adds "no wonder they are rotten."

And two pages over it advertises a feature program at Dreamland, not one of the attractions belonging to the service spoken of. It may be that no one will notice this, and then again some might.

It's a bad plan to give space to decrying other wares, or booking your own at the expense of something else. Later on it may be there will come a switch and the competition will have the Hippodrome's admission that it then has a rotten service and the much hated competitor has the best. Statements such as these are always reactionary, even where no use can be made of the material by the opposition. You'll have all you can do to convince patrons that your offering is the best, and if you can do this you will not have to point out the other fellow's defects. The patron, not yourself, should be the one to make comparison.

Something New.

The Lubin theater, Cincinnati, is not now a Lubin house, but it retains that title and the house sheet carries the name of the Lubin News. In a recent issue it uses a news story that can be carried into other programs. Here it is:

> An entirely new and novel use for motion pictures was discovered by His Honor, Judge Fricke, of the Cincinnati Court of Domestic Relations. After listening to the troubles of William Carlisle, arrested on the complaint of his wife, the learned Judge ruled that the prisoner immediately take his wife to the Lubin Theater to witness the film production of "Clothes," and to report to the Court on Friday morning, at which time decision would be rendered. Carlisle and his wife visited the Lubin Thursday, as ordered, and were evidently deeply impressed with the lesson in extravagance set forth in the motion picture, with the result that Friday morning, bright and early, an entirely different and supremely happy couple smilingly entered Judge Fricke's Court, arm in arm. Carlisle graphically related the story of "Clothes" to the Judge, and firmly promised to mend his ways and pay more attention to his wife in the future. It is needless to add that, after a few fatherly words of advice to the happy pair, His Honor dismissed the case.

From An Old-Timer.

Jake Schwartz, the new publicity promoter of Pearce's theater, Houston, Texas, is one of the old timers. Here is a characteristic letter from him that promises some good things coming. We wonder how many of the managers of today ever heard of the Magniscope?

> Well the writer has gotten back into the game, and once more in the lime light.
>
> I want to go back a number of years, how many I will not say, and tell you a few things that happened. I built and opened practically the first moving picture theater in the State of Texas. It was in the early days, when one reel of pictures was run for an indefinite time, on the old Magniscope machine with a fly wheel 3 feet in diameter, taking current from the trolley circuit, reducing it by the aid of barreis of water, a picture being possibly 50 feet in length, cemented together in the shape of a belt. The machine and operator were roped in in the center of a store room, the audience standing around holding onto the ropes and looking at the picture. The screen was possibly 10 or 15 feet away.
>
> About three years ago I left New York to return to my old stamping grounds, Texas, and upon my arrival in Houston was surprised at the wonderful improvement that had taken place, in every line of business, and particularly in the amusement line. Fourteen years ago, I had the second theater in Houston, playing dramatic shows. At that time there were only two theaters, and even then not sufficient business to keep them both going. Today we have possibly twenty places of amusement, and some of them structures with interior fittings equal to the best theater of the country, devoted exclusively to exhibiting particularly handsome photoplays.
>
> When I returned to Texas, I saw the possibilities of a local moving picture plant, and started in with that in view, of producing Moving Pictures for local theaters and commercial business. At first it was an "up hill pull," but today have established myself, and publish and release every week an Animated Weekly, showing all the local events that transpire in and around Houston. In addition, this Weekly is being shown at one of the most prominent and exclusive photoplay theaters in this section of the country, which is Pearce's Theater, and we have the credit of having shown in pictures, the first actual movement of Uncle Sam's soldier boys toward Mexico.
>
> It is the first theater in this part of the country that has gone to such extreme cost of having an "Animated Weekly" of local events made especially for them. You can imagine the interest manifested by the patrons of this theater, when a day or two after an event of any great interest transpires, they see in it moving pictures on the screen at the Pearce. I have a complete developing plant, capable of turning out the work, if necessary, within four hours of the happening. In addition to this Animated Weekly, I have associated myself with the Pearce theater as publicity promoter, and you can just imagine what glorious times I am having with the aid of the camera, and a good theater wherein pictures are projected with numerous patrons to see them.
>
> I have a number of other stunts that will be pulled off, and will gladly keep you posted as they occur.

It's a Bird.

They plug harder on the other side because the competition is greater. Lately Davison's Films, London, sent out a box that had a most interesting rattle. On the cover was an advertisement for "The Carrier Pigeon." Inside was a tiny celluloid pigeon and a full ration of corn.

Ornamental and Useful.

B. Nichols, of the M. P. Sales Agency, London, sends a decidedly useful souvenir in the form of a nickeled envelope opener with a strong magnifying glass in the end, just the right size to use in examining film. It is one of the handiest souvenirs we have seen.

And just as one of the signs of the times, the M. P. Sales Agency recently took an entire page of a London daily newspaper to advertise their handling of the new Klaw and Erlanger films. Mr. Nichols has not lost his Yankee hustle if he has been abroad so many years.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

At the Ed-Au.

WITH Pop Hoadley in the President's chair and Monte Katterjohn sitting in as Secretary, the seventh meeting of the Ed-Au club was by far the best yet. Bennie Schulberg, who was to have read a paper in reply of Pop Hoadley, begged off because he's been walking the floor nights with his small son, and so a general discussion was had in which most of the members participated.

One matter brought up was the question of buying a one-reel story and turning it into a double or buying what the author offered as a double for a single reel and paying the single reel price without consulting the author. It was decided that the question of whether a script was one or two reels was still uncertain, but it was agreed that an author should be given opportunity to refuse a one-reel price for what he considered a two-reel idea and that if possible, he should be permitted to elaborate a single into a double himself. It was the argument of the editorial section of the club that at present they purchased ideas rather than full photoplays in a majority of instances.

A more important matter was the question of credit to authors for unusual accomplishments. It was pointed out that one of the most profitable subjects ever put out paid its author a scandalously small sum in direct payment and bonus, and that several other big winners have returned little or nothing to the author of the success. It is no part of the business of the club to undertake reform movements, but it was pointed out to the members that it is now possible to make some arrangement whereby an unusually profitable release will bring added money to the man supplying the idea.

Monte Katterjohn announced that the Universal will make a new introductory scene for Neptune's Daughter showing the author (Capt. Peacocke) as well as the director and players, and spoke of a recent argument in which he offered to undertake to write a more successful story than Richard Harding Davis offered at a fancy price, provided that Mr. Davis would personally write the working script. Mr. Davis' immediate departure for Mexico has halted the discussion.

The perennial subject of adaptations came up and Benny Schulberg stood pretty much alone in his contention that the man who made the adaptation was entitled to small credit alongside the author of the book or drama. Most of the members and practically all of the other editors declared that the real success was made by the writer who could not only invent the story but put it in photoplay form himself, since in that case he made a practical photoplay. One member drew a comparison between the present condition in photoplay and the vaudeville headliner of ten years ago whose name on the billboards brought new patrons in while the standard acts made good for their shortcomings. It was accepted that the manufacturers were getting more cautious in their dealings with authors and were demanding something likely to make a good play instead of anything with a big name attached.

At the business session Arthur Leeds, of the Photoplay Author, protested that the name Ed-Au lacked a proper dignity, offering in its stead the Editor and Authors Club. Just before another member got up to amend the suggestion by making it the Photoplay Editors and Authors Club of America, President Hoadley called for a vote. The motion was defeated by a vote of seventeen to four.

These new members were admitted: Frederick Robert Sullivan, author of the Thanhouser company; Ralph E. Stoddard, author, of Cleveland; A. W. Thomas, author, editor of the Photoplay Magazine; Phil Lonergan, editor, Thanhouser; Harry O. Hoyt, author, Minneapolis; Edwin Ray Coffin, author, Dexter, N. M.; Miss Maibelle Heikes Justice, author, Chicago, and Perry N. Vekroff, editor for Kinemacolor, who was present at the meeting and later wrote he was sorry he had not come in before.

The next meeting will be held June 6th. Applications and other communications should be addressed to Monte L. Katterjohn, Universal Film Manufacturing Co., Mecca Building, New York City.

Those present at the meeting were Pop Hoadley, Monte Katterjohn, Arthur Leeds, Henry Albert Phillips, John W. Kellette, Raymond L. Shrock, Jack J. Clark, Miss Gene Gauntier, Edwin M. LaRoche, Joseph F. Poland, Mark S. Reardon, III, E. M. Wickes, Mrs. Mary Louise Farley, Mrs. Isobel M. Reynolds, James Carroll, Edward J. Montague, A. Van Buren Powell, B. P. Schulberg, Perry B. Vekroff, Mrs. Catherine Carr, Bert Adler and E. W. Sargent.

Market Moves.

The Sterling Motion Picture Company is in the market for one and two-reel comedies that will fit Ford Sterling. They must be "along novel lines, compelling in action and virile of plot." For these top-notch prices will be paid. Mr. Balshofer does not state his ideas of top notch prices. Send to Hollywood, Calif.

Mrs. Brandon writes that Eclair is paying higher prices and cites one arrangement with a free lance for $35 a reel for first choice of stories.

There have been so many requests for an opening for stories using negroes that we depart from our usual custom of listing only the companies having an outlet to say that the Al. Bartlett Film Company, Atlanta, Ga., is an organization composed of negroes, making stories of negro life exclusively. We know absolutely nothing of the financial status of this company and the information is given for what it is worth. The stories must not be offensive to the colored race.

Two More.

Evidently the Photoplay Authors' League of Los Angeles is not going to have things all its own way. Miss Grace Adele Pierce, of Los Angeles, who has been peeved ever since Biograph took a script of Judith of Bethulia from her and used Thomas Bailey Aldrich's name on the film, is agitating the League of American Penwomen to have a bill presented to Congress giving the authors their rights (we've heard that word "rights" before) and they are going to soak it to editors, publishers and manufacturers good and hard.

Meantime in Cleveland, A. W. Thomas has started another league of mixed authors through the medium of a dollar and a quarter dinner.

Presently they will have to have a Congressional Committee on Authors' Rights to handle these numerous bills. Bill Lord Wright suggests that we join with him in starting an official organ or something or other to be called the Monthly Howl. We shall have to do something to get in all this reform movement.

Bannister Merwin.

Bannister Merwin writes that he is now with the London Film Company, having dropped from the Edison ranks last fall. He writes that he is in the market only for purely English subjects and does not believe that many American writers can supply this want, though he will be glad to see top grade work that is eminently British in its atmosphere as well as settings. He writes:

> We are running this department much along the lines of a magazine editor's department. Any new writer who shows promise will get all the encouragement we can give him. We have a system of handling manuscripts which is so prompt that the rejections are going back to the author usually within three or four days. My theory is that *a manuscript is an author's capital and should be respected as such whether it is available or not.* It should be handled carefully and if not available returned as quickly as possible.

We hope some day to see a similar system generally in use over here. There are studios now that return promptly, that do not mark up the script and who in general act as though they realized that the author had some rights, but these are still too few. Some script handling systems are positively vicious and give absolutely no consideration to the rights of courtesy.

The picture shows Mr. and Mrs. Merwin in their home on the Thames, where they still spend their week-ends.

Authorities.

Recently a writer sent in a script which had just come back from a studio. This writer has a practice of attaching to the script a front sheet carrying only the title of the story, his address and the request that suggestions be made on that sheet. The only comment was "Cast must be placed before synopsis."

We submit that that is not a real helpful hint. Most studios want the synopsis first and then the cast, the story being more important to most editors, but this particular editor wants to say something and this is all he can think of to say.

Three scripts submitted to another studio and sent here by two different writers, all carry the same. "Plot not strong enough" written in soft lead pencil directly upon the first sheet of the script.

Possibly the plot was not strong enough, but if the editor wants to exer-

cise his arm and air his opinions, he should do so on a separate sheet of paper and not mark up the script. No editor who does not know enough not to mark up a script does not know enough to venture an opinion, no matter if he does happen to be in a position of authority.

Building Up.

No particular spike in a keg of railroad spikes looks any larger than its fellows, because it isn't, but put one spike in a box of carpet tacks and by comparison it looks gigantic.

That's just about the way it is with scripts. After the hopelessly bad have been weeded out, there remains a lot of stuff of general average merit. One is about as good as the other, so none of them make any particular impression. But now and then there comes along a novel story that looks as big as a spike in a box of tacks. That's the story that is bought. If you give your story merely the average development, it will look as good as the rest, but no better, and to attract the editorial eye you must loom large. You must have something not as good, but better than the other fellows offer, or you will stay in their class.

The answer is very simple. Don't be satisfied with your story on the first draft. Work over it until you know you cannot make it better. And working over it means building up the plot; strengthening the punch. It does not mean merely the technical appearance of the script. Technical form *alone* unbacked by plot will never get you anywhere. Build up the plot and the technique will take care of itself.

Two New Ones.

Two new photoplaywright monthlies have made their debut. One is The Photoplay Writer, published in London by Ernest A. Dench. The American end is looked after by Russell E. Smith, of the Mutual script department, who contributes an article on the extravagance in the use of inside sets. Much of the rest of the first issue is written by Mr. Dench himself. The issue will not interest readers on this side, being too purely British in its point of view.

The Photoplay Scenario, edited by A. W. Thomas, offers a presentable first issue, though much space is wasted on a badly compiled list of studio wants "revised as of March 20, 1914," at which time Mr. Thomas is still ignorant of the fact that the Mutual Bureau was moved to Los Angeles in January, that there is a Beauty company, and that Monte Katterjohn is the eastern Universal editor. Indeed, the English publication has a better list of American wants than the Chicago issue.

Both publications give considerable space to their side lines, as books and criticisms.

Prices.

Here is a most remarkable letter from a correspondent:

> You state in previous issues of the World that photoplay writers are demanding prices approximating ($50) Fifty Dollars a reel; doesn't that refer to writers that are already there? What chance has a novice of getting reasonable return for the labor attached to writing plays?
>
> One in close with the profession has given me a fit of the blues; he states as his personal knowledge that writers, experienced writers, were averaging Ten Dollars ($10) a reel. Please understand me in this matter ,and don't confound me with those that consider writing an easy game and the size of the check the paramount question. What I desire to be correctly informed of—in the profession of writing photoplays—is one adequately compensated for their labor; in plain English, Is it worth while?
>
> Work, intelligently directed, brings results. Are the results in this line worthy of the effort applied?

We have never said that all scripts are worth $50 per reel, but we have stated that the general average of the better companies is $50 per reel or more. Any person "close with the profession," who states of his personal knowledge that experienced writers average ten dollars a reel is either a liar or a congenital idiot.

We know one writer who in 53 weeks made $1,700, at a minimum price of $100 a reel. Another contracted for 50 stories at a flat price of $100 each. One of the licensed companies is paying as high as $75 a reel for comedy, according to William Lord Wright, who generally knows what he is talking about. In the month of April, one writer was paid $560 for sixteen half-reel scripts, and another writer was given $400 for a particularly good two-reel subject.

If it were not worth while would men like Louis Reeves Harrison, James Oliver Curwood, Mark Swan, Gilson Willetts, Capt. Peacocke and others give their time to it when they can get a top price for fiction?

The novice is paid what his script is worth, and it may not be worth more than ten dollars for the idea alone, but ten dollars is forty dollars less than the standard price at present prevailing with the better class of companies. Let our correspondent take heart of grace and stop listing to the studio person with a poor array of facts.

Length.

The other day we saw a script that was nine-tenths padding, and the writer explained that he knew it was padding, but he did not have a sufficient number of scenes and had to write some more to pull it up to a full reel.

That's a sloppy way of working. If you have a half reel idea, don't try to make it into a full reel. You can't sell it as a full reel and probably no one will take the trouble to cut it down to a half. Tell your story. If it runs only nine scenes and nine scenes are all you can legitimately make out of it, let it go as nine scenes. Don't feel you must add forty scenes of padding to make it stick. You can't sell more than you have to sell, so don't try to and you may be able to sell what you have.

Criticism.

Having found that the criticism is safer than the school scheme, the film critic is springing up all over the country. Even the small towns have them.

They are doing just as much harm as the schools, because they work in the same way, giving false encouragement to the incompetent to "string them along" as long as possible.

The man who takes the proper pains in criticising a script is working at the rate of about $1.50 an hour. That does not pay him if he is sufficiently instructed to be competent to criticise. One man the other day expressed surprise at our having found it necessary to drop criticism, suggesting that a cheap typist and some form letters would cover the ground, but that is not criticism. To give it its proper name, it is swindling.

Slipping Cogs.

A Canadian correspondent sends in a clipping from a Montreal paper, the Standard, in which a dramatic critic comments on the fact that the audience in a certain theater laughed at the leaders in a certain dramatic script and adds:

> Six months ago nobody would think of laughing at a dramatic subject, and here is the best part of a large audience taking the big scene in the picture play as a joke. Is it possible that the novelty of pictures is wearing off, and that the public is beginning to analyze the subjects and the photography for itself? If that's the case, the men who make the films will have to go slow with scenes which are illogical. It was the unnaturalness of the melodrama that swept it from the stage some four seasons ago, and pictures have replaced melodramas to a great extent.

Precisely so. No longer does anything and everything pass current. Now the story must ring true and the leaders as well. Audiences are growing increasingly discriminating and they demand a standard undreamed of four years ago.

Suppose you help along by being logical and convincing in your scripts. Then the director has less excuse.

Inquiries

NOTE—No inquiries can be replied to by mail. Look for your answer here. No question can be replied to that necessitates the handling of the manuscript. Always give your name and address. It will not be published. A list of addresses, to which photoplays should be sent, will be supplied on receipt of a STAMPED AND SELF ADDRESSED ENVELOPE. The request should be made to the paper direct and not to this department, nor to the Answers Man.

E. D. S.—Any company can make race track pictures if it wants to, but it seldom wants to, unless the story is particularly strong. Better work it so that the story does not require any particular race and then any stock picture of a race can be used. Keep the acting scenes to small compass, getting the horses and the large crowd for local color from stock. There is no company with special facilities for this line of work.

G. T.—We think that by the time this gets in print Mr. Mace will be at the Hotel Astor, New York City. His regular address is Los Angeles. This paper very lately announced his change to the head of his own company.

W. H.—Some comedians get more than most dramatic players, because they are harder to find. Ford Sterling gets one of the largest salaries in the game, but we cannot compare his salary with that of the particular player you name.

J. B.—In "The Scar" Miss Violet Cameron was the girl, the Judge was W. R. Randall and Joseph McDermott was the son. Miss Harriet Notter is the Selig Red Head. Miss Lillian Leighton plays the Widow. Kinemacolor is releasing.

H. W.—The company blew up a long time ago. Copy your carbon and send out again. Don't take addresses from a two-year-old book. Send for a new list and work from that, getting a new issue at least every three months.

CHICKEN BILL.—Sign a name next time or no answer. William Nigh is the player. He is with Keystone still.

T. G. F.—Write George Kleine for particulars of the Cines contest.

H. M. S.—Visions are passe because they make trouble. Assuredly dramatic technique is important in photoplay if by that you mean the development of the situation to get the fullest dramatic effect. If you mean the technique of the stage, that is another mater. The technique of the camera replaces the technique of the stage in photoplay, but dramatic construction is applicable to both.

W. C. B.—Watch the "Stories of the Films" in each issue for companies using children and keep posted. Edison has some clever child players and Keystone makes child comedies. Since you are right on the ground why not make personal inquiry?

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THE MOVING PICTURE WORLD

17 Madison Avenue - New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers Notice.

IT is an established rule of the Moving Picture World and of this department that no apparatus or other goods will be endorsed or recommended editorially until such articles have been demonstrated to a member of our staff. In case of apparatus pertaining to projection this means the editor of this department.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending 4 cents, stamps, (less than actual cost) will receive carbon copy of the department reply, by mail, without delay.

The first seventy-four questions are now ready and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you can't answer without a lot of study.

Question No. 33.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permission to use the contributor's name must accompany each answer, otherwise only the name of the city will be used. Theater managers looking for high class men will do well to watch the Roll of Honor.

If, after taking your motor apart to repair, it ran with an abnormally high speed, to what would you attribute the cause? What mechanical troubles are likely to prevent a motor from starting? If, after installing a motor, it refused to start, where would you look for the trouble? Show, by sketches, correct method of connecting a shunt-wound motor with its starting-box and the line. Explain your reasons for the various connections. What is the electrical action when the motor is connected as per your sketch? What is likely to happen if the connection be not made correctly? Why is it small motors can be used without a starting-box?

Roll of Honor.

The selection of the answer to question 27 was easy. There were a great many replies, but there was one which, in point of clearness, was far ahead of all the rest. This is, of course, the one selected for publication.

The Roll of Honor consists of W. S. James, Camden, New Jersey; L. B. Minges, Lestershire, New York; S. S. Holt, Marshalltown, Iowa; Chicago; Harry T. Dobson, Toronto, Canada; Boston, Massachusetts (2); Harry A. Meyer, Paducah, Kentucky; Jos. H. M. Smith, Fort Worth, Texas; Seattle, Washington; L. S. Usher, Winnipeg, Canada; San Francisco, California and Mobile, Alabama.

The reply selected for publication is by A. C. Stewart, Waitsburg, Washington, who is, as he puts it: "An operator who is his own proprietor; not a proprietor who is his own operator." As the immortal Grape-nut said, "There is a difference."

Answer to Question No. 27.

By A. C. Stewart, Waitsburg, Washington.

The question:

Suppose you are employed as operator for a theater in course of construction. The available current supply is 110 volt, 60 cycle a. c. The manager asks you what will be the relative cost of using (a) resistance, (b) economizer, (d) motor generator set. He also asks you to estimate the saving (current, 9 cents per k.w.) effected by using an economizer, as against resistance; also the saving effected by purchasing a motor generator set, as against resistance, and as against an economizer. Would your answer be in any way changed if the current were 25 cycle or 133 cycle instead of 60?

The answer:

Assuming the house was to run six hours a day, and you need the curtain brilliancy produced by 60 amperes a. c. Rheostat: 60 × 110 = 6,600 watt hours, or 39.6 k.w. hours per day. At 9 cents a k.w., this would cost $3.56 a day. Transformer: 60 × 35 = 2,100 watts an hour, or 12.6 k.w. hours a day. Allowing the efficiency of the device to be 95%, we have, 95:100::12.6:X; or $\frac{100 \times 12.6}{95} = 13$; X = 13 and 13 k.w. hours a day at 9 cents, is $1.17 a day. Motor generator: With an a. c. to d. c. motor generator set, we would need, say, 40 amperes of d. c. to get the same brilliancy as with 60 amperes a. c. 40 × 48 = 1,920 watts an hour, or 11.5 k.w. hours per day. Allowing the efficiency to be 75%, we have 75:100::11.5:X; X = 15, and 15 k.w. hours at 9 cents is $1.35 a day. The saving of a transformer over a rheostat under these conditions would be $2.39 a day, or $16.73 in seven days, or almost $900 per year. The saving of a transformer over a M. G. would be 18 cents a day, or $1.26 for seven days, or about $65.00 per year. There are, however, other factors than cost to be considered. The rheostat gives off considerable heat, and, if kept in the operating room where it will be accessible in case of trouble, is a source of discomfort to the operator, especially in warm weather; also it is subject to loosening of connections, and burned coils, shorts, grounds, etc., and repairs are hard to make while it is hot. We may, therefore, in fact, eliminate the rheostat from our calculations. This leaves us the transformer and the motor generator. The motor generator while costing $2.21 less a day to run than the rheostat, will cost 18 cents a day more than the transformer; also the initial outlay will be greater, as well as the item of depreciation, since in a good transformer, handled with ordinary care, the depreciation is negligible. To compensate for this the motor generator gives us direct current, which means a quiet arc which is easy to control, less heat in the lamp house, and a light that is soft, white, and restful to the eyes. With 60 cycle current, circumstances and conditions, as well as the amount of capital available, would govern the choice between motor generator and transformer. The same would hold good with 133 cycle. With 25 cycle, the motor generator would be the only one of the three devices to consider, since at that frequency flicker due to the alterations is plainly visible on the screen, hence really good results are impossible. The figures quoted are, of course, only approximate, as the efficiencies of different devices vary.

I have not checked over friend Stewart's figures, but I wish to call particular attention to the clearness and conciseness of his answer, as well as to the completeness with which he covers the ground.

Editor Will Visit.

The editor intends to head his two-wheeled Go-devil in the direction of the North Pole about May 27th or 28th. He will stop in New Haven and visit the boys for one day, proceeding thence to Springfield, Mass., where he will visit the District Convention, May 31st, and then, weather permitting, proceed to Albany.

I shall be glad to visit any unions lying approximately on my route, up to the limit of the time I can spare, so any of you who desire to see the editor, and personally examine the brand of horns he wears, can obtain that privilege by communicating with him at once.

Generator Gas Engine for Sale.

The editor knows of an 8 k.w., 70 volt, 150 ampere d. c. Eck generator, specially built for moving picture purposes, and a 12 h.p. Vreeland gas engine which is for sale, including a large marble switchboard, complete with switches, voltmeter, ammeter, etc. This outfit can be had for about half its real worth, the purchaser to pay the cost of this notice at advertising rates, so that I won't be accused of butting into the adverising department.

The generator is in first class condition, but the valves of the engine will require $35.00 or $40.00 worth of overhauling, whereupon the whole outfit will be practically as good as new. To a theater manager located in or near New York it is certainly a cheap outfit, and even for a long shipment the freight would not amount to enough so that the purchaser would not save at least $200.00 or $300.00.

Another School.

On Friday evening, May 1st, by invitation of the West Side Y. M. C. A. of New York City, the editor attended what was announced as the opening lecture of a new operators' school, just launched by the West Side Y. M. C. A. He was told that H. S. Wyncoop, chief engineer of the Dept. of Water Supply, Gas and Electricity, who also has direct supervision over the examination of operators, would speak, using for his theme "New York City Requirements of the Operator." Also that Mr. Skerret of the Nicholas Power Company, and Mr. Robin of the Simplex Company would speak, but that proved to be a typographical, or some other kind of an error, for these gentlemen were conspicuous by their absence, Mr. Wyncoop being the only speaker.

The auditorium was well filled, Local Union 306, I. A. T. S. E. was represented by its business agent and its treasurer, as well as by several members.

The first thing on the program was the showing of a Pathe film. Now, you would suppose that on an occasion of this kind, at the starting of a school for operators, the projection would certainly be at least passably fair. As a matter of fact it was very, very poor. The picture, although a Pathe, did the highland-fling, due, unquestionably at least in part, to lack of proper adjustment of the mechanism, or to worn machine parts. The light was very poorly handled and anything but brilliant.

Mr. Wyncoop, the speaker of the evening, was introduced by some gentleman whom I understood is the superintendent of the West Side Y. M. C. A. Before introducing Mr. Wyncoop he explained, at some length, the purposes of the school, and, in the course of his remarks, said: "We cannot turn out experienced men; we can only give technical training, and experience will come when the men get positions." He also said that the first class would be limited to fifteen, and that when a student showed lack of ability

to master operating he would be informed of that fact, and his money would be refunded. This latter is, of course, very good indeed, but the admission of the speaker that the school expected its students to gain their experience after they had received licenses and secured positions seems to me to mean, and, in fact, cannot mean anything else but that the Y. M. C. A. expects these men to get positions before they are competent operators (certainly a man cannot be called competent until he has had practical experience), and that the public must suffer while the man is, in effect, completing his course after he has graduated and the Y. M. C. A. has his money. This looks, to a man up a tree, very much like a questionable procedure. If the Y. M. C. A. purposes to act squarely with every one, it will have to arrange with theater managers to run shows at reduced prices during the time the novice is putting poor work on the screen, as he most certainly will do until he has gained the aforesaid experience, which is, of course, obviously impossible. But enough of that.

Mr. Wyncoop gave a lengthy and very interesting talk. He started off by saying that the city of New York required that the operator be sober, conscientious and capable, but that the department had no means of finding out whether the man was capable of projecting a good picture or not, the law only allowing them to determine whether or not the applicant for license is competent enough to be safe when handling a highly inflammable film upon which is concentrated the light from a powerful arc lamp. Mr. Wyncoop said that there were 2500 (round numbers, of course) licensed operators in New York City. He also said there were 950 (also round numbers) places where moving picture films were shown.

Allowing two men for every place this would leave a surplus of 600 men without a job, but, as a matter of fact, a very large number of these places do *not* employ two men, so that the actual surplus would probably be nearer 1000. But it must, however, be taken into consideration that a large number of New York City card holders are not working in New York City, but are on the road, or in other towns. As a matter of fact union officials say there are about 600 licensed men in the city today who cannot get employment as operators, therefore it seems to us that the question: "Why more schools?" is pertinent. Mr. Wyncoop said that the examining board was rapidly accumulating a waiting list which, from present indications, would probably reach 1000 before the year was out. He said that about 25% of the men who came before the board for examination were absolutely hopeless, in-so-far as mastering the profession of operating is concerned; they simply lacked the brain power to do it. He created much amusement by saying that the board itself was a sort of school for some applicants who were so persistent that they would come back time after time for examination, and, said Mr. Wyncoop, "we have, in one or two instances, graduated them after as many as seven examinations."

Mr. Wyncoop, in the course of his remarks, explained one thing which has created considerable comment, viz: that the board will suspend a man's license for thirty days if he is caught outside of the operating room while the motor-driven projector is running, whereas it would only suspend the license for one week if he was caught smoking. His explanation was that, while smoking was bad, and would not be tolerated, still the department considered the leaving of a motor-driven machine to run by itself as the most heinous offense possible, since if this became common the department would have to prohibit motors entirely, and thus all operators would be obliged to suffer for the sins of a few. Mr. Wyncoop also remarked that, while the new ordinance requires that a certain amount of air be drawn through the operating room, it does not say which way the current shall go, and the department had on several occasions found fans to be pulling the air down through the vent pipe in the ceiling, so that if a fire occurred the smoke would be drawn out into the auditorium, instead of being pulled up the vent flue. He also said that one of the rules requiring that only three reels of film be kept in the operating room was now being waived, since now that all operating rooms are fire proof the department considered it the best and safest place to keep the films, but that they must be kept in their cans. Mr. Wyncoop spoke of one thing which spells good, hard common sense, although he put it negatively. In speaking of the danger due to poorly made patches, and otherwise damaged films he said: "But I know of no law which will allow an inspector of any department of the city to go into an exchange, demand to see the films, put them on the rewinder, examine them and destroy all those found containing bad patches or other serious defects which could be remedied by proper inspection and repair."

Mr. Wyncoop did not say he would favor a thing of that kind, but you could readily infer it from his manner, and that would be a law which would spell good, sound sense.

After Mr. Wyncoop had finished speaking, ten minutes were allowed for asking questions. During this time representatives of Local 306 entered a vigorous protest against the opening of the school, but their protest received very scant consideration by the superintendent, or the man in charge of the meeting, whom I understood is the superintendent. Local 306 begged the Y. M. C. A. to withdraw immediately from the field, calling attention to the already large surplus of unemployed operators in New York City, but it was very evident from the manner of the man in charge that the protest amounted to nothing in his estimation, or at least that was the impression the ordinary man would receive from his manner and his words.

Eye Protector.

Marks Brothers, Chicago, Illinois, are the manufacturers of the Marco Eye Protector for moving picture operators. The price will be found in their advertisement. They have submitted a sample of their protector to the department for examination and approval. The thing is simple—remarkably so, and will, I believe, be found quite a help to the operator. It is nothing more or less than a pair of metal blinders lined with felt, the same as are used on horse bridles, only they are smaller, being about 2 x 2½ inches. These blinders, or guards, are fastened together with an adjustable steel spring which passes around the back of the head and over the ears, holding them at the side of and parallel with the eyes. At first glance one laughs, then one begins to wonder if the idea is such a foolish one after all. If the operator will refrain from looking at the spot and learn to govern his light by the results on the screen, I, personally, believe the protectors will prove to be a decided help.

The office force had quite a laugh over this device. I took it out of the box, looked at it in considerable surprise, and put in on. Johnny Archer asked, "What in thunder is that for?" Whereupon Hugh Hoffman answered, "Oh, I know! It's to wear when you are out with your wife." Whereupon everybody giggled. The protectors are guaranteed for one year.

A Big Difference.

S. S. Holt, Marshalltown, Iowa, sends answer to question 26 and says:

> These questions are a great help. The operator who digs around to find some kind of an answer to them will certainly discover how little he really knows. There is a tremendous difference between merely reading the questions and answers and in trying to answer them yourself. If my own answers are not right, throw them out. Even so, they are helping me and showing me where my weak points are. I would like to ask your opinion as to whether or not one operator should operate two projectors. Also if it be possible for him to operate two machines, should he do so at the same salary? When operating two machines it is necessary for him to leave one machine running by motor and go to the other which is seven or eight feet away and thread and then rewind the film, and while rewinding he would be still farther away from the machine which is running. Also should the ammeter and voltmeter be on a wall back of the machine, some eight feet away? I personally do not consider it safe for one operator, to operate two machines, but would like your opinion.

Brother Holt has the right idea. The man who simply reads the questions and then the answers is not gaining much of anything, but the fellow who digs down and works to evolve the answers for himself, even though his solution be wrong is going to remember that proposition when he finds out he is wrong. He has gained real knowledge, instead of learning something by heart. What an enormous difference it would make in the operating rooms of this country if operators would get right down and dig on this proposition. Instead of the few hundred answers a week I ought to be getting a few thousand, and there is not a single operator in these whole United States, I venture to say, who would not benefit by evolving the answers to these questions. If operators were the enterprising men they ought to be, there would be at least 10,000 answers to those questions every week, and this office would be literally swamped. It does not make any difference to me personally, brothers, whether you get busy or not, in fact it is a whole lot easier for me if you don't. I am doing all this work for your own benefit not for mine. However, it is encouraging to find that there is at least a small percentage of the men who have the energy and enterprise to try to perfect themselves by study. Of course, I thoroughly understand that there is a large number of operators who would like to answer the questions, but who are either afraid they might be wrong, or else do not feel able to express themselves well in writing. As to the first objection, they need have no fear. No one will ever know through me that they have failed, and I would certainly honor them for having at least made the attempt. As to the latter, why I think you can express yourself well enough so that I could dig out your meaning. As to the question raised about one operator operating two projectors, I do not think when modern projectors are used, it is very much of a question of safety. Still I do not at all approve of any such practice, for other reasons, the principal one of which is that one operator cannot, or at least will not produce high class results on the screen, except he stays right there by his machine, with his eye on the screen every minute it is running. The theater manager would not expect his wife to trim a hat, bake a pie and scrub the floor all at the same time, or even to perform either two of the operations simultaneously. Yet the placing of a perfect picture on the screen is analogous to the wife trimming a hat while scrubbing the floor, and it is a cinch that if the wife tried to scrub the floor and trim the hat at the same time both the hat and the scrubbing would suffer; also it is exactly the same variety of cinch that if the operator tries to project a picture and thread another machine, or do rewinding, the picture is going to suffer, at least to some extent. It must be conceded that in the smaller towns it would hardly be practical to employ two operators for the same shift, but it is entirely possible to give the operator a helper who can do the rewinding and the machine threading.

But there are also objections to that proposition, because, as a rule, after the helper has been threading the machine and doing the rewinding a few days he acquires the notion that he is himself an operator. The notion the chap has would do no harm, merely as a notion, but the trouble is he at once proceeds to put it into practice by actually trying to take an operator's position—at cut salary, of course. Very naturally operators object to this, and insist upon the employment, not of a helper, but of two operators, and this, except in large houses in large cities, is a pretty stiff proposition from the manager's point of view, while in a small town it is utterly impossible. And thus you see an apparently simple question of this kind is not really simple at all, but involves some rather large propositions. The importance of this matter reaches much farther than I have indicated, because the helper proposition operates to produce a horde of half-baked operators, who help to keep salaries down to a point where there is little encouragement for competent men of brains to take up or to remain in the operating field, and thus the whole business is dealt a body blow, which is far reaching in its effect. Please, brother Holt, don't spring that particular question on me again, because it is one I do not feel competent to deal with fully and completely: The voltmeter and the ammeter are a very important part of the installation—particularly the ammeter, but these instruments, as I have time and again pointed out, in order to accomplish their purpose, should by all means be located on the wall right in front of the operator, where he not only can but must see them all the time.

New Theater.

Paul Bailleaux, proprietor Majestic Theater, Quinton, Oklahoma, informs use he opened his new theater April 15th. Quinton is a town of about 1,500 population. The theater seats 300 people, and is equipped with Power Six A Cameragraphs, and two generators driven by a 6 h.p. oil engine with a pulley on either end of the main shaft. One generator of 2½ k.w., 60 volt, 40 ampere d.c. supplies the projector arc only, and the other generator of 1½ k.w., 125 volt d.c. is for house lights, fans, piano, etc. The total consumption being as follows: projector 2,000 watts, house lights and front 800 watts, fans and piano 500 watts, a total of 3,300 watts.

Brother Bailleaux cannot be using very many lights when he only consumes 800 watts for the front and all. Aside from this the installation is unique, and the scheme of having two generators of different voltage is not at all a bad one.

An "Inquest" Meeting.

William McNair, Vallejo, California, writes:

As usual, when a matter of importance comes up in the projection department we hold what we call an "Inquest Meeting" (look out there you are swiping Epes Winthrop Sargent's thunder on that Inquest Meeting.—Ed.), for the purpose of arriving at a concensus of opinion, or, in other words, deciding what is the best "dope." And we have one man, or boy, I should say, who has only spent almost thirty-five years learning things, and what he says is usually pretty nearly right. At the last "Inquest" the article "From a Cameraman," page 1677, March 27th issue, was the subject of debate, or the matter upon which the inquisitorial body sat. And the following is "Master" George Trayan's talk, taken in short hand by one of our men. "Gentlemen," Georgie started, "we are getting knocked about pretty roughly, and so is the cameraman. But if it was not for the poor work of the camera, and of the gink who prints the films, our troubles would be reduced by about 80 per cent. Now, here comes this holler from George K. Hollister who pleads for sympathy for the cameraman, but I am sorry to say that friend Hollister is not deserving of any pity whatsoever. If he finds he has bit off more than he can chew, why the only thing to do is quit and let some one else grab the box who can fill the job, and who is willing to try to better the motion picture business by producing nothing but approximately perfect work. I well know that cameramen have troubles of their own, though not to compare with the real operator, and I do not think anyone knows the difference better than myself, who put in many years at the camera and who is willing to leave it to you, brothers, as to what I know of the projection end of the game. And now coming back to friend Hollister's dictum, or appeal: If we have to grind out a picture which is out of focus, or jumpy, or which has been taken out of level, or is printed too much to one side so that the sprocket holes show, who gets the blame from both the manager and the audience? What is the first remark? Is it 'bum cameraman,' is it 'bum printer?' No, nothing like that! This is not what you hear at all, but instead, the remark: 'Aw, he is a bum operator!' So we are the goats who get the blame for the faults of the cameraman, the printer, and about everybody else connected with the making of the pictures. There is absolutely no excuse whatever for the cameraman taking a picture out of focus. He should look after such things as this, as well as other things, before attempting to take a picture, and if he fails to do so, let him stand responsible, instead of passing it up to the operator. And now I will try to explain what brother Richardson refers to as stock shrinkage. You cannot blame him for making this mistake, since he freely confesses that he knows but little of motion picture camera craft, and he should be thanked for using his best efforts in this matter. But, brothers, it is not stock shrinkage. This obnoxious jumping out of frame is due to the using of two or more cameras in making a picture, and the laziness or inefficiency of the cameraman who fails to adjust his cameras so that the margin or dividing lines will register in exactly the same place with relation to the perforation."

Brother Trayan then proceeds to "land" on some of the producers, in fact on several of them, including Lubin, Essanay, Melies, Kalem, Vitagraph, Edison and Biograph. But inasmuch as I don't want to get my block amputated I have omitted this part. I think the brother is a little bit unjust in his remarks concerning some of the producers, and is not fully posted as to the rapidly increasing difficulties they are encountering. There is, however, truth in what he says as regards the cameramen, but I am

The Right Idea.

L. S. Usher, Winnipeg, Canada, orders a question booklet and says:

I heartily agree with you in not publishing the questions and the answers in book form. It would make one lose all interest. When you have, in your own words, to dig down and grub out the answers for yourself, it is, in my opinion, ten thousand times better than just reading the answer.

Comment is unnecessary; brother Usher has the right idea.

The Meat.

Herbert L. Davis, Sumpter, Oregon, orders one of Mr. Swoope's books, and writes:

Such a book is very much needed by men in the same class as myself, who are off the beaten track, running a store-room show in a small town, but whose desire to "produce the goods" is as intense as their more fortunate brothers in the city. Were it not for the meat contained between the covers of our MOVING PICTURE WORLD and the two Handbooks, many who, like myself, love the profession, would not be in it today.

Yes, and millions of people in small towns would be deprived of the amusement and educational value of the moving picture, or else have it in such crude form as to be almost wholly valueless.

An Argument.

W. A. Clay, Ogden, Utah, contributes the following:

On pages 210 and 211, April 11th issue, I note two interesting articles on condenser and objective lens action, one by brother James and one by Professor Wall. Both are exceptionally beneficial and interesting to operators such as myself, since they deal with the very fundamentals upon which the art of projection is built—also they are written very clearly. My understanding of these fundamental principles is, however, in slight details, at variance with the ideas of both these gentlemen, and I submit my views with the hope that I may either be corrected, or else help in clearing up the understanding of condenser and objective lens action. In substance brother James says that the condensers should be gauged to the conditions under which the particular e.f. objective lens is being used, and not to the e.f. of the objective as an abstract thing. I have known this to be true for a long time, and it is a matter which has received all too little consideration. The e.f. of an objective lens means that point of distance from the center of the diaphragm point of the lens at which parallel rays would be brought to a focus, or, taking it the other way, light rays originating at said focus would be projected through the lens in parallel rays. At a point of origination closer to the lens than the e.f. point, the light rays would be projected through the lens divergent, and the farther they travel the farther they would separate. At a point of origination farther from the lens than the e. f. point, the light rays would leave the lens convergent, and, after traveling a certain distance, would meet, or form another focus. These two meeting points are called the conjugate foci of the lens, and these points may vary within certain limits. The film picture is projected to the screen by having the film at one of these conjugate foci, and the screen at the other. Either of the conjugate foci must be farther from the center of the objective lens than the e.f. point, therefore when brother James says: "For a 5¼ inch e.f. objective the conjugate foci point may be anywhere from four to seven inches from the center of the objective lens," he is and must be in error. It might be seven inches, but it *could not possibly be four.* Also brother James talks about working at a certain e.f. of the objective lens. You cannot work at the e.f. of the lens, but must work at a conjugate foci point farther from the center of the lens than the e.f. point.

Professor Wall's article is exceptionally good, other than he makes a distinction between "diffuse" and "scatter." My dictionary says that diffuse means to scatter. The deposited silver on the film may be either relatively semi-transparent or opaque, according to its density, as is evidenced by the half tones of the projected image, or, as Professor Wall says: "The light-beam is partially stopped and partially transmitted." But it is not scattered by the silver, except to an exceptionally small extent due to another cause, or else it would be diffused, because the optical definition of diffusion is: "Diffusion is only an irregular refraction or reflection of light." In other words, what light does get through the silver goes right on in its original straight course, whereas the light which gets through the ground glass, be the grinding never so fine, is diffused by the minute irregularities of the ground surface, and scattered higgledy-piggledy-pop.

I do not care to comment on this, except as to one point. A very interesting question is here raised in my mind. Brother Clay says the film is at one of the conjugate foci. Now he has me puzzled. The conjugate focus he means is a point at which the light rays meet, there being, as brother Clay says, one at either end of the lens. It is rather a difficult matter to explain just what I have in mind, but it seems to me as though the film picture, not being itself a point, but covering a space approximately 1 x ¾ inch, could not be located at the conjugate focus, but might have to be located at a point where rays emanating from the conjugate focus would have spread over an area equal to that of the picture. I expect probably this is really a crazy idea, and that you will come back at me with the statement that each infinitesimal point of the picture forms a separate conjugate focus for the purpose. But at any rate the thing is not quite clear in my mind and I would like to have Professor Wall, brothers James, Clay or others enlighten me.

From Paris, France.

The following letter comes from Paris, France.

Please find enclosed money order for 28 cents to pay for one copy of the 74 questions mentioned in the projection department, the same to be sent to Etablissements Gaumont, Service, Cinematographique, 57, Rue St. Roch, Paris. Yours very sincerely, Societe Des Etablissements Gaumont, Pour L'Administrateur Directeur, La Chef du Service Cinematographa.

I rubbered at that money order from La Belle, France, and prepared to put in my resignation to the MOVING PICTURE WORLD immediately, because, from the size (area) of it I thought I would receive at least $268,000.99, but upon reading the letter discovered 28 cents was the sum, whereupon I decided to reconsider the resignation matter before it was too late. The questions have gone forward, and the laugh we had out of that 28-cent money order was worth at least a dollar. I trust our Paris friends will understand that we were glad to receive their order, and that the joke was on us, not them. The thing was simply an ordinary business transaction, and, yet it struck one's funny bone to receive an imposing looking money order, written in French, from a country on the other side of the ocean, for the sum of 28 cents. It was a good deal like sending a four horse truck to the store to bring back a spool of thread.

Danger! Poison.

William Lorence, New York City, utters the following warning:

Here is something of great importance to brother operators, and, in fact, to everybody working in the film business. I was the proud possessor of thirty-two solid teeth, which did not give me an ache or a pain, one and a half years ago. Today I have a dentist's bill for $75, and my teeth have been ruined by poison absorbed from the films when making patches. I told the dentist I was a moving picture operator and he asked me if I had anything to do with the manufacture of the film itself. This, of course, I denied, but told him that I moistened the films with my tongue in making patches, and what he said to me could not be put into print. I have since then made a quiet investigation among operator friends, and find that many of them are suffering with bad teeth due to this same cause.

I cannot either affirm or deny the correctness of brother Lorence's statements, but at the very least it may be stated that there is certainly considerable danger in moistening the emulsion with the tongue, particularly if the operator already has bad teeth. Also if he happened to have a sore in his mouth he might acquire a nice case of blood posion. You never can tell what might be adhering to the film. It may have been on the floor of some operating room, and in some pretty dirty messes right at the point where you make a patch, therefore brother Lorence's warning is one it is exceedingly wise to heed.

In Error.

A few weeks ago the editor had the privilege of an extended conversation and a rather red hot, though friendly, argument with one of the officials of a large operators' union. Personally I am good friends with the gentleman in question, and like him. He is what is commonly termed a live wire; is unquestionably sincere, and means well. In the course of the conversation he, however, assumed the attitude which is, in my opinion, not only wrong, but absolutely untenable. He took the position that the members of his organization did not need to read the projection department, or to procure one of the Handbooks, by reason of the fact that they already possessed knowledge to such a degree that they could learn nothing from either one. That is indeed strange, because some of the oldest and highest salaried operators in the United States have written this department praising the Handbook highly, and saying they would not be without it and the department for any amount of money. It is a very generally admitted fact that the department is the forum of exchange of ideas among operators all over English speaking America; its influence even extending to Australia, New Zealand and far off China. Yet this official intimates that the members of his organization (not some of them, mind you, but all of them) are so wise that no other operator can advance an idea which would be of value to them, nor could the editor of this department possibly teach them anything. In the course of the argument I made the remark that my opportunities for learning had probably been greater than any other one man in connection with the projection end of moving pictures. This official was horrified that I should make such a claim—such an absurd claim. He rather intimated and conveyed the impression that the members of his local could teach me more in five minutes than I had ever known in all my life. Well, I like to see a man stand up for his own people, but I think possibly the claims of this gentleman might be a little bit strong. And now here is where I may possibly get his goat. I am going to his city some time this summer, and there won't be a single soul who will know when I am coming. I will visit a number of the theaters there, and shall set forth exactly what I find. But that is not the point. What I am getting at in all this is to point out the simple fact that if what this official says of his organization is true then its members will progress very little further. They have already learned all they care to know, or all they can know, and, as I have repeatedly said, when a man reaches that stage, his place is in Heaven; he is altogether too wise and good for this sinful old world of ours. The basis of the official's claim is I take it, the fact that the state in which the city is located has the reputation of giving a pretty stiff examination, but let me point out two facts, viz: several operators who have successfully passed that examination have ignominiously failed to pass the New York examination. Also I know quite some few operators who have passed the examination in question, whom I would by no means recommend, because I have viewed the result on the screen when they were at the projector, and the result was altogether anything but good.

I presume the facts in the case are that this organization, like most other organizations have some very good men, and some who are not so good, but it is safe to say it has not one single member who cannot profit by reading the projection department, or who probably would not be better off if he owned a copy of the Handbook.

Some Experimenting.

Harry T. Dobson, Toronto, Canada, orders two Handbooks and writes:

> On page 1678, March 28th issue, I see a Toronto brother is having trouble with his generator set. I am using a 30 ampere, 50 volt shunt-wound machine, and I had the same trouble he describes, with the exception of the arc going out. After a little experimenting I now use ⅝ cored carbon on the bottom and ¾ cored on top, and get a fine light. I forgot to mention that when the generator was running with no load there was no sparking at the brushes, but with the arc burning there was some sparking. I moved the rocker arm so as to get the least possible sparking and all is well.

No comment I think is necessary, except to say that the tendency is to use larger carbons in the west. Most operators are now using ¾ carbons above with 40 and 45 amperes d. c., whereas we previously used ⅝ for that amperage.

Hum! Well—Mebby, But——

Walter G. Preddy, San Francisco, Cal., manufacturer of several moving picture operating room specialties, a man of experience whose opinion is to be given due consideration, writes as follows:

> Here is a simple experiment which I believe will knock out the old theory that condensing lenses crack when placed tightly in their mounts. I turned a heavy brass ring, the ring having a tapered inner portion so that the condensing lens could be tightly wedged into it, this ring acting as a very tight lens mount for the purpose of the experiment. The lens was pressed into it just as tightly as possible and then the lens and ring were held over a Bunsen burner, and the lens always fell out, demonstrating the fact that the mount expanded more than the glass. Actual measurements showed also that the metal expanded more than the glass when subjected to a given heat. It therefore follows, to my mind, that lenses do not crack by reason of being tight in their mounts. I have since tried this experiment out in a local theater by placing the lens nearest the arc in a very tight mount and demonstrating that the liability to crack was not increased. These mounts were not thin shells, but heavy rings having about an inch of metal. The lenses were pressed in firmly and had no play whatever.

I think brother Preddy that your experiment is misleading. It is quite possible that a thick ring would not cause the lens to crack, and would, in fact, expand more than the glass, but, as a matter of fact, the old ring lens mounts were all of very thin metal, usually not exceeding 1/16 of an inch. Now it is quite possible that while the thick ring would expand faster and more than the glass, that the thin ring would do nothing of the sort, by reason of the fact that the heat would radiate from it very rapidly—much more rapidly than it would from the glass. Do you get the idea? I do not make the assertion that this is the explanation, but I think it is. Undoubtedly and unquestionably the old lens ring mount caused lenses to crack. I have seen that demonstrated actually hundreds of times, and I believe that if you will take the old Power's ring mount and press the lens firmly into it, put it in the lamp house, that the lens will promptly snap.

Leave 'Em Alone.

G. M. Fuller, Brooklyn, New York, writes:

> Have been using a motor drive for two years and have had no trouble of any kind whatsoever. Many of the department letters treat of methods for avoiding or correcting different troubles the electric motor is heir to, particularly with regard to the commutator. Now here is my secret: leave 'em alone! Meaning that I do nothing at all to my motors except just let them alone. If you follow my example your motor will "mote" all by its lonesome. Once in a while see if there is a deposit of carbon on the commutator. If so take a clean rag, moisten with kerosene (a few drops is sufficient) and press lightly with the finger on the commutator bars while the motor is running. After it is clean and bright rub off the kerosene with a clean cloth, and when the commutator is dry touch lightly with a small stick of paraffine and that will last for a long time. Just give it the "once-over" once in two weeks. Well made motors require little attention. Both of my motors whispered in my ear the whisper, "You leave us alone. Don't bother us and we will run ourselves without outside interference." This little tip ought to settle all motor questions for the future. Lubricate the bearing and cups once in three months. And now how many can answer the following deep-water question? How many stages are there through which a photoplay must go, and what is the very first step and the very last stage? This may be a little out of your department, but print it anyway just for luck.

I really got a good laugh out of brother Fuller's letter. He carefully instructs us to let the motors alone, and then proceeds to tell us what to do to them once in a while. As a matter of fact I cannot recommend his prescription, and would advise operators to give them the "once-over" considerably oftener than he suggests. However, the letters he refers to do not, as a rule, deal with projection machine motors. They are usually intended to be applied to the motors of motor generator sets, though, of course, in lesser degree they do apply to very small motors. As to the stages through which a photoplay must go, why that is reasonably easy I think, but I'll leave it to others to answer the question.

Too Late.

Charles Stuckey, Edmonton, Alberta, Canada, writes:

> Am enclosing answer to question 24. It may be late, but I did not receive the paper until Saturday. For some reason it takes an awful long time for the World to find its way up into this part of the Jungle. I am taking great interest in the questions, but wish you could postpone the printing of the answers a week or so longer in order to give us poor ginks a chance. We do not receive the paper until late and then it takes about five days for the return mail. Also we who are so far away from New York don't get as long a period to dig down and study as the boys who can get the paper at once and can get their reply in in a day or two. That dissolving stunt, March 14th issue, works a great deal better with d. c. through a rectifier. Wish we could enlarge the department to about ten pages. It is always interesting.

Well, I don't wish anything of the kind, brother Stuckey. I am working like a mule as it is. As to delaying the answers, I do not think there is any use in that, because you can get one of the question booklets in advance. Brother James has had as many as five answers here in advance—you can do the same thing.

Business Office.

Canada writes ordering a Handbook and two sets of questions. He says:

> There are some members of our local who, like myself, have decided that they have a whole lot to learn. Our union has opened a business office down town where the boys can meet and the managers can have any conferences they may wish to with the operators. We are unable to get enough operators to fill the positions. We have seven or eight positions open and no men to fill them, which speaks well for our men.

I am glad indeed to have such a good report though I hesitated about publishing it. But I solved that particular difficulty by leaving out the name of the town. I have strong suspicion that if anything of that sort were published, that particular union would have plenty of men to fill those seven positions, and probably seventy others besides as quickly as the jobless could get there. Yes brothers, we all have a lot to learn, and it is a pleasure to know that some of your men are waking up to that fact. It speaks well of the future of your local and of projection in your city.

Lack of Speed Control.

Newton Wallis writes enroute, orders a Handbook and asks for Earl Wooden's address. He then says:

> I am running an Edison Model B and a new model Simplex put in about a month ago. The only trouble I have is obtaining the proper speed. The jumps on my rheostat appear to be too large—from one speed to another, I mean. But on an average my pictures are fairly good.

Sorry to say I am unable to resurrect friend Wooden's address. As to the rheostat, why not make one of your own, having more contacts, dividing the resistance up into a greater number of units? This is a comparatively easy thing to do.

More Trouble.

W. B. Buzzelle, Moscow, Idaho, writes:

I note, issue of March 7th, an article on tracing light rays through lenses. Apparently its writer was not familiar with the laws of refraction, but formed his conclusions entirely from experiments. A light ray always refracts toward the perpendicular on entering a denser medium. The gentleman's experiment was probably very correct, but it does not follow that the rays always cross after leaving the lens; it depends upon how the convex or concave surfaces are faced, as I have shown in my drawing which I hope will enlighten you on the matter.

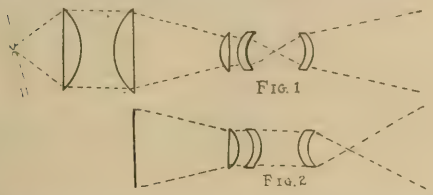


FIG. 1

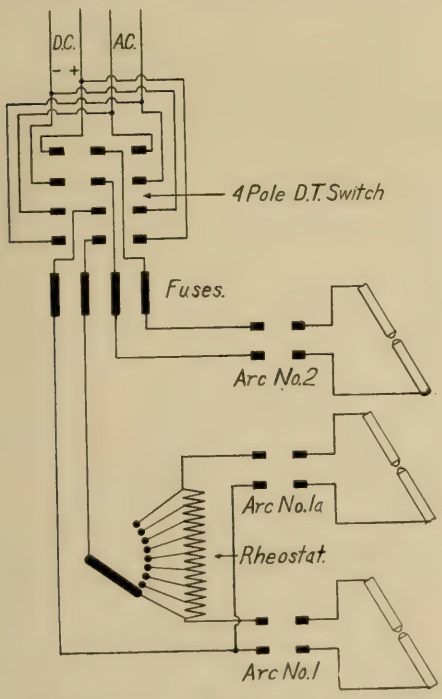
FIG. 2

Friend Buzzelle is quite correct in his statement of the laws of refraction, but his figure 1 shows a condition which could not possibly obtain in a projection lens for the very simple reason that in a motion picture objective the heavy bulge of the lens is *always* toward the screen.

An Interesting Piece of Wiring.

Robert P. Bailey, West Lynn, Massachusetts, contributes a very interesting wiring diagram, with following description:

The latter part of question 18 brought up a matter which I have tried to solve in a different way. Not being located so I can try the idea out, I offer it for criticism. The idea was to run a continuous show, using d. c. on each machine. The sketch is self-explanatory. Machine No. 1 has a dissolving stereopticon attached. The switch is a four-pole, double throw, quick acting one. The success of this arrangement depends upon the fact that the arc circuit may be broken and re-made within ⅕ of a second without extinguishing the arc.



Such an arrangement would have the following advantages. (1) No overload is thrown on either a. c. or d. c. apparatus. (2) Lamp of idle machine could be warmed up while the other projector is running. (3) If anything happens to either source of supply the other can instantly be thrown into the lamp. (4) The changing of the machines from a. c. to d. c., or vice versa, can be done by throwing one switch without breaking arcs. (5) It is neither necessary nor desirable to use more than half the moving picture amperage for stereopticon purposes. (6) Intensity of the stereopticon arcs can be made equal by moving the rheostat arm.

The scheme is unique, but first I want to compliment brother Bailey on the excellence of his drawing. It is very good indeed, and, moreover, it was done in black ink, with the letters and figures large enough so they could be seen after the drawing is reduced to cut size—a combination which reaches this office on an average of about once in two years. That rheostat arrangement of yours certainly is some scheme, and I believe it would work all right, except that I should imagine you would have to regulate the length of your arcs pretty closely. The only real question in my mind is whether it would be advisable to use a. c. for warming up d. c. carbons. I think you would very likely find that to be a detriment rather than an advantage. Also, of course, the stereopticon would pull considerably more current through the resistance when operating on a. c. than when operating on d. c. But I would be glad to hear comments on this scheme from our correspondents. The idea is to start the projection of the new reel with a. c., throwing over to d. c. as the second machine closes down.

A Tale of Woe.

George C. Johnston, St. Paul, Minnesota, writes:

Well here I am again. This time with a few questions to ask, and a tale of woe to tell. You perhaps know most of the Sullivan-Considine houses are opening at noon with motion pictures. Ours is no exception, and when the machines were bought we ordered a Simplex latest model, complete. I am using 70 amperes, with ⅜ cored above and ⅜ cored below, on a 13 foot picture at 127 feet, with a 6¼ e. f. Gundlach lens. Now the question is; am I right on everything as above? The question came up among our village experts as to whether the difference in throw makes any material difference in the light, providing the picture remains the same size. I told them that the difference should not be perceptible, or at least should not require any raise in amperage. Am I correct? Please answer this for the benefit of my manager, who, by-the-way is *some* manager. What is your opinion as to the best amperage to use; also advise me if the Simplex people make a ⅞ inch stock carbon holder.

I am rather surprised at brother Johnston springing this particular question, because I have repeatedly said, in the department, though not lately, and have also said in the Handbook that, provided the lens system be properly matched, the length of throw has very little to do with the light requirement, although this might be modified to some extent on excessive throws, such as those requiring an 8 or 9 inch e. f. lens. As to the amperage, you have neglected to say whether you are using a. c. or d. c. If it is d. c. then I would regard 70 amperes as excessive for a 13 foot picture, in fact, I would regard 45, or at the outside 50 amperes d. c. as plenty of current for that size picture. On the other hand if it is a. c. 70 amperes is none too much to give you a really brilliant illumination, though it ought to be ample. In fact, I should say 70 amperes a. c. was about right on an ordinary screen. On a semi-reflecting screen it should give an exceedingly brilliant illumination, and on a mirror screen it would be altogether too bright. You call the attention of the village experts to the fact that a ray of light travels several hundreds of millions of miles from the sun to the earth, and is not a bit shop-worn when it arrives; in fact it is still a perfectly good ray of light. Having duly called their attention to this fact ask them, in view of that circumstance, how much difference they think there will be as between 50 and 150 *feet*, and then sit back and let them argue the matter out. I will have the Precision Machine Company write you about the carbon holder.

It Didn't Work.

Brooklyn, New York, writes:

I tried J. H. Snyder's formula for transferring pictures to glass, March 21st issue, and it did not work for me, although I followed the directions closely. The paper absorbs the solution and the paper could be picked right off the glass, and the glass would be perfectly clear.

All of which requires no comment, I believe. I have not tested these formulas out myself, nor have I the time to do so.

Motiograph Three-Wing Shutter.

The editor is informed that Edward H. Kemp, 388 Market Street, San Francisco, California, makes three-wing shutters for the Motiograph machine. I have seen one of these shutters. It cuts 50% of the light and undoubtedly is an excellent proposition for users of Motiographs.

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Comments on the Films

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THE GREATER LOVE (Essanay), May 5.—The title and the first two minutes of this picture tell the whole story, with a consequent disastrous effect insofar as sustained interest is concerned. There is no novelty in the treatment of the plot to hold it up and but little opportunity for members of the cast to give it the punch which a picture of this kind ought to have.

A BLIND BUSINESS (Lubin), May 5.—A tramp comedy of the kind that has drawn laughter from certain classes of moving picture audiences ever since the day the first "comedy" was thrown upon a screen. There is the inevitable chase—and little new.

CASEY'S BIRTHDAY (Lubin), May 5.—There is a big legitimate laugh in this picture, shown on the same reel with "A Blind Business," when the letter "P" is knocked off a birthday cake originally lettered "P-A-P-A" and created for a fighting Irish laborer who has sadly interfered with his own birthday surprise party by bringing home a "stew." The letters "A-P-A" in accidental combination, provide the finishing touches to an already too rough house.

THE DOUBLE CROSS (Edison), May 5.—This "third story of 'The Man Who Disappeared'" has an underworld setting and its characters are, for the most part, fugitives from the law. The inside workings of a bunco marriage game which is not infrequently encountered in real life is explained in an interesting manner.

MARRYING GRETCHEN (Selig), May 5.—A somewhat different western with a comedy plot which is original.

DOC YAK BOWLING (Selig), May 5.—This tag, on the same reel with "Marrying Gretchen," attests the cleverness of Sidney Smith, well known newspaper cartoonist, and the ingenuity of the Selig company's technicians.

THE LUCKY VEST (Edison), May 6.—A comedy plot, based upon an incident of genuine heart interest which has predisposed the audience in favor of whatever is to follow, and worked out in a sane and logical way, makes this picture of particular interest. The fun is so naturally created for the most part that it seems a shame when occasional overplayed incidents creep in.

MAKING HIM OVER FOR MINNIE (Essanay), May 6.—A good story making for legitimate comedy, well told by the players and well presented photographically. A pretty little manicurist who has a beau so ungainly in appearance that he is made the laughing stock of her friends "makes him over," with the aid of new clothes, etc., only to come within an ace of losing him to one of the girls who had laughed at him in the beginning.

SANDY AND SHORTY START SOMETHING (Vitagraph), May 6.—The story writer, the producer, and the two principal comedians seem to have made brave efforts to win laughs with bits of new business. Their friends will think their efforts worthy of greater success.

THE EVIL SHE DID (Selig), May 6.—Girls who are properly impressed with this release *may* stop flirting. The characters in the story are red blooded fishermen. A striking scene shows a death struggle between two brothers on a little fishing vessel as it rocks on the breast of the ocean.

HEARST-SELIG NEWS PICTORIAL, NO. 20 (Selig), May 7.—Greatest interest lies in the Mexican war pictures which include views of the temporarily disabled transport Meade and scenes in Galveston incident to the arrival in that city of refugees from the adjoining republic.

MANIACS THREE (Biograph), May 7.—A half-reel comedy, in which a real maniac and an assumed one appear. The fun is of a conventional sort and the offering is not very strong.

GILLIAGAN'S ACCIDENT POLICY (Biograph), May 7.—This, on same reel with above, is an improvement on the other. The henpecked Irishman buys an accident policy and tries to get hurt. Some of these efforts are laughable. But he does not succeed until he has surrendered the policy. This is a pleasing half reel.

A SNAKEVILLE EPIDEMIC (Essanay), May 7.—Here's a comedy subject which would get a dozen laughs out of a wooden Indian. Through a mix-up in prescriptions, a farmer's wife who is ill gets medicine and treatment intended for a sick donkey on a nearby place, and vice versa. The story, while not a new one, is well worked out and there is but little recourse to horse-play.

HIS LAST CALL (Vitagraph), May 7.—This number features Charles Kent in the part of an old, down-and-out actor who participates by chance in a revival of his original success. The plot has numerous elements of popularity and holds the interest throughout. The photography and settings are also good. A good release.

BATTY BILL AND THE SUICIDE CLUB (Melies), May 7.—Bill quarrels with a member of the Suicide Club and is commanded to kill himself. Some of the efforts, notably the stabbing, are too grewsome for the best humor. The whole number is novel but the humor is of a very grim sort. The close, where all the babies are brought in, is very laughable.

McBRIDE'S BRIDE (Kalem), May 8.—The opposition of a suffragette mother to the marriage of her daughter and the activities of the prospective bridegroom and his reporter friend which bring about a marriage ceremony (performed in the cell of a police station), embrace the incidents of a reasonably consistent comedy plot. Some unnamed Kalem actor contributes a good "bit" with his characterization of a tramp.

VENGEANCE IS MINE (Lubin), May 8.—A strong dramatic subject in which Lubin actors and Lubin technicians have done themselves proud. An escape from prison, with the attendant pursuit by guards, is the weakest incident in the action, escaping prisoner and guards together failing to create the air of excitement which would be natural.

THE MOTHER OF SEVEN (Selig), May 8.—An exceptionally good comedy drama, replete with human interest and interspersed with laughs which are wholesome and legitimate. Here's a film story that may be discussed at the dinner table and will provide enjoyment to those who have seen it for weeks afterwards.

BUNNY IN DISGUISE (Vitagraph), May 8.—Another rattling good comedy with John Bunny and Miss Flora Finch in the principal roles. Absolutely devoid of slapstick stuff and overacting, the fun resulting from legitimate comedy situations cleverly developed. Bunny disguises himself as a Sultana in order to make his escape from the maidenly Miss Finch who has threatened suit for breach of promise.

UNDER THE SKIN (Biograph), May 9.—Because it tells an intensely human story in a powerful way, "Under the Skin" will be welcome on any program. The saving of a woman about to fall by the death-bed story of one who has fallen provides the plot.

THE END OF THE UMBRELLA (Edison), May 9.—This is the seventh reel in the "Dolly of the Dailies" series. The story is complete and in this respect in particular the treatment is worthy of commendation. With an umbrella handle as her only clew, Dolly discovers an insane anarchist who has wrecked a portion of a big acqueduct which is in process of construction.

BRONCHO BILLY'S SERMON (Essanay), May 9.—Another good comedy drama which affords G. M. Anderson opportunity to display his exceptional abilities in all lines of moving picture acting. "Broncho Billy's Sermon" mixes laughter and melodrama in just the right proportions.

THE NEW MEDICINE MAN (Kalem), May 9.—A western dramatic subject with the "Strongheart" flavor in that it places the educated Indian in juxtaposition with his brothers who still hold to their ancient superstitions. The yarn is well conceived and admirably told although there are some more or less damaging slips on the part of the camera man.

BUILDING A FIRE (Lubin), May 9.—Senseless "comedy" which is likely to fail where average audiences are encountered.

WITH THE BURGLAR'S HELP (Lubin), May 9.—On the same reel with "Building a Fire," this subject has considerably more excuse for its existence. A burglar who happens into a house where wifey is waiting for an habitually inebriate husband draws the biggest laugh with a particularly well executed fall when he is struck over the head with a club.

TWO GIRLS (Selig), May 9.—Parents with daughters to rear will find something over which to ponder in this true-to-life exposition of what often happens when unreasonable restraints are thrown around the young girl in search of wholesome amusement. The story is well conceived, the Selig players tell it well, and the photography is excellent.

MARTHA'S REBELLION (Edison), May 11.—No mark of progression by the producing company is shown in this comedy. The situations are forced and ridiculous throughout. It is possible that there could have been secured for the name part a woman who could box—and this would have helped.

HEARST-SELIG NEWS PICTORIAL, NO. 21 (Selig), May 11.—War scenes in Mexico predominate. The boat crew of the Dolphin, who figured in the Tampico incident that brought about the landing of American troops in Mexico, are shown as are also the Yankee soldiers in their winning fight at Vera Cruz.

MISER MURRAY'S WEDDING PRESENT (Vitagraph), May 11.—A legitimate comedy presentation with a love story on the side to give the picture a wider appeal. How a miser who has been compelled to give his daughter an expensive wedding gift, and has stolen the gift back again, is made quite liberal, with the aid of a pseudo detective and the police, is unfolded in the plot.

DOC YAK'S TEMPERANCE LECTURE (Selig), May 11.—Cartoonist Sydney Smith's little "Doc Yak" character which appears daily in the Chicago Tribune is always interesting and in this "tag" to "On the Minute" Mr. Smith has done some particularly clever work in the way of transformation drawing.

IN FATE'S CYCLE (Biograph), May 11.—Better acting in a couple of the climactic scenes would have improved this picture. The story is interesting and the series of photographic representations selected by the director make it hold together well.

A DRASTIC REMEDY (Melies), May 11.—A touch of the farce and plenty of lively action make this comedy subject acceptable. Smitten by a young girl's charm, a count impersonates a masseur who has been called to treat her ailing father in order that he may be near her. What the pseudo masseur does to the father provides the laughter.

WINKY WILLY'S MAXIMS—(Look Before You Leap) (Melies), May 11.—Another comedy subject, on the same reel with "A Drastic Remedy," introducing the diminutive Melies star whom it seems possible to slam around in a most unusual manner.

HEARTS ARE TRUMPS (Pathe), May 11.—A comedy drama with a clean, wholesome and original plot which would be more pleasing if the action in the early part of the picture were more rapid. Some exceptionally

fine pantomimic work is done by the male member of the cast, who is made to believe that he has been dreaming in order that a quarrel between old friends might be patched up.

Licensed Specials

THE OLD FIRE HORSE AND THE NEW FIRE CHIEF (Vitagraph), May 5.—This two-reeler is a satirical treatment of the modern feminist movement in which there is plenty of lively action, a great deal of human interest, and a leaven of good comedy. John Bunny and Flora Finch are featured, although the only "fat" feminine role is in the hands of Kate Price, who handles it exceptionally well. Needless to say, Mr. Bunny appears at his best in a picture of this kind where there is an absence of horse-play and slapstick work.

THE BROKEN CHAIN (Cines), May 5.—Splendid photography and novel lighting effects, together with great care in the selection of settings, both interior and exterior, carry this picture through its two reels without an appreciable let-up in the interest. The story of a dashing artist whose cleverness makes him a favorite among the ladies and spurs him to the regular business of marrying heiresses for their money is only mildly dramatic.

BEHIND THE FOOTLIGHTS (Lubin), May 6.—A stage story written with careful regard for what the general public *think* conditions affecting the fortunes of theatrical people to be, introducing as a villain a deepest dyed "Stage Door Johnnie" type. Miss Lottie Briscoe has the bulk of the work and acquits herself particularly well. Plenty of exciting and novel incidents are crowded into the two reels and the entirety provides a good feature for any program.

THE DETECTIVE'S SISTER (Kalem), May 6.—The title indicates that this two-reeler belongs to the "crook" class, but it doesn't tell that it is one of the best offerings of its kind which has come through with the general releases in many months. The story is filled with gripping sentiment and the Kalem players who tell it have avoided all of the pitfalls which yawn for those who approach the brink of the maudlin and the false. No one will begrudge two reels to such a story.

A MEDDLER WITH FATE (Pathe), May 7.—A two-reel number in which an army officer's wife draws suspicion on herself by her flirtations with a former friend. The use of the camera by the husband and his subsequent request that she develop the incriminating negative was ingenious. Later he repulses her and she goes out to kill herself. He follows and saves her just as she is about to throw herself under a train. This number contains dramatic moments and is quite strongly presented.

WHEN CONSCIENCE CALLS (Lubin), May 7.—A two-reel number by George Terwilliger. The first part shows how a young married man is swindled by his former friend, whom he chokes into unconsciousness. He then flees to the everglades and there is a long chase to capture him. In the end the false friend, who has recovered, confesses the truth, thinking he is about to die of heart trouble. The plot of this is not very new, but the scenes are well photographed and capably acted. The final reconciliation seemed a little too much, considering what the young married man had suffered. This is only a fairly strong number.

THE SONG OF SOLOMON (Edison), May 8.—A wonderful thing is fame. Irving Berlin, the well known composer of popular songs, is done to the life in this splendid two-reeler by Edward Boulden, who appears in the title role. The picture, which deals with the general public's romantic idea of how big song successes are made, is replete with interest and moves with sufficient rapidity to make one follow it carefully to its logical conclusion.

THE MYSTERY OF ROOM 643 (Essanay), May 8.—Francis X. Bushman, in these Richard Neal stories, is well cast as the polished gentleman whose genuine interest in an absorbing subject has made him take up the line of work commonly done by less polished detectives. This release, in two reels, provides a very interesting story despite the fact that, as in the case of many of the modern amateur detective tales, too much is taken for granted.

THE ANTIQUE ENGAGEMENT RING (Vitagraph), May 9.—Carefully constructed upon a happily conceived basic idea, the plot of this two-reeler cannot fail to compel interest. The story is one of true love that doesn't run smooth. There is action galore, and while events just preceding the climax are improbable, the subject will be found a favorite on programs of the near future.

THE MARRIAGE OF CUPID (Pathe), May 9.—Based upon Greek mythology, about which many moving picture devotees know but little, "The Marriage of Cupid" may prove lacking in the general appeal which a two-reeler, because of the expense and trouble of making it, ought to have. The picture is a delight, however, and suffers only by comparison with less artistic but more lively subjects which are most commonly treated.

THE REGENERATION (Kalem), May 11.—This well presented two-reeler may be called a picture with a purpose, although its little sermon is preached in such a way that there can be no offense to those who prefer to take their sociological arguments from mediums other than the moving picture screen. Greater charity for those who have been denied the right environment and training is the plea. There is a love story well told.

ON THE MINUTE (Selig), May 11.—There's a real thrill every minute throughout the time occupied by this two-part picture which tells the story of the thwarting of a gang of unscrupulous politicians through the bravery and ingenuity of a girl stenographer in the office of a city mayor. There are a number of novel twists in the plot.

Independent

EUGENICS VERSUS LOVE (Beauty), May 5.—This comedy possesses merit. It is a happy hit at the eugenics craze and the situations as well as the acting compel many hearty laughs.

POLITENESS PAYS (Princess), May 8.—This is a very meritorious offering; one that might be used by clerks and salesmen as a wholesome lesson. Nolan Gane plays the part of the polite young clerk, to the disgust of his store associates. Muriel Ostriche is his sweetheart. They are waiting and saving for the wedding day, but politeness on the lover's part to a crusty old maiden lady, unexpectedly brings a check which enables them to marry at once. An interesting, well played and produced number.

A SUSPENDED ORDEAL (Keystone), May 9.—This Keystone comedy is decidedly laughable, the humor is of the rollicking variety with a bit of farce mixed up with it.

MIKE JOINS THE FORCE (Royal), May 9.—Mike receives communication that he has passed the examination and is made a member of the force; he and his wife are gleeful. Mike obtains his uniform, including a "belt" with his club, before he gets very far in attempting to do his duty. He has a strenuous time of it with the individuals he encounters and attempts to convince that he represents the law. There is considerable rough house comedy contained in this number that is quite laughable.

A RACE FOR A BRIDE (Komic), May 10.—On the same reel with "The Scene of His Crime." This is a fair-to-middling comedy which embraces in its plot the Grand Prix races and in places it is exciting. The popular fun makers are Tod Browning, Tammany Young and Fay Tincher.

THE SCENE OF HIS CRIME (Komic), May 10.—On the same reel with "A Race for a Bride" and of the same calibre. A hip hurrah, full-of-action farce comedy.

MUTUAL GIRL, NO. 17 (Reliance), May 11.—Margaret secures a position for the East Side girl, whom she has rescued from somewhere and then hikes for her old farm home, where she meets her old sweetheart, who has also providentially or mysteriously become afflicted with the hay-fever. "Old Dobbin," the family horse, the pigs, the chickens, the kittens, etc., are tickled to death to see her, even the fish in the little creek bob up serenely when she throws them a line. Some pretty farm scenes are shown.

LUCILLE LOVE (Gold Seal), Series No. 5, May 12.—The first reel of this number continues Lucille's adventures on the island. Her escape from the lions over the grape vine bridge was a good feature. Later she meets some harrowing experiences with the monkey-men in the sunken city. She finally escapes only to be once more in the toils of the villainous Hugo. A characteristic number of entertaining quality.

HER HERITAGE (Beauty), May 12.—This picture contains many intense moments and illustrates plainly how a child, in this case a young woman, can inherit through her father the taste for intoxicants. After her marriage to a worthy husband who is wealthy and enjoys a large practice as a leading physician, the wife's craving for alcohol, which she cannot resist, almost wrecks their home. Fate prevents a tragedy and all ends happily. A strong and well made picture.

THE SIREN (Nestor), May 13.—This story of revenge, covering two generations, is quite strongly presented by a company including Wallace Reid and Dorothy Davenport. The first wedding is stopped by the groom's abandonment of his affianced. In the second generation another wedding fails for exactly the same reason. There is plenty of drama in this, of its peculiar type, and the situations hold the interest very closely.

IN HER SLEEP (Princess), May 15.—A drama that is out of the ordinary and convincing save a few neglected details. The scenes have been well selected and the photography is meritorious. The acting is all that can be desired. Those who participate in the leading roles supporting Muriel Ostriche are Morgan Jones, Madeline Fairbanks, Charlie Horan and Mrs. Arthur Ellery.

MABEL'S NERVE (Keystone), May 16.—Mack Sennett certainly had his nerve with him when he made this picture. It is so full of action and thrills that the spectator hasn't time to draw his breath until the finish. This picture might be termed a thrilling melodramatic comedy. Mabel Normand's gyrations on a bucking horse which finally leaps over a cliff with her, said to be 375 feet down, with a policeman who resembles Mack Sennett hanging to the horse's tail is certainly some punch. What's next.

THE DANCING CRAZE (Crystal), May 19.—A half-reel number in which Pearl White plays the part of a tango teacher. The thin girl's efforts to master the new dance is the best thing in this, which is fairly amusing.

THE MASHER (Crystal), May 19.—This, on same reel with above, shows how a masher was caught by a man impersonating a woman. It is only fairly entertaining.

THE MAN WITHIN (Nestor), May 20.—The plot of this Western story is rather too obvious to hold the attention strongly. The idea in it is old, but it is well handled by a competent cast, including Wallace Reid and Dorothy Davenport. Reid is an outlaw who gives himself up in order that the girl and her father may claim the reward and pay off the missing money.

BEYOND THE CITY (American), May 20.—This is the conventional old story of an unsophisticated only child, daughter of a rugged old mountaineer; she is loved by a young mountaineer, being the father's choice. An unscrupulous city villain visits the neighborhood and meets up with the "gal." The usual complications, embracing the whole cast, with the girl as the wronged one eventuate, and she returns to daddy as usual. A very well made picture.

THEIR VACATION (Joker), May 20.—A summer resort comedy, written by Grace Cunard. The girl and her admirer both pretend to be wealthy, but meet later in a cheap restaurant where she waits on the table. The climax is pleasing; the photography throughout is fair.

LOVE AND A LOTTERY TICKET (Imp), May 21.—A photoplay produced by Herbert Brenon in Berlin, with Wm. E. Shay and Leah Baird in the leading roles. The settings include a number of attractive streets and resorts in the famous German city. The love story is amusing and artistically developed. The German types of women were especially enjoyable. A good release.

JOHNNIE FROM JONESBORO (Frontier), May 21.—In this number a double elopement occurs, the boy running away with the widow and the father with the girl. By accident the brides are interchanged and allowed to remain so. It is a fairly amusing offering and is helped out by good photography.

THE PEARL OF THE SEA (Nestor), May 22.—Edna Maison appears in this as the daughter of a fisherman. Ray Gallegher plays the part of the lover, who comes to the rescue of her father when he needs money. The story throughout is one of about average merit.

THE LEGEND OF SNOW WHITE (Thanhouser), May 22.—In some respects the plot of this picture develops scenes that are productive of an intense emotional sort. There are some beautiful snow scenes, also home scenes that remind one of bygone days. There is a double visualization that is very beautiful, but which is ruined in the finale. This picture will please the women and children.

COULD YOU BLAME HER (Nestor), May 22.—One of Al E. Christie's productions, with Eddie Lyons and Victoria Forde as the young married couple. Victoria acts as model for her own new dress, which Eddie intends as a surprise. This is nicely pictured, smart and pleasing.

MIKE SEARCHES FOR HIS LONG-LOST BROTHER (Joker), May 23.—Max Asher goes West to look for his brother. There is plenty of action in this, but the humor is not very compelling. At the same time it brings quite a little laughter in places.

MOTHER MICHAEL (Eclair), May 24.—An attractive comedy number, all of the scenes being delicately colored. The girl and her lover steal the old lady's cat and will not return same until she consents to their marriage.

ON THE WAY FROM KANDY TO COLOMBO (Eclair), May 24.—This, on same reel with above, gives some picturesque and striking views in the locality mentioned in the title. A pleasing number.

THE WOMAN IN BLACK (Rex), May 24.—This one-reel offering tells quite a lively story in which a band of clairvoyant fakirs are rounded up. Herbert Rawlinson, Frank Lloyd and Edna Maison appear. The masked ball is the scene of the principal excitement. The photography is good and the number quite pleasing.

THEIR NEW LODGER (Crystal), May 24.—A comedy number in which Charlie plays the part of a hobo. He borrows the clothes of an escaping lunatic, Baron De Vamoos, and the story works up to a rough house finish. This is a degree better than the average offering of this type.

THE SHERIFF'S STORY (Frontier), May 25.—This Western number tells a story within a story. Arthur Allardt appears as an old sheriff and the scenes pictured are chiefly those of his early love affair. Edythe Sterling is the girl. The plot is quite ingenious and full of spirited action. This is better than the average Western reel.

THE TALE OF A COAT (Royal), April 25.—On the same reel with "Two Hungry Tramps." An unlaughable comedy without plot. Inconsistent in construction and illogical in every detail, it may please the children who only look to laugh.

TWO HUNGRY TRAMPS (Royal), April 25.—Another rough and tumble comedy the caption of which suggests its general construction. The photography on this split reel and the scenic effects are up to the standard.

Independent Specials

AURORA OF THE NORTH (Rex), May 7.—A two-reel number, written by Lloyd Ingraham, with Robert Leonard and Hazel Buckham in the cast. The plot concerns a young trapper, apprehended on the trader's territory. He is sent off without food, matches or a gun into the wilderness, but the girl befriends him. The photography is somewhat blurred in numerous scenes. The story itself, while not free from improbabilities, is fairly entertaining.

THE DEPUTY SHERIFF'S STAR (Reliance), May 9.—This two-reel Western drama is made by Arthur Mackley, from the story by Walter Archer Frost and is quite interesting in some respects. Mr. Mackley plays the part of old Dan Holton, who is defeated at the last election by young Jim (Robert Harron). Many scenes are engrafted in this photoplay, some of which are intense and others superfluous. Not up to the Reliance standard.

A MOHAMMEDAN CONSPIRACY (Thanhouser), May 12.—A production full of Oriental atmosphere, it is a well done offering. The cast includes James Cruze, Florence La Badie, David Thomson, Frank Farrington, Justice D. Barnes, Arthur Bauer and Leland Benham. The beautiful scenes and romantic atmosphere embraced in this picture make it a very pleasing production.

IN THE COW COUNTRY (Kay-Bee), May 15.—This two-reel is nothing more than an old-fashioned cowboy film such as were popular two or three years ago. It is exciting and there is the heart interest which directors of such plays rarely fail to develop. Some of the situations are a bit illogical and withal improbable.

THE SOMNAMBULIST (Thanhouser), May 15.—This is widely advertised as a comedy that is bound to make 'em shriek, but the shrieks fail to materialize. Cyril Chadwick portrays the sleepwalker in an absurd way (perhaps it is the director's fault), as sleepwalkers never extend their hands to discover obstacles; instinct guides them. Some funny situations pertain. Florence La Badie saves the situation and offering.

BENEATH THE MASK (Imp), May 18.—A two-reel subject, by Edward Gordon, with Ethel Grandin in the leading role. The hero meets the girl at a mask ball and does not find her again until a second masquerade to which she wears the same costume. Edward Mortimer plays her father's secretary and introduces some very interesting villainy. The story is entertaining all through, but seemed a little vague in construction at times. Good photography helps render it an attractive number.

FOOTPRINTS OF MOZART (American), May 18.—A two-part photoplay that is supposed to have been founded on, or, at least, is awfully mixed up, with Longfellow's poem, "Psalm of Life." In this peculiar offering Mozart is shown singing his "Requiem" with his dying breath. A diagram should be furnished to the average spectator to enable him in his analysis of this picture.

LUCILLE LOVE, Series No. 6 (Gold Seal), May 19.—This pictures the adventures of the girl of mystery on board the yacht owned by the villain, Hugo. The opening scenes are a little slow, but later, during the mutiny, are melodramatic and exciting. The situations all hinge, as usual, upon the valuable papers, and this number winds up with the documents in the hands of the brutal captain. Good adventure.

THE DOG OF FLANDERS (Thanhouser), May 19.—This is a peculiar sort of a two-reel pictureplay and many beautiful winter scenes are embraced in its plot. The leading actor is a beautiful and faithful dog. An abusive master has beaten it and left it in the snow where it is discovered by a little milk peddler who befriends it. An interesting little love story runs through the plot which terminates in quite a sad ending. This is a well directed picture in every respect and a lesson is taught to selfish and unreasonable individuals.

IN A PERSIAN GARDEN (Eclair), May 20.—A two-reel number, with Mildred Bright, Fred Truesdell, Helen Martin and Stanley Walpole in the cast. This shows how a romantic girl loses her father's love by falling in love with a violinist. The father seemed almost unnatural in his hatred of the couple after so long a lapse of time. An agreeable cast and some well-chosen settings help this story, which is none too original. The scenes at the close were romantic and pleasing.

THE FOX (Rex), May 21.—In this two-reel mountain story Robert Leonard and Al Forrest play the good and bad brothers respectively. The latter gave us a rather different type of villain. He is known as the Fox and is a bad man all through. There is a good deal of commendable drama in this story, enhanced by some striking mountain scenery. Some of the scenes are taken above the clouds. At the close the good brother, serving with the mounted police, kills his renegade brother after the sister has tried to save him. A strong production of its type.

THE BRIBE (Victor), May 22.—A two-reel number, produced by H. L. Solter, with Florence Lawrence and Matt Moore in the leads. P. Standing plays the villain. He employs his servant to hypnotize Flo and command her to procure the papers from her father's safe. She learns to resist the hypnotic influence and surprises the plotters at the end. The first hypnotic scene was particularly well staged. The production as a whole is enjoyable.

THE TRIUMPH OF MIND (Bison), May 24.—A three-reel offering written by Lois Weber, with the author, Phillips Smalley, and Rupert Julian in the cast. This introduces a mental science healer, who also unravels a murder mystery by psychic means. The plot is full of interesting complications and put together in a clear, convincing manner. Parts of the story are like Jack London's "Valley of the Moon," this being indicated very neatly by bringing the book itself into play. This is a very strong production as a whole and holds the attention throughout.

Marshal Neilan.

ONE of the few directors who have come up from the ranks and really made good is Marshal Neilan, a native of San Francisco, who is director and manager of the Kalem comedy company in Holywood, Cal. Sometimes the promising young actors get ahead and win a directorship, and sometimes they make a name, and again they fail; but this 22-year-old man has made good, and is still on the trail that leads up the ladder.

Marshal Neilan.

On the screen, Neilan has appeared in leading roles for Universal, Biograph, Kalem, Klaw and Erlanger, and American films, and in each release that he has been in, has proved his worth. He was the heavy in "Class Mates," a Biograph picture. In "Men and Women" by the same company, he also played the heavy part. He thinks that D. W. Griffith, of Biograph and Mutual fame is the best director of the day, and his favorite lady of the white curtain is Clare MacDowell, of the Biographers. Henry Walthall has his approbation also.

Marshal Neilan has also been on the stage, having played juvenile parts in "The Heart of a Geisha," "The Girl and the Judge," "Sherlock Holmes" and various other legitimate plays. He was making a success of the stage, when three years ago he was snapped up into the intoxicating pleasures of the films, which has ended in his directing for Kalem at the present time. He is a very busy man and can be seen any day at the California studio, telling John Brennan and Ruth Roland what to do in the comedy pictures that have made them so famous. Laura Oakley is also in the company, having been won over from Universal some time ago. Neilan has entire charge of the fine little studio, which is one of the most complete in the south. He sends his films east for finishing, and gets his scripts direct from the New York office of Kalem.

At the studio everything runs smoothly under this young director's guidance, and the place is like a big family home, for everyone is loyal and the many releases are always gotten out on time.

"Hearts of Oak"

Five-Reel Mohawk Feature from James A. Hearne's Play, Directed by Wray Bartlett Physioc.

Reviewed by Louis Reeves Harrison.

HIGH credit is due Wray Physioc for his artistic adaptation of what Mr. Hearne admitted to be a crudely constructed play, for "Hearts of Oak" never ranked high in the author's own estimate. The screen version is characterized by a realism and much natural beauty due to a most faithful interpretation of environment. The conventional plot, a variation of that told in "Enoch Arden," is as detrimental to photodrama as to the original, but the pictured scenes put one's ear very close to the human heart, and there is slowly evolved a presentation

Love's Young Dream; Scene from "Hearts of Oak."

that glows at times with a rare warmth of kindness such as Dickens injected into the portrayal of Daniel Peggotty and his household.

Aside from the skill with which Mr. Physioc has handled a very difficult subject, and his admirable choice of types among the grown-up characters, he is to be congratulated upon his finds in the two children of the play. Little Crystal is a gem of the purest ray serene, a beautiful little girl and an accomplished actress. So sweetly is her role enacted that we feel a regret

Wilbur Hudson and Violet Horner in "Hearts of Oak."

that she must grow up. Only second in charm is Baby Gorman, a veritable miniature comedienne. These children are heavy contributors to whatever popularity the photodrama "Hearts of Oak" is destined to enjoy.

James A. Hearne's fame rests upon other than his initial ventures; his art became less erring as he progressed, but it is all characterized by a tendency which searched for artistic expression in the quietude of common lives, ond his marvelous acting had much to do with the success of his characterizations. He made plays that were pure and clean in their simple portrayal of family life, but he fell occasionally into theatricalism, especially that of heroic self-sacrifice all out of accord with human experience if not out of harmony with the sympathy of common sense.

It is not an unusual situation for a girl to wed a guardian to whom she has become attached by a thousand ties of affection and then find that her wavering heart inclines to a younger man —that has been shown in hundreds of stories, but that guardian is bound to enlist the sympathy of an audience and a feeling of disappointment ensues when he gives up wife and child to become an Enoch Arden, sail away for many years and return to find his wife married to the other man. It is opposed not only to common sympathy, but to common sense of justice that the noblest character should desert his wife and child for the sake of another man.

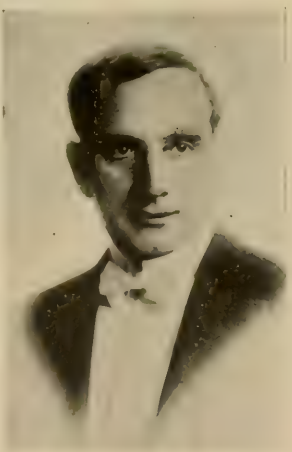
The right of the child to a father's love, guidance and support is far superior to any other consideration in such a case, hence the act of running away strips the strongest character of his strength and leaves no one to whom sympathetic interest can be consistently attached. The wife has varied; the young lover commands no respect; the action to follow develops into a weak last act with a forced climax. The young man who attempts to wrong his lifetime benefactor is the chief beneficiary by that noble benefactor's death, giving Mr. Hearne as an actor some concluding opportunity, but not affording an end satisfying to the average moving picture audience.

We may feel neither approval nor disapproval, neither sympathy nor antipathy in watching such a termination, but it is deplorable to tell a story of that length without affording tonic stimulus or satisfaction to the great mass of people in front.

The free handling of Wray Physioc has done so much for the play, glorifying some very simple situations with artistic beauty, that "Hearts of Oak" was generously applauded when his picture sense was at its best. The young director is certainly on his way to a very high class of production.

WILLIAM CLIFFORD.

WILLIAM CLIFFORD, whose name in private life is Clifford Williams, was born in New Orleans, but while a baby was taken to Toronto, Canada. At the age of eighteen years he appeared in an amateur production of "Damon and Pythias" and conducted himself with so much credit that he was advised to follow the stage as a profession. The first years of his stage life were spent in playing Shakespearean and other classic roles. Later he played under the direction of Ernest Shipman and was starred in "The Prisoner of Zenda." For a season he supported Robert Mantell in stock at Toronto, and finally he joined the company of Walker Whiteside and played leads with that well-known actor for four years. Among the Whiteside productions in which Mr. Clifford won distinction are: "King Robert of Sicily," "Heart and Sword" and "We Are King."



William Clifford.

Mr. Clifford went into motion pictures with the Melies Company. For a year and one-half he played leads with that company. He was one of the first to join the Nestor Company when it took up quarters in Hollywood, Cal., and he has remained at the Universal Pacific Coast Studios ever since. He was leading man with Director Ricketts, later with Francis Ford, and he now is leading man with Director MacRae in the big 101 Bison pictures which are produced by that director.

During his motion picture life he has played every conceivable kind of part, from comedy and farce to the most intense drama and tragedy. He has acted juveniles, cowboys, old men and Indians, and he has always shown himself to be the finished, accomplished actor.

Mr. Clifford has no foibles—so far as anybody has been able to find out—and he leads the modest life of a model citizen.

At the present time Mr. Clifford is playing leads in Henry MacRae's "101 Bison" Company now touring the South Seas and producing a series of sensational features.

Bushman Wins Big Contest.

Chosen by "Ladies World" Readers as "Typical American Hero" to Star in "One Wonderful Night," Strong Louis Tracy Story.

FRANCIS X BUSHMAN, the widely known photoplay leading man with the Essanay Company, is the "typical American hero." Hundreds of thousands of moving picture devotees, casting nearly five and one-half millions of votes in the "Hero Contest" conducted by The Ladies World, of the McClure publications, have so decided. Mr. Bushman has already been notified of his success and the forthcoming July issue of the Ladies World will announce the tabulated result of the votes cast as follows::

Francis X. Bushman (Essanay)	1,806,630
Jack W. Kerrigan (Victor-Universal)	1,262,740
Maurice Costello (Vitagraph)	1,088,400
Crane Wilbur (Pathe)	575,650
Arthur Johnson (Lubin)	284,050
King Baggott (Imp-Universal)	261,650
Carlyle Blackwell (Kalem)	161,640
Total	5,440,760

The Ladies World "Hero Contest" has aroused national, and even international interest, and now that it has been brought to a close, moving picture producers, exchange men, and exhibitors everywhere are beginning to realize what a wonderful thing the contest has been for the business in which they are engaged.

Francis X. Bushman.

High Water Mark of Co-operation.

In a general way it may be said that the Hero Contest represents the high water mark to date of co-operation between the current magazines and the moving picture industry. It has proven an unprecedented confession of the tremendous interest in moving pictures which exists throughout the length and breadth of the land, among all classes and conditions of people. It will long be remembered as a stamp of unqualified approval upon the moving picture industry, an infant only a few short years ago and now grown to lusty health and strength despite the contemptuous sneers and unprincipled attacks of those who failed to recognize moving pictures of the kind that leading manufacturers have always meant to produce as the ideal entertainment for the masses.

The Hero Contest just completed has been a co-operative scheme—but strangely enough, the moving picture industry has been the recipient of perhaps the largest share of the benefits without having given anything in return. Benefits to The Ladies World have accrued from moving picture devotees throughout the country who were quick to respond when a subject in which they were interested was under discussion.

It seems especially fitting that the tremendous success achieved by the contest in which Mr. Bushman has been so honored is to be laid at the feet of The Ladies World, for this McClure publication is conceded to have been first in the field with co-operative schemes involving moving pictures because it was the first of the high class magazines to realize the tremendous hold which moving pictures were taking upon the rank and file of people throughout the country—the very people who make the best magazine readers and whose friendship and patronage it seemed worth while to court.

"Moving Picture Circulation" Plan.

The McClure plan to build, for The Ladies World, under the editorship of Gardner W. Wood, a "moving picture circulation," had its beginning in August, 1912. "What Happened to Mary," a serial fiction story, was running in the magazine and the Edison Company was approached to film the offering for a series of monthly picture releases to be advertised in connection with the magazine and this particular feature story. Mary Fuller, of the Edison players, was featured in the releases which were kept going for a solid year and scored a tremendous success.

So widely known had "Mary," of The Ladies World and the Edison company, become that a second series of stories and pictures was immediately offered under the caption of "Who will Marry Mary?". These ran for six months.

Mr. Wood, of The Ladies World, says that, remembering the success of these two previous ventures in building up circulation for the magazine and possessed of a firm conviction that great good could be accomplished for any current high class magazine if there could be aroused for it even a small share of the interest which is being shown in moving pictures, the Hero Contest which has just closed resulted in the most natural way when there arrived on the editorial table a novel by Louis Tracy which had all the earmarks of a splendid story for the screen and an exceptional part for a leading man.

Beverly Bayne.

Contest Began in February.

The publication of the Tracy story entitled "One Wonderful Night," in serial form, was begun and a voting contest to have The Ladies World readers decide who was the photoplay leading man best fitted to play the principal male part in the film version was announced. Messrs. Bushman, Kerrigan, Costello, Wilbur, Johnson, Baggott, and Blackwell, leading men with the Essanay, Victor-Universal, Vitagraph, Pathe, Lubin, Imp-Universal, and Kalem companies, respectively, were chosen by the McClure people as representative of the type of actors required for the part and in February of the current year the first voting coupon was printed in the pages of the magazine. The announcement was made that each of these coupons clipped from the magazine, properly filled out, and mailed to the contest editor would count ten votes for the voter's candidate. The contest closed May 1. During the closing weeks of the contest, pursuant to announcement, each coupon sent in counted fifty votes for the voter's candidate.

Gold Medal to three highest contestants.

From the very beginning the interest of The Ladies World in the moving picture business struck a responsive chord. Letters from the magazine's readers everywhere expressed their approval and the adulation amounting to "hero worship" which was shown for various screen favorites gave the contest its name of "Hero Contest."

Friendly Rivalry Aroused.

Friendly rivalry amongst the several leading men listed and amongst the companies employing these able perform-

ers at once sprung up and campaigning of all kinds was resorted to. A count of votes dated February 12th showed Jack W. Kerrigan, of the Victor-Universal, leading by more than 22,000, with Maurice Costello, of the Vitagraph company, second, and Mr. Bushman, of the Essanay, third and approximately 28,000 votes behind the leader. Mr. Bushman and his Essanay backers, including George K. Spoor, were just beginning their campaign about that time, however, and the April issue of the magazine carried a full page advertisement in which Mr. Bushman addressed his friends, and moving picture devotees in general, soliciting their votes and support. In passing, it may be remarked that this page of advertising, as well as a half page for Mr. Bushman and a half page for Mr. Bushman and a half page for Maurice Costello, another of the candidates, printed in the May issue, was paid for at the magazine's regular rate which is something like $4,000 a page.

The tabulated record in The Ladies World offices indicate that Mr. Bushman's page advertisement, in strict conformity with the latest practices of candidates for public office, was the thing which "did the trick" for him and boosted him from a poor third in February to a big winner only a few weeks later.

Picture to be Made in New York.

Pursuant to the general plan of the contest, now that Mr. Bushman has been selected for the principal role in "One Wonderful Night," it is announced that the film version of the popular story which is being completed in the June issue of the magazine is to be made by the Essanay Company under the personal supervision of George K. Spoor, president of the company, in a few weeks. The followinng cast of principals, all from the Essanay forces, has been announced:

John Curtis	Francis X. Bushman
Howard Devar	Cyril Leonard
Steingall	E. H. Calvert
Clancy	Leo White
Earl of Valletort	John H. Cossar
Lady Hermione	Beverly Bayne
Count Vassilan	Richard C. Travers
Anatole	Bryant Washburn
Jean de Courtois	Frank Dayton
Horace Curtis	Rapley Holmes
Mrs. Curtis	Helen Dunbar
The clergyman	Thos. Commerford
Otto Shmiss	Tobert Bolder

Tentative plans are to have the picture made by an Essanay company brought from Chicago to New York in June while the motion picture exhibitors' exhibition is on in the metropolis. An expensive production is to be made, the subject being handled in either four or five reels. Release of the big feature is announced for some time in July through the General Film Co., who control all of the Essanay releases.

Great Publicity for Contestants.

The value of the Hero Contest to the moving picture industry in general and the seven contestants in particular is shown by a review of what has been done. When the contest was announced, The Ladies World at once went into the traction cars in New York City with three-colored cards telling the story; each of these cards carried the photographs of the seven contestants. From the very beginning of the contest, liberal announcements in the magazine itself called attention to the contest, the pictures of the seven candidates being reproduced with each announcement. The July issue of the magazine will carry a full page announcement of the result of the contest in the form of a lay-out which will include a picture of each member of the cast, headed by Mr. Bushman, which has been selected to portray "One Wonderful Night."

Mr. Wood and his associates, of The Ladies World, express the opinion that any one of the seven contestants would have been ideal for the interpretation of the especially "fat" part which has been created in the Tracy novel and regret that it was not possible for each one of the seven to win. As an unexpected and additional prize, the magazine has arranged to present each of the three candidates who polled the largest votes, a beautiful solid gold, diamond studded medal bearing the inscription: "Ladies World Hero Contest." Mr. Bushman, Mr. Kerrigan, and Mr. Costello will be the recipients of these pretty mementos.

Votes from All Over the World.

While the change made in the value of the voting coupons makes it impossible to accurately set forth the number of copies of The Ladies World which were handled by readers directly interested in the contest, attention may be called to the fact that 5,440,760 votes, with each coupon representing ten votes, indicates a dyed-in-the-wool "moving picture circulation" of 544,076 during the period of the contest. The magazine's monthly circulation is listed at 1,000,000 copies. Votes were received, not only from every state in the Union, but also from the British Isles, France, Italy, Australia, Panama, South America, the West Indies, Manila, and other foreign countries.

In closing the contest which they regard as having been helpful to their interests in many ways, the magazine announces that another big moving picture feature is to be started in the near future.

Francis X. Bushman began his stage career at the age of eight in a production of "The Lady of Lyons" at Albaugh's Lyceum, Baltimore, in which his sister was playing the lead. At the same theater a number of years later, upon his return from college, he adopted stage work as his profession. New York has seen him on the musical comedy stage in "The Queen of Moulin Rouge" at the Circle theater and later as the juvenile lead in the Shuberts' "Going Some". Mr. Bushman was born in Norfolk, Va., is thirty years of age, and unmarried. He joined the Essanay forces in April, 1911.

Beverly Bayne, who will play opposite the "typical American hero" in "One Wonderful Night," has had one of those story-book careers in the amusement world which are as interesting as they are rare. When a schoolgirl in St. Paul, Minn., the favorite Essanay leading woman bore a name quite different, but high on the social register. She was visiting a schoolgirl friend in Chicago when the pair decided, in the nature of a lark, to "try for a job in the movies". Miss Bayne, that was to be, was as much surprised as any person when her lark landed her a job at which she has made more than good by reason of exceptional natural ability.

"SPARTACUS" AT THE AUDITORIUM.

Brilliant Opening Presentation of George Kleine's Big Photodrama, with a Good Sprinkling of Chicago Society People in Attendance.

"SPARTACUS," an eight part photodrama by Pasquali, was given its initial presentations at the Auditorium Monday afternoon and evening, May 11. George Kleine, who holds all the rights in the United States, its dependencies and possessions and Canada, spared no expense or painstaking to make the occasion memorable. He can, without any qualms, either of good taste or conscience, lay the flattering unction to his soul that he has in this instance surpassed any former moving picture exhibition in this city, in magnificent surroundings, stage setting and musical accompaniment.

While "Sparticus" is by no means a "Quo Vadis?", it is still a fine spectacular photodrama, the fictional story being well told by the pictures. The eight parts are divided into three acts, the first and last comprised of three reels each. Intermissions of 15 minutes each separate the second and third acts. Spirited applause was given at the end of every act.

One of the most attractive features of the presentation was the accompanying music. Thirty-five soloists of the Chicago Opera Company's orchestra were led by Modest Altschuler, leader of the Russian Symphony orchestra, New York City, and one of the three most noted symphony leaders in this country. Mr. Altschuler had spent the week preceding the opening in arranging the music, and was to be found early and late during that time viewing the pictures in George Kleine's private exhibition room.

As "Spartacus" teems with harshness of action and incident, Mr. Altschuler made it his aim to soften the effect by the music—sweet love strains and inspiring marches of semi-martial type being especially noticeable among the motifs. It was a positive delight to witness how perfect musical accomplishment brought out into stronger relief the telling points of the story, without distracting attention from the pictures themselves. As conductor, Mr. Altschuler made a strong appeal to the large audience and was warmly applauded again and again.

It will well pay exhibitors and musicians in picture theaters to see "Spartacus" often. The education afforded by the score arranged by Mr. Altschuler means a great deal for moving picture presentations in the future.

My review of "Spartacus" will appear in a later issue of the World.

JAMES S. McQUADE.

PHONEY PICTURE MEN ARRESTED.

William McCay and Nat Collins, representing themselves to be motion picture men in the employ of the Lubin Company, visited Binghamton, N. Y., a week or so ago and started in to issue checks for large sums of money which they said they were going to spend in making a big military feature. They eventually landed in the hands of the Binghamton police and are thought to be swindlers, wanted in several towns for passing checks.

"A Woman's Triumph."

Famous Players Four-Part Adaptation of Scott's "Heart of Midlothian" a Fine Picture.

Reviewed by George Blaisdell.

THE Famous Players will release on May 20th "A Woman's Triumph," a four-part adaptation of Sir Walter Scott's "Heart of Midlothian." It is a fine picture. It is produced by J. Searle Dawley and played by experienced screen artists. Laura Sawyer and Betty Harte have the roles of Jeanie and Effie Deans, sisters of widely differing temperaments. These two well-known players in the silent drama make a particularly effective team, for team they are. Both have big parts and both do splendid work. Hal Clarendon is George Robertson, the smuggling

Scene from "A Woman's Triumph" (Famous Players).

lover of Effie Deans whose untimely arrest and detention as the bride-to-be awaits his coming to the church is the cause of the sorrow and the exciting events that follow. Wellington A. Playter is the clergyman-sweetheart of the steadygoing Jeanie, whose regard for the truth impels her to swear to it, even when its utterance spells death on the scaffold for her beloved if erring sister. There are many other players who by their work contribute to the success of the picture, among them George Moss

Scene from "A Woman's Triumph" (Famous Players).

as the venerable David Deans and Emily Calloway as the half-witted Madge Wildfire, who hides in the woods the unfathered babe of Effie.

The exteriors were photographed in Cuba. In the selection of locations the semi-tropical vegetation in which this island is so rich obviously was avoided. The backgrounds naturally dovetail in with the atmosphere of the story. There are ruins and grim old dungeons; there are fields and lakes, plains and hills, and there are many picturesque spots of sharply contrasted light and shade. The introduction is novel and unusually effective. Scott is shown at his writing table. He receives a letter which induces him to write "The Heart of Midlothian." As the story ends he is shown again at his table. The brief portrayal of the novelist-poet is finely done.

The story is of a battle against circumstances rather than of a clash of contending wills. There is no villain in this play, if we except old Dame Murdockson. It is a tale of the suffering imposed upon two innocent members of a humble Scotch family by reason of the indiscretion of the third. Through the arrest of the lover and later of the aberration of the half-witted girl, Effie Deans is brought to trial for the murder of her infant. Jeanie may save the life of Effie if she will swear in court that she had knowledge of the existence of the little one. It is a struggle between falsehood and the saving of a sister on one hand, the triumph of truth and the sacrifice of her own flesh and blood on the other. That Jeanie emerges from her soul-struggle on the side of the teachings of the Bible she so faithfully reads and of the pious old father to whom she is so devoted may be difficult of comprehension to many of us of a materialistic age, but it is wholesome, even as it is intensely dramatic in the portrayal.

The picture opens well. In the first two or three hundred feet you feel it will be a "go." At the end of the initial reel you are sure of it. The interest is steadily maintained; and it is heightened many times by strong situations. One of these is the escape from prison of the lover of Effie. Another is the assault on the jail, the burning of the door, and the refusal of Effie, unwisely feeling secure in her innocence of the crime of murder, to take advantage of the victory of the mob over the soldiers. The scenes of the trial are finely portrayed. If there is a note of criticism it is that the picture has been "squeezed" into the four reels; but in the eyes of many exhibitors this may not be considered a major crime.

In "A Woman's Triumph" there is much that will appeal to the eye as there is much that will appeal to the heart; there are contests of brute force and there are struggles that are internal if eloquent; but the impression that is strongest is of a humble home, of an old father and his two barefoot daughters.

MORE MELIES PICTURES.

American Subject for the "G" Brand will be Made at Flushing Studios.

THE Melies "G" brand, which has recently been devoted to foreign-made comedies, will shortly have a liberal sprinkling of American-made humorous films. The pictures are to be produced by the Gaumont Company at Flushing, N. Y. The Gaumont Studio has been thoroughly overhauled, fully equipped with lighting apparatus and placed in perfect working order. In addition, the Gaumont Company has taken a ten-acre plot between Flushing and College Point, known as the Stratton property, and here a stage has been erected for outside work. On the Stratton property is a twenty-four-room mansion, which is being utilized in pictures, as well as for dressing rooms, director's offices, etc. The property faces Flushing Bay and is said to be one of the most advantageously situated spots for motion pictures in the vicinity of New York. Many of the Melies "G" brand hereafter will feature Joseph Levering and Miss Marian Swayne as leads. Other well-known performers have been engaged and the stock company that is being gathered around these artists, it is claimed, will be one of the most accomplished organizations in the motion picture business.

Joseph Levering.

The Gaumont Company, which is in sole charge of the production of these pictures for the Melies "G" brand, has spared no expense in producing the best grade of American comedies. Every effort is being made to bring out new and novel ideas in scenarios, stage work, and in the finished product.

"The Mountain Rat."

A Special Four-Part Feature Pictureplay Produced by the Reliance (R. & M.) Company.

Reviewed by Harry W. De Long.

THE well-known magazine writer of short stories, Mary Rider Mechtold has given to filmdom an innovation in this Western story, and James Kirkwood used his fine Italian hand and artistic qualifications, assisted by the participating actors, in presenting a highly enjoyable and intensified visualization.

One of the most noticeable and creditable features pertaining, and an original one, perhaps the original Western picture, wherein there is not a shot fired. The cast contains

Scene from "The Mountain Rat" (R. & M.)

four stars who enjoy, almost equal roles: Henry Walthall, "Douglas Williams"; Irene Hunt, his sweetheart in the East; Dorothy Gish has the title role, "Nell, The Mountain Rat"; Donald Crisp, "Steve," Nell's devoted admirer. The author evidently knows her characters and the locations in which she has banged them down to work out their destinies.

The elements of popularity obtain in this offering, which contains not only plenty of action but gripping heart interest,

Scene from "The Mountain Rat" (R. & M.)

and there is nothing of the trite in the wholesome and beautiful California atmosphere, where it was produced. It will, or should, appeal to every audience. While there are many scenes amongst the rough-and-ready cowboys and miners, the delicacy with which they are handled eradicates any feeling of nauseousness, which attack the observer occasionally in pictures of a similar nature.

Dorothy Gish is called upon to essay a role that combines two opposite natures, and the clever little lady never wavers in her portrayal of either. Henry Walthall, in the difficult part of a dissolute young scion of a worthy family, who through drink is never himself, weak and selfish at all times, is at his best; which is saying something. Donald Crisp, as "Steve," who is cast as a steady Westerner, in love with Nell, is the prototype of the part. His stoicism gives strength to the whole. Irene Hunt is not happy in her role, a thankless one, and failed to convince. The large supporting cast is fully adequate.

The story opens in the Eastern home of Douglas Williams (Walthall), and he is being upbraided by his mother for his dissolute ways. She informs him that his fiancee, in disgust, has decided not to marry him. He resolves to go west and redeem himself, which he does (goes west), but associates, on his arrival, with rough company and meets "Nell, The Mountain Rat," who is queen of the dance hall at which he is a guest. Instead of reforming he indulges himself and through a scrimmage with an old miner both are thrown out. Douglas stakes the miner and is made a partner in a prospective gold mine. Returning to the saloon, in another brawl he is beaten to insensibility and taken to Nell's cabin by Steve who is head-over-heels in love with Nell and proposes to her. She refuses him because she does not love him, but "likes him, just the same." She has fallen in love with Douglas who, after many interesting scenes and adventures, including a visit from his mother and former sweetheart, who gives him up and returns East, marries Nell. The old miner strikes pay dirt which makes them all rich. The intense acting in the complications, at this period of the picture, is wonderful. Steve's sacrifice of himself and his love in going for the minister, and being left to hold the horses in the finale, while the girl he loves becomes another's, is sob fetching. The photography is first class in every respect.

AL. JENNINGS.

AL JENNINGS, former train robber and convict, whose life constitutes probably the most remarkable of human documents, believes that the filming of his former deeds of outlawry will prove a positive agency for good. That is his reason for appearing on the screen under the auspicecs of the Thanhouser Film Corporation. Every agency making toward reformation in the care of criminals in New York City, has approved the action of Charles J. Hite, president of the Thanhouser Company for his production of this picture. When the announcement was first made there were some who opposed putting into pictures the activities of the admitted outlaw. The pardoning of Jennings by President Roosevelt and his resultant restoration to citizenship was sufficient for Mr. Hite. Society had accepted Jennings back and his home folk held him in sufficient esteem, despite his once worn prison garb, to urge his candidacy for the governorship of Oklahoma. At a recent luncecon given by Mr. Hite at the Plaza Hotel, in honor of Jennings, there were gathered men and women prominent in New York's public life. Mrs. Katherine Davis, superintendent of corrections of New York and the first woman to hold that post, praised the production of the Jennings film and declared a real service was thus being rendered to society. "Not to give Mr. Jennings every courtesy and accord him every right," said Mrs. Davis, "would be to take away that which society has given back to him. We would be the criminals then, and we alone." Every detail of Jennings life as set forth in the articles in the Saturday Evening Post will be reproduced in the picture. Carroll Fleming, former producing director at the Hippodrome, is directing the picture.

Al. Jennings.

SEIZE COPY OF "THE BLACK TRIANGLE."

The United States marshals, acting in the interests of the Films Lloyds, Inc., seized a copy of "The Black Triangle," the five-reel detective photo-play, in the offices of the Film Traders of America, at No 1482 Broadway, on May 4th. The film now lies impounded in the Marshal's office awaiting court action.

The Motion Picture Exhibitor

NEW YORK STATE LEAGUE.

Successful Convention Held at Rochester, N. Y.—Delegates Elected for Dayton Convention—Next Convention in New York City.

AN INTERESTING convention of the New York State League was held at Rochester, N. Y., on Tuesday, May 5th. The meetings were held at the Seneca Hotel, and the first session was called to order by President A. N. Wolff at 11 o'clock Tuesday morning. Mayor H. H. Edgerton, of Rochester, made a brief address of welcome which was followed by a few remarks on the subject of Sunday opening agitation by National President M. A. Neff.

The morning session was concluded by the appointment of a special committee to submit names of members to be chosen as delegates and alternates to the Dayton convention.

The afternoon session was opened at 3 o'clock and the nomination committee on delegates submitted the following names to the convention: Delegates—A. N. Wolff, M. L. Fleischman, W. C. Hubbard, E. M. Day, T. A. Keppler, J. J. Wittman and G. L. Tyler. Alternates—John Maloney, L. S. Harris, F. C. Gehrling, T. W. Esterheld, J. L. Deegan, J. B. Flanigan and William Brandt. On motion, the members named were elected to represent New York at Dayton.

Under the head of good and welfare, the question of Sunday opening was discussed at some length and was concluded with the appointment of a committee consisting of T. A. Keppler, G. L. Tyler and Mr. Pierce to study the question and make a report at the next state convention.

On the question of increasing the membership of the league in the state the following committee was appointed: Messrs. Day, Wittman, Macnabb, Hubbard, Fleischman, Harris and Brandt.

A motion endorsing the administration of the National League by President Neff was offered and adopted unanimously. It was decided that the next convention of the New York League should be held in New York City some time in October, and Mr. Wittman, Mr. Fleischman and Mr. Mullaney were appointed as a committee of arrangements. This concluded the work of the convention and an adjournment was taken sine die.

In the evening the exhibitors and their guests attended an elaborate entertainment and ball. As a social affair it was a great success.

PENNSYLVANIA CONVENTION AT WILKES BARRE.

Executive Committee of State League Select Place of Meeting and Name June 23 and 24 as the Date.

At a meeting of the Executive Committee of the Pennsylvania State Branch, No. 3, of the Motion Picture Exhibitors' League of America, held at the Continental hotel, Philadelphia, it was decided to hold the third annual convention at Wilkes Barre. This action was brought about through the efforts of Gilbert C. Miller, of Plymouth, a town near Wilkes Barre. Mr. Miller, although not a member of the Executive Committee, attended the session for the purpose of having the convention held in his vicinity. The following members of the committee were in attendance: Edward A. Jeffries, Dr. Walter Stuempfig, Philadelphia; J. G. Hansen, Ben H. Zerr and Frank A. Gould, Reading. National President M. A. Neff was also present.

Various topics were discussed including the numerous censorship bills all over the country and the running of lengthy programs for five cents.

Following the executive session the members proceeded to the weekly meeting of the Philadelphia Local, No. 2, held in the former Odd Fellows' Temple. This meeting was addressed by Sam H. Trigger and other New York exhibitors, who invited the Philadelphia picture men to attend the exposition to be held at Grand Central Palace, New York City, June 8 to 13. The visitors retired after which the Philadelphia local proceeded to business.

There had been apparently a misunderstanding among some of the members relative to the purposes and aims of the National League and judging from the remarks made by different members present, a few of the exhibitors were planning to withdraw. Fortunately Mr. Neff was present and after a lengthy address in which he explained the accomplishments of the National body and its objects, those present took favorable action in regards to remaining with the National body and President Wheeler of the Philadelphia local stated that proper steps would be taken on Friday of the following week to straighten out the matter of per capita tax due the State Branch. With this affair settled everything will be arighted and the convention to be held at Wilkes Barre promises to be a winner. Already a number of reservations have been made with Mr. Miller by several firms who will make demonstrations in the convention hall. In the course of his remarks Mr. Neff stated that he favored a national censor congress. This can be brought about, he explained, only by the individual state legislative bodies enacting laws accordingly.

MASSACHUSETTS EXHIBITORS DINE.

Informal Jollification Meeting Held at Hotel Georgian, Boston—Seek to Increase Membership.

ON TUESDAY EVENING, May 5th, forty-four members of the Massachusetts Exhibitors' Association met at the Hotel Georgian, Boston, and sat down to an informal dinner, which was followed by a business and jollification meeting during which conditions of the trade in Massachusetts were discussed. When the well-served dinner had been disposed of, President Ernest H. Horstmann called upon H. F. Campbell, chairman of the legislative committee, to make a report of the work of that committee before the state legislature.

Mr. Campbell related how the committee had successfully opposed all but one of fourteen bills offered, any one of which would have caused untold inconvenience to exhibitors. The only bill still open, he said, was the so-called "Twenty-Minute" bill, and that everything pointed to its repeal. Mr. Campbell stated that most of the work and expense of fighting this adverse legislation had fallen upon Mr. Horstmann and that he deserved the deep and lasting appreciation of every exhibitor.

Considerable applause greeted this statement and Vice-President Henry I. Wasserman, in behalf of the organization, presented President Horstmann with a beautiful gavel and a traveling bag, to which the recipient responded with a very sincere "I thank you, gentlemen."

Remarks were made by many others present pledging their cooperation and support for the various protective activities of the organization. The discussion brought out the inherent weakness of the organization in Massachusetts that must be overcome before it shall become a power in the state. It appeared that of the forty-four present, twenty-seven were exchange men, while there are supposd to be 480 picture theaters in Massachusetts, of which only fifty are enrolled as members of the organization.

To meet this situation it was decided to start a contest for members and two teams of ten men each are to be named, the winning team to be the guests at a dinner furnished by the losers. The contest is to last two weeks. Samuel Grant is credited with the idea.

It was also suggested that the picture men should join the Boston Chamber of Commerce, which is a powerful body of business men having great influence at the State House. It is believed that the support of that organization can be secured for the benefit of the picture men if they will but join it.

Among those present at the dinner were: R. D. Marson, Stewart Collins, C. Wesley Fraser, S. Grant, S. Bernfield, J. C. Hutchinson, Harry Asher, Fred B. Murphy, Charles Barolet, E. J. Farrell, J. A. Eslow, F. W. Swett, D. F. Cowan, Sam Haase, C. M. Crawford, Tom Spry, G. H. Newhall, J. J. Cahill, H. Swordes, C. Harpoot, E. H. Horstmann, F. J. Howard, H. I. Wasserman, J. F. Patten, P. F. Lydon, M. J. Lydon, A. S. Schaller, William White, L. Vigdon, H. C. Eaton, F. H. Baer, F. H. Collier, G. M. Clark, W. E. Dowlin, W. B. Sproule, J. Lurie, S. Rudnick, S. H. Steinfeld, S. Grand and B. M. Corbett.

HENRY.

ENTERTAINMENT FEATURES.

New York Exhibitors' Association Planning a Good Time for Visitors to the Exposition at Grand Central Palace.

A COMMITTEE on arrangements and entertainment, of which Aaron A. Corn, chairman, is busy completing plans for the entertainment of exhibitors who attend the New York Exposition at Grand Central Palace during the week of June 8th to 13th. Many manufacturers who have taken space at the exposition will have more or less elaborate plans for the entertainment of visitors. In their respective booths, members of their stock companies will be on hand day and night, and each will have a special day during which interest will center around their respective exhibits. The following schedule of events for the convention has been announced by the committee:

AARON A. CORN.

Monday, June 8—Opening of the convention, 2 o'clock P. M. It is hoped that the Hon. Theodore Roosevelt will be able to deliver the address of welcome, but it is feared that he will be on his way to attend the wedding of his son Kermit in Spain at that time, so some other notable man will have to be secured.

Tuesday, June 9—A trip to Coney Island will leave Grand Central Palace at 4:30 o'clock, P. M., where a clam bake will be served and a tour of the amusement places made.

Wednesday, June 10—Moonlight excursion, cabaret and tango party on the Hudson.

Thursday, June 11—A night on the Broadway roof gardens has been planned, with special programs of high class professionals.

Friday, June 12—Banquet arranged by the various manufacturers at the Waldorf-Astoria with entertainment by the leading actors and actresses of the various companies.

Saturday, June 13—Prize contest entertainment and distribution of souvenirs and a farewell ball.

An interesting feature of the convention will be a model theater constructed along lines suggested by the "Safety First" Society. It will be located on the mezzanine floor. The purpose is to include in this structure all the devices for safety. It will be a most interesting exhibit.

NEW YORK ASSOCIATION.

Executive Committee Hears Addresses on "Safety First" and Health—Committees Appointed.

The executive committee of the New York Motion Picture Exhibitors' Association held a fully attended meeting on Wednesday, May 13th, at the Imperial Hotel. Samuel H. Trigger was in the chair. He introduced Frederick H. Elliott, of the Safety First Society of Greater New York. Mr. Elliott had requested the co-operation of the exhibitors in promoting the campaign of "Safety First." He spoke briefly of the scope and usefulness of the work. Mr. Trigger promised to have all the exhibitors in New York exhibit "Safety First" slides which have been prepared by the society. A committee was appointed to make sure that these slides will be put on the screens without delay.

Another speaker was A. J. Wells, representing the committee which has charge of the celebration of the commercial centenary of New York. After hearing Mr. Wells and Rich. G. Hollaman speak in favor of the support of this celebration, a resolution was passed indorsing the celebration and giving it the support of the exhibitors.

Dr. Charles Frederick Bolduan, director of the Bureau of Public Health Education, was the next speaker. He thanked the committee for the support given on behalf of the clean-up campaign. He said his bureau which was established to promote sanitary knowledge among the people found the aid of the motion picture exhibitors the most valuable kind of assistance. Mr. Trigger declared that the exhibitors would be glad to display any slides which the board may want to have put on the screen in the great cause of sanitary education.

The following up-state exhibitors were then appointed on the New York State Reception Committee, to act in conjunction with the local committee during the exposition and convention: Albany—Harry Weidman, John A. Sucknow, Emil Deiches. Utica—William A. Douque, Joseph Karl, Thomas A. Beckett. Saratoga Springs—J. E. Reardon, Edward Kihlmire, H. J. Lux. Syracuse—B. E. Cornell, W. A. Lowery, Thomas Gibbons. Buffalo—R. C. Gettel, J. A. Pferd, P. Hofmeister, Harry Marsey, Charles Bowe, John F. Miller. Elmira—M. D. Gibson. Oswego—J. E. Cordingly. Saugerties—John C. Davis. Binghamton—R. M. Davidson, Irving L. Davis. Schenectady—L. C. Smith. Yonkers—Meyer Samuels.

It was also decided to have a meeting of the Ladies' Enter-

Arrangement of Booths at Grand Central Palace for New York Exposition.

tainment Committee on Sunday afternoon at 3 p. m., at the Hotel Imperial, to make the preliminary arrangements relative to the entertainment of the visiting lady exhibitors and the wives and friends of the visiting exhibitors.

The Chairman stated that a committee had visited Philadelphia and Baltimore, receiving a cordial reception from the exhibitors of both these cities, and we are assured that a very large delegation will be here during the week of our convention and exposition.

SCREEN CLUB WILL WELCOME DELEGATES.

At the monthly meeting of the Board of Governors, of the Screen Club, King Baggot, Joseph Farnham and Arthur Leslie were appointed a special committee to arrange for a Screen Club night at the Exhibitors' Convention at Grand Central Palace. As on the club's roster are practically all the celebrities of the motion picture industry, and as the membership is now near the five hundred mark, it is expected to be the largest and most representative gathering yet held. The Screen Club will keep open house Convention week. A summer garden is being fitted up in the rear of the clubhouse. The grill opens directly on the garden, consequently there will be convenient as well as ample facilities for catering to the comfort of the guests.

"GREAT DIAMOND ROBBERY" ON BROADWAY.

Photoplay productions are gradually coming to the acid test that has always been applied to theatrical productions, namely, the test of Broadway. It will not be long before every pretentious feature will be judged by the length of time it can hold its own in a Broadway theater.

Just now "The Great Diamond Robbery" is holding its own among a number of excellent features that are having a Broadway run. The illustration herewith conveys an idea of the prominence with which this picture is being featured at the choicest spot on "Main Street," New York. This picture is holding its position easily, as it is an exceptional production. In the cast are many well known metropolitan actors, including Wallace Eddinger, Gail Kane and Martin J. Alsop, who are appearing just across the way in "Seven Keys to Baldpate." Also Charles J. Ross and Elita Proctor Otis, both perennial stage favorites.

New York Theater, Broadway and 45th Street.

An extended review of "The Great Diamond Robbery" was given on page 47 of the Moving Picture World of April 4. The rights for New York state and northern New Jersey for this production have been purchased by the De Luxe Feature Film Company, 71 West 23d Street, New York, of which Herman Smidt is the manager. This company also controls the rights for the same territory for such features as "Sapho" (Thanhouser); "A Bargain with Satan," "Peter Makaroff," "Flames of Justice," and others.

UNIVERSAL HAS BAD FIRE.

Sustains Severe Loss in Negatives Destroyed—Many Changes in Program Necessitated.

A serious fire in the Colonial Hall building, 101st Street and Columbus Avenue, New York City, which started about 11 o'clock Wednesday evening, May 13, said to have been caused by defective insulation, caused a loss to the Universal Film Manufacturing Company of approximately $300,000 in negative and positive film destroyed. Several employees engaged in assembling pictures, had a narrow escape, being compelled to take to the fire escapes to get out of the building.

As a result of the fire the Universal Company announces the substitution of "The Sisters" for the Friday Powers of May 22nd, "The Pearl of the Sea"; Friday Victor, May 22nd changed from "The Bride" to "A Disenchantment"; Saturday Joker, May 23rd changed from "Mike Searches for his Long Lost Brother" to "Strenuous Life"; Sunday Rex, May 24th, changed from "The Woman in Black" to "Avenged."

There will be a few other changes necessitated, but President Laemmle issued instructions to the Pacific Coast Studios to retake quite a number of the coming releases on account of the negatives being destroyed. Other than the financial loss suffered by the company, the program has not been affected, owing to the excellent organization and facilities at the Universal's disposal.

Speaking for the Ramo Film Company, which also had quarters in the building, C. Lang Cobb, general sales and publicity manager, said that the loss sustained by his concern had been but slight. The damage done, according to Mr. Cobb, may cause some slight delay in the shipment of film during the next few days and will make it necessary for the company to find new quarters for studio and manufacturing uses.

Colonial Hall is owned by H. Markowitz who estimates the loss to the building at $20,000. Three floors—the fourth, fifth, and sixth—were fire swept, but the fire department quickly got the blaze under control and prevented what, for a time, threatened to become a particularly disastrous conflagration.

PHOTOPLAY THEATERS CO.'S NEW OFFICES.

Offices of the Photoplay Theaters Company have been moved from the Metropolitan building, Madison Avenue and Twenty-third Street, to the Forty-second Street building, Forty-second Street and Madison Avenue. The removal took place a couple of weeks ago, but with furniture and equipment now installed, the new offices farther up town are just now the mecca for friends of the company who have been formally invited to "drop in and look us over."

The new quarters comprise a suite of six rooms on the twentieth floor of the thoroughly modern skyscraper, with exposures on both the north and west sides of the building. There are private offices for the president, general manager, and secretary of the company, comfortable quarters for the auditing and bookkeeping staff, a large store room, and a pretty little reception room. From the office of President A. J. Norton one gets a view directly across Forty-second Street, westward to the North river, and, on a clear day, far across the New Jersey lowlands.

The offices throughout are furnished simply, but elegantly, rugs, furniture, etc., giving the impression that they are the best of their kind that money could purchase.

The business of the Photoplay Theaters Company is steadily growing and the move to large quarters up town was found an absolute necessity.

VITAGRAPH WILL PRODUCE "HAMLET."

A company of Vitagraph players, under the direction of James Young, are working on an ambitious production of Shakespeare's "Hamlet." Clara Kimball Young will play Ophelia, James Young is cast for Hamlet and Harry Morey will be the Ghost. It is predicted that this will be one of the best Vitagraphs that has been made in some time.

ALL-STAR GETS CHAMBERS STORIES.

Robert W. Chambers' popular stores, "The Fighting Chance" and "On the Firing Line," have been secured for motion picture production by the All Star Corporation. Work on these productions will be commenced late this summer.

EASLEY BUILDS ANOTHER THEATER.

W. F. Easley, owner and manager of the Princess theater, Rushville, Ind., is building another picture theater in that city. The plans for the new house call for a structure 28 by 100 feet. It will have a seating capacity of 400 and will be modern in every respect.

Manufacturers Advance Notes

"THE BABY SPY" (Selig).

The cleverness of a tiny tot in crudely copying a war-map and repeating to her mother the plans of the Confederate officers she overheard while at play in a room where they were conferring, leads to important developments that save the day for the Union Army just across the border. The intrepid mother conveying the map and the information by

Scene from "The Baby Spy" (Selig).

a daring detour on horseback and swimming a river to avoid a Confederate picket-post, places this information in the hands of the Union leaders in time to not only avoid the proposed surprise, but to really meet and rout the enemy before their plans are perfected. This is a thrilling two-reel war story with an unusual factor for its crux. The child-part is played by "Baby" Lillian Wade, and the daring and resourceful mother by Bessie Eyton. This picture is released May 25th.

"SINGING PICTURES" AT HERALD SQUARE.

"Singing pictures" were added to the program at the Herald Square theater Monday of this week. Manager Rothchild says that they are being tried out and may be retained as a permanent feature.

More accurately described, the "singing pictures" are illustrated songs with moving pictures taking the place of the still slides which have been used heretofore. The singing is done by flesh and blood vocalists and not by any mechanism. Approximately 300 feet of film is used to illustrate the song entitled "In the Heart of a City without a Heart" which was on at the Herald Square on Monday. A lady and a gentleman vocalist sang the song while the illustrations were going through the projecting machine. The service is supplied by the Imperial Singing Pictures Company.

ANOTHER RAMO BOOKING OFFICE.

C. Lang Cobb, jr., general publicity and sales manager of the Ramo Film Company, paused long enough on his dash through the South to wire the Moving Picture World to the effect that a new Ramo booking office had been opened at Atlanta, Ga., to serve exhibitors in North and South Carolina, Georgia, Florida, Alabama, Mississippi and Tennessee. Twelve of the latest Ramo features are available at present. The office is in charge of William R. Mack and is located in the Rhodes Building, Atlanta.

"CAST ADRIFT IN THE SOUTH SEAS" (101 Bison).

The days when silken-haired pirates held sway in the South Seas, when the discovery of new lands was a daily occurrence and when every breeze brought adventures more strange than pen can picture—this pirate romance is laid in those golden days. The picture was staged amid the South Sea Islands by Henry McRae, director, and his "around-the-world" company of players. It is one of a series of sensational plays dealing along historical, topical and dramatic lines, that this company are doing.

In connecting this play and others in the series, these important items are worth keeping in mind. While other companies have attempted to take pictures in the South Seas, none have done it with any degree of success or thoroughness. Up to this time, none have succeeded in getting good

Scene from "Cast Adrift in the South Seas."

photography down there—it was thought that the atmosphere was against it. But the Universal feels justifiable pride, declaring that it has overcome the difficulties in this respect, and that the photography in these South Sea pictures is perfect. Again, the Universal sent a full and complete company off on this world tour not wishing to depend, as has been the case, with other companies—on a few leads, and local talent to support them.

The present picture is rich in picturesque atmosphere, dramatic incidents and historical romance. If you enjoy the spectacular, beautiful settings in out-of-the-way places never before filmed, the recalling in vivid fashion of stirring days now dead, you will enjoy this feature. And with the settings and the sensational feats—enough for a feature in themselves—is a love story pleasing and engrossing.

"THE NORWEGIAN SPY" (Chariot).

In this thrilling detective story, Wanda Treuman, the well-known actress, takes the part of a female spy in her most successful manner. It is all about an ambassador who has incurred the enmity of some powerful politicians who plot his ruin and seek to destroy him with the aid of Countess Hodgska. The countess is a daring member of the nobility and enlists aeroplanes, special trains, special steamers and autos when the friends of the ambassador get on her track. If she gets to Holger Danske docks before her pursuers the ambassador wins, otherwise he must face ruin and disgrace. There is a lot of bribery in these films and the number of venal chauffeurs and coachmen is alarming. They cannot stay bought for any length of time. The pursuers of the countess disconcert all her plans by disturbing the telegraph wires, and just as her triumph seems certain, the detective, Burnes, gets the compromising papers away from her and gets back to the ambassador just in time to save him.

THANHOUSERITES GIVE LODGE BENEFIT.

Wednesday evening, May 6th, the Thanhouser Stock Company, comprising Riley Chamberlain, as "Wigson"; "Peggy" Snow, as "Mrs. Temple"; Mignon Anderson, as "Dorothy"; Jim Cruze, as "Jack Temple"; Lucy Peyton, as "Mrs. Fuller"; Sidney Bracy, as "Frank Fuller"; Dave Tohmpson, as "Captain Sharpe"; Fanny Bourke, as "Mrs. Martha Brown," and Frank Farrington, as "John Brown," presented "Mrs. Temple's Telegram" for the benefit of Huguenot Lodge No. 46, F. & A. M., at New Rochelle to a packed house. Their services were donated for the benefit of the organ fund. Between the acts Harry Benham sang, Helen Badgely (the Thanhouser Kidlet) gave a monologue, full stage, "The Tin Soldier and the Dolls," during which the clever one-reel subject of that name was thrown upon the screen, and Mrs. Ethyl Cooke Benham, wife of Harry Benham, mother of the two charming "honeybunches," Leland and Dorothy, with Charles Mead, gave an exhibition of dancing that called for encores until they had to be refused, and Frank Farrington sang until his repertoire was exhausted. Nearly a thousand dollars was realized. Lloyd F. Lonergan, Thanhouser Director of Productions, put over something new in Masonic circles, when he had flashed on the screen a reel made up of introductions, embracing the officers, past and present, individually, for future generations to look upon, and presented it to the lodge. Mr. Lonergan, who is a past master of a Brooklyn lodge, has been elected an honorary member of Huguenot Lodge.

"THE CIGARETTE MAKER OF SEVILLE" (Kleine-Cines).

A fascinating story of international politics is told in the "Cines" two-reel subject, "The Cigarette Maker of Seville," to be released through the General Film Company, Tuesday, May 26, by George Kleine. In the course of the story the methods employed by certain of the great powers to learn the military secrets of their rivals are exposed and many of the underlving causes for seemingly inexplicable public events made clear.

All this, however, is merely incidental to a highly dramatic story of the human interest type, a story of a Spanish girl employed in a cigarette factory and who accidentally causes the death of the factory foreman. Pursued by the police, she is assisted to escape by a foreign spy, and years later, when she has become the wife of a high official in the war department, the latter appears, demanding that she buy his silence by turning over to him certain important fortification plans. The climax of the photoplay, which frees the young woman from this situation and puts an end to the machinations of the spy, is unique. "The Cigarette Maker of Seville" is a story that holds the attention of the spectator from the opening title to the last frame of film. It is one of the series of subjects made by "Cines" in the beautiful city of Seville, Spain.

EXCELSIOR PICTURES ON STATE RIGHTS.

Just returned from a visit to the studio of the Excelsior Feature Film Company at Lake Placid, N. Y., Treasurer Wright and Sales Manager Rosenbach, of that company report that it has been decided to release the company's product on the state right plan. Director Handworth and a very able company are hard at work on a feature which promises to be exceptional and which will be released at an early date.

While at Lake Placid Messrs. Wright and Rosenbach attended the ninth anniversary of the marriage of Mr. and Mrs. Harry Handworth, which event was celebrated on May 12.

ROBERT GRAU'S NEW BOOK.

"The Theater of Science" is the title Robert Grau has given to his new volume to be issued a month hence, dealing with the evolution, growth and trend of the motion picture industry. Mr. Grau's work does not present the technical side of the motion picture art, nor does the author attempt to reveal himself as an authority on photoplay construction.

From cover to cover the more than 500 pages of text in the new volume are given over to a sincere effort to accurately appraise the influence of the men and women who have contributed to the amazing development of the new art.

LEW DOCKSTADER IN ALL-STAR FEATURE.

"Dan," a motion picture story from the pen of Hal Reid, is to be produced by the All-Star Company with Lew Dockstader, the famous minstrel, in the title role. The story deals with dramatic incidents in southern homes during the Civil War. Mr. Dockstader will portray an old negro servant, "Dan." A notable cast has been engaged, including Gail Kane, little Kathryn Lee and Lois Meredith.

"A LEAF FROM THE PAST" (Lubin).

This story might be called two leaves from the past, for it effects the relations of both husband and wife, each being followed by a nemesis of indiscretion or misfortune of years ago. To avoid domestic rupture, both have to submit to persecution and blackmail, and for a while the terror of the past truth drives them near to insanity. Eventual discovery of the

Scene from "A Leaf from the Past" (Lubin).

past brings confessions and understanding of the future and two worthy lives find peace and happiness. The story is written by Shannon Fife, one of the most dramatic of the Lubin staff writers, and staged by Lloyd B. Carleton with a selected cast, including Ormi Hawley, Lillie Leslie, Edwin Barbour and Edward J. Peil.

"THE LOST SERMON" (American).

In this two-part drama the American Film Mfg. Co. has injected human interest in a great abundance. John Strong, (Wm. Garwood), as a young minister, broken in health, gives up his charge to go to the country for recuperation. He teaches school there as a means of livelihood and one of his pupils Rosamond Day, (Vivian Rich), a Southern family reputed to be wealthy, soon becomes the object of marked attention.

Scene from "The Lost Sermon" (American).

Believing her to be wealthy, the young minister's sense of honor does not permit him to give expression to his heart's desire and at the expiration of his term he returns to the work of his chosen calling.

In the meantime the mother of Rosamond dies and as her estate is heavily mortgaged the orphan is obliged to face the world. This she does resolutely and when in dire distress the hand of fate leads the young minister to her door in search of a sermon she was reported to have found.

Notes of the Trade.

THREE pictures, all one-reel subjects, were completed by Phillips Smalley and Lois Weber and their company of eighteen players during the two weeks that they were at Laguna Beach, Cal. The titles of the newest Smalley productions are "The Nemesis," "Lost By a Hair" and "The Pursuit of Hate." With their return to the Universal Hollywood studios the Smalleys immediately commenced work on "A Stone in the Road," a two-reel drama.

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Russell E. Smith has written a comedy entitled "The Cowboy's Chicken Dinner," from a personal experience which he bumped up against while vacationing on a farm last summer. Arthur Mackley is producing it. It will be an early Reliance release.

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Phil Lonergan, after an extended absence from New Rochelle to Los Angeles, where he had charge of the script department of Majestic, is busy getting a line on Thanhouserites to put over some plays with the punch.

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The Photoplay Magazine Popularity Contest closes with Margarita Fischer, leading lady in the "American Beauty" productions by the American Film Manufacturing Company, in the lead by a vast majority. Other "Flying A" leads show a very appreciable following.

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Justice Blanchard, of the New York Supreme Court, continued the injunction obtained by Klaw & Erlanger against the Universal Film Company, restraining the use of the name "The Fatal Wedding" as the title of a motion picture, which was about to be released by the Universal Company under that title.

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The annual police parade and inspection passing in review before Mayor Rose and Chief Sebastian of Los Angeles, which took place May 1st, was filmed by Russell E. Smith and will be interpolated in a big police film, the scenario for which Mr. Smith is now writing. W. Christy Cabanne is to direct the photoplay.

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Morris Foster, playing leads with Director Carroll Fleming in the Al Jennings' "Beating Back" six-reel feature, has returned to the Thanhouser studio.

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De Lloyd Thompson recently made a special flight for the benefit of a battery of "Flying A" cameras. Mr. Thompson successfully accomplished the "loop the loop" in a very thrilling manner.

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Dolly Larkin is another popular actress who has never appeared before the footlights. Miss Larkin began her career in the pictures six years ago with Edison, remaining with that company for two years. She has since played leads with Melies, Pathe Freres, Lubin and Powers, and is now leading woman of the Frontier dramatic company under the direction of Willis L. Robards.

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Stanley H. Twist cables from Australia that he will soon arrive in the "Land of the Free" with some very valuable material and some very desirable contracts. He will return via San Francisco and visit with his mother and friends on the Pacific Coast.

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Surf board racing, myriad aquatic stunts, beautiful tropical settings, insight into the life and customs of natives of Hawaii, and a pretty love theme are features of "Tribal War in the South Seas," the latest two-reel product of Henry McRae and his company of Universal "101 Bison" players who are now in Honolulu.

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"The Script," a new monthly magazine of interest to the photoplay authors of the country, makes its first appearance May 15, being the official organ of the Photoplay Authors' League. Russell E. Smith of the Mutual scenario bureau, together with W. M. Ritchey and Marc E. Jones, compose the committee delegated to get out the new magazine. It is published in Los Angeles, Cal., by the League.

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Frederick Richard Sullivan, Thanhouser director, has completed a two-reel feature for Irving Cummings which will show this popular photoplayer at his best.

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The beautiful poem entitled "Jim" and written by Molloch is being put on in two reels by Tom Ricketts at the "Flying A" studios in Santa Barbara.

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Nearly every company dashes off to a fire and films a few impromptu scenes. A fire recently broke out near the Frontier studio at Santa Paula, Cal., and a number of scenes were hurriedly taken. A story was quickly improvised, and as a result "A Shadow From the Past" will shortly be released, in which a furious fire plays a conspicuous part.

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The Rocky Mountain Film Company have recently entered into a contract with the Colorado Motion Picture Company, whereby the use of the latter's large and thoroughly equipped plant at Canon City, Colo., may be utilized for the filming of pictures released under the Rocky Mountain brand, and marketed through the Pan-American Company of New York.

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Twenty stranded Americans at Ensenada, lower California, threatened by Mexicans, were rescued and taken aboard the Universal yacht by the director of the "Lucille Love" series of photoplays. The refugees were hemmed in at the time of rescuing and it is probable that if the yacht had not made a timely appearance they would have had to resist a bloodthirsty attack of a band of Mexicans, three times their own number.

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The faith in God of an educated Indian, and his force in leading others to see the light, is strongly exemplified in Frank E. Woods' two-reeler, "The Severed Thong," which Jack O'Brien is now putting on for the Majestic program. Dark Cloud plays the leading role. The cast consists of Mary Alden, George Seigmann and Eagle Eye.

James Durkin, Thanhouser director, has returned from Ogdensburgh, N. J., with his company, after completing a two-reel and a single-reel Western, and is doing a single to feature Harry Blakemore, the noted comedian.

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Miss Ida Lewis, character lead of the Ricketts' "Flying A" company, will star in the "Heine-Katrina" series. Release of these subjects has not been set yet, but will be announced shortly.

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Lloyd V. Hamilton, who for some time has been principal comedian with the Frontier Company, has left that company.

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The Pan-American Film Company has arranged for representation in Panama, Costa Rica, and Buenos Ayres, and are securing control of moving picture features which will appeal to the Latin-American races of Central and South America.

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In "Lucille's Love, Girl of Mystery," made by the Universal Company at San Pedro, Cal., one of the scenes requires a sailor to be thrown from the "crow's nest" sixty feet into the sea. Francis Ford, director, ordered five retakes of the scene.

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Edward Dillon has deserted the whiskey question emphasized in Anita Loos' latest comedy for a Russell E. Smith Mutual brand of laughter entitled "Hubby to the Rescue"—a one-reel Komic release.

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The first picture in which Irving Cummings will be seen under the Thanhouser brand is "Out of the Shadows." Mr. Cummings will, by means of trick photography, appear on the screen as two persons at the same time. He will also impersonate seven characters, including Julius Caesar and Richelieu.

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Cameraman Miller, known among the Pathe's forces as "Daredevil" Miller, because of his coolness in dangerous situations, has sent on to Jersey City a remarkable series of Mexican pictures which will be shown in Pathe's Weekly No. 36.

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Johnny Seitz, in charge of the Frontier technical department at Santa Paula, Cal., was recently married. Seitz, probably the first professional dark room man in moving pictures, and his bride, who was Miss Alice Cresswell, of St. Louis, were presented by the members of the Frontier Company with a handsome silver set.

• • •

Edwin F. Cobb, formerly with Lubin under the direction of Romaine Fielding, has joined the Colorado Motion Picture Company forces at Canon City and plays opposite to Josephine West.

• • •

In the forthcoming production of "Damon and Pythias," by the Universal, Herbert Rawlinson and William Worthington will play the title roles; Miss Anna Little the part of "Calanthe," and Frank Lloyd will be "Dionysius." The veteran and extremely capable Otis Turner will direct the big production.

• • •

D. W. Griffith is at work at present on an adaptation by Frank E. Woods of one of Edgar Allan Poe's stories which under the masterly hand and direction of Mr. Griffith bids fair to be a knock-out. Henry Walthall, Blanche Sweet and Spottiswoode Aitken are in its cast.

• • •

M. E. Hoffman, who has been advertising manager for the World Film Corporation, has resigned. Mr. Charles D. Shrady has been engaged for the position.

• • •

"Spartacus," which photodramatically relates of romantic, historical and tragic events attendant upon the revolt of the gladiators against Roman rule about 73-71 B. C., is announced as the attraction to follow "Antony and Cleopatra," another Kleine picture now playing at the Candler Theater, Forty-second Street, west of Broadway, New York.

• • •

Willis L. Robards, the Frontier dramatic director, has gone to St. Louis to stage a mammoth production for the St. Louis company in which ten thousand people will be used. He expects to return to California in about a month.

• • •

On the 12th inst. a representative of the Pan-American Company will sail for London and the continent. While abroad he will dispose of the foreign rights to a number of features, for which Pan-American Company controls all territory. He will also be authorized to purchase a certain class of pictures for the United States and Canada.

• • •

Real insight into a newspaper office and newspaper methods are to be afforded the motion picture going public in a two-reel drama, "The Sob Sister," now being produced by Otis Turner (Universal) and his Special Feature brand players. "The Sob Sister" is by Harry Carr, sporting editor of a Los Angeles newspaper, and a veteran reporter. Anna Little and Herbert Rawlinson will play the leading roles.

• • •

Another of Mary Rider Mechtold's well-known stories is being filmed by Arthur Mackley, of the Reliance forces, entitled, "Dan Morgan's Way." Mrs. Mechtold is the author of the R & M feature, "The Mountain Rat," soon to be released.

• • •

"In Search of the Castaways," the first of Jules Verne's series which is being handled by the World Film Corporation, is a realistic reproduction of this famous novel, and is creating a furore wherever it is presented.

• • •

To facilitate shipments of film in New York State, Warner's Features, Inc., has transferred its Buffalo office to Syracuse, and opened sub-offices in Buffalo and Albany under the management of J. H. Beaver and R. K. Carpell respectively. D. J. Chatkin, formerly in charge of the Buffalo exchange, will make his headquarters in Syracuse and will also look after the two new sub-offices.

Mr. and Mrs. Phillips Smalley, co-directors and leads of the Universal Rex company, celebrated their tenth wedding anniversary a few days ago. The day was replete with innumerable surprises. From each member of the company there was an appropriate present for the "wooden" wedding date.

* * *

Eddie Dillon, furnisher of comedy for the Majestic brands, has just finished another one of Anita Loos' inimitable farce comedies called "The Last Drink of Whiskey," in which the last drink in a certain town plays humorous havoc with its thirsty inhabitants.

* * *

Phil Gleichman, who was in Toronto opening an office for the World Film Corporation, returned to New York last Tuesday to attend the directors' meeting of the Mutual Film Corporation.

* * *

Special music for the 9,000 feet of film of "Spartacus," George Kleine's latest photodrama, was prepared in two days by Modest Altschuler, of the Russian Symphony Orchestra of New York.

* * *

All of the branch offices of Warner's Features, Inc., have been supplied with handsome 22 x 28 portraits of the actors and actresses appearing on the Warner program, which they will sell to exhibitors at a trifling cost.

* * *

George Kleine has brought to this country and is soon to release a new and unusual kind of motion picture in which every movement made by a character is fitted to music. It is a six-reel story with only a title and no sub-titles of any kind. "Pierrot, the Prodigal" is the unique title and is adapted from the opera of that name.

* * *

Announcement is made of the engagement of Miss Richdale, a Los Angeles belle, and Wallace Kerrigan, brother of Jack Warren Kerrigan. The marriage date has not been set, but the ceremony probably will take place in June. Jack Warren Kerrigan will act as his brother's best man.

* * *

Donald Crisp has been branching out as a director of Majestic one-reelers, and this well-known actor of the Reliance company, whose work as "Bull" McGee gained him great fame, is doing very well at his new trade.

* * *

E. H. Duffy, special representative for the World Film Corporation, has returned to the coast and is making his headquarters at the San Francisco branch. Between Mr. Duffy and Mr. Price, who is also on the coast as special representative, they are making things "hum."

* * *

"False Evidence" is the next Gene Gauntier release through Warner's Features, Inc. She is capably supported by a splendid cast that includes W. A. Howells (author of the scenario) and Harry Gsell, late star of the Crystal Films.

* * *

A. S. Hyman left New York last week to become field manager for Warner's Features, Inc., in the States of Arizona, Nevada and California. Mr. Hyman knows the film business thoroughly.

* * *

One of the big features soon to be released by George Kleine will feature the famous opera prima donna, Marguerita Sylva, whose Carmen is known the world over.

* * *

Francis Ford and Grace Cunard, co-stars of the "Lucille Love, Girl of Mystery" series, are now putting on the seventh picture of the thirty which will be produced. Marine settings and a big seagoing yacht are utilized in the picture, which has its action on the coast of China.

* * *

Phil Lonergan's two-reeler, "The Broken Barrier," is being made at the Mutual studios under the direction of Edward Morrissey. Courtenay Foote will have another opportunity to show his ability as a leading man.

* * *

So many inquiries have come to the offices of the World Film Corporation concerning the filmed version of Harris Dickson's story, "The Kangaroo," that this feature bids fair to be a record-breaking film.

* * *

In "Sheltering An Ingrate" (American Film Company), George Field plays the character role and as the villain is guilty of most despicable deeds. He does them naturally. Winifred Greenwood plays opposite Ed Coxen.

* * *

"The Feud," a two-reel mountain story, is now being put on by Wilfred Lucas and his Universal Gold Seal brand players. The story deals with warring mountain clans and the love of a boy and girl.

* * *

Cameraman Wagner of Pathe's Weekly (who recently obtained fame by commanding Huerta's army for a days, after being out of touch with civilization for six weeks, in which time Pathe has made strenuous efforts to find him, has at last turned up at the City of Mexico.

* * *

Two pictures, both two reels in length, already have been produced by Henry McRae and his round the world "101 Bison" company since their arrival in Hawaii. "The Island of Abandoned Hope" is the title of McRae's first picture, and "Cast Adrift in the South Seas," that of the second. A two-reel subject, "Lehula, of the South Seas," is being produced.

* * *

John Bunny, the Vitagraph comedian, is in receipt of the following letter: "Dear Mr. Bunny: I am a young lady, sixteen years old and want to get to be a moving picture actress. I have sung on the stage since I was four years old and my folks say I have a wonderful voice. I have also played in many plays in my home town and always made a big hit. If you can get me a job with the Vitagraph Company, I would be willing to take off anything you wanted me to."

* * *

Edwin Brandt, of "Svengali" and "The Garden of Allah" fame, will be seen in a Blaché feature in the role of the hypnotist in "The Million Dollar Robbery," soon to be released.

* * *

An innovation at the press view of Cabiria was a large floral horseshoe, which caused favorable comment because it was the first time a floral offering had been sent to the premiere of a motion picture. The attached card read: To Harry Raver, "Success." Arthur Leslie.

* * *

Through B. F. Porter, "The Simplex Man," Simplex projectors have been installed in the Colonial and Alhambra theaters, New York City.

* * *

"The Hopes of Blind Alley" is the title of a three-reel tenement life story just completed by the Universal Special Features company, of which Miss Pauline Bush is leading woman. It is a simple heart-interest story with a world of punch in it.

* * *

Tom Terriss and his English players, supplemented by Vinnie Burns, Rodney Hickock and several other recognized screen artists are rapidly completing the Blaché photodrama version of Charles Dickens' "Chimes," upon which they have been working for the past month. Herbert Blaché is staging this special production personally and is striving to produce a motion picture classic, which will live years instead of merely playing for a season like the ordinary offering.

* * *

The head of the sales department of Features Ideal has just received a letter from a well-known state rights buyer of New York which speaks volumes for the class of lithographs this feature concern is offering its customers.

* * *

The love of a great, hulking lumber-jack for a woman of the underworld is told in "Swede Larson," a two-reel drama now being finished by Lloyd Ingraham and his Rex brand company. Robert Leonard and Hazel Buckham play the leading roles.

* * *

In addition to the two regular four-reel features produced each month, the Blaché plant has been busily engaged in the production of several well-known plays to be presented in six and seven reels.

* * *

Despite wet weather, Al E. Christie and his Nestor brand comedy company of players have completed the first two of the series of four pictures, which are to comprise "Sophie of the Films."

* * *

"Oh, That Movie," written by Irving Billig, will be the next release of the Primagraph Film Company, featuring Miss Julia De Keletie.

* * *

Miss Edna Maison, for several months leading woman for Otis Turner's (Universal) "Special Features" company, and more recently star in the Powers drama brand pictures, will take the place of Miss Pauline Bush for several weeks while the latter is on a vacation.

* * *

On Monday, May 18th, commencing with a matinee, the Vitagraph Theater will present two new Broadway Star Features. A six-part romantic drama, "Captain Alvarez," by H. S. Sheldon, will be the principal picture. A special comedy will be put on, and possibly a pantomime sketch.

* * *

Minnesota, Wisconsin and North Dakota are now the exclusive territory of the Zenith Feature Film Company, of Duluth, for all Blaché and Solax photodramas. The Zenith recently completed arrangements with Herbert Blaché whereby the complete output of the Blaché studios shall go to the Duluth Exchange.

* * *

Hugh McClung has left Frontier and is now with the Mutual forces. Mr. McClung was one of the first cameramen in the picture business. He accompanied Melies on their trip around the world, and while at Frontier was never known to have made an "out of focus" scene.

* * *

"Love and Electricity" is the title of a comedy just being completed by Allan Curtis and his Joker comedy company. Max Asher is featured in company with Louise Fazenda.

* * *

State rights are now selling for a Jewish film entitled "The Slaughter," featuring S. Adler and Mme. H. Kaminskaia and a cast of Russian-Jewish players.

* * *

Madame Alice Blaché established a new record for "deep sets" in the Blaché studio during the staging of the department store scene in the picture production of "The Lure." The entire floor space was crowded with counters and merchandise, while a large stairway in the background led to the floor above. More than two hundred people were used in the scene.

* * *

Arthur Giblyn, new director of the Powers drama brand company, is putting on "Sisters," a strong but simple heart-interest story, in which Miss Edna Maison plays the leading part.

* * *

Walter Rodgers, who has been playing comedy parts with Frontier, has been transferred to the dramatic company, with which he will play characters.

* * *

Coincident with the starting of war between the United States and Mexico, Otis Turner (Universal), "Special Features" is putting on "By Dots and Dashes," a three-reel war drama. Herbert Rawlinson and Anna Little play the leading roles.

* * *

At the Strand Theater, New York, Sir Arthur Conan Doyle's "The House of Temperley" (a dramatic version of his famous novel "Rodney Stone") is the new attraction. Other interesting pictures are "A Trip Up the River Thames." The Strand Topical Review, which includes the latest Mexican war pictures and the Strand comedy. The Strand orchestra will render "Poet and Peasant." Sig. Louis Torre will sing the lament from Pagliacci, and popular numbers will be rendered by the quartette.

* * *

George Terwilliger, who has, for the past five months, been directing a Lubin company at St. Augustine, Fla., has just returned with a bunch of feature pictures and many stories of accidents, incidents and adventures in the City of Palms and the cactus country.

* * *

"The Magnets" is the title of a one-reel comedy now being staged by William Wolbert, of the Universal, who succeeded David Kirkland as director of the company headed by Bess Meredyth.

Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

PITTSBURGH.

O'BRIN G. COX, of the National Board of Censorship, was in Pittsburgh last week on his tour of principal cities in making a survey of the motion picture industry. After inspecting the various theaters in the center of the city, Mr. Cox had a talk with Civilian Aide Archie Mackrell, the energetic local searcher for immoral moving picture films. Mr. Cox said later: "Pittsburgh has taken an advanced position in regard to moving picture theaters. I have found many things undertaken by the local Department of Safety worthy of imitation in New York and elsewhere. The methods used by Mr. Mackrell will be the subject of a report to the National Board of Censorship and I am sure they will be of great assistance."

Pittsburgh is to have the finest motion picture theater in the United States by next September, according to the plans and specifications of the new theater of the Rowland & Clark chain, which is to be erected on Penn avenue, just west of North Highland avenue, East End. The building will cost $80,000, will have a seating capacity of 1,000, will be absolutely fireproof and is especially designed for a motion picture theater. Plans for the structure have been drawn by Architect H. S. Bair, and the contract for its erection has been given to Golden & Crick. It will front twenty-three feet on Penn avenue to a depth of sixty feet, then widening out to sixty-two feet with a depth of one hundred and ten feet. The narrow part will consist of the foyer, while the auditorium will be located in the large space. The foyer throughout will be faced with marble, with rest rooms on each side, while at the end of the foyer will be a large fountain, the central figure of which will be a Cupid holding a tilted vessel. This screen will have a regular stage setting and will be the largest in the city, measuring eighteen feet by twenty-two feet. To the left will be a large pipe organ. The lighting system will be semi-direct and the most improved system of fan ventilation will be used. The theater proper will be but one story in height and about the only non-fireproof portion of it will be the seats.

Rules for the approval of motion picture films and the theaters have been completed by the Pennsylvania State Board of Censorship, the newly created body of motion picture supervisors. The rules become effective June 1. They include regulations for censoring both pictures and posters. According to the new rules the state will prohibit the display of any films not approved by the censors. For the examination of the films a fee of $2.50 is to be paid for each reel, and the examination will be made at the office of the board in Harrisburg, or in any other place agreed upon. The standards provided by the board define at great length what may be shown and what is interdicted and also shows the intention of the board to banish posters, hand bills or other advertising matter concerning motion pictures if they are sensational or misleading. This latter clause will no doubt hit some of the paper houses that are selling posters of bygone days and plays for use with modern picture-plays.

A new late model Edison machine has been added to the equipment of the Gem Theater, at Derry, Pa.

A splendid motion picture theater has been opened at Uniontown, Pa., by a syndicate of business men. The house is built of brick and steel and costs about $80,000, which includes the building of bowling alleys and billiard rooms. The theater has a seating capacity of 1,150. The owners are: Charles L. Gorley, O. M. Baughtner, H. C. Monaghan, and Charles McClockey, all of Uniontown, Pa.

The Majestic Theater, on West Washington street, New Castle, Pa., has been closed by the state inspector because of the lack of a suitable rear exit. The necessary alterations are being made, however, and the theater will be opened in a few days.

Lewis Harris will erect a fine motion picture theater in Wampum, Pa. The building will be a two-story structure, 40 by 80 feet, and constructed of Egyptian brick. Frank Foulke, of New Castle, Pa., is the architect. The front of the building will be done in fresco plastering and will be handsomely illuminated. The interior will be decorated in pastel shades, and the lighting will be by the indirect method. The stage will be 15 by 22 feet, with a screen 7 feet by 12. The house will seat about 200.

The theater in Beaver, Pa., owned by Pete Robinson and William Grinnen, was ordered closed last week by Inspector Patterson, because of the violation of the state laws in having the theater situated on the second floor of a building. The order for closing was enforced in person by Inspector Patterson and led to a lively set-to between Patterson and Robinson, one of the owners.

The Cresson Lodge, No. 188, L. O. O. M., of Cresson, Pa., has opened its new lodge building on Ashcraft avenue and First street. In addition to lodge rooms, a dance hall and bowling alleys, the building contains a motion picture theater. The entire structure cost $18,000. The Cresson Lodge is represented by W. E. Mannwarring, John F. Parish, Peter C. Parish, John Pfeister and Fred Cameron, all of Cresson, Pa.

The theater at No. 720 East Ohio street, North Side, Pittsburgh, has been considerably enlarged and the seating capacity increased. The house is owned by W. J. Rodman, who also operates it. The cost of the alterations was $4,000.

H. W. Sharretts has purchased the interest of R. M. Richardson in the Pastime Theater, at Derry, Pa. The house is now owned by Mr. Sharrets and F. L. Mowrey.

An innovation in motion picture theaters will soon be opened at Juniata street and Beaver avenue, North Side, Pittsburgh. The new theater is what might be termed a "dry" cabaret. It will consist of a restaurant and theater combined, but nothing stronger than ginger ale will be served at the tables, in accordance with the Pennsylvania laws. The theater is owned and will be operated by the Imperial Amusement Company, of which T. R. Eicholz, of this city, and C. E. Glenn, Evans City, Pa., are the heads. The theater is being erected of steel, brick and terra cotta and will cost, when completed, about $45,000.

MANLEY.

ILLINOIS.

GOOD-NATURED cartoons of local managers were a part of a page feature by the Champaign Gazette which emphasized the influence of moving pictures on present-day affairs. Each of the managers was given space in which to state the policy of his house.

F. C. Turnbull has opened a moving picture show in the opera house at Viola.

One hundred and fifty couples attended the ball of the Moving Picture Operators' Local Union at Adamas Hall in Joliet. The souvenir programs contained original poems, "The Guy at the Crank," by Ernest Eade, and "At the Movies," by Harold Susman. The electrical effects, which were in charge of President Arthur Keller, were very pleasing, including a novel dance in swirling confetti kept aloft by a battery of electric fans while multi-colored lights were thrown on the scene.

Roy C. Walters will be the operator at the new moving picture show to be opened in the McQuown Building on South Main street in Monmouth.

W. W. Watts, of the Vaudette Amusement Company, of Springfield, has ended the vaudeville season at his Gaiety Theater on East Monroe street in Springfield, and the house has been given over to pictures until June, when work of remodeling will be commenced.

The Sunday closing question is up again in DeKalb. Interest was revived when a member of a stock company spoke from the pulpit of a DeKalb church and advocated giving shows only six days a week.

The Advance Motion Picture Company, of Chicago, has increased its capital stock from $2,000 to $150,000 and increased the number of directors from three to seven.

Dreamland Theater at Farmington is conducting a baby show contest.

The new photoplay house erected at Gibson City by Woolley Brothers and P. D. Cunningham, has been christened the Princess.

Moving pictures of persons and things in and around Oak Park were made to be shown at the Warrington Theater.

An airdome will be erected at Exposition Park at Rock Island by the new management. It will play vaudeville and pictures.

The Majestic Theater at Rockdale is now under the same management as the Grand Theater at Joliet.

A special program was prepared for newsboys of East St. Louis at a performance given them by the American Theater on Missouri avenue, says a paper of that city.

Bert Yater has opened his moving picture show in the city hall at Hamilton.

Films of the lumber industries were shown at the Princess Theater in Galesburg when the Western Illinois Retail Lumber Dealers' Club held a convention in that city.

Luman C. Mann, with his five reels of pictures and lecture on "Around the World in 90 Minutes," was at the Lyric Theater at Anna, April 21.

The Mark T. Lyon Feature Film Corporation, of Chicago, has been incorporated with a capital stock of $2,500 to manufacture and rent and deal in motion picture films, etc. The incorporators are Sidney Lyon, Ignatz Spitz and David L. Golden.

The Illinois Industrial Motion Pictures Company, of Chicago, has been incorporated with capital stock of $25,000, to do a motion picture business. The incorporators are Michael B. Roderick, Joseph D. Roderick and George Ludon.

The East Moline Theater Company, of East Moline, has changed the plans for its new building and will make it a two story structure with a ballroom on the second floor. The theater will seat 750 persons.

The feature "Life in the Joliet Penitentiary" was a good attraction at the Princess Theater in Joliet.

The Yale Theater, at Carbondale, recently gave a benefit performance for the Ladies' Home Missionary Society, at which "The Taming of the Shrew" was shown.

Two reels of pictures and seven acts of vaudeville will be the program at the new Garden Theater, to be erected in East St. Louis by the Landau Hippodrome Garden Theater Company. This company has filed its articles of incorporation with capital stock of $20,000. Louis Landau, Jr., is president. Construction has begun and the new theater will commence operations about June 1.

Frank Tranter, who has been conducting a moving picture theater at Blue Mound for the last six years, will open a show at Mount Auburn.

Earl Parsin and William Joachim have opened a moving picture theater at Smithfield.

The Central Film Company, of Chicago, has been incorporated with a capital stock of $5,000 to manufacture and deal in motion picture films, etc. The incorporators are Fred D. Silber, M. J. Isaacs and C. J. Silber.

The Fox Theater, at Aurora, has been conducting a "Country Store," at which fifty prizes are given away.

The opening game between Danville and Quincy in the Three-Eye baseball league at Danville was filmed by the Zenith Moving Picture Company, of Chicago. The cameraman also got a number of good subjects about the city. The Central Theater exhibited the pictures.

Blair & Clausen have been granted a license by the city council at Villa Grove to conduct a moving picture theater.

Ben F. Uran, of Kankakee, has purchased the K. moving picture Theater, at Mattoon, from Elmore Katz, and has assumed charge.

The Paragon Film Company, of Omaha, Neb., has been negotiating with the Chamber of Commerce, at Quincy, for a series of boosting films of that city.

The pictures of Lincoln, Ill., were shown to the children at the Illinois State I. O. O. F. Orphan's home in Lincoln, through the generosity of Manager Burnstine, of the Lyric Theater. These films also were shown at the Capitol Theater, in Springfield.

Dreamland Theater, of Galena, furnished three reels of pictures for the bazaar given by the local lodge of Knights of Pythias.

Exhibiting pictures under age restrictions has its problems. "How can I tell they are under sixteen," lamented one manager who maintains an attitude of being extremely conscientous. "There are no little girls any more. They all dress alike and do up their hair alike after they are about twelve years old." And so many children are getting a taste of the forbidden fruit.

E. M. Lower, of Danville, has purchased the Princess Theater, at Watseka, from F. M. Kendall.

A Dixon editor is indignant over rumors that the license for moving picture theaters is to be increased. "Such an increase would be many steps backward," he asserts. "The five and ten-cent shows have retired the ticket-scalper and brought the box office man of the theater into a semblance of decency. The five and ten-cent shows have been brought to a degree of efficiency which has made them popular from one end of the country to the other. * * * Wherefore this rumor should be discouraged. A raise may mean a raise of the price. As it is, the five and ten-cent people are not getting rich with any extraordinary rapidity. A short while ago the cry was made to let well enough alone. That cry applies with tremendous force to the cheap theater."

The third moving picture theater to be opened in Cuba will be known as the Peoples. It has a seating capacity of 300.

Dreamland Theater, at Ipava, is being remodeled, getting the inclined floor and new seats.

The Hippodrome moving picture theater, at McHenry, has been closed.

E. Marshall has purchased the interest of E. B. Cary in the moving picture theater at Utica, and now is sole owner of the house.

Dwight Furness recently gave a lecture on the making of moving pictures before the Delan Community Club, at Evanston.

Rudolph Lubbering is now sole owner of the Odean moving picture theater at Eighth and Lind streets, in Quincy, having purchased the interest of his partner, Hugh King.

Brown & Murphy, who have opened the Main Street Theater, in Evanston, announce that they will feature high-class multiple-reel subjects, such as "The Last Days of Pompeii" and "Quo Vadis?"

The new building for the moving picture theater at Minooka, operated by George Jacobs, has been completed.

J. E. Singleton and Oral Woods have let the contract for the material and for some of the equipment for their new moving picture theater at Avon, and expect to have the house open for business within two months.

The Amuse-U, at Princeville, recently gave away a handful of nickels as an advertising stunt.

Members of the Garment Workers' Union, in Galesburg, made a house-to-house canvass when the Colonial Theaters were turned over to them by Manager Schroeder. The five-reel Solax, "Shadows of the Moulin Rouge," was shown.

S. A. Bliss has opened a moving picture show in the I. O. O. F. building at Denver.

Camp & Patrick, who have been operating the Bijou and Savoy Theaters, at Olney, for the last eight months, have taken over the Airdome in that city. A number of improvements will be made to the new property before it opens for the summer with licensed service.

D. D. Considine is contemplating the erection of an opera house in Harmon.

The Maywood Theater, at Maywood, recently gave a benefit performance for Spanish-American War Veterans, with a special program of war pictures, martial music and a local boys' band of twenty-five pieces.

Verne Corley, of Campaign, who has been associated with E. E. Alger in the moving picture business at Paxton, Rantoul and Campaign, and Miss Gertrude Evelsizor, of Paxton, recently were married. The groom is at present manager of the Neil Theater Company, in Campaign.

The Commercial Motion Picture Manufacturing Company, of Chicago, has been incorporated with a capital stock of $10,000 to manufacture and deal in motion pictures, supplies, etc. The incorporators are W. M. Gelderman, William L. Lehle and J. W. Kriebel.

The management of the new Princess Theater, at Springfield, announced that it expected to open for business about May 15.

The street railway company and the Illinois Steel Company, at Joliet, have announced that next year they will show a new set of safety first moving pictures to the school children of Joliet and Lockport. A number of electric railway men in Illinois have been advocating the taking of more pictures on the subject of accident prevention, so that a persistent educational campaign may be conducted. Trainmen and children, having seen one set of pictures, are not especially interested in their repitition, but a series told in story form, it is contended, would be eagerly sought. The men interested in the plan suggest a central exchange—probably Chicago—for handling the reels.

Residents of DeKalb voted 1,649 to 718 against opening the moving picture shows on Sunday. The opening was favored by 574 men and 144 women, but 825 men and 824 women were against it. This is the first time since the woman's suffrage law went into effect that the new voters have passed directly upon the question of Sunday shows. A similar election in one of the larger cities—say Springfield or Peoria with their general air of liberalism—would be interesting.

An opera house, seating 400 persons, is being constructed at Arrowsmith by R. S. Krum.

A. R. Traband has taken out a building permit at Springfield to construct an airdome at Eleventh street and South Grand avenue. He will run moving pictures.

W. E. Mack, of Des Moines, Ia., has purchased the moving picture theater of Sparrow Brothers, at Eureka. He will conduct an airdome this summer on the lot adjoining the theater.

Mr. and Mrs. Fred Slanker have left Matherville, where they had been conducting the Russel moving picture theater, and gone to Rock Island, where they will reside. Lee Olson is now operator and Charles Rettig, pianist.

MIDWEST SPECIAL SERVICE.

IN THE SOUTHWEST.

TWO anti-trust suits filed by the attorney-general's department on behalf of the state of Texas were won by the state. Judgments by agreement were rendered by Judge C. A. Wilcox, of the Twenty-sixth District Court at Austin, Tex. The concerns involved are the Consolidated Film and Supply Company, of Wilmington, Del., and the William H. Swanson Film Company, of Denver, both with Texas headquarters at El Paso. No forfeiture of permits was asked, but each of the companies was penalized $1,500 and perpetually enjoined from making any agreements with each other in the future or with any other person, firm or corporation to violate any of the provisions of the anti-trust statutes.

The Overholser, at Oklahoma City, Okla., has entered upon a summer season of four acts of vaudevills and three reels of moving pictures for ten cents.

The Electric Theater is giving its shows in the opera house at Larned, Kan., while its new building on the west side of Broadway is being fitted up. The new house, which will be 25 x 125 feet, will have a seating capacity of 400.

Free moving pictures will be among the attractions at Colonial Park, Houston, Tex., according to Manager Breinig.

The Grand Opera House, at Bay City, Tex., has been sold by G. M. Magill, and the opera house company to Oskar Korn, who has been managing it for several years.

Pictures of the logging and lumber industries in Louisiana were shown at the Majestic Theater, in Houston, Tex., while the Lumbermen's Association of Texas was in session there.

Immediately after Mr. and Mrs. John Daugherty purchased a half interest in the Mystic Theater, at Columbus, Kan., from Mrs. Angie Smith, the house was closed for redecoration, the installation of a new ceiling, indirect lighting system and cooling and ventilating system.

The Tarrant Amusement Company, of Fort Worth, Tex., has been granted a charter with capital stock of $2,000. The incorporators are J. M. Reynolds, W. D. Reynolds, Jr., and J. B. Matthews.

C. E. Glamon, of Wellington, Kan., who operates moving picture theaters in Wellington and Kansas City, Mo., is said to have his eye on Wichita, Kan., as an excellent place for the photoplay and to have picked out two locations in that city.

The Empress Theater, at Greenville, Tex., is conducting a voting contest for the most popular young woman with a diamond ring as the capital prize.

Plans were made to film the 89ers' parade at Oklahoma City, Okla., the pictures to be shown at the Panama Exposition. Some of the horses and mules which were used in the rush into the territory when it was opened for settlement are still alive and add to the historical value of the reels.

The five-reel film, "The Boy and the Law," which is being used by playground associations throughout the country, was shown at the Marple Theater, in Wichita, Kan., sponsored by the Wichita Playground Association and local ministers.

A bargain day program was the method used by the Cozy Theater, at Shawnee, Okla., to remind the photoplay lovers that the house which has been remodeled has been reopened.

The Ministerial Association of San Antonio, Tex., which is making a fight on moving picture theaters as well as other Sunday amusements, is said to have announced that, if compelled to, they would ask for writs of mandamus against the sheriff, the constable and the mayor, compelling them to close the places. The spokesmen for the church people were informed by the county and the city officials that the proper proceedure was to make complaint against theater owners and others who violated the law. The clergymen reported that no jury would convict. However, they decided to try this plan and if it failed to resort to the mandamuns writs. Notice was served that affidavits would be made against all proprietors who kept open on Sundays after May 3.

Roy Crawford, theatrical manager of Topeka, Kan., on his return from a trip to New York, announced that the Majestic would be closed for remodeling during the summer, but at the opening in September feature pictures, six reels or over, would be shown exclusively, for either a twenty-five cent straight or for 10 and 20 cents admission. After the close of the regular season at the Novelty Theater, May 30, that house will be given over to feature films.

A Pine Bluff, Ark., union of the International Alliance of Theatrical Stage Employees and Motion Picture Operators has been formed with P. M. Bridges as president: Charles O'Donnell, secretary, and Merle Royster, treasurer.

W. L. Smith, of Little Rock, Ark., has purchased the Queen Theater, at De Queen, Ark., from A. M. Middleton.

M. H. Rumbleu, who has been conducting moving picture theaters in Weatherford and Altus, Okla., contemplates operating the airdome in Anadarko, Okla., this summer.

William D. Thompson has purchased an interest in the moving picture business at Edmund, Okla.

The City Council of Harrison, Ark., proposes to regulate the construction of moving picture theaters, an ordinance to that effect having been introduced.

The city council of Houston, Tex., has granted a permit to J. M. Carbajal to operate a moving picture theater at 2516 Pierce avenue, in that city.

Good business with the pictures of Fort Smith was reported by the Lyric Theater, at Fort Smith, Ark.

The Atchison, Kan., Globe recently published some information in which many persons are interested under the head of "Who's Who in Movies." Instead of being a guide to the actors, this column told who conducted the local photoplay houses, the names of the attaches, the kind of music given, the brands of service used with some of the stars and other interesting facts.

The Publicity League of San Antonio, Tex., conducted a moving picture show during the week of the annual Fiesta. The object was two-fold to show every beauty spot about the city to the visitors who might not leave the uptown district and to raise funds for the Publicity League. The program included films of general interest, in addition to the pictures of San Antonio.

E. Ferrari is erecting a new building at Rockdale, Tex., to be occupied by a moving picture theater.

M. W. Bailey, of Hutchinson, Kan., filmed the inter-class athletic meet of the high school in that city.

It is reported that an attempt wil be made to secure the enforcement of the moving picture censorship law, passed by the last Kansas legislature. The statute has virtually been a dead letter because it provides that the state superintendent of public instruction shall be the censorship and he is too busy to give proper attention to the scrutiny of pictures. Exhibitors intimate that the revenue to be derived from inspection fees is one of the causes of an agitation for a resurrection of the law.

E. F. Maxwell, owner of the Empress Theater, at Atchison, Kan., will devote more attention to special features, having booked up his house for this class of pictures until July.

E. C. Carson, who operates theaters at Madill and Roff, Okla., has leased the Epic Airdome, at Henrietta, Okla.

The McMurray Saxaphone Band and E. F. Haberlein, zitherist, were recent attractions at the Cozy Theater, at McPherson, Kan.

J. C. Wells has purchased the Forum moving picture theater at McAlester, Okla.

Joe Korkamos has arrived from Alexandria, Egypt, to take the place held by his brother, George Korkamos, who, in joint partnership with O. A. Englebrecht, operates the Gem Theater on North Main street, in Temple, Tex. George Korkamos and his partner have opened a new moving picture house in Tyler, Tex.

Callaway & McInnes have purchased the opera house at Llano, Tex., from W. C. Barker.

The strike of the moving picture operators who recently went out at Dallas, Tex., asking for shorter hours and more money was indorsed by the Central Labor Council of that city. President F. J. Geller, of the Council, announced that the strikers had waived their first demand and sought only recognition of their union. About twenty-six operators went out, but all of the houses except one continued operation by filling the places with non-union men.

Hoyt Kirkpatrick, the pioneer moving picture man of Fort Smith, Ark., is elated at the public approval of his new Joie Theater manifested at the opening of the beautiful house. The house will give pictures daily and nightly, except Sunday.

The Grand Theater, at San Antonio, Tex., has opened its summer season of photoplays. Miss Antone Southern, a singer, is a feature. Country stores, amateur nights and other like attractions probably will be offered.

A new use for industrial moving pictures has been found by the Ford Motor Car Company, of Detroit, Mich., which will try out the plan in the Southwest. Pictures of the manufacture of the automobiles were made at the factory. Ford Clubs will be formed among owners of that brand of cars and the film will be exhibited to them in order to make them familiar with all parts of the machines.

The Gazette, at St. Joseph, Mo., and the Lyceum Theater, of that city, have conducted a travel festival. Admission was secured by a coupon from the paper and ten cents. Seats for elderly persons were reserved for twenty-five cents and the coupon. Seats for the entire series could be reserved upon the same terms.

Moving pictures of the fight against nicotine among the school boys were taken at Houston, Tex. A feature of this campaign was the painting with silver nitrate of the tongues of boys who had been injured by the cigarette habit.

John Lutes has taken a three-year lease on the new moving picture theater in Scranton, Kan., which is to be erected by W. R. Batton. The house will seat 400 persons.

A balcony will be added to the Block Theater, at Atchison, Kan.

I. Mandelstein and others of Kansas City are said to have been negotiating with E. G. Bylander, of Sedalia, Mo., for a ten-year lease on Woods' Opera House, in that city, to be used as a hippodrome show, including moving pictures. The first plans called for extensive remodeling of the house.

Manager Hermes, of the Photoplay Theater at Ellinwood, Kan., put his new Power's 6A on exhibition in a local store window before it was installed. There are thousands of small city residents who have little idea of a moving picture machine and the stunt has lost none of its advertising value.

The enthusiasm with which students and teachers of Belot, Kan., received the "Merchant of Venice" at the Electric Theater probably will result in the exhibition of several other educational films.

Carthage, Mo., was filmed by the Nugget Motion Picture Company, of Joplin, Mo.

MIDWEST SPECIAL SERVICE.

MICHIGAN.

FEATURE pictures will be used by the Bijou Theater, at Saginaw, in connection with vaudeville after improvements now under way have been completed. The present theater and two adjoining buildings will be thrown together, making a theater seating 1,400 persons.

Dean C. Worcester, formerly of the University of Michigan, recently showed at the Broadway Theater, in Detroit, 12,000 feet of moving pictures of native life in the Philippine Islands. Mr. Worcester has more recently been a member of the Philippine Commission.

Moving picture programs suitable for both children and adults is the Saturday afternoon and evening program decided upon by the board of trustees of the Auditorium, at Saginaw. The first subject was the six-reel feature, "The Fulfillment." Some time ago pictures especially for children were given, but these were discontinued.

Thomas Hosking is now in charge of the Hubbell moving picture theater, at Hubbell. The house which has been running four nights a week plans to operate nightly. The plans for remodelling, an-

nounced by Henry Opal, owner of the building, will add one hundred to the seating capacity.

The Star Theater, in South Range, which was closed three nights each week during the strike period in the neighborhood of Houghton, has resumed its regular schedule, but is giving only pictures. Later the vaudeville features may be restored. Miss Mildred Koppedo, of Palmedale, is pianist and Norman Haapanen, trap drummer.

The stockholders of the new theater company which will erect a $50,000 house at the corner of Germania avenue and Franklin street, in Saginaw, decided to call the concern The Franklin Theater Company, instead of the Saginaw Theater Company, as first planned. The title of the house has not been selected. The public probably will be asked to submit names. Julius R. Kirby has been elected president. Other officers of the corporation are: Vice-president, Max Heavenrich; secretary, David Swinton; treasurer, Otto Schupp, and directors, Egbert H. Patterson, Harry E. Oppenheimer, Peter Mitts and E. E. Bradley. President Kirby, Mr. Patterson and J. D. Pilmore, who is to be manager of the house, recently made a tour of inspection of modern theaters in Detroit and other cities.

The Italian societies of Iron Mountain are building a new theater. James W. Smith, an architect of that city, recently was in Calumet to inspect the Calumet Theater.

The building at 1 Monroe avenue, N. W., in Grand Rapids, occupied by the Vaudette Theater, will be remodeled at a cost of $60,000. The building also contains store-rooms. The location of the show will be changed in the building.

Pictures of the Calumet & Hecla mines, lectured by Major Phillips, of the Michigan National Guard, three other reels and the Hanna Triplets made up a program given by Dreamland, at Cadillac, for ten and five cents.

Arrangements were made to have moving pictures taken of the Flag Day ceremonies in Bay City. That place will be the center for a number of Michigan patriotic societies, who plan to observe the day with parades, flag-raisings and other rites.

"There is no necessity for a moving picture censorship in Grand Rapids according to Lester Potter, police censor of Detroit. "The persons behind this movement might better go out and direct their efforts against the dance hall," he said when the matter was up before the city council of Grand Rapids. "There is where our young men and women are ruined, not in the picture shows. Abolish the freakish dances and get rid of the pool rooms. That's the work. Let the moving picture shows, which are the poor man's recreation, flourish and do good. Instead of directing energy against them, let the energy be thrown against real evils that beset our children." The mayor delayed the appointment of a censor. He did not like the idea of the Social Welfare Association submitting a list of available candidates. "I don't want hand-picked committees from any one," he is quoted. "If there is to be a committee I'll pick it myself." "To save the children" was the reason Superintendent of Schools Greeson put himself on record as favoring a censorship. Representatives of the various woman's clubs have asked for the appointment of a woman censor if it is decided to scrutinize the films. City Commissioner W. B. Weston advocated a censorship for some of the "higher class" theaters in Grand Rapids. He is said to have stated that when a "grossly immoral French mistress," who was not an actress, appeared at a local theater the seats were sold from the stage to the "nigger-heaven." "And the play was far worse than a moving picture show could be," he added.

Manager Thompson, of the Alcelum Theater, of Northville, is having an old building removed from the lot in Main street recently purchased, preparatory to erecting a new theater.

W. J. Hall has opened his new Plaza Theater in the Tussing building, in North Washington avenue, at Lansing. Five reels will be shown for five and ten cents. Mr. Hall is proud of the appearance and construction of his new fireproof theater, and made a very dignified announcement of his policies at the time of opening. Joseph Essinger, of Detroit, will be operator.

"Censorship under police power has been more satisfactory in numerous cities of the United States than by committees," proclaims Lester Potter, police censor of Detroit, in a letter to Mayor Ellis, of Grand Rapids. "All pictures shown in Detroit at the present time have been passed by the national board of censorship and by myself. All objectionable parts in films are cut out at my request and are destroyed." Mr. Potter was invited to Grand Rapids when the city council was discussing the matter of censorship. He inspected the motion picture theaters of Grand Rapids and gave them a clean bill, but some of the residents and some of the papers still think there is need for regulating the exhibition of the films.

One of the buildings at White City Park, near Houghton, probably will be used as a motion picture theater this summer, according to M. J. Carroll, general manager of the White City Amusement Company. The park has been leased for the summer to Capt. Joseph Brassau.

John Sahlstein has sold the Lyric Theater, at Ishpeming, to Guy H. Freese, of Marquette, who has been conducting a barber shop for a number of years. One of the changes likely to come with the new management is the removal of the stage to increase the seating capacity. Eight-reel matinees for Saturdays have been announced.

The Board of Estimates of the City Council at Detroit made severe cuts in the portion of the budget covering a board of motion picture censorship. They removed one censor at $1,200, one assistant censor at $1,000, one operator at $1,200 and a machine at $350. Mrs. R. H. Asbaugh, representing the Twentieth Century Club, appeared before the estimate board and urged the appropriation for the censorship bureau as well as a fund for a horse ambulance. She was informed that Commissioner Gillespie, who advocated the censorship, has left enough men in his regular police quota to provide the services, if he so desires. In brief, the board left the problem up to the commissioner.

Nell Clifford has rented the Temple Theater, at Croswell, and will conduct a moving picture and vaudeville show.

Hawkins & Hull have reopened the Eagle Theater, in Olivet, as the Broadway Theater, and will give shows Wednesday and Saturday nights.

Little Marion Rice, who has been appearing in stunts at moving picture and vaudeville houses in the Copper Country, is said to have been taken on by one of the Chicago producing companies.

James Chapman, manager of the Temple Theater, at Cairo, is installing new seats in his house, having sold his chairs to the management of a new moving picture theater to be opened at Akron.

John Moore has resigned his position as manager of the Majestic Theater, at La Peer, to accept a similar position at Grand Ledge.

Manager Mackauin, of the Princess Theater, at Manistique, recently gave a benefit performance for the Kitchitikippi Club.

A. Arthur Caille will call his new moving picture and light vaudeville theater, to be erected at Mack and Baldwin avenues, in Detroit, the "Maxine." It will have a seating capacity of 1,046 on the auditorium floor.

Ollie Baker has purchased the interest of Fred Walker in the Star Theater, at West Branch, and renamed the house the Happy Hour.

Moving pictures of Grand Rapids business men were taken while they were inspecting the Ford automobile plant in Detroit, and will be shown in Grand Rapids.

MIDWEST SPECIAL SERVICE.

WISCONSIN.

A NEW method of fighting the Sunday moving picture show has been offered by its antagonists at La Crosse. Under the direction of the Pastors' Union, cards have been distributed among the residents. The card is in the form of a pledge not to attend theaters of any kind except upon a business day. All the pastors recently selected a certain Sunday when they preached upon "The Observance of the Sabbath."

The picture "Creation," given under the auspices of the International Bible Students' Association, is at the Auditorium in Milwaukee for a thirty-day run. The aggressive manner in which this organization has invaded the Middle West has caused a great deal of comment from churches of various denominations which disagree with the doctrines taught by the sponsors of the film, but no outward stand has been taken against the pictures.

C. J. Scharfenstein has purchased the Empire Electric Theater at Cassville. He contemplates giving two shows a week.

The Magee Opera House at Evansville is being remodeled.

Milwaukee physicians endorsed the film "The Drug Habit" when it was shown at a private exhibition at the Orpheum Theater.

Ralph W. Jackmann, of Madison, Wis., representing Chicago investors, is said to have secured an option on a site on North Fourth street in La Crosse for the erection of a theater and office building.

The pictures featuring the Dietz family of Cameron Dam fame were the first offerings of George McCollough and Roy Grovesteen after they had purchased the Unique Theater in Tomah from Smith & Robinson.

The Atlas Theater at Berlin has been re-opened under the management of Mr. Goessle, assisted by H. F. Westlan.

The Armory Board of Tomah has voted to operate a moving picture show starting May 1, but will continue to book theatrical attractions at the Armory. Frank Wells, formerly operator at the Unique Theater, will be manager. It is hoped by the board to add a gallery to the house soon.

O. H. Grondahl has purchased the building at Stoughton, Wis., in which he has been operating his Globe Theater for the last three years.

The profit-sharing moving picture theater in River Falls is attracting considerable attention. The photoplay house is owned from the desire that the citizens of that place have better entertainment than that afforded by the typical "town hall." A corporation was formed without stock. All revenues above expenses were to revert for the public good. The theater was equipped in a modern manner, but there were not enough good attractions. The board moving picture show was almost the typical "chore scow." The equipment and good will was purchased, and now when there is no theatrical attraction the public sees good pictures. In reality it is but a systematic adaptation of the social center idea.

Thomas Norman, of Chicago, formerly with the Laemmle Film Company, has taken a lease on the Racine Theater, at Racine, and after remodeling it at an expense of about $10,000 expects to reopen it May 16 as an exclusive picture house. In making the changes the Orpheum Theater, on State street, in Chicago, served as a guide. The front will have two main entrances. The ornamental stucco contract has been let to the Decorators' Supply Company, of Chicago, and the interior will be done by Mandel Brothers, of Chicago. The theater will be operated as a five-cent picture house. Under the new management the name will be changed to the Rex.

Schmidt & Newman, who have been operating an airdome moving picture show in West Allis, are reported to be negotiating for a site for the erection of a new theater.

Rolfe & Hurley, doing business as the Welcome Theater Company of Adams, have purchased the moving picture show of the Ideal Theater Company, of New Lisbon, in the opera house at Necedah and will give shows Wednesday and Saturday nights.

The public librarian at Oconto is increasing the interest in educational moving pictures by calling attention in her bulletins to books that may be secured and bring back recollections of literary classics presented in photoplay form at local theaters.

Eli Nelson, who formerly conducted the Gem Theater in the Carroll Building, at Chippewa Falls, has made application for a lease on the new moving picture theater to be erected at Columbia and Bridge streets, in that city, by Frank Dile.

The Masonic Lodge, at Friendship, will erect a new building, one floor of which will be used as an opera house.

Three life-sized metal-cast lions, costing $300 each, will be a decorative feature of the exterior of the new Lion moving picture theater, to be erected at Eighth and Lincoln avenues, in Milwaukee, by William P. Hedden and Fred Helm. The house, which will cost $25,000, will be opened about July 15. As most of the building will be of metal it will be practically fireproof.

Plans for a new opera house at Hortonville have been drawn by Messmer Brothers, architects of Milwaukee.

R. H. Hadfield, owner of the Savoy and Orpheum, photoplay houses in Superior, is said to have admitted that Duluth parties were negotiating for the purchase of both theaters.

The Unique Theater, at Marshfield, admitted free at a Saturday matinee all persons who clipped the advertisement of its program from a certain issue of a local paper.

Prof. John Lewis Gilpin, of the Department of General Information and Welfare of the University of Wisconsin, is using moving pictures in civic improvement work before improvement clubs in the state. A lecture on "The Town Beautiful" is accompanied by appropriate films.

Along with the ice cream parlors, the bowling alleys, and even the newsstands, the moving picture theaters of Beaver Dam were closed on Sunday in that town by orders of the sheriff. A ball game was allowed to go on. It is said to have been the first time in forty years that the saloons were closed on Sunday and evidently the order is the tactics generally followed in an attempt to keep the liquor lid off.

The new building code ordinance passed in Milwaukee provides that all theaters shall have a system of ventilation, in continuous operation while occupied, which will provide twenty-five cubic feet per minute of outer air for each occupant and for each light other than electric light.

It is the duty of the progressive Chamber of Commerce to pay attention to the photoplay, according to Munson Havens, secretary of the Cleveland Board of Commerce, who spoke to the Board of Commerce members at Madison. Where a few years ago these bodies spent their time in passing prosy resolutions they now do practical work and the good club "interests itself in such problems of attractive moving picture shows, public playgrounds and the methods by which children may be taught to play."

MIDWEST SPECIAL SERVICE.

IN THE NORTHWEST.

THE season of moving pictures at the Empress Theater in Spokane, Wash., has ended, and the house has been given over to tabloid musical comedies.

A two hour picture show, cafeteria supper, and a dance is the idea of entertainment for the residents of Kassen, Minn., carried out by the Commercial Club of that city.

The Brunswick Amusement Company, of Duluth, Minn., has taken out a permit to erect an addition to its moving picture theater in Second avenue, West, at an expenditure of $5,000.

A street car in St. Paul, Minn., struck rocks placed on the rails by small boys, jumped the track and ran into the front of the Topic moving picture theater in Prior avenue. The front of the house was damaged little, but Miss Annie Bavern, the ticket seller, fainted when she saw the car coming toward the small office in which she was sitting.

The Blue Mouse Theater, on Seventh street, in St. Paul, Minn., has been remodeled at a cost of $15,000.

Manager Critcher, of the moving picture theater at Bessemer, Col., has made plans for remodeling the Quackenbush building into a modern photoplay house, seating 600 persons, before July 15. He will spend $5,000 in improvements.

Hanten Brothers, of White Lake, S. D., have commenced the erection of a new business building, which is to contain an opera house.

Two new pavilions, which will be used for showing moving pictures as well as for other recreative purposes, are proposed for Duluth, Minn., by the social center organization of that city.

The Clyde Iron Works, of Duluth, had some pictures made in the Louisiana lumber regions, showing how the machinery made by the firm was used. The pictures were used as an attraction at the Empress Theater, in Duluth.

Moving picture theaters in Duluth, which play vaudeville, will be affected by a revision of the city building code which will allow the use of asbestos curtain. Steel now is required.

The films showing the activities of the state normal and industrial schools at Ellendale, N. D., are proving interesting to the residents of that state. They were recently shown at the opera house in Jamestown.

Although the new Alhambra Theater, to be erected on Hudson avenue, in Ogden, Utah, by the Alhambra Theater Company, will be chiefly a moving picture house, a stage will be built for other attractions. The early plans call for a house 180 x 88 x 45. The super-structure will be of steel and concrete. A large pipe organ will be one of the musical features. Charles Zeimer is president of the company and H. E. Skinner, manager.

It is one of the duties of the women's clubs to see that moving picture theaters are properly ventilated, according to Dr. A. E. Talbot, chairman of the health and hygiene committee of the Fifth District of the Minnesota Federations of Women's Clubs. In her annual report, at a meeting in Minneapolis, she declared this was just as important a matter as the censorship of films.

Mayor Nye, of Minneapolis, has announced his intention of trying to have free moving picture shows given in the parks of the city in conjunction with band concerts. Although the concerts given by the park band have proved attractive, the mayor believes that a program of photoplays, principally while the musicians are resting, would increase the attendance and get more results out of the city's pleasure plants. His idea is to have a machine transported from park to park.

Instead of the regular Sunday evening service at Plymouth Congregational Church, in St. Paul, Minn., two reels of moving pictures were used to illustrate a talk by Rev. P. P. Womer on "The Problem of Child Labor in the United States."

The American Anti-Alcoholic Foundation is using moving pictures in the Northwest to back up the oral arguments against the liquor habit. The reels recently were shown at the Lyric Theater, in Northfield, Minn.

Otto English, who has been conducting the American Theater, at New Ulm, Minn., has purchased the Gift Shop, at Springfield, Minn., and the theater is being conducted by his brother, who is his partner.

The Gem Theater, at New Ulm, Minn., rode the crest of the wartime wave of patriotism by the exhibition of three reels showing the Second Regiment, Minnesota National Guard, which includes the New Ulm company.

The copper mines in the vicinity of Butte, Mont., are soon to be filmed for an industrial feature. The pictures will be taken by the same methods in which the lead-silver mines in Idaho were filmed —using an 8,000-candlepower arc light for the underground work. The Montana picture will carry the copper from the first process to the finished plate.

The Duluth, Minn., club women and school heads whose activities for better pictures have been mentioned in the World, introduced a series of matinees at the Princess Theater for the children, at which especial attention was given to patriotic pictures.

Two Rochester, Minn., houses are attracting attention with their slogans. "All Sadness Abandon Ye Who Enter Here," announces the Majestic, but at that it runs some drama and is likely to get hold of a few which are shy the happy ending. The Metropolitan claims the title, "The Theater of Realization."

All persons over sixty-five years of age and all children in the kindergarten and primary grades of the schools in Logan, Utah, were admitted free at a special matinee of "Joseph and His Brethren," at the Lyric Theater. The children had to be under the care of teachers.

The Ruby Theater, at Harlowton, Mont., has been purchased by A. S. Vallos, of Miles City, who has renamed it the Olympia.

E. L. Wilson has sold his moving picture theater at Houston, Minn., to Axel and John Hanson.

The Albert Theater, at Albert Lea, Minn., is conducting a diamond ring contest.

Naja Temple, Mystic Shriners of Deadwood, S. D., recently held a day of entertainment for members of the Masonic orders and their families. One feature was the exhibition at the Deadwood Theater of "Quo Vadis?", with special music under the auspices of the Shriners.

Inauguration of Sunday shows by the Lyric Theater, at Marshall, Minn., has resulted in a movement against seven-day shows. The management of the theater was visited by a committee from the Ministerial Association and the matter was called to the attention of the city council. Later plans were made for appropriate programs with one show before and one after the church hour.

MIDWEST SPECIAL SERVICE.

IN THE MIDDLE WEST

THE film, "The Battle of Gettysburg," will be shown May 30 at the Auditorium, in Milwaukee, Wis., immediately after the annual Memorial Day parade, and will take the place of the customary patriotic addresses. The joint committee of the patriotic societies decided that the photoplay was more likely to inspire patriotic appreciation of the services of the civil war heroes than any oratorical outburst, because the films more graphically describe the horrors of war than any word-picture.

A bill providing for the censorship of moving pictures in St. Louis was introduced April 21 before the city council by Dr. Paul R. Fletcher, a member of that body. If it passes it will be necessary, before exhibition, to have a permit from the chief of police, showing that he has passed the film. The exhibitor will have the right to appeal, over the chief's head, to the mayor, whose decision shall be final. Penalty of not less than $25 nor more than $500 is provided for violation of the measure.

The humane side of the animal pictures is pointed out by a middlewest paper. "The people want to see the animals, but they do not want to see them suffer. The 'movie' shows the polar bear on an iceberg instead of panting on concrete in a park pit, and the elephant in the wilds of Africa, where he looks more imposing than in a circus parade, single file and clinging to the nearest convenient handle as though he were tugging at a bell cord in an endeavor to bring the undignified procession to a stop."

The O. K. Theater, at South Haven, Mich., was recently closed by Manager M. G. Hotchkiss, while the building was enlarged to give room for five hundred more seats. Several thousand dollars was expended for improvements, the additions including a new stage.

The Grand Theater, at Washington, Ind., is participating in a pony voting contest.

The Marion Theater, at Iron Mountain, Mich., notified its patrons not to see "Sapho" if they expected to see a sensational film.

MIDWEST SPECIAL SERVICE.

NORTHWESTERN NEW YORK.

"SMASHING the Vice Trust" in moving pictures has been featured by Manager Schlesinger, of the Academy Theater, Buffalo. In a half-page advertisement in Buffalo newspapers a picture of District Attorney Whitman, of New York, and quotations from Dr. Parkhurst appear. Gus Schlesinger, formerly of Buffalo, brother of the present manager of the Academy, has become manager of the Strand Theater, Toronto, Ont.

The World Film Corporation has removed its offices from the White Building, Buffalo, to 23 West Swan street. F. W. Young is in charge.

"Spartacus," one of George Kleine's attractions, will be given a premiere performance at the Majestic Theater, Buffalo, May 25th. Foster Moore, Mr. Kleine's local manager, will use live lions to advertise the production. One plan will be to have them follow a circus parade to be held in Buffalo on the day his show opens. "Spartacus" will be followed at the Majestic by other releases from Mr. Kleine.

The main offices of Warner's Features, Inc., in this territory, have been removed from 23 West Swan street, Buffalo, to 445 South Warren street, Syracuse. The concern will be represented in Buffalo by J. H. Beaver, at 32 Chapin block, and in Albany by R. K. Carpel, at 83 State street. D. J. Chatkin will have his headquarters in Syracuse and will have direct supervision of the offices there and in Buffalo and Albany. B. A. Gibbons, of Syracuse, will be assistant manager to Mr. Chatkin and will have direct charge of the Syracuse territory, which lies between Rochester and Utica and Elmira and Malone.

Albert Chatkin, formerly of Buffalo, has joined Warner's Pittsburgh forces as traveling representative.

The Small-Hanny Amusement Co., which intends to build a moving picture theater, has been organized in Buffalo with a capital of $30,000. The directors and subscribers are George F. Hanny, George P. Hall and Francis E. Cornish, of Buffalo.

The Fitzhugh Hall Amusement Co., which operated a moving picture theater in Rochester, N. Y., has filed a petition in bankruptcy. The liabilities amount to $21,722 and assets $8,725.

The Housewives' League recently put on "swat the fly" moving pictures at the Family Theater, Buffalo. Manager Foster, of that house, has been using as an extra attraction the "Lucille Love" pictures.

Henry M. Marcus, manager of the New Lyric Theater, Buffalo, is an experienced musician and directed the orchestra at Shea's Theater, Buffalo, for several years. Mr. Marcus has organized a New Lyric Symphony Orchestra, which gives concerts under his direction.

Moving pictures will take the place of burlesque at the Garden Theater, Buffalo, during the summer.

George W. Erdmann, manager of the new Elmwood Moving Picture Theater, Buffalo, was formerly with the Victor Film Co., of that city. At one time he was general manager of the Chippewa Amusement Co. and for four years managed the Bijou Dream Theaters in Buffalo and Rochester. His experienced operator is Charles Gale. At the recent opening of the Elmwood Theater, Mr. Erdmann received congratulations and floral tributes from the Victor Film Co., Mark-Brock Theatrical Enterprises, Moe Mark, Harold Edel, manager of the Strand Theater, Buffalo, the Buckeye Film Co., of Cincinnati, and others.

Manager Carr, of Shea's Theater, Buffalo, had as an extra feature recently B. A. Rolfe's "Porch Party," in which twelve musicians took part. George Cohan appeared at the Buffalo Press Club benefit at Shea's Sunday evening, May 17.

BILLY BISON.

INDIANA.

NINE hundred and fifty-three children witnessed the motion pictures, "The Last Days of Pompeii," at Anderson, Ind., recently. An hour or so later 1,000 children from the outlying districts saw the films and two hours thereafter 1,000 saw the pictures in the high school auditorium. Principal Denny, who is responsible for this educational moving picture campaign, has arranged for the presentation of the "Battle of Gettysburg" films at the high school building.

The Terre Haute Tribune, under its heading "Films and Frets," has something to say on the injection of vaudeville acts into the motion picture shows. The daily says:

"* * * Good music, instrumental and vocal is a desirable adjunct to the movie, but low-grade vaudeville stunts are to be shunned. The moving pictures appeal to men and women of refined taste. The vaudeville stunts which are interposed appeal to no one with an atom of discrimination. They are stupid, tedious and frequently improper. Nearly all the picture exhibitors have awaked to this important fact."

The new motion picture orchestra, the Wurlitzer, installed in the new Keystone Theater, Edward G. Sourbier's latest picture theater in Indianapolis, is attracting a deal of attention here. The instrument gives music of the equivalent of a ten to fifteen-piece orchestra. It is played by a single musician, being built in two sections, one part a double keyboard piano and the other a combination of trumpets, flutes, picoloes, cathedral chimes, tuba, drums, church organ, et cetera, et cetera. The new house is noting good business.

Roy Burke, 2148 Sehurmann avenue, Indianapolis, is building an airdome in which moving pictures will be given this summer.

The Fountain Theater Company, of Terre Haute, Ind., has incorporated to operate picture shows with a capital zation of $5,000. Directors: F. J. Rembusch, Shelbyville, Ind.; W. R. Beck, and G. Rembusch.

The Woman's Franchise League, of Delphi, Ind., used motion picture houses in Delphi the other day to further their cause. Films depicting the "rottenness" of politics and the "good influence" of women were put on in two houses, the suffragettes having charge of the affair.

"Sunny Hours in St. Joe Valley" will be the title of the moving picture story depicting the progress of South Bend, Ind., just completed by the chamber of commerce. The title was selected from forty-seven others. A contract has been closed with Robert Codd, of the Western Amusement Company, for a lease on the American Theater for six days and nights. Before being sent out for twenty-six weeks over the regular circuit, the films will be shown in all cities in the St. Joe Valley. There are 2,500 persons in the two reels.

For four weeks the Bible story of the Creation may be seen in moving pictures, gratis, at the Princess Theater, at Elkhart, Ind. The films are given under the auspices of the International Bible Students' Association, which uses this means to encourage individual Biby study.

As a treat to its readers the Journal-Tribune, Logansport, Ind., has purchased the rights for Logansport of the "Rise and Fall of Napoleon," moving pictures, and will present them at the Nelson Theater, where subscribers presenting newspaper coupons can obtain twenty-five-cent seats for fifteen cents.

A plan for the use of moving pictures in the schools of Indiana has been presented to the state board of education at Indianapolis by a Lafayette, Ind., man. Under his plan films would be made all over the world at various seasons of the year and rented to schools at about $5 a week, where the school corporation was unable to buy the films outright. The idea is to form a syndicate of local people and to supply a "practical education" course embracing transportation and commerce, mining of all types, and miscellaneous training in morals.

It is the claim of the management of the new Tuxedo Theater, of Indianapolis, that the house is the best equipped motion picture house in the city. The new house opened its doors April 28. It has a "$1,000 mirror screen."

The Central Avenue M. E. Church, of Indianapolis, is to institute moving pictures in its religious programs. "The moving pictures are here to stay and the children insist on seeing them," said a member of the church committee, "so we shall seek to interest them in the proper kind of picture." A fireproof cabinet for the picture machine will be installed soon.

WILLIAM.

SAN FRANCISCO

WORK will be commenced very shortly on the erection of a moving picture theater on Scott street, west of Union, San Francisco. This theater will be near the main entrance to the Panama-Pacific International Exposition grounds and is being planned by Charles J. Rousseau, 46 Kearny street.

A. H. Bosworth has been granted a permit by the Board of Police Commissioners of San Francisco to conduct a picture house at 3376 Mission street.

The Larkin Photoplay Theater, now in course of construction on Larkin street, near O'Farrell, San Francisco, will be opened about the first of June, according to present plans. This theater is a splendidly designed one and is located in the midst of a rapidly growing apartment house district.

It is announced that a five-cent policy will be inaugurated shortly at the New Theater, the house recently opened on Broadway, near Stockton street, San Francisco, by Ben Michaels. This is one of the largest and finest theaters in the North Beach section.

Dean C. Worcester, late secretary of the Interior of the Philippines, has made over twelve thousand feet of moving picture films, depicting the wild and ferocious head hunters of the Islands. The strange dances, unique costumes and weird scenes of these wild tribes and their gradual development from savagery to an educated condition are shown in these pictures, which are announced for an early date at the Columbia Theater, one of San Francisco's leading playhouses.

S. Horatio Smith, of Melbourne, Australia, who is making a tour of the world in the interests of that city, was in San Francisco this week for a stay of several days. He is also representing the I. M. P. Film Exchange, of Melbourne, and while in this country will make arrangements for securing a supply of features. Mr. Smith states that the moving picture industry in Australia lacks much of having reached the same development that it has here. Shows are advertised but little and the lobby displays cannot compare with those made here. But little attention has been paid as yet to producing, most of this being by companies from this country.

The Cuban Commissioners to the Panama-Pacific International Exposition have decided to strongly feature moving pictures showing industrial and scenic views of Cuba. Kinemacolor pictures only will be used, arrangements having been made to this effect.

A large moving picture hall is provided for in the state exhibit building to be erected for the State of Washington on the Panama-Pacific International Exposition grounds. Plans for this are being completed by architect A. F. Heide, 46 Kearny street.

War pictures are now being strongly featured by several San Francisco exhibitors. The Savoy Theater is showing pictures of the Greek-Bulgarian war and the Empress is featuring pictures of the Mexican disturbance.

A special meeting of exhibitors and exchangemen of San Francisco was held in the Assembly room of the Phelan Building this week at which matters of mutual interest were discussed. M. E. Gorg spoke on freak laws and conditions in other cities; R. J. Marks talked on the Sixteen-Year-Old Law, and H. J. Gosliner spoke on the need for reducing the number of reels at performances. The latter question was discussed at considerable length, but no definite steps were taken to bring about a change. Later in the week an informal luncheon was held at Taits Cafe, at which forty-five exhibitors and exchangemen were present, and these subjects were again gone into.

The Golden State Film Company has been incorporated at San Francisco with a capital stock of $25,000, the interested parties being A. W. Biggers, of 112 Market street; R. B. Kurrle, L. Gonsalves, G. F. Cosby and P. C. Mason. This concern has a well-equipped studio at San Rafael and is now working on a five-reel production along unusual lines. R. B. Kurrle is manager of the company.

Four special trains filled with Shriners left California this week for Atlanta, Ga., and within a few days the announcement is expected that San Francisco has been named as the convention city for 1915, this being one of the objects of the trip. Within the next three weeks these Shriners will have visited fifty-seven large cities through the United States, preaching the gospel of Northern California's manifold attractions. The San Francisco special has a full moving picture outfit aboard and not only will pictures be taken enroute, but exhibitions will be given wherever stops are made. The start was made from the Panama-Pacific International Exposition grounds, where moving pictures were made.

Exhibitors, producers, and all connected with the moving picture business in California are interested in a constitutional amendment that is to be voted upon next November, providing that no person shall be employed for more than eight hours in any one calendar day, or for more than forty-eight hours a week. The passage of this would be a blow to exhibitors and would mean that many houses could be operated but six days a week, unless additional help is secured.

O. V. Traggardh, secretary and treasurer of the Union Film & Supply Co., has completed a trip through much of the Northern California territory and is planning a trip through the entire State.

C. B. Price, district manager for the World Film Corporation, has spent several weeks at the San Francisco office getting business in good running order and is planning to go to Los Angeles shortly to start things moving there.

Walter C. Smith, assistant manager of the Hippodrome, one of the leading moving picture houses of Los Angeles, was in San Francisco this week and before leaving again for the Southland was married to Miss Blanche Kraimer, of this city.

The attendance at the Tivoli, conducted by Turner & Dahnken, is steadily increasing. The opera season caused a temporary set-back, but everything is again moving along smoothly.

A week ago it was understood in local moving picture circles that the Universal Film Manufacturing Co. had virtually completed a deal with the Panama-Pacific International Exposition for an extensive concession, but nothing further has been heard of this and the tentative plans of this concern are being held in abeyance.

The Moss Beach Amusement Company has been incorporated at Redwood City, Cal., by W. C. Leetsch, Henry Wollrich and F. A. Smith, with a capital stock of $200,000. It is planned to construct moving picture theaters and conduct a general amusement business.

The theater of W. R. Mensinger, now nearing completion at Modesto, Cal., will be opened on June 7 as a moving picture house by A. A. Richards, who has secured a long term lease on the structure. Mr. Richards is no stranger in the Modesto theatrical field, having formerly conducted the Star Theater.

The owners of the Majestic Theater, Tulare, Cal., are now conducting an airdome, warm weather having set in.

A theater building, to cost about $25,000, is to be erected shortly at Brawley, Cal., by J. L. Manahan. This will be occupied as a moving picture house.

R. E. Hicks and A. L. Miller, owners of the Plaza Theater, San Diego, Cal., have secured property adjoining the theater and will erect a moving picture house, to cost $100,000, the plans for this to be prepared by architect Walter S. Keller.

President C. W. Goddard and Secretary W. A. Cory, of the Exhibitors' League of California, will make a visit to Stockton, Cal., shortly, to effect an organization. Mr. Goddard was there a short time ago and made preliminary plans.

Beatrz Michelena, who is starring with the California Motion Picture Corporation, injured her knee while enacting a part in a play at the San Rafael studio, and was unable to perform for a time. She is now out again, but still feels the effect of the injury.

At the recent track meet between the Universities of Stanford and California the relay race was protested by California on the ground that one of the Stanford runners had made a running, instead of a standing start. The protest was not allowed, but the moving pictures of the event, made by the California Motion Picture Corporation, show clearly that the protestants were justified in their stand.

Ishi, the last of the Deer Creek tribe of Indians, and probably the most celebrated of all California Indians, visited the laboratories of the California Motion Picture Corporation this week and saw moving pictures of himself while making arrows, making fire by friction and building a stick and grass house. He was greatly pleased with the exhibition and laughed as much as if it had been a comedy film.

David Solari, who conducts the Palace Theater, at Pittsburg, Cal., the Empire at Napa, and who gives a show once a week at Yountville, has purchased the Haywards Theater at Haywards.

The Film Theater, at Stockton, Cal., has changed hands again, being conducted at the present time by H. Buerro.

A. Block has purchased a moving picture theater circuit from Collins & Mohr, embracing El Verano, Glenn Ellen and Cordelia. One show a week will be given in these places.

Collins & Mohr, who conduct a moving picture house at Sonoma, Cal., will operate a theater at Fetters Springs during the summer season.

The Gardner Amusement Company is preparing to open a moving picture theater at Lovelock, Nev. The Pacific Mutual Film Corporation of San Francisco has furnished the theater, including a Motiograph machine, and will supply the program.

The Pastime Theater, at Sisson, Cal., has been sold by J. M. French to Arens & Morgan.

E. F. Cunningham has sold the Mosswood Theater, Oakland, Cal., to F. F. Rickee, who has taken possession.

The Theater Fresno, Fresno, Cal., has been closed, the season of vaudeville not having proved successful. Moving pictures will be shown for a few weeks, except on the night of road attractions, and during the summer the theater will be remodeled.

The fire commissioners of Fresno, Cal., have ordered that the Rialto Theater must provide more fire escapes for the rear and install a new fireproof booth for the moving picture machine. They have also ruled that the Theater Fresno must make certain changes in the projection room before the place is reopened.

The Macograph Motion Picture Manufacturing Company, of which Walter L. McGinn is director general, has fitted up a studio at Forest Hill, San Francisco, and is now producing pictures there, paying special attention to comedies. Plans are being made for producing a number of plays in which children take the leading roles. A school of photoplay acting has been opened in conjunction with the producing company, where instruction is given by H. Ked Eakle, V. A. Van Antwerp and Miss Larline Lyons. The downtown offices of the concern are located in the Claus Spreckels building.

CHURCH

CINCINNATI

ANOTHER film exchange has been added to the already imposing number doing business in Cincinnati, the Eclectic Film Company having established a local branch on Fifth street under the management of S. P. Hettenberg. Mr. Hettenberg is well known to film men and exhibitors in this territory, as he was formerly with the Mutual and the General, as well as with other film concerns. He announces that from this branch, which is the twelfth now operated by the Eclectic, Pathe Freres' productions will be released hereafter in this section. Manager Hettenberg is sanguine of a big success for this office, as the quality of the films released through it well warrants.

With the approach of warm weather, the usual summer crop of airdomes is springing up in Cincinnati. Besides several airdomes of a substantial sort, which will open shortly under the management of competent exhibitors, there is the usual swarm of temporary affairs, projected by those who see a chance but easy money in the film business, and these are now besieging the offices of the film exchanges in search of information. Indications are that there will be more airdomes, large and small, at least at the start of the local summer season, than ever before.

The Ohio State Board of Censors is preparing to begin activity, having met recently for the purpose of going over a number of films released since its last meeting. Just now the board is worrying over the question of whether its members are under the civil service, and must therefore be appointed from certified lists of those who have passed an examination for that work, or may be appointed without examination. The Attorney General is wrestling with this knotty point, on request of Wallace D. Vaple, chairman of the State Industrial Commission, who has the appointment of members, in order that he may be governed accordingly in the appointment of an additional member. This appointment was delayed somewhat, pending the injunction suit brought at Washington by the Mutual Film Co., of Cleveland, to restrain the enforcement of the Ohio film censor law. The Supreme Court refused to issue the order, however, and the board will proceed with its work.

"A Million Bid," the recent Vitagraph release based on Cameron's play, "Agnes," drew large crowds at the Gayety last week, which was the first during which the burlesque house had run pictures. The numerous striking spectacles occurring in this film, including the great shipwreck scene, held the breathless attention of the audiences during every performance, and gave the house a fine send-off for its summer season of motion pictures. Other big attractions will follow, several features said to be equally as good as "A Million Bid" being scheduled for later exhibition.

The Lyric, one of the leading of Cincinnati's legitimate houses, is another theater which opened last week, following the close of its regular season, with motion pictures, combined with occasional bits of vaudeville. The program will be changed daily, and indications are that the house will do well, its location on Vine street, just north of Fifth and Fountain square, being very favorable.

Parts four and five of "Lucille Love, the Girl of Mystery," continued the hit made by this series at the Colonial last week. The management is highly elated with the way the series is going.

As a moral lesson, and also as a possible means of bringing together an estranged couple, Judge Fricke, in the Cincinnati Court of Domestic Relations, where quarrels between loving or unloving pairs are daily adjusted in one way or another, recently ordered that William Carlisle to take his wife, Clara, to the production of "Clothes," running at a local house. Mrs. Carlisle reported to the court that her husband had threatened her, and it seems that "clothes"—without the capital—was a part of the trouble. The couple will report back to the judge shortly, and he will be able to see whether his prescription had the desired effect.

The local motion pictures taken regularly and produced at B. F. Keith's theater are among the most popular features shown at the vaudeville house. Among the interesting events recently shown were the opening of the Cincinnati amateur baseball season, with a parade and marathon race, swimming contests in one of the high school pools, and the demonstration of how to bathe a baby, shown to the "Little Mothers' Club" at one of the schools. A live and kicking baby was used by the instructor for the purpose, and the demonstration was as realistic as could have been desired, pleasing the "little mothers" as well as the audience at Keith's. The war spirit rampant in Cincinnati, as well as elsewhere, was illustrated last week by pictures of a newly-organized cavalry troop, drilling for immediate service, were shown, and were greeted with vociferous cheers.

As the result of an ordinance recently adopted in Norwood, O., a suburb of Cincinnati, making it unlawful for groceries to keep open on Sunday, it is possible that all places of business and amusement, including motion picture shows, will be inspected upon by the grocers. They have employed detectives to secure evidence and swear out warrants covering the handling of business by picture theaters, drug-stores and other concerns on Sunday, and will fight the matter to a finish, they declare.

The Elite Movie Company has been incorporated in Dayton, O., with a capital stock of $15,000, by Joseph R. Zehnder, Peter J. Zehnder, Albert F. Kinseler, Gust. G. Kinseler and William H. Durkin. It will build and operate a theater.

KENNETH

KENTUCKY.

THE motion picture men of Louisville report that business is improving steadily, and until the hot weather drives the crowds to the parks, business should be entirely satisfactory. New house are opening rapidly all through the state, and the exchanges are doing a land office business. Managers of most of the exchanges are kept on the job constantly at present, and have very little time for anything outside of hard work. Collections are coming in very well from most of the rural exhibitors, films are being returned in better shape and more rapidly, and prospects never looked brighter. The wheat crop outlook at present is excellent and the rural districts, with any kind of luck, should have plenty of money during the summer.

The Preston Amusement Company, of Louisville, will shortly open its new airdome at Preston and Camp streets. Manager C. Groves has purchased a 6-A Power's projecting machine for the new show. The location is a very good one, and has supported a regular house for some time.

H. W. Phipps, of Bells, Ky., is making arrangements to open a new picture house in Bells, and was recently in Louisville, where he purchased a 6-A Power's machine, and a lot of other equipment.

The Rev. A. Madison, of Bardstown, Ky., is making arrangemnts for opening a colored motion picture house in that town. He has rented quarters for the new house and purchased a second-hand Motiograph machine. Bardstown has a large colored population, and a show of this kind should be successful.

Judge W. A. Kinney, of the Princess Amusement Company, Louisville, is rushing the work on his new Star Theater, at Fourth and Jefferson streets, that city, and expects to be able to get in shortly. The box office is nearly completed and interior work is advancing rapidly. The screen will be set rather high, and the floor will not be lowered.

The Warner Feature Film Company, which recently opened an office in Louisville to handle Kentucky bookings, is now carrying a stock of films to supply immediate demands. Business is improving steadily.

R. E. Gumm, who recently opened a new picture show at Lagrange, Ky., has rented a building at Eminence, Ky., and expects to open a new house shortly. Mrs. Hogue, also of Eminence, recently purchased a new machine for her show in that city, and it is reported that some other parties are on the verge of opening another house. Eminence is not a large enough town to support very many shows, and someone will shortly find this to be the case, it is believed.

The four-reel Famous Players "Tess of the Storm Country," in which Mary Pickford takes the leading role, made one of the biggest hits of any picture ever shown in Louisville. This feature was shown at the Majestic Amusement Company's house, and it was almost unable to handle the crowds, though the house has a seating capacity of 1,200. According to recent regulations of the city authorities, local houses must not allow patrons to stand at any point in the house, and the law was observed as closely as possible at the Majestic. The lobby was jammed in the evening with a large crowd which extended out over the sidewalk. Until seats were available in the house, the box office refused to sell tickets. This made it a good deal easier for the man at the door, because after a patron once has his ticket, he thinks he is entitled to go on into the house, and it is hard to hold a restless crowd back. A good many houses in some cities believe in getting the admission, regardless of what the public sentiment is concerning the action.

Carpenter & Johnston, Louisville cameramen, are making arrangements to take moving pictures of the Kentucky Derby. These pictures are generally shown over a wide area and are subjects of much interest. For the past two or three years, however, the weather has been so dark and dismal on Derby Day, that the pictures have not come out as well as they might have done. The race this year gives promise of being an unusually good one, and it is hoped that some good pictures will result.

The work of remodeling the old John C. Lewis annex, Louisville, for the new Switow house, will start soon. The Lewis Company is holding some special sales and making rapid arrangements for vacating the annex. When completed the picture house will have two stores in the front of the house. One of the officials of the Lewis Company said that the store would probably occupy the two stores when completed. Their soda fountain and confectionery department are now located in what will be one of the stores when completed, and will very likely remain where they now are.

R. E. Smith, of Paris, Ky., has completed arrangements for the opening of a new picture show for negroes in that city, and will open the house at once. He has purchased a machine and all of the necessary equipment, and will conduct a straight colored house. The admission will be five cents. The colored houses are opening up thickly all through the central part of the state.

Rowland Clark, of Lebanon, Ky., is figuring on opening a new house at Bardstown, Ky., and another one at Springfield. He also expects to reopen his old house at Lebanon, which has been closed since he opened the new Lyric. This will give him a string of four houses, but some of them will only be opened and operated during the summer months. His new house at Lebanon is doing a fine steady business.

Alf Oldham, proprietor of the Woodland Airdome, Louisville, reports that his show will start on Saturday, May 16. He will start off with the Universal program.

The West End Colonels' new house, Louisville, will be ready for business shortly and the first run of pictures will be made on May 16. A diversified program will be used at this house.

Manager Joseph Goldberg has announced that Goldberg & Levy will close the New Grand, at Twenty-seventh and Portland avenues, Louisville, for the summer. Manager Goldberg will manage the Olympic, on Market, between Preston and Floyd streets, during the summer months.

Carpenter & Johnston have purchased a new 1914 Motiograph machine, which is expected in shortly, and a fireproof portable booth. They expect to handle a good many special affairs, such as running off pictures at conventions. This form of entertainment is becoming very popular with a good many of the associations. At a recent meeting of the Kentucky Laundry Owners' Association, in Louisville, plans were made for having a special demonstration on the screen to suggest methods of saving fuel. The sheet was set up and the windows in the large convention hall covered with sheathing paper. However, the lecturer turned up sick, and the crowd was rather disappointed in not getting to see the demonstration.

The Pastime Moving Picture Theater, of Maysville, Ky., will hereafter be in charge of Miss Anna Belle Ward, formerly of Covington, Ky. Miss Ward is a well-known motion picture singer, and is the first woman to attempt the management of a picture show in Maysville.

Mike Purtle, Ashland, Ky., has taken up the lease on the old Ashland Opera House. He expects to improve the service to a marked degree. Lawrence and Steele, local druggists, have charge of the ticket selling while the house is not open.

G. D. CRAIN, JR.

MISSOURI.

THE airdome season is on in Kansas City, and is providing added competition for exhibitors who cling to orthodox methods of displaying during the summer months. The latter, however, are making the usual arrangements for the comfort of their patrons and expect to maintain their previous records in the way of box office receipts, despite warm weather.

The Royal Theater, the new motion picture house going up at 1024 Main street, Kansas City, will not be thrown open to the public until about June 1, according to a recent announcement by Frank L. Newman. Mr. Newman hoped to have his new theater in operation by May 10, but was forced to abandon original plans because of delay in construction.

Samuel Benjamin, who had the 1913 concession for moving pictures at Electric Park, Kansas City's leading summer resort, will again be in charge. The park will open May 17 and the motion pictures will follow a week or so later.

John Hughes, not the Milwaukee ball player, is doing a Jekyll-Hyde role in Kansas City. Mr. Hughes, who is operator at the American Theater, has leased the Starlight at Twenty-ninth street and Lister avenue, but will continue his work at the American, thus being operator at one house and vicarious manager at another.

A visitor of note to Kansas City recently was John B. Rock, son of the famous "Pop" Rock, of the Vitagraph Company of America. While in the city, Mr. Rock gave a special exhibition of "A Million Bid," to exchange men and exhibitors at the Tenth-street Theater. So much he's been heard of the Vitagraph feature that members of the craft turned out in numbers for the performance, and gave it their stamp of approval after witnessing it.

The old Electric Theater, at Twelfth street and Grand avenue, Louisville, has been remodeled and will be opened in the near future by William Scoville. The old name has been dropped, Mr. Scoville expecting to dissipate all impressions which cling to that name. A contest which will determine the new name of the theater has been launched. The house will seat 400 persons under the new conditions.

A new $18,000 motion picture house will be erected in Kansas City in the near future. C. H. Bussey is the promoter. He has exhibited in Kansas and other states.

The management of the Alamo Theater took advantage of the suffrage movement in Kansas City to show Alice Nielson in "A Militant Suffragette." The presentation of the five-reel feature preceded the holding of a suffragette parade in Kansas City, and attracted feminine patrons from all sections of the city.

The Empress Theater, Kansas City, a vaudeville house which has presented a feature film each afternoon, has extended the silent drama to the evening performances as well. Attendance at the matinees overtopped that in the evenings and the management arrived at the conclusion that absence of pictures was the cause of the slump at night.

Charles W. Harden, formerly manager of the Lyric Theater, Kansas City, is the new assistant to Manager Paul A. Englars with the Kansas City branch of the Mutual Film Corporation. He succeeds Frank L. Newman, who recently resigned to devote all his attention to construction of the new Royal Theater. Thomas Tasffe, who has been with the Lyric Theater for seven years past, was appointed manager in Mr. Harden's stead.

The Holt Feature Film Company, of Manhattan, Kan., has contracted to make pictures of the dedication of Memorial Hall, at Topeka, on May 27.

The Elite Theater, of Ellsworth, Kan., has attracted considerable attention recently, as the result of its stability, as compared to the average small-town motion picture house. The Elite opened in 1908, which is some time ago, considering the age of the industry, under the management of Karl W. Bornschein. While the latter has made a good many changes in the Elite, the house still resembles the original in many ways. Its career seems to indicate that efficient management is as fruitful in small cities as in large.

The management of the Maze Theater, located in the Sexton Hotel building, at Twelfth street and Baltimore avenue, Kansas City, has created some comment recently by using a balcony to the left of the screen for office work. While silence is maintained, the presence of the office staff in plain view of the audience apparently exercises a disquieting effect on the patrons and militates against full appreciation of the picture.

MURRAY.

ST. LOUIS, MO.

MOVING picture films showing how to take care of babies, how to prepare their food, and lessons in hygiene will be shown at the Plaza Theater, at Clara and Etzel avenues, on May 9, and at the Shenandoah Theater and the Empress Theater, May 23. The campaign is being carried on by the Baby Welfare Association and the Visiting Nurses' Association under the direction of Mrs. Edmund F. Brown, chairman of the Welfare Association.

Kathlyn Williams, of the Selig Polyscope Co., is the eighth winner in the St. Louis Times "Popular Player Contest." Interest is getting very warm as the contest nears its final heats, when the big voting to decide which photoplayer is St. Louis' favorite will be run.

The American Theater has closed its regular dramatic run for the season and will show moving pictures for several weeks, beginning with the Universal feature film, "Samson," with J. Warren Kerrigan in the title part. Four exhibitions of "Samson," together with three reels of Sterling and Keystone comedies, will be shown daily. The local press is giving much space to "Samson," and no doubt the run will be a successful one.

The Virginia Airdome, which is operated in connection with the Virginia Theater, under the management of B. M. Warner, will be open for summer business on May 25.

A. Wiltmann, E. McCutcheon and F. Daxel, proprietors of the McKinley Theater, on South Jefferson avenue, have built a fine 1,500 capacity airdome at Morganford road and Juniata street. The new outdoor theater will be called "The Paris," and will have a radium gold fiber screen, and will use General service. Two nights a week, one of them Sunday, will be feature nights, when ten cents admission will be charged; the rest of the week one reel films will be shown, when the admission will be only five cents. The firm will operate under the name of "The Paris Amusement Company."

Pathe's Weekly is being handled from 3210 Locust street, Eclectic Film Company's building, since May 5th, by Chas. Soutier. Mr. Soutier was formerly manager of Gayety Theater, at Springfield, Illinois.

The Worlds Feature Film Corporation has moved from the fifth to the third floor of the Navarre building. This gives the company more room, and a much better place to handle its stock of features. Manager J. C. Conner says business is growing by leaps and bounds. This makes the third move in three months for the Worlds Features, and each move has been to larger quarters.

Talbot's New Gem Theater was the first in St. Louis to run the Vitagraph special feature, "A Million Bid," during the week ending May 10.

The Rainbow, 107 North Broadway, has a small wagon drawn by two very small and very shaggy burros. On top of the wagon are mounted two frames that reach ten or twelve feet in the air. These frames form a peak at the top, and are covered with posters, advertising the program at the Rainbow. No doubt, the chief attraction to the many children following the wagon, were the burros, but the whole outfit, wagon, children and burros, caused talk, and talk about a show generally means good business.

Managers of theaters in St. Louis have been notified by Building Commissioner McKelvey that all electric wires must be placed in steel conduits and that all woodwork under the floors must be covered with sheet metal or metal lathes and plaster.

J. Warner, manager of the Lafayette Theater, on Jefferson, near Lafayette avenue, says he will open the Russel Airdome, which he also controls, on June 1.

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Calendar of Licensed Releases

Current Releases

MONDAY, MAY 18th, 1914.

BIOGRAPH—The Father's Scapegoat (Drama).....
EDISON—The Adventure of the Counterfeit Money. Fifth of Octavius, Amateur Detective Series (Com.)
KALEM—The Fringe on the Glove (Special—2 parts—Drama) .....
PATHE—Col. Heeza Liar—Farmer (Picture Cartoon).
SELIG—The Adventures of Kathlyn, No. 11 (The Forged Parchment) (Special—2 parts—Drama).....
—Hearst-Selig News Pictorial, No. 23 (News).....
VITAGRAPH—Dorothy Danesbridge, Militant (Com.)

TUESDAY, MAY 19th, 1914.

ECLIPSE—Mystery of the Fast Mail (Special—2 parts Drama) .....
EDISON—The Light on the Wall. Fourth story of "The Man Who Disappeared" (Drama).....
ESSANAY—The Uneven Balance (Drama).....
LUBIN—He Won a Ranch (Comedy).....
—Her Horrid Honeymoon (Comedy).....
MELIES—A Good Excuse (Comedy).....
—Their First Quarrel (Comedy).....
PATHE—Max's Vacation (Comedy).....
SELIG—A Ticket to Happiness (Comedy-Drama).....
VITAGRAPH—Johanna the Barbarian (Special—2 parts —Drama) .....

WEDNESDAY, MAY 20th, 1914.

EDISON—Seraphina's Love Affair (Comedy-Drama)...
—Three Knaves and a Heathen Chinee (Comedy)..
ESSANAY—Actor Finney's Finish (Comedy).....
KALEM—The Redskins and the Renegades (Special—2 parts—Drama).....
MELIES—Fifteen Years Later (Drama).....
PATHE—Pathe's Weekly, No. 37, 1914 (News).....
SELIG—Teaching Father a Lesson (Drama).....
—A Korean Dance (Dancing).....
VITAGRAPH—The Adventure of the Rival Undertakers (Comedy) .....

THURSDAY, MAY 21st, 1914.

BIOGRAPH—Romeo and Juliet (Comedy).....
—Percy, the Lady Killer (Comedy).....
ESSANAY—A Snakeville Romance (Comedy-Drama)..
LUBIN—A Leaf From the Past (Spec.—2 parts—Dr.)..
MELIES—Like Father Like Son (Comedy).....
PATHE—Antony and Cleopatra (Spec.—2 parts—Dr.).
SELIG—Hearst-Selig News Pictorial, No. 24 (News)..
VITAGRAPH—Out In Happy Hollow (Drama).....

FRIDAY, MAY 22nd, 1914.

EDISON—The Southerners (Special—3 parts—Drama)
ESSANAY—The Voice in the Wilderness (Special—2 parts—Drama) .....
KALEM—Tight Shoes (Comedy).....
—Advanced Styles for Fall and Winter, 1914-15 (Fashion) .....
LUBIN—Life's Lottery (Drama).....
SELIG—Music Hath Charms—Not (Comedy).....
—As Time Rolled On (Comedy).....
VITAGRAPH—Bunny's Swell Affair (Comedy).....

SATURDAY, MAY 23rd, 1914.

BIOGRAPH—The Road to Plaindale (Drama).....
EDISON—A Tight Squeeze. Eighth of "Dolly of the Dailies" series (Drama).....
ESSANAY—Red Riding Hood of the Hills (Drama)..
KALEM—The Vengeance of the Vaquero (Drama)....
LUBIN—A Country Girl (Comedy).....
MELIES—The Buried Crime (Drama).....
PATHE—The Conquest of Claire (Spec.—2 parts—Dr.)
SELIG—The Estrangement (Drama).....
VITAGRAPH—Etta of the Footlights (Special—2 parts —Drama) .....

Advance Releases

MONDAY, MAY 25th, 1914.

BIOGRAPH—The Price of the Drinks (Comedy).....
BIOGRAPH—Widow Muggin's Wedding (Comedy)...
EDISON—A Lady of Spirits (Sixth of the "Wood B. Wedd" Series—Comedy) .....
KALEM—The Treasure Ship (Special—2 parts—Drama)
PATHE—Rastus' Riotous Ride (Comedy).....
SELIG—The Baby Spy (Special—2 parts—Drama).....
SELIG—Hearst-Selig News Pictorial, No. 25 (News)..
VITAGRAPH—A Sentimental Burglar (Drama).....

TUESDAY, MAY 26th, 1914.

CINES—The Cigarette Maker of Seville (Special—2 parts—Drama) .....
EDISON—The Mystery of the Amsterdam Diamonds (Seventh of the "Chronicles of Cleek" Series—Dr.)
ESSANAY—Blind Man's Bluff (Drama).....
LUBIN—The Particular Cowboys (Comedy).....
LUBIN—For Two Pins (Comedy).....
MELIES—A Hasty Judgment (Comedy-Drama).....
PATHE—Making Steel (Educational-Industrial).....
PATHE—The City of Agra, India (Travel).....
SELIG—The Clock Went Wrong (Comedy).....
SELIG—Simp Simpson and the Spirits (Comedy).....
VITAGRAPH—Cutey's Wife (Special—2 parts—Com.)

WEDNESDAY, MAY 27th, 1914.

EDISON—Lost—A Pair of Shoes (Comedy).....
ESSANAY—Pat Casey's Case (Comedy).....
KALEM—The Bottled Spider (Special—2 parts—Dr.)
MELIES—In the Days of Guillotine (Drama).....
PATHE—Title Not Reported.....
SELIG—Dawn (Drama) .....
VITAGRAPH—The Boys of the I. O. U. (Com.-Dr.)
LUBIN—The Trunk Mystery (Special—2 parts—Drama)

THURSDAY, MAY 28th, 1914.

BIOGRAPH—The Science of Crime (2 parts—Drama)....
ESSANAY—Sophie Starts Something (Comedy).....
MELIES—The Stolen Formula (2 parts—Drama).....
MELIES—Jack and His Motorcycle (Comedy).....
MELIES—Jack's Inheritance (Comedy).....
MELIES—Terrible Alternative (Spec.—2 parts—Dr.)..
PATHE—No Release on Thursday.....
SELIG—Hearst-Selig News Pictorial, No. 26 (News).....
VITAGRAPH—Hunger Knows No Law (Drama).....

FRIDAY MAY 29th, 1914.

EDISON—The Two Vanrevels (Special—2 parts—Drama)
ESSANAY—When the Lightning Struck (Special—2 parts Drama) .....
KALEM—And the Dance Went On (Comedy).....
LUBIN—The Test of Courage (Drama).....
SELIG—Second Childhood (Comedy).....
VITAGRAPH—Mr. Bunnyhug Buys a Hat For His Bride (Comedy) .....

SATURDAY, MAY 30th, 1914.

BIOGRAPH—A Daring Getaway (Drama).....
EDISON—Mother and Wife (Drama).....
ESSANAY—Broncho Billy's Cunning (Drama).....
KALEM—The Coming of Lone Wolf (Drama).....
LUBIN—A Tango Tragedy (Comedy).....
—Circus Time in Toyland (Comedy).....
MELIES—(Title not reported.).....
PATHE—The War of the Lilliputians (Special—2 parts—Comedy-Drama) .....
SELIG—The Girl Behind the Barrier.....
VITAGRAPH—The Mystery of the Hidden House (Special —2 parts—Drama) .....

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Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, MAY 17th, 1914.

CRYSTAL—Charlie's Waterloo (Comedy).....
ECLAIR—Our Daughter (Comedy).....
REX—A Boob There Was (Comedy).....

MONDAY, MAY 18th, 1914.

IMP—Beneath the Mask (2 parts—Dhama).....
POWERS—The Count's Infatuation (Comedy).....
VICTOR—The Call Back (Drama).....

TUESDAY, MAY 19th, 1914.

CRYSTAL—The Dancing Craze (Comedy).....
—The Mashers (Comedy).....
GOLD SEAL—Lucille Love—the Girl of Mystery. Series No. 6 (2 parts—Drama).....
UNIVERSAL IKE—Universal Ike in Pursuit of Eats (Comedy) .....

WEDNESDAY, MAY 20th, 1914.

UNIVERSAL—Animated Weekly, No. 115 (News).....
ECLAIR—In a Persian Garden (2 parts—Drama).....
JOKER—Their Vacation (Drama).....
NESTOR—The Man Within (Drama).....

THURSDAY, MAY 21st, 1914.

FRONTIER—Johnnie From Jonesboro (Comedy)....
IMP—Love and a Lottery Ticket (Comedy).....
REX—The Fox (2 parts—Drama).....
STERLING—Neighbors (Comedy) .....

FRIDAY, MAY 22nd, 1914.

NESTOR—Could You Blame Her (Comedy).....
POWERS—The Pearl of the Sea (Drama).....
VICTOR—The Bribe (2 parts—Drama).....

SATURDAY, MAY 23rd, 1914.

FRONTIER—The Sheriff's Story (Drama).....
101 BISON—The Triumph of Mind (3 parts—Drama)..
JOKER—Mike Searches for His Long Lost Brother (Comedy) .....

SUNDAY, MAY 24th, 1914.

CRYSTAL—Their New Lodger (Comedy).....
ECLAIR—Mother Michael (Comedy).....
—From Kandy to Colombo (Scenic).....

MONDAY, MAY 25th, 1914.

IMP—Lodge Looney Luther (Comedy).....
POWERS—Family Troubles (Comedy).....
—U. S. Government Inspection of Mutton and Pork (Educational) .....
VICTOR—The Sheep Herder (2 parts—Drama).....

TUESDAY, MAY 26th, 1914.

CRYSTAL—Dead Broke (Comedy).....
—A Change of Complexion (Comedy).....
GOLD SEAL—Lucille Love—The Girl of Mystery Series, No. 7 (2 parts—Drama).....
UNIVERSAL IKE—Universal Ike Is Kept From Being An Actor (Comedy) .....

WEDNESDAY, MAY 27th, 1914.

ECLAIR—The Link In the Chain (Three parts—Drama)...
JOKER—The Cure (Comedy).....
NESTOR—The Passing of the Beast (Drama).....
UNIVERSAL—Animated Weekly, No. 116 (News).....

THURSDAY, MAY 28th, 1914.

FRONTIER—Hiram and Zeke Masquerade (Comedy).....
IMP—An Old Rag Doll (Drama).....
REX—The Pursuit of Hate (Drama).....
STERLING—Hearts and Swords (2 parts—Comedy).....

FRIDAY, MAY 30th, 1914.

NESTOR—Captain Bill's Warm Reception Comedy).....
POWERS—The Spark of Manhood (2 parts—Drama).....
VICTOR—Humanity In the Rough (Drama).....

SATURDAY, MAY 30th, 1914.

"101" BISON—Cast Adrift In the South Seas (2 parts—Drama) .....
FRONTIER—Brother for Brother (Drama).....
JOKER—The Fatal Letter (Comedy).....

Mutual Film Corporation

SUNDAY, MAY 17th, 1914.

KOMIC—The Man in the Couch (Comedy).....
MAJESTIC—The Lover's Gift (2 parts—Drama).....
THANHOUSER—The Somnambulist (Comedy) .....

MONDAY, MAY 18th, 1914.

AMERICAN—Footprints of Mozart (2 parts—Drama).
KEYSTONE—The Water Dog (Comedy).....
RELIANCE—Our Mutual Girl, No. 18.....

TUESDAY, MAY 19th, 1914.

BEAUTY—Courting of Prudence (Drama).....
MAJESTIC—The Swindlers (Drama) .....
THANHOUSER—The Dog of Flanders (2 parts—Dr.).

WEDNESDAY, MAY 20th, 1914.

AMERICAN—Beyond the City (Drama).....
BRONCHO—Breed o' the North (2 parts—Drama)....
RELIANCE—Izzy the Operator (Drama).....

THURSDAY, MAY 21st, 1914.

DOMINO—The Fires of Ambition (2 parts—Drama)..
KEYSTONE—When Ruben Fooled the Bandits (Comedy)
MUTUAL WEEKLY—No. 73 (News).....

FRIDAY, MAY 22nd, 1914.

KAY-BEE—A Social Ghost (2 parts—Drama).....
PRINCESS—A Circus Romance (Drama).....
THANHOUSER—The Legend of Snow White (Drama)

SATURDAY, MAY 23rd, 1914.

KEYSTONE—Our Large Birds (Educational).....
—Acres of Alfalfa (Educational).....
RELIANCE—For the Sake of Kate (2 parts—Drama).
ROYAL—Three of a Kind (Comedy).....

SUNDAY, MAY 24th, 1914.

KOMIC—Nell's Eugenic Wedding (Comedy).....
MAJESTIC—The Double Knot (2 parts—Drama).....
THANHOUSER—Algy's Alibi (Comedy).....

MONDAY, MAY 25th, 1914.

AMERICAN—The Lost Sermon (2 parts—Drama).....
RELIANCE—Our Mutual Girl, No. 19.....

TUESDAY, MAY 26th, 1914.

BEAUTY—Jane, the Justice (Drama).....
MAJESTIC—The Song of the Shores (Drama).....
THANHOUSER—Was She Right In Forgiving Him (2 parts—Drama) .....

WEDNESDAY, MAY 27th, 1914.

AMERICAN—Sheltering an Ingrate (Drama).....
BRONCHO—The Wharf Rats (2 parts—Drama).....
RELIANCE—The Angel of the Gulch (Drama).....

THURSDAY, MAY 28th, 1914.

DOMINO—The Embassador's Envoy (2 parts—Drama)....
KEYSTONE—(Title not reported).....
MUTUAL WEEKLY—No. 74 (News).....

FRIDAY, MAY 29th, 1914.

KAY-BEE—The Embezzler (2 parts—Drama).....
PRINCESS—A Telephone Strategy (Comedy).....
MAJESTIC—The Stolen Radium (Drama).....

SATURDAY, MAY 30th, 1914.

KEYSTONE—(Title not reported).....
RELIANCE—Silent Sandy (2 parts—Drama).....
ROYAL—Bombsky and the Bombs (Comedy).....

IDEALS

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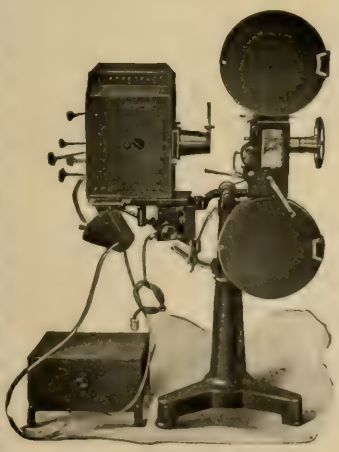

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LICENSED FILM STORIES

ESSANAY.

THE UNEVEN BALANCE (May 19).—Jake had a craving for liquor and his wife, Samanthy, reprimanded him. Jake magnifies upon everything and being a good prevaricator, the men sympathize with him. Some of the women said, "they knew from the first that Samanthy was mean." Samanthy was a good woman and went to church regularly every Sunday. The minister decided to put Samanthy on trial before the congregation. She is furious. The minister's child became ill and Samanthy nursed her back to health, sacrificing her time for one who had so terribly wronged her. The minister begged forgiveness for the wrong he had done her, and he told his congregation of the goodness of heart of Samanthy concealed within her. Moral: "Judge a woman by herself and not by the tongues of her neighbors." Jake was worthy of the ill-treatment at the hands of his wife for leading a life of degradation.

ACTOR FINNEY'S FINISH (May 20).—James Finney, a would-be actor, is discharged from the Gaiety Theater and thrown bodily into the street. He succeeds in securing a position with a motion picture concern as leading man. The new surroundings, the absence of an audience and the camera pantomime him. His blunders will cause a great deal of laughter, and the exciting chase that follows is indeed one of the most comical ever registered on film.

A SNAKEVILLE ROMANCE (May 21).—Nell writes to Dick that she will return from boarding school and to meet the stage the following day. Bud is in love with Nell, and when Mr. Canby, Nell's father, tells him to meet her with the buckboard, he is delighted. Dick makes a short cut on horseback, stops the stage and takes Nell home. Bud is furious when the stage arrives in town empty. At home Nell is given a hearty welcome by her father. She becomes peeved when she discovered she has been sitting on a freshly-painted bench—her father, in his excitement had forgotten to tell her that he had just finished painting it. That night, Bud steals into the ranchman's home and robs the safe. He brushes against the bench, which later solves the mystery of the stolen funds. Dick and Nell elope and all ends happily.

RED RIDING HOOD OF THE HILLS (May 23).—Marguerite becomes weary as the hours and the Overland Limited roll on. Her trip from New York to the far West was a tedious one, and it is with a sigh of relief that she steps from the observation platform to pluck some flowers. The train had stopped for water. Marguerite wanders into the woods and when she returns, discovers that the train had pulled off. She is alone in a new country, without friends or funds. That evening she wanders into a deserted cabin and throws herself on a cot for a rest. In the meantime, her father has discovered her absence—gets off the train at the next station and, with the aid of the sheriff and his posse, they form a searching party. Broncho Billy and his pal, Lee, return to the cabin, and it is with difficulty that the former prevents the sleeping girl from being disturbed. Her father later finds her thanks Broncho Billy for the protection and kindness extended to his daughter and continues on his journey, taking Marguerite with him. In the many long days and nights following, Broncho dreams of the little Red Riding Hood who had taken possession of his cabin.

THE VOICE IN THE WILDERNESS (Special—Two Parts—May 27).—Frank, a young author, living in the city, is unable to concentrate his mind on his work, and much to his wife's disgust, decides to spend a few months in a small village, where there will be nothing to distract him. After some controversy he persuades her to accompany him, and they retire to a small lifeless town, where they rent a cottage on the outskirts. After living this mode of life for some time, Irene becomes very much dissatisfied and pleads with him to return to the city, but he refuses. One day while in deep thought, strolling alone in the woods, Frank steps over a precipice, but fortunately alights on a ledge, which, without a doubt, saves his life. His plunge is witnessed by Gerda, a young sculptress, who lives alone in a cabin nearby. She also has come to this lonely spot to seek solitude for her work. She drags his unconscious form to her cabin, where she nurses him for several weeks before he is able to sit up and talk. In the meantime, searching parties had been organized in the village, but no trace of the missing author found. After a few weeks of fruitless searching, they give up and conclude that he had been killed. Irene receives a letter, telling her that she has fallen heir to her uncle's vast estate and that she is to come immediately to occupy the home. Before departing she leaves a note with the village storekeeper, who places it in a small jug for safe keeping in case Frank ever returned. In this note she tells why she is leaving and where she is going.

Gerda has fallen in love with Frank and is very much distressed when he asks her to go to the village and locate his wife, if possible. At the village they tell her that Frank had been killed and that his wife had gone to the city. She keeps silent as to Frank's whereabouts. While in town she purchases a jug—the jug in which the old storekeeper had placed the note from Irene, and then forgotten where he had put it. Upon returning to her cabin, she tells Frank that his wife has deserted him. This is a terrible blow, but he decides to remain and continue his work rather than try to find her. They live in this manner for months, each day bringing them closer together. One day the unused jug which Gerda had purchased fell from a shelf and broke, disclosing the note from Irene. Frank reads it and reprimands Gerda for lying to him. Unheeding her plea for him to remain with her, he goes to the city in search of his wife. In the meantime, Irene thinking her husband dead, promises to marry another man, and Frank arrives just in time to witness the wedding ceremony through a window. Rather than make things very unpleasant for his wife, he returns to the little log cabin in the woods, where Gerda greets him with open arms.

BLIND MAN'S BLUFF (May 26).—Shielby Rutherford lost his eyesight and Doctor Burton, a specialist, is probing by putting off the operation. Mr. Rutherford's daughter meets a young physician by the name of Grant, who volunteers to restore her father's eyesight secretly. He does so, exposing Dr. Burton as a detriment to the medical world and shows him up to Mr. Rutherford as trifling with his wife's affections. Ruth consents to marry Dr. Grant.

PAT CASEY'S CASE (May 27).—Pat Casey, an Irish laborer, is in love with his work. So much so, that he is fired ten minutes after he accepts a job. Besides his overwhelming desire for labor, he is inclined to be a fighter, and many the scrap he has. His wife finally secures him a job, but Pat gets lazy and pretends that he is ill. Two of the laborers carry him home and his wife puts him to bed. During the absence of his better half he bribes his daughter to give him a pie, which he devours. When his wife returns with the doctor, the physician informs him that he is not sick at all, only lazy. When his wife discovers that he has been playing possum she routs him out of the house and a merry chase takes place.

SOPHIE STARTS SOMETHING (May 28).—There is much objection to liquor being sold in Snakeville, and Sophie starts out to reform the town. With hatchet in hand, she compels the saloonkeepers to empty their stock in the gutter, which flows freely into the town's public well. It is strangely peculiar how everybody is seized with the desire for a drink of water. Many of the inhabitants who never would think of touching a drop of liquor, become excellent examples for a "wet" territory. There are many screamingly funny incidents in this production that are amusingly humorous.

BRONCHO BILLY'S CUNNING (May 30).—A detective from the East is sent West to locate a notorious bandit and train robber. In the costume of a Western cowpuncher he reaches a small town. He is injured by falling over a precipice. Broncho Billy finds him, carries him to his cabin and nurses him back to health. It is then that Broncho discovers that the detective is looking for him, and files the hammer of the detective's revolver, so that it will not touch the cap. The detective learns of Broncho's identity and tries to shoot him. The outlaw upbraids the detective for his unappreciative spirit and requests him to leave at the point of a gun.

WHEN THE LIGHTNING STRUCK (Special—Two Parts—May 29).—Ted and Tom were roommates at college. They were both in love with Irene. Ted is soon forgotten and Tom is warmly welcomed into the heart of the fair coed. Ted, who had an ungovernable temper, was madly in love with her, and the thought of his giving her up nearly drove him into distraction. He tries to forget, but in vain. It happened one day that the professor was explaining to the class, "the making of a time bomb" to be used for blasting. Ted took particular interest in this lecture and determined upon a plan.

A few days later Tom received a note from his sweetheart, stating that she would like to visit the laboratory and would meet him there at four o'clock the following afternoon. Ted had read the note before Tom got there. Jealousy took an upper hand and Ted placed a time bomb in the laboratory, connecting the wires with the clock, so that the bomb would explode at four o'clock and blow his roommate and the girl he loved to atoms. The next day it stormed. Tom tried to persuade Irene not to go, but she insisted. Ted arrived at the laboratory first—now completely insane—gloating over the terrible trick he was about to play. An odd freak of nature, in the way of lightning striking in the vicinity of the college, turned the hands of the clock ahead and a terrible disaster happened—killing Ted.

VITAGRAPH.

A SENTIMENTAL BURGLAR (May 25).—Thinking to retrieve his fortunes, Lord Goring, an impoverished peer, plans to marry his only daughter, Ethel, to the Duke of Allerton, a wealthy but dissipated sensualist. Ethel is in love with a young soldier, Lieutenant Holland Pursey, and pleads hard not to be forced into a marriage with the duke, but her father insists it is the only way, and to save him from ruin, she agrees. She marries Allerton, and lives a very unhappy life.

Pursey is ordered to South Africa with his regiment, and pleads for a chance to say farewell to Ethel. She promises to see him that night, and admits him by the garden window. Bill Garson, a burglar, gets into the house that night, sees the lovers, and hides. He overhears what they say and is touched by their determination to live uprightly despite their intense love for each other. Accidentally they discover him, but he warns them not to make any outcry, as they, too, will be found. Allerton, hearing a noise, awakens and goes down to the library. Bill, the burglar, is equal to the occasion. After hiding Pursey and Ethel, he gives Allerton a light blow with a bludgeon, rendering him unconscious, and makes his escape. The incident is laid to burglars, who succeeded in escaping.

Afterwards Pursey, interested in Bill's case, advises him to turn over a new leaf and be honest. Bill does so, and, to keep out of temptation, recruits for South Africa. While there he proves himself a hero and saves Pursey's life. Allerton is killed in the hunting field on the day that Ethel receives news that Pursey has been killed in South Africa. The news proves to be false, however, as he has only been wounded and nursed back to health by Bill. Pursey returns to Ethel, as one from the dead, and their happiness is as enduring as their love.

CUTEY'S WIFE (Special—Two Parts—May 26).—Cutey Dexter, a young man of wealth, becomes infatuated with Mlle. Denise, the leading woman of a small theatrical company, who schemes to ensnare him, thereby securing a wealthy husband and much free advertising for the show. Betty, a pupil in a fashionable school, runs away to become an actress. Miss Crab, the principal, starts out after her. Closely pursued, she desperately climbs into the nearest refuge—the window of Cutey's apartment. Mr. Dexter learns his son intends to marry an actress and goes in haste to see him. Betty hears Cutey coming and ducks into the wardrobe. A door closes and she thinks he has gone. Seeing him still there, she hastily dodges back, but is seen by Pa Dexter, as he enters the room. Mr. Dexter opens the wardrobe and Betty, terror-stricken, steps out. Cutey is speechless with amazement. Papa turns to him and says, "Thought you'd fool the old man, eh?"

Mr. Dexter thinks Betty is his new daughter-in-law. They do not undeceive him, and, deciding the boy has good taste anyway, he makes the best of it. Miss Crab arrives with a policeman, but Dexter orders them out, saying she is his son's wife. He then takes the supposed bride and groom to his home. Each blames the other for their predicament and they have a terrific quarrel. Pa Dexter undertakes the role of peacemaker, but becomes exasperated and locks them both in their room. He then calls up Judge Goodman, an old friend, and asks his help. Cutey and Betty calm down and by the time the judge arrives, are on better terms. He goes in to them, they explain matters and he says the only solution is an immediate marriage. The judge performs the ceremony, then steps out and tells Dexter "he persuaded them to make up." Betty and Cutey sit clasped in each other's arms while papa and the judge smile beneficently on them.

THE BOYS OF I. O. U. (May 27).—As the most conceited member of the I. O. U. College Fraternity, Wallie is the source of much amusement among the boys. They see him read the posters announcing the appearance of Mlle. Felice, a musical comedy star, and watch him buy flowers for her. They tell Bob, an old friend of Mlle. Felice, who has sent him a pass for a box at the show. "To put one over on Wallie," they all decide to go and leave him out. At the matinee they see Wallie in another box, his eyes glued on Mlle. Felice, and looking like a sick calf. After the show Bob and the boys call on her and ask her to make up as an old woman, explaining the little joke they have planned. At their suggestion she writes a note, thanking Wallie for his flowers and making an appointment to meet him that evening. Wallie is overjoyed, and while the others grin, he says, "They all fall for little Wallie."

That evening Wallie, "all dolled up," and carrying a bouquet, starts for the theater, followed cautiously by those in the secret. While he is waiting, with a "Be still, my heart," expression, Mlle. appears, in her old lady make-up. She takes the flowers from the stupefied Wallie, and smooths his hair with loving grimaces. He finally succeeds in excusing himself, only to find the boys barring his way. Mlle., unobserved, takes off the make-up and confronts Wallie. As a dazed expression of admiration comes over his face the boys shove him into the waiting auto, order the chauffeur to put on full speed, and poor Wallie is soon out of sight. Mlle. gets into her machine and the boys, still laughing, give a wild cheer for her. Their little joke on the self-important Wallie is a success.

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HUNGER KNOWS NO LAW (May 28).—Desperately poor, with a family dependent upon him, Jim Brown becomes despondent. While walking through a private estate, he meets Madge, a young girl, and gains her everlasting gratitude by releasing her dog from a game-trap. Madge later meets the three children of Jim Brown, and learns through them of their poverty. Brown has become desperate and decides to disregard the game laws. Despite his wife's protests, he takes his gun and plunges into the woods. He brings down several birds, and the report of his gun is heard by a nearby game warden, and Dick Vernon, the young owner of the estate, who is in love with Madge. Brown, hearing them coming, dashes through the bushes, suddenly coming face to face with Madge. She determines to save him, and quickly transfers the birds from his pouch to the empty basket she is carrying. Vernon and the gamekeeper rush up and accuse Brown. He denies it, and Madge shields him. Vernon is puzzled, and, believing Brown guilty, searches his bag. Finding nothing, he angrily accuses Madge of protecting the man. Madge walks haughtily away.

Madge later hides the birds under some bushes. She hears Vernon coming and quickly straightens up, greeting him very coldly. Vernon's dog smells the game and hauls out one of the birds. His suspicious now confirmed, he accuses Madge of protecting a criminal and believes she is infatuated with the man.

One day Vernon follows her to the Brown cottage and learns the motive for her actions. Madge will not speak to him, but he begs forgiveness so humbly that she cannot resist his entreaties, and gives him his long sought answer.

MR. BUNNYHUG BUYS A HAT FOR HIS BRIDE (May 29).—After the honeymoon, Bunnyhug and his wife, Clara, have a quarrel, and he promises to buy her a new hat if she will grant him the privilege of smoking in the house. They see a beautiful creation for $85, and his wife insists unavailingly on his buying it. They have a worse quarrel than before, and Clara slips on a banana peel, spraining her ankle. She is carried home and put into a wheel chair. Bunnyhug remorsefully promises to get her the much desired hat at any cost. He tries at the store, only to find it has been sold. He buys all kinds of millinery, but his wife goes into tantrums when she sees them. He sees the woman with the hat and tries to grab it from her. Her husband, a little sawed-off, interferes, and proves to be "some scrapper," for he leaves Bunnyhug with a black eye and a bruised nose.

Arriving home in a towering rage, Bunnyhug tells Clara, "Now you come out with me and buy a hat that suits you!" Grabbing the handle of the wheel chair, he wheels her through one store after another, scattering people right and left. They buy three hats, but she does not like any of them, and her husband is about to give up in despair when he sees the lady with the hat and her husband, on the brow of a hill ahead of them. He puts on full speed, only to find the couple already at the bottom of the hill. Determined to catch them, he takes the three hats, and deserts the chair—which, having no brakes, starts off by itself.

He runs down the hill, catches up with the couple, and commences to bargain for the hat. The lady finally consents to exchange it for the three Bunnyhug has. Just then they hear a shriek, and Clara, in the wheel-chair, goes past them in a cloud of dust. Recovering from his amazement, Bunnyhug starts after her and finds her, unconscious amidst the debris of the overturned chair, by some miracle, unhurt. When she comes to and sees the hat she is filled with joy, and gives him a strenuous hug.

THE MYSTERY OF THE HIDDEN HOUSE (Special—Two Parts—May 30).—While tramping the hills of Virginia on his vacation, Dick Marston, a young minister, sprains his ankle. Moina Jardine, a demure little mountain maiden, assists him to her grandfather's home, "The Hidden House." Marston learns that Moina is subject to great stress of mind, at times. She tells him she and her sister Robina, take turns caring for Mr. Jardine. Marston falls in love with the beautiful Moina, but Mr. Jardine and Mercy, the colored servant, say, "Wait until you see Robina!" One day, Moina turns from Marston and begs her grandfather to explain the Mystery, but is angrily told to keep silent. That night, Marston, walking in the grounds, meets Moina. She seems dazed, tells him that Robina comes! She disappears, leaving him greatly puzzled. The next morning Robina, beautiful and bewitching, comes dancing in.

Mr. Jardine and Mercy decorate the house and at night, before the blazing logs, the colored servant tells witch stories. Marston, in his room, sees Robina dancing through the grounds in the moonlight. She pouts and goes straight up to his room, laughing at his displeasure. Seeing a picture of Moina, she angrily tears it in pieces and rushes out. Marston is fascinated by Robina and one day, seizing her in his arms, he kisses her passionately. Suddenly her expression changes. She cries out that Moina is coming and falls unconscious. The girl is cared for by Jardine and Mercy, and when Marston next sees her, finds she is once more the sweet and gentle Moina. Appalled at the strange phenomena, he is overcome with emotion. The grandfather explains that Moina is a dual personality, possessed in turn with the soul of Moina and that of Robina, which explains why Marston has never seen the two girls together, but he now knows that Moina and Robina are one and the same. Marston later meets Moina in the garden and tenderly takes her in his arms, telling her of his love. The mystery of "Hidden House" is solved and Robina is only a memory of the past.

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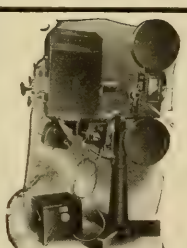
KALEM.

THE TREASURE SHIP (Special—Two Parts—May 25).—The "Treasure Ship" is not a real ship, but a model constructed by Captain Bascom during ten years of enforced solitude on a South Sea island after the wreck of the "Golden Cloud." The treasure consists of a bag of gems found under the skeleton of an earlier castaway. When rescue finally comes, Bascom stows the treasure in the hold of his model and so carries it safely to his home, where he has long been mourned as dead. He arrives in time to cheer the last moments of his dying wife, who has been faithful to his memory.

Bascom finds that his daughter, Beth, is now a comely young woman. Tom, her brother, falls under evil influence and commits a theft. His father comes to his aid. Bascom has taken care to conceal all knowledge of his treasure from the children. He decides to bequeath it to Beth and conceives the idea of leaving a chart describing its location with directions couched in misleading, nautical terms, which to his simple mind seem clear and explicit. Shortly afterwards, Bascom passes away. Tom discovers the chart and makes a copy of it. He shows it to Harley, his employer. The man induces Tom to embark for the South Sea, believing the instructions are to be taken literally.

After Tom's departure, however, Harley discovers where the treasure is really hidden. Beth is mystified by the chart bequeathed her by her father, Harley suddenly appears with a note for $100 bearing Bascom's forged signature and demands payment. Beth, being unable to meet the demand, he offers to take the model in exchange. Day, Beth's sweetheart, arrives before the deal can be closed and gives her the money to take up the note. Later, the boy takes the model from the mantlepiece on which it is standing. He accidentally lets it drop. The treasure falls from its hiding place. The secret of the "Treasure Ship" lies revealed.

THE BOTTLED SPIDER (Special—2 parts—May 27).—Williams resigns his office as sheriff and leaves town with his wife and child. That after-



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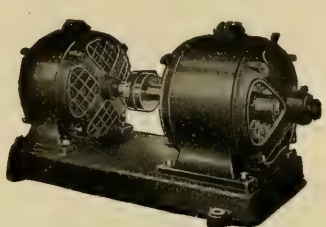

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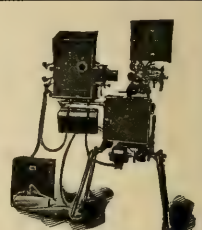

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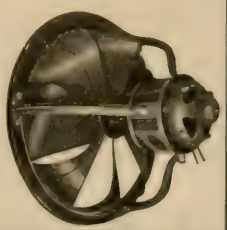

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noon, Rex, known as "The Spider," swaggers into town and robs a saloon. The man escapes, followed by Burns, the new sheriff, and a posse. Williams leaves Anna and Ella in the wagon by the side of a stream while he goes in search of a ford. Rex comes upon the outfit and recognizes Anna as the wife of his foe. Capturing the woman, he binds her and throws her into the wagon. Thrusting Ella aside, the desperado drives off.

The posse arrives just as Williams returns. The husband is frantic because of the mysterious disappearance of his wife and daughter. The men secure the aid of Red Bird, an Indian trailer, and take up the pursuit. They come upon Ella, who tried to follow the wagon. The men learn the story of the "Spider's" villainy.

Discovering that he is being pursued, Rex deserts the wagon, forcing Anna to accompany him. The two crawl up the mountain side until they reach a tiny ledge. Red Bird finds their trail. Brought to bay, Rex uses Anna as a shield while picking off the members of the posse. Three fall victim to his deadly aim. The pursuers resort to strategy. While they attract the "Spider's" attention, Red Bird makes a detour and comes upon the outlaw from behind.

A desperate hand-to-hand combat ensues. The frantic husband and the posse toil towards the ledge. Locked in deadly embrace, Red Bird and the "Spider" reel back and forth. A knife flashes just as a pistol is fired. When Williams and the posse arrive at the spot, Red Bird is breathing his last. Rex, however, has committed his last crime —a bowie knife is buried to the hilt in his heart.

AND THE DANCE WENT ON (May 29).—Jim and Tom purchase tickets to the Trainmen's Ball. They break the news to their sweethearts, Jane and Grace, and then try to arrange to get off on the day of the dance. A marble-hearted official turns down their request. However, at Jane's suggestion, the boys decide to take their go-to-meetin' clothes to work with them on the day of the event, thus doing away with the necessity of returning home to dress.

It happens that old Grouch Brent, the conductor, and Fogeye, the engineer, have a touch of that tired feeling on the all-important day and therefore take things easy. Furthermore, cows insist on ambling along the track, while occasionally Fogeye stops the train to chat with some acquaintance along the road. When the run finally comes to an end, the boys are hours late.

Jane and Grace are inclined to be peevish when Jim and Tom finally appear. The lovers arrive at the dance when the fun is at its height. But once more, luck hands the boys an awful jolt. A wreck on the line causes the railroad officials to send a call-boy to the scene of festivities with instructions to nail the first crew he sees. Of course, he picks out Jim and Tom.

Bidding their sweethearts a tearful goodbye, the unfortunates heed duty's call. Two hours later, Jim and Tom, pausing in the back-breaking task of clearing away the wreckage, express their sympathy for the girls whose fun has been spoiled. Fortunately for their peace of mind, Jim and Tom are unable to see Jane and Grace at that moment. For, deeply absorbed in threading the mazes of the tango with two good-looking chaps, the girls have completely forgotten the existence of their sweethearts.

THE COMING OF LONE WOLF (May 30).—Lone Wolf decides to take a Hopi maid for his squaw. Bearing suitable gifts, the Indian sets out for the Hopi village. Natoma's pity for Crooked Leg, a crippled Hopi, is mistaken by the old man for love. Unknown to Crooked Leg, however, the maiden loves Lightfoot, a warrior of the tribe. Lone Wolf arrives at the village. Displaying the presents he has brought, he offers them to Chief Big Thunder in exchange for a Hopi maid who strikes his fancy. Filled with greed, the chief orders all the girls to appear before Lone Wolf.

Lightfoot and Crooked Leg learn of this with anger. Big Thunder drags Natoma before Lone Wolf, who immediately decides to make her his squaw. Crooked Leg begs Natoma to wed him. Lone Wolf comes upon the man in the midst of his plea. Seizing him by the throat the Indian almost strangles him. Vowing vengeance, the old cripple seizes his rifle and follows Lone Wolf as he leaves the village with Natoma behind him. Lightfoot also arms himself and follows his sweetheart and the man who has purchased her. When in the midst of a thicket, Lightfoot raises his rifle and covers Lone Wolf. Before he can fire, however, a shot rings out. Lone Wolf falls from his horse —dead. Startled, Lightfoot runs to the spot.

Natoma believes her lover to have committed the murder, until he shows her his rifle has not been fired. Crooked Leg, hidden behind a tree, learns that Natoma and Lightfoot love each other. He is about to slay the man, when he realizes that his physical deformities and age would bar him from marrying Natoma. Hobbling up to the scene, Crooked Leg announces his guilt and his determination to pay for the crime. Placing the slain Indian across his horse, Crooked Leg limps towards the Hopi village—and death.

EDISON.

A LADY OF SPIRITS (Sixth of Wood B. Wedd's series—May 25).—When Darby Jenks suggested to Wood B. that he should court the widow Morton, Wood B. was not nearly so enthusiastic as he ordinarily was at the prospect of finding a spouse. There were two principal reasons for his attitude. The Widow Morton was not beautiful. She lived in a Haunted House. To these objections Darby replied that beauty was as the flower that faded, whereas such assets as the widow possessed in the way of houses and land were entirely a different matter. As for ghosts, Darby pooh-poohed the very idea. Urged on by Darby's irresistible logic, Wood B. went to call upon the widow. He found her by no means unwilling to consider another venture in matrimony. In fact, before Wood B. knew where he was, the county clerk was asking the coy Mrs. Morton whether she meant years or decades when she said her age was twenty-four. After the marriage license had been procured, Wood B. could see no use in delaying the wedding, but the widow demurred. She would not marry him until he had met dear old Uncle Jerry.

Now, Uncle Jerry was one of the ghosts who frequented the Haunted House, though Wood B. did not know it. Hence, it might be imagined that Mr. Wood did not feel any too comfortable when the widow showed him the portrait of the man he had come to meet, and informed him that poor Uncle Jerry had been dead for quite a while. The fact that the portrait made extremely unpleasant faces at him upset Wood B. considerably, and his state was not improved by the highly curious things that happened in the house. The climax was reached so far as Wood B. was concerned when Uncle Jerry threw a trunk downstairs at him. Wood B. gave a wild yell and fled. The alert widow caught him in the front yard. Wood B. tore up the marriage license and threw it away, but the pieces formed together again, and try as he would, Wood B. could not get rid of it. As he tore down the road, he met Darby. Mounting on the horse behind his friend, Wood B. informed him that he could not make the horse go too fast or far to please him.

THE MYSTERY OF THE AMSTERDAM DIAMONDS (The Seventh Mystery in the Chronicles of Cleek—May 26).—When Samuel J. Smithers, a detective of the American Customs Service, asked for the assistance of Scotland Yard in solving the mystery of the Amsterdam Diamonds, Superintendent Narkom assigned Cleek to the job. For some time past the American Customs Service had been bothered by diamond smuggling. Suspicion pointed in the strongest possible manner to a jeweller named Rosenstein. But though Rosenstein had been stopped and searched several times upon his arrival in New York, no trace of incriminating evidence had been found upon him. At the time of Smither's visit to Scotland Yard it was suspected that Rosenstein was in possession of a valuable lot of diamonds, lately stolen in Amsterdam.

Cleek promised to accompany Smithers across the ocean in the same boat with Rosenstein. But when the boat sailed, the indignant Smithers was unable to discover Cleek anywhere aboard. For his own peculiar reasons, Cleek had disguised himself as an old Hebrew. He kept his identity a secret from everybody aboard, including the American detective. On the way across the Atlantic, Cleek struck up a friendship with Rosenstein, and visited him in his stateroom several times. On one of these visits, he made a remarkable discovery.

When the ship arrived in New York, Smithers had Rosenstein arrested and searched without result. But when the same ship started on her return voyage to Europe, Smithers was astonished to receive a message from Cleek, whom he, of course, supposed to be in England. The solution of the mystery was quite simple. Rosenstein had concealed the diamonds in a secret compartment in his stateroom. He left them there when he landed in New York, only taking the precaution to engage the same stateroom for his return trip. His plan was to take the diamonds from their hiding place and give them to his wife when she came to see him off. Cleek, who had discovered the secret compartment in Rosenstein's stateroom, detained Mrs. Rosenstein aboard the ship until they reached Fire Island, where, in accordance with Cleek's directions, the revenue officers were waiting for the two smugglers, in a cutter.

LOST—A PAIR OF SHOES (May 27.—Mrs. Martin was keeping a secret from her husband. Without his knowledge, she had saved fifty dollars from the household money, with which she intended to buy him a present. For safe-keeping, she had hidden the money in one of her shoes. As Mr. Martin sat reading in their apartment one evening, there rose suddenly on the evening air a weirdly beautiful song—the wild evening chorus of the cats in the neighborhood. Disturbed from his literary researches, Mr. Martin rose, opened the window and flung the first convenient articles which lay at hand at the offending felines. The articles in question happened to be his wife's shoes. Unfortunately, a certain Mr. Thompson happened to be talking to his washerwoman in the alley, on which Mr. Martin's window looked. Mrs. Martin's shoes struck, not the cats, but Mr. Thompson. Boiling with wrath, Mr. Thompson gave the shoes to the washerwoman and departed.

The next morning Mrs. Martin missed her shoes. Mr. Martin, with a guilty start, crept down to the alley to look for them. While he was gone, the indignant Mr. Thompson called with a policeman. His angry demands were quickly stilled in the face

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of Mrs. Martin's lamentations at the discovery that he had given her money-laden shoes to a washerwoman. Mr. Martin overheard the conversation on the doorstep, and rushed off to the washerwoman's house. There he learned that the washerwoman had given the shoes to her son, Denis, that morning. Denis, disliking their feminine appearance, gave them to a girl named Maggie, who sold them to a second-hand dealer, and gave Denis a nickel of the profits. After several attempts to evade each other, Mr. and Mrs. Martin arrived at the second-hand dealers at the same moment. Realizing that there was no use in attempting to deceive each other further, they bought the shoes. When the second-hand dealer saw Mrs. Martin take fifty dollars worth of bills from her purchase, he fainted.

THE TWO VANREVELS (Special—2 parts—May 29).—The feud between Tom Vanrevel and Robert Carewe started at the time of the outbreak of the Mexican War, when Vanrevel, in a public speech, bitterly assailed Carewe's views on the situation. There had been hard feeling between the two men ever since Carewe had won a considerable sum of money from Crailey Gray at cards, when Vanrevel had paid the boy's debts, and asked him not to play with Carewe again. The first case, Carewe had set aside as an unwarranted interference in other people's affairs on Vanrevel's part, but Tom's attitude on the war situation was of such a nature that Carewe felt he could not pass it by. When Carewe challenged him to a duel, Vanrevel laughed, and refused to fight. Thereupon the enraged Carewe sent word that he would shoot Tom like a dog if he ever dared to set foot on his property.

When Carewe's daughter, Betty, came home from boarding school, Tom Vanrevel fell deeply in love with her. Through a misunderstanding, Betty confused Crailey Gray and Tom Vanrevel from the beginning. She thought Tom was the weak vacillating Crailey, and Crailey, her father's enemy, Vanrevel. And so, when Vanrevel came into the grounds at night, and played on a guitar, Betty did not realize that he was in imminent danger of his life. She only knew that she liked the young man very much indeed, and that she was very glad he liked her well enough to serenade her. When Betty learned that Vanrevel and Crailey Gray were both going to the Mexican War, she sent a note to the man she loved, asking him to come to the Carewe's garden that afternoon. Since it was addressed to him, Crailey Gray got the note. As we have said before, Crailey was a weakling. Tom had been the only strengthening influence in his life. But weakling or not, Crailey rose to his opportunity like a man. He knew that Tom would go if he got Betty's note, and he knew that Carewe would almost certainly kill him. So Crailey put on Vanrevel's uniform, and went in his friend's place.

Carewe, who had learned of his daughter's note, knew that Vanrevel was expected. When Crailey appeared in Tom's uniform, Carewe, true to his promise, shot him. Tom Vanrevel arrived too late to save his friend. Crailey confessed that he had allowed Betty to think he was the other, in the hope that she might learn to love him. Then, begging them to think a little kindly of him, he smiled, and died.

GEORGE KLEINE.

TRAPPED BY WIRELESS (Eclipse—Special—Two Parts—June 2).—William Norwood and his daughter, Betty, are cruising in the Mediterranean on Norwood's pleasure yacht, the "Enid," and the girl, who is a daring sportswoman and crack shot, finally persuades her father to permit her to go ashore for a day's shooting among the rocks. Stavros, leader of a band of outlaws, sees the girl and is smitten with her charms. He refuses to listen to the advice of his followers that he seize and hold her for ransom. They protest so loudly against allowing the yacht to proceed on its way unmolested that Stavros consents to attack it, stipulating, however, that no harm or insult be offered to the girl.

Once aboard the yacht, however, the bandits mutiny and Stavros and Betty are bound and held prisoners while the outlaws celebrate the capture. Stavros, bound as he is, manages to crawl to the wireless operator's room and, coached by Betty, sends a wireless call for help. Then, after they have succeeded in loosening the ropes with which they are bound, the two swim ashore. Pursued by their foes they are besieged in a mountain cave, where Stavros holds his own until his last cartridge has been fired. Just as the bandits, aware of their enemy's lack of further ammunition, are about to make a final attack, a steam launch, loaded with marines, appears off shore. Stavros seizes an axe and rushes toward the attacking party. He succeeds in keeping them away from the cave until the hurrying aid arrives, but his success costs him his life. Betty is saved, and the bandits, "trapped by wireless," are easily dispersed by the brave marines.

SELIG.

THE CLOCK WENT WRONG (May 26).—A young man who has been reproved for not reaching the office at the opening of business in the morning concludes that his watch, and not he, is in the wrong. He returns home one evening, and, after having told his wife to have the jeweler call and regulate the alarm clock, and finding a strange man there with a bunch of clocks, about to depart, gives him his watch also to repair. It happens that the departing member is a sneak-thief who has been making a collection of clocks in that block, and he is naturally delighted to have a watch added to lighten his burden, in contrast to his heavy load.

The wife soon returns with the jeweler, explanations follow, and the police are called. In the interim, the crook has met the young husband's employer, and by offering a bargain induced him to buy the watch. As the police approach the scene, the crooks makes a get-away, leaving the clocks on the sidewalk. The police then rush in and arrest the buyer of the watch, charging him with stealing the clocks. He is identified by the young husband and released. The next morning he rises early and is determined to be on time. He rushes to the office, and, to his dismay, finds that he is the first to arrive, as the clock registers just 7:30 a.m.

SIMP SIMPSON AND THE SPIRITS (May 26).—Cowboy Simpson is not much on looks, but is some shooter and handy fighter, and never sidesteps trouble. Prof. Mahatma, Oriental mystic, opens up a dirty curtained shop of occult power in Rattlesnake Gulch. "Simp" being very curious about himself, learns for the price of $25 that he has wonderful occult issue. He falls into a mumbling mood, and everybody around town takes advantage of his hypnotic state by playing tricks upon him, but when at the end of the seventh day he again discovers himself, everybody scatters as they fear that he will use his gun, which he has recovered with his normal senses.

DAWN (May 27).—An aged hermit finds a baby on a mountain trail, and as there is no clue to her identity, he calls her Dawn. She grows into a beautiful woman, and loves Dave, the forest ranger. Then comes an artist from the city, who falls in love with this rustic beauty, and Dave shows so much temper that she transfers her affection. The artist's father, a chronic invalid, has suffered for years from loss of memory caused by a fall from a cliff while traveling in the mountains with his little daughter. When the artist returns to the city he takes a sketch of the cliff, and it so impresses the fugitive fancy of the old man that he recovers his mind, and the artist eventually discovers that the country girl is his own sister.

The self-sacrificing hermit concludes that Dawn should be returned to her people, who are affluent, but she is loyal to him, and his last days are made happy by her refusal to desert him. One night she

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ORDERS

meets Dave at the old trysting place, and their vows are renewed. In the final scene they enter the cabin to discover that the hermit has passed into the shadows, reading his book of evening psalms. Then and there they pledge their faithfulness through all the future that awaits them.

THE GIRL BEHIND THE BARRIER (May 30).—The cruelty of her foster parents drives Madge from the hills of her childhood and eventually, in desperation, she faces starvation alone in a great city. She has a certain natural cleverness for taking care of herself, but the toilsome way of life is very hard. She finally falls in with clever people who have mysterious money and their way seems easy. The officers of the Secret Service Department of the United States Government, however, who are always looking up mysterious money, discover that the chief "shover" in the new issue is a beautiful girl, whose simplicity is evidently preyed upon by the men higher up. The scenes show how bogus money ("greengoods") is made and distributed, not omitting the dangers that eventually befall everyone connected with such nefarious enterprise, for the sleuths of the United States Government never let up when once started in pursuit of the offender.

Madge has married Tom, seemingly an ignoble member of submerged society, and is innocently working to forward the interests that she believes are honest. When the final raid is made, poor Madge, heartbroken, appears at the station, when she sees Tom and tells him that she had come to save him, but was sorry she was too late. Then it develops that Tom was the leading factor in the Secret Service Department, and has brought about the capture and conviction of one of the most daring band of counterfeiters that ever existed, and Madge has unconsciously helped the Secret Service to a culmination of their plan.

SECOND CHILDHOOD (May 29).—Peter and David, friends from childhood, now in their old age, have again returned in fancy to childhood days. They discuss the old tricks they played when boys, and decide to renew their familiarity with a natural art of bad boyishness. They wrap a brick in a piece of paper, place it in the road, and laugh heartily at the minister who picks it up. They then take up the fragrant trick of disinterring a deceased cat. While Peter is so engaged, David decided to play a trick on him. He leaves his hat by the roadside, further on drops his coat and a club smeared with blood, and a little further drops his vest in the bushes and leaves. Then he tears up the ground as if a great struggle had taken place, and showed signals of a body being dragged toward the river.

Peter finds these tragic sights, and as an ugly tramp is seen coming out of the bushes near by, he thinks the tramp has murdered David and gives the alarm. Everybody joins in the hunt for the remains of the unfortunate David, and the tramp, who is supposed to have committed the crime, is locked up. The sheriff is all stirred up and has a posse diving into the river to try and recover the remains of the ancient David. Finally that worthy turns up and declares with a great hee-haw that he has not played a trick like that since he was a boy.

THE BABY SPY (Special—2 parts—May 25).—Jim Sherman, a Northerner, living in the South, joins the Federal forces. His heroic wife, Jane, and his baby daughter, Lillian, bid him a sad farewell. The Federal recruits are quartered some miles down the river, and there come tidings to the new soldier from his wife and little daughter, and he returns them a letter, which they open feverishly for news. He encloses a little letter for the baby, and she is delighted. Immediately she laboriously starts out to send a letter to her father in reply. Just about this time a lot of Confederate officers, who are making a daring reconnaissance toward the Federal lines, drive into the yard of the Sherman home and take possession of the house. The mother is very much frightened at this invasion, but the officers are gentlemen, and are soon made at home. Lillian quickly makes friends with the men.

The business of the officers, however, is urgent, and they soon dismiss the family from the room, get out a war map and as Lillian has returned and is playing on the floor with her doll she is allowed to remain in the room. They set her down from the table, where they have been showing her the map, and while she is apparently innocently playing with her doll, she is all ears, listening to their plans for the capture of the Federal camp, where her father is stationed. This plan is embraced in a message that Col. Mooney places in his hat. Lillian purposely breaks the head of her favorite doll; then shows it tearfully to Col. Sayles, who tells her to take it to her mother to be mended. She exits in presumable great grief. Once out of the room, she rushes joyously to her mother and explains to her what she has heard. The mother realizes the importance of the message, and when she invites the officers to lunch, instructs Lillian to get the note if possible, and make a copy of it. The child follows instructions, replaces the original in the hat that has been left in the front room, and afterwards gives her mother the copy. While the men are still at the table, Jane, the mother, rushes to the stables, secures a mount and quietly rides toward the Yankee lines.

As the officers are weary from the hard riding, and wish to give the horses a rest, they take long leisure at the luncheon, but after a while time presses and they go back to the front room. Maj. Mooney, examining his hat and finding his message still there, is unsuspicious and sends the orderly to the stable to get their mounts ready. Meantime, little Lillian uses her wiles with such charm that the officers are loath to leave such pleasant company and resume their hard ride. When the orderly returns from the stable and reports "one horse shy," there is instant commotion. Until now the lady of the house has not been missed. There is a grand rush to the stable and the old negro hostler is threatened with death if he does not tell them who has taken the horse. He stolidly refuses to give the information, and they return to the house, questioning the child and threatening to cut off her ears unless she tells them where her mother is, but she simply laughs in the faces of the officers. They see questions are useless and as time is passing, decide at once to ride forward.

In the meantime, Jane is speeding toward the Yankee camp with the information safe in the sole of her shoe. Eventually she comes to a bridge, where she sees a picket-post that will make her passage impossible. She deserts her horse and, running a distance through the woods, swims the stream a distance above the bridge. She reaches the Yankee camp and is led to headquarters with her news. Instantly there is a commotion in response. The entire camp is up in arms. Jim meets his wife, and is ordered to take personal charge of her.

The Union soldiers take the bridge where the picket-post which blocked Jane's path is stationed and quietly advance on the general body, and the Confederates, instead of surprising them as originally planned, are themselves surprised and overcome. The Federal charge is quick and decisive. The Confederates retreat in disorder. The Colonel in command, out of gratitude for the valuable service of Jim's brave wife, gives him a three months' furlough to visit his home, where the Confederate camp was frustrated by the cunning of baby Lillian.

THE ADVENTURES OF KATHLYN, No. 12 (The King's Will) (Special—Two Parts—June 1).—Fast following the death of the King of Allaha, Prince Umballah, dethroned by the revolution, manages to reinstate himself and orders Kathlyn and her father brought to the palace in order that one of them may be made the reigning sovereign. Two parchments conferring heirship to the throne to Colonel Hare and his family are now in the hands of the Supreme Tribunal, one of which has been proved a forgery. This has been cancelled by the late King, and consequently the genuine parchment is still in force. The throne is offered to Colonel Hare, but he emphatically refuses to accept and is arrested. Thereupon, the unwelcome honor is proffered to Kathlyn as next in succession. She, seeing a way to release her father, and revenge herself and family upon Umballah, instantly accepts and is crowned Queen. The first thing she does upon ascending the throne is to order the release of her father.

A girl of the Harem, who witnessed the murder of the King through the treachery of Umballah, appears and tells her story. Thereupon, Kathlyn and the Supreme Tribunal order the arrest of Umballah. He is ignominiously stripped of his rank and is sentenced to serve for life upon the prison treadmill. The High Priest has discovered the will of the King, which is brought to the throneroom and read. It bequeaths a vast fortune in gold sovereigns buried on Volcano Island to Kathlyn. She prefers her liberty rather than the empty honors of Allaha, and offers to get and give the gold, distribute it to the poor if the Supreme Tribunal will release her and her family from heirship to the throne. This they agree to do. A crafty creature of Umballah manages to inform him of these doings, and in turn gets in touch with a faithful slave, who, by generous bribery of the guards, soon accomplishes Umballah's escape. The latter, securing his liberty, deftly and quickly disguises himself in the garb of a holy-man, and preys upon the credulity of the simple sea-side folk, so that he gets their services and a boat, and makes an hurried trip to Volcano Island. The day following, Kathlyn, Bruce, her father, Ramabai and Pundits, secure swift mounts and ride toward the sea, proposing to voyage to the treasure trove. The ever crafty Umballah, knowing of their route and intentions, treacherously weakens the cables of the swinging bridge over a deep chasm, assured that they will be precipitated into lickings. A wandering lion, however, ventures upon the bridge, before they do, goes through and shows the flimsy character of its construction, and the evil sign of Umballah's mischief.

Bruce, at once busy and undeterred, soon has the bridge repaired; they resume their mounts and go forward toward the seashore. Kathlyn, ever on the alert, saves the life of her chief boatman's child, by picking up the infant as a leopard is about to attack it, and killing the hungry beast by a single, well-directed shot from her revolver. Bruce also has the good fortune to save the life of the boatman himself, who has stumbled into a leopard trap. The gratitude of the man is so great that he offers Kathlyn's party all the boats at his disposal to help them make the voyage to Volcano Island.

The scene shifts to this desolate but adventurous spot, showing Umballah and his followers locating the cave where the treasure is concealed. Subsequently, when the bags of gold are brought to light, the leader of the sailors asks at once for a division of it. Umballah quells this mutiny in swift and decisive fashion by plunging a knife into the malcontent and leaves him for dead as they, by his

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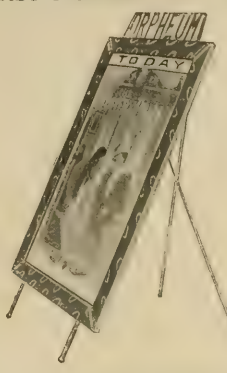

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The Spoilers

In Nine Reels—From the Famous Novel by

REX BEACH

THE SELIG POLYSCOPE COMPANY

CHICAGO

(See Next Page)

"I Broke Him With My Naked Hands"

The bare-handed fight of two hate-maddened men, both physical giants, alone in a small frame building in Nome—

a fight that raged for almost an hour up and down the length of the lawyer's cheap office, that demolished book cases and chairs, that tore the shirts of both men to shreds, and that finally ended in Glenister's getting the hammerlock grip that broke McNamara's arm at the shoulder — is only one of a dozen great scenes that picture REX BEACH'S wonderful novel, THE SPOILERS, that fascinating story of the Alaskan North as it was in the early days soon after gold was discovered. The fight between Glenister and McNamara is alone enough to make this picture famous. It is a ***real fight***—no make-believe. Great audiences sit almost without breathing as they see it portrayed.

THE SPOILERS

In Nine Reels—From the Famous Novel by

REX BEACH

THE SELIG POLYSCOPE COMPANY - - - CHICAGO

"The Cases Are Wrong!" Cried Cherry

Balked at every turn, despairing of winning the heart of Helen whom

McNamara also courted, worn out by nights of watching and days of frantic endeavor, Glenister was both crazed and dazed. Persuaded by Cherry Malotte not to seek solace in drink, he turned to the gambling tables of the Broncho Kid. Luck followed him till late in the night, then suddenly turned. In a final desperate play, he staked his entire interest in the "Midas" against the Broncho Kid's faro bank. Cherry Malotte "kept the cases". Undetected by the excited onlookers, the Broncho Kid manipulated the cards and Glenister lost. But Cherry Malotte had caught the quick movement of the Broncho Kid's fingers. "The cases are wrong", she cried. "That bet is off." Such vivid reality, such graphic portrayal of the primal passions of men, has perhaps never before been seen on the "silent stage" as thousands are now witnessing daily in New York, Chicago and other cities, where "The Spoilers" is now being shown.

THE SPOILERS

In Nine Reels—From the Famous Novel by

REX BEACH

THE SELIG POLYSCOPE COMPANY - - - CHICAGO

(SEE NEXT PAGE)

With William Farnum as Glenister

—Kathlyn Williams as Cherry Malotte, Thomas Santschi as McNamara and Bessie Eyton

as Helen Chester—with such stars as these playing the leading parts in this great drama—with such characters as Dextry, the "Broncho Kid," "Slapjack" and the corrupted judge, all played to perfection—it is not surprising that audiences sit spellbound through the two hours it takes to show this play. The scenes are so vivid, the action so strong, the picturing of the passions of men so true, that you ***forget*** you're watching a picture play—***you're right in the streets of Nome yourself.***

THE SPOILERS

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Bombardment of the city.
Cavalry, Artillery and Infantry in action on field of battle.
The effect of Rebel Artillery.
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direction, hurry back to the boats with the treasure. As these events are transpiring, Kathlyn and her party reach the island and begin a search for the cave. Then there is a tremendous hush—the earth trembles, the slumbering volcano belches forth fire, lava and rock, which compels Kathlyn and her party to run to shelter under an overhanging cliff, while tons of hot lava fall all about them as they crouch in the shadow of the rock, beyond harm's fiery way. (To be concluded.)

BIOGRAPH.

THE FATHER'S SCAPEGOAT (May 18).—Caught in a trap, the father, believing he would be able to readjust the wrong, blamed his scapegoat son for a crime he himself had committed. It resulted in spurring the son on into a successful life. With it came the return of his good name.

THE ROAD TO PLAINDALE (May 23).—Having but two months to live, the elder brother shouldered the other's crime. The rough life of the prison air and hard labor brought health and the desire for freedom. His escape made good, he came face to face with his former sweetheart. Through her efforts he was reinstated in society.

ROMEO AND JULIET (May 21).—Mike Montague and Pete Capulet, how they fought at the quarry. Romeo and Juliet came to the rescue and rode off from the scene of the feud on Romeo's rag wagon. "The hated Montague," roared the Capulets. Believe me, there was some feud.

PERCY, THE LADY-KILLER (May 21).—Tired of office grind, Percy obtained the lead with a motion picture company, playing "The Wife Beater"—beauty, not experience, necessary. If Percy had been possessed of a little of the latter, this picture would never have been. Gallantry is a great thing, but Percy carried the thing too far.

THE SCIENCE OF CRIME (Two Parts—May 28).—Young Blackwell, a genius in criminology, is attacked by crooks while studying his profession at close range. He falls into the hands of the gangster who had been "sent up" years before on his father's arguments. It is the gangster's chance for vengeance. As a result the elder Blackwell awakens to the fact that he is convicting his own son, as a criminal, on the same arguments he had used against the gangster.

A DARING GETAWAY (May 30).—The thing we most fear ofttimes comes upon us and so the chauffeur, fearing the automobile thieves who were rumored to be abroad, became their victim. He had with him funds for the branch bank in the next village. These he had agreed under protest to deliver for his employer, the bank president. The cashier of the bank on a "joy ride" came thrillingly to the rescue. Thus he made good for his thoughtlessness.

THE PRICE OF THE DRINKS (May 25).—The army was the goat while "Cap" and the lieutenant went off sporting. That made the army sore, so he went on strike and followed "cap" and the lieutenant to town. They were certainly "buffaloing" the German saloon keeper, palming off before his near-sighted eyes a dummy as their million-dollar friend. But when they left and the German demanded the price of the drinks, there was little left of the dummy. "I am a murderer," yelled the German. The army, looking in at the window, took advantage of this great war and "Cap" and the lieutenant were led off to the sheriff.

WIDOW MUGGINS'S WEDDING (May 25).—When Griggs learned that the widow Muggins had been left a fortune, he was Johnny-on-the-spot, but Tibbs steadied his nerves with good old rye. That settled him with the widow. The day of the wedding a fire broke out. Everybody left but the bride. Where was the groom? Never mind. Tibbs to the rescue and the widow Muggins's name was Tibbs. Poor Griggs.

LUBIN.

THE PARTICULAR COWBOYS (May 26).—There is trouble on Square S ranch. The cook quits, and Jake, the chief cowboy, is sent to town for another. He brings a pretty little woman named Muriel. There is a riot at dinner when they cannot carve the meat with an axe. Jake claims Muriel is wronged and swears to avenge her. He gets one of her dresses and a sunbonnet and serves supper himself. The first man that complains is grabbed and given a severe thrashing. When the biscuits are served the boys slyly pocket them and steal away to dispose of them in the chicken yard. They come upon Jake and Muriel locked in each other's arms. They grab Jake and before they can make up their mind whether to kill or tar and feather him, the boss drives up with a chinaman to do the cooking. The boys are all satisfied and it all ends gloriously.

FOR TWO PINS (May 26).—John Dunn is forgetful. One morning, while dressing in a hurry, his wife knocks at the door, just as he is putting his diamond horseshoe pin in his tie. He lays the pin down, opens the door, then hustles into his coat and rushes out, forgetting the pin. Running along the street he pumps into a drunk, who struggles with him. John breaks away and dashes off. Later, he misses his pin and thinks the drunk has robbed him. He runs back, finds the man, sees a horseshoe pin in his tie, tears out the pin and dashes away. The drunk yells for help; the guardians of the law answer his call and take up the chase. John is overtaken, but refuses to be arrested; he takes a gun away from one of the policemen and chases the whole crowd. Reserves are called out and put on his trail. After a strenuous run John starts back home, closely followed by the police. Dashing into the house he finds his wife wearing his pin, which she found lying on the dresser. Realizing that he has robbed the drunk, John appeals to wifey to help him. She slips out, finds the man on the front steps, sticks the pin in the back of his coat and runs back into the house. The police break in and accuse John of stealing the pin. He denies all knowledge of it. The drunk is brought into the house. The pin is found on his back and he is unable to explain. Thinking someone has been trying to kid him, the chief has the intoxicated man dragged out and tossed in the creek. John promises his wife a new hat for her cleverness.

THE TRUNK MYSTERY (Special—Two Parts—May 27).—Dunn Brown's "nights out" have brought worry to his family. Among his visitors is one Smith, a suitor for the hand of his sister, Gwendolyn, and between them theye has sprung up a dislike, owing to the claims of Smith that the professional detectives never discover anything, while if he had the opportunity he could sleuth out the most mysterious crime. Brown is at his club, "under the weather," while his family is packing to leave for the country, and Smith is sent to look for him. He arrives at the club and induces Brown to go home. Being unable to find his overcoat, Brown is furnished with a very gaudy one, belonging to a member of the club.

On his way home he encounters a tramp about to be arrested and releases him from the officer, promising to provide him with a bed and breakfast. This scene occurs at a coal yard, which the police are clearing of tramps, and his flashy overcoat becomes much soiled. Arriving home with his new friend, he is refused admission to his bedroom by his wife, so he goes to sleep on the floor of the parlor.

In the early morning he awakens with no memory of the events of the night before, and notes with alarm the sleeping tramp on the floor, whom he finds it impossible to wake up. The morning paper arrives, telling of a murder in a coal yard, the suspected murderer being some individual in a flashly plaid overcoat. In his disordered mind he pictures himself as the murderer, and the tramp on the floor as the victim, for here is a flashy overcoat as evidence. Seeing that he must act quickly, he takes from the largest truck the apparel with which it has been packed and hurries the sleeping tramp into it. He is discovered by Susan, the maid, whom he bribes to keep his secret. By this time Smith arrives to bid his fiancee farewell. He, too, reads of the coal yard murder and nominates himself as the detective to hunt it out. During breakfast the tramp awakens, creeps out of the trunk, hurries into the street and is arrested. Finding the empty trunk opened, the family hurries the apparel back into it, and when the baggagemen arrive it is sent with the other baggage, and Brown in terror keeps his eye upon it from the taxicab behind. The club member arrives in search of his overcoat. Smith, who has already seen the overcoat, and suspected Brown of the crime, turns his suspicions upon the club member, whom he arrests. The inspector detains the club member, and Smith sets out in pursuit of other evidence. He encounters Susan, puts her under a third degree, gets from her what she knows about the trunk affair, and starts off in pursuit of Brown, after placing Susan, too, in jail. Meanwhile, the Browns have started for the country, where Brown has many adventures in attempting to conceal the trunk. In these adventures he is pursued by the indefatigable Smith, who finally arrests him and takes him and the trunk to the police station in the city. Here it is discovered that there has not been any murder at all, that the account was a hoax, perpetrated by an enterprising club reporter. Smith's prisoners are released; he is thrashed by the club member for his unwarranted arrest.

THE CROWNING GLORY (Special—Two Parts—May 28).—Abel Ormison is a bankrupt. To stave off a crisis he borrows money from Jason Sharrock, a wealthy neighbor. The day the note falls due his creditor is injured in an automobile collision. Jason's death, the old man hastens to have the note renewed. He is told that Jason will live only as a cripple, and is too ill to be interviewed. He steals the note from Jason's desk, and falls into the power of Ezra Wilton, the butler, who has witnessed the theft. Wilton is a rogue. He persuades Ormison to use his daughter as a bait to lure Jason to ruin. Ormison signs an agreement to force Joy to divide the property at Jason's death. Knowing nothing of the conspiracy, the girl becomes Jason's secretary, and, later, his wife.

After the honeymoon, the butler induces Jim Grogan, a crook, to put Jason out of the way. Grogan demands payment in advance. Wilton hands over the money, but accidently drops the agreement upon the floor. Jason is attacked, but is saved

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by Joy, after a struggle. Grogan escapes. Joy finds the incriminating paper, and learns that she has been a tool in the hands of bad men. Her bewilderment arouses Jason's suspicion. He secretly reads the agreement. Keeping the discourse to himself, he parts coldly from his wife and goes to a hospital to be operated upon. The operation relieves him of his deformity. He returns home, pretending that he is still a cripple. Joy has gone out. Finding evidence that Wilton is at the bottom of the mystery, Jason finally confronts the butler and Ormison in the act of looting the desk for a getaway. Astounded at his recovery to health, the pair are at his mercy. Jason kicks them out of the house. His hope for a happy future lies in Joy's innocence. He decides to test her. Hearing her footsteps, he drops into his invalid chair. He tells Joy that he has lost his fortune, and that she is no mate for a poverty-stricken cripple. Joy leaves him, as he had anticipated. But she returns. In her hands are her jewels, and the deed for the house he had given her. Jason looks into her eyes—and comprehends. Then they had to begin the honeymoon all over again.

THE TEST OF COURAGE (May 29).—Manuel Lopes is the head of a Mexican colony on an American ranch. Anita, Manuel's daughter, and Ramon Suarez, a young laborer, are sweethearts. Manuel is not favorable to the match. He is especially angered one day when Ramon is not able to turn over to the tyrant the weekly tribute. Ed. Wright, the young manager of the ranch, admires Anita. Manuel notes Ed.'s infatuation, and proposes that Ed. marry Anita, but she revolts. Manuel, determined not to be disobeyed, locks Anita in his shack, while he goes for the village priest. Anita breaks out of the shack, goes to inform Ramon of the impending catastrophe and the two determine to run away and be married.

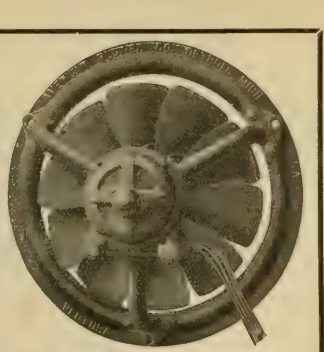
On their way to the church Anita and Ramon run into Manuel, who is returning with the priest. Manuel takes Ramon a prisoner to the fields, where the Mexican colony is working. Manuel has determined to prepare a terrible punishment for his prisoner. He is to be slowly buried alive. The tyrant orders his Mexican subjects to dig the hole and they, not daring to run counter to Manuel's methods, obey. Anita and the priest see these preparations and recognize the terrible scheme. Terrified, Anita runs to the ranch office and begs Ed. to save her lover's life. In addition to Anita's pleading the priest silently holds up a small cross before Ed.'s eyes. He takes his revolver belt and leaves with the girl and priest.

Meanwhile, Ramon, securely bound, has been lowered into the hole in the field, and the Mexicans, under Manuel's orders, are gradually filling up the hole. Ed. arrives and orders Manuel to release Ramon. The Mexican laughs insolently and draws his knife before Ed. can get his revolver into play. The Mexican dismisses Ed. and threatens to kill him unless he keeps his promise to marry Anita. The girl jumps into the hole, determined to die with Ramon. Ed. determines upon a desperate chance to test Manuel's courage. He tears open the front of his shirt, holds it back from his bare chest and dares the Mexican to strike. Manuel starts to strike, but checks himself. Ed.'s haunted, desperate look comes into his eyes; he can no longer meet Ed.'s gaze. Anita and the other Mexicans, noting their chief's plight, crowd about. Anita calls Manuel a coward, and snatches the knife away from him. The Mexicans, realizing that the tyrant's will is broken, begin to jeer him. Manuel, thoroughly cowed, turns and runs. Ramon is saved and Manuel's tyranny forever ended.

CIRCUS TIME IN TOYLAND (May 30).—Tommy's dream of the circus put a great idea into his head. His toy attic was well stocked with a Noah's Ark, many mechanical acrobats and animals, and he conceived the idea of training the toys to really perform a circus. His perseverance brought about wonderful results. First he evolved a wonderful parade. Band wagon, drawn by eight white horses, which behaved extremely well. The animal wagons were admirably constructed, but the lions and tigers insisted on breaking loose and gave much trouble to the keepers, who, however, being strong men, always managed to catch them by the tails and swing them back into their cages. The giraffe was a very unmanageable animal; he would push the clown off his back and turn round and laugh at him. Many other troubles occurred, but really the parade was a success. Later Tommy trained his toys to do inside canvass work. The clowns and acrobatics were wonderfully clever, and it really was strange that toys could be so well trained. One of the big features was the races, two teams of four horses each contested for honors and even the losers were entitled to applause.

A TANGO TRAGEDY (May 30).—Pat Muldoon is much opposed to the tango and when he falls asleep with his feet in the oven waiting for Nora, his daughter, to come home, and his socks catch fire, he starts for the ballroom and announces to Dick Kelly, her sweetheart, that he will kill the cuss that coaxes his daughter to dance. In spite of that Dick comes a few days later to invite Nora to a dance.

Pat, coming home early, finds him and sends a charge of shot after him. Dick meets Bill Ryan and they frame up a scheme. Pat is induced to shoot at a dummy, supposing it to be Dick, and he is horror stricken. That evening Jack dresses as a ghost and appears before Pat, commanding him to follow. He leads him to the dance hall and compels him to learn to dance. Pat wants to rebel, but all the dancers have been warned by Bill and they all declare that they cannot see Dick, so Pat knows it is a ghost and he must do as he is told. The widow makes a good dancing teacher and presently Pat finds it is good fun. He is rather proud when the others congratulate him on his proficiency, but when he runs into Dick, now dressed in his regular clothes and with the white off his face, he suspects a trick and wants to fight. Bill has the music start up and the widow asks Pat to dance. It is either fight or tango. Pat elects to tango and Dick dances off with Nora.



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PATHE.

PATHE'S WEEKLY, NO. 35, 1914 (May 6).—New York City.—His Eminence, Cardinal Farley, sails on the steamer Berlin, on a visit to the Vatican.

London, England.—Cambridge wins from Oxford by four lengths in their annual boat race on the Thames.

Toledo, Ohio.—How a city does its spring cleaning. Toledo folk, armed with brooms, shovels and rakes, wage war on dirt and rubbish.

Philadelphia, Pa.—A thousand marines load munitions of war and supplies aboard the transport Morro Castle and sail away for Vera Cruz.

Bath, Maine.—Newest addition to the Navy, the torpedo destroyer "McDougall" is launched here.

Galveston, Texas.—Ten thousand American troops, weary of long and tedious service on the border, hail with delight the order to invade Heurta's domain.

Boston, Mass.—All aboard for Mexico. The battle-ships "Nebraska" and "Virginia," laden with marines and supplies, sail from Charlestown Navy Yard.

Pensacola, Fla.—Field guns, flying machines, ammunition, food supplies and many marines sail on the battleships "Birmingham" and "Mississippi" for Mexico.

Chihuahua, Mexico.—Look who's here. Carranza and his whiskers demanding that the United States get out of Vera Cruz.

Havana, Cuba.—Four blocks of buildings in Havana's infected section are burned to the ground to destroy the rats that spread the bubonic plague.

Rambouillet, France.—Motorcycles, sidecars and cyclecars compete at breakneck speed around perilous curves in the Rambouillet races.

PATHE'S WEEKLY, NO. 36—1914 (May 13).—War.—See American troops landing in Vera Cruz! See Mexican prisoners at work under the supervision of armed sailors! See the American aeroplane on a scouting trip! See the effects of the United States bombardment! See the great war fleet in the harbor! See the famous steamer "Ypiranga!"

See the fighting in the streets and men falling before the camera!

Other live topics from Liverpool, Paris, New York City, Chicago, Bristol, R. I., etc.

COL. HEEZA LIAR—FARMER (May 18).—The current cartoon comedy shows that the famous Col. Heeza Liar has heard the "Back to Nature" call. He becomes a farmer and directs his genius toward making the farmer's life a truly simple one. In this, as in all other directions, he is successful. His first achievement is to train his bantam rooster to call him at dawn. Even the birds are taught to serve as an orchestra while Heeza eats his breakfast.

The routine work of a farmer is play to Heeza for he has taught Fido, the Liar hound, to dig potatoes. Bill, the rooster, commander-in-chief of the barnyard, marshals the hens in a military array. Three flaps of Bill's wings and the scratching hens begin to till the ground. Rose, the Holstein cow, has also succumbed to Heeza's teaching and each evening calls at the kitchen door as much as to say, "Bring on your pail, I'll fill it."

MAX'S VACATON (May 19).—Max, happily married, receives a call from his wealthy uncle to pay him a visit now that he is about to start on his vacation. Max is perplexed. His uncle will be furious if he learns that Max has married without consulting him and yet Max dare not ignore the invitation. He decides to visit his uncle and, by wire, so informs him. When Mrs. Max learns of her husband's decision, she will have none of it, resorting to that effective weapon, tears. Reluctantly, Max compromises by taking her along. As he nears his uncle's domain, Max hides his wife in a valise. How? That's one of Max's secrets. The poor bride, cooped up in the valise, is roughly handled, despite Max's watchfulness. And even when Max gets to his room and releases his spouse their troubles are not over. Uncle Paul raps at the door for admission. Max hides his wife in the chimney. It was a narrow escape. Mrs. Max looks like a dusky belle, she is so covered with soot. They hurry to the bathroom to remove the dirt. Enter Uncle Paul. There is no hope and Max confesses all. But Uncle Paul is a regular fellow, and forgiving his nephew and niece, gives them his blessing and a belated wedding present.

ANTONY AND CLEOPATRA (Special—Two Parts—May 21).—The well-known story of Cleo-

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PER $3 YEAR

patra and Mark Antony has stirred students of history and human nature in every generation since the famous drama and its origin. Mark Antony's triumphing over the fleeing assassins of Julius Caesar, at Phillipi, made him the greatest man in all the world. It remained for Cleopatra, Queen of Egypt, to end his glorious career. Heedless of the inevitable consequence, Cleopatra had abandoned herself to the luxurious extravagances and riotous living of the times.

The advent of Mark Antony threatened her ease and happiness. Consequently, she set about to save her crown by practicing her seductive charms upon the victorious Antony. The hitherto invulnerable warrior was immediately enslaved. Dreams of power and ambition were ruthlessly disregarded to make room for his new and overwhelming love for the Egyptian sorceress. Mark Antony for the first time found something that rivalled in his affections his wonderful devotion to his country. Octavius Caesar, realizing the situation, sought to save Mark Antony from himself, but Mark Antony was not the man to listen to suggestions. Consequently, Octavius determined to vent his wrath upon Antony for deserting the Roman cause, excited the people against their former idol, and in a short while an army was ready to avenge Rome even against their once beloved Mark Antony.

So busy and so happy in his love-making was Mark Antony in the palace of Tarsus that the possibility of a plot against him never entered his mind, until he was called upon to defend himself. He fought with all his old time valor, but he was fighting Romans now and soon the tide of battle turned against him. A messenger hurried with the news to Cleopatra. Cleopatra read the evil tidings and immediately ordered the messenger poisoned. Embittered by his disgrace, Mark Antony made his last effort to prove his love for Cleopatra. He returned to the palace of Tarsus and ended his life by his own hand at the feet of his charmer. Unwilling to survive the triumph of Octavius, Cleopatra bares her breast to the deadly sting of a serpent.

THE CONQUEST OF CLAIRE (Special—Two Parts—May 23).—Claire Van Arsdale, unusually pretty and exceedingly vivacious, is the pride of her father, a wealthy but simple living florist.

Through a trivial argument Claire's father and his neighbor William Davidson quarrel and vow to hate each other always. This will never do as Claire and young Fred Davidson have vowed to love each other always. Their respective parents entreat Claire and Fred to see no more of each other. The lovers promise, but are not sincere in their oaths. Claire's mischievous disposition is the bane of her servants' existence and particularly is the governess the object of her hoydenish pranks. The limit is reached when Claire, disguised as a man, breaks into the room of the spinster teacher. The governess screams so loudly that the household is aroused, including Mr. Van Arsdale. He informs Claire that she must go to a boarding school. There is no recourse from her father's verdict, so a few day's time finds Claire at school. Here she invents new pranks and although preferring her home, she manages to keep herself interested without absorbing too much education.

However, Claire is overjoyed when the summer holidays enable her to go home. On the journey homeward she gets an idea and arriving at the gate, she puts her plan into execution. She affects the air of the "Grand Lady" to the astonishment and annoyance of her father and his household. Claire informs the simple living folks that they must not appear for dinner in other than evening clothes. They comply and although it seems strange to them, they eat with gloved hands because Claire declares it good form.

Her affected air soon has the desired effect for "Daddy" Van Arsdale begins bemoaning the day he sent her to the boarding school. Claire, however, is her unaffected and charming self with Fred, her lover. They have many surreptitious meetings and are seeking a way to re-unite their parents when Fate steps in. Claire, trying to capture a fallow deer that has escaped, runs unto the estate of her neighbor, Davidson. Fred is enjoying a hunt when the doe comes in sight. Fred fires and Claire tumbles to the ground with a bullet in her shoulder. She is carried to the house of the Davidson's. Her father and a physician are summoned. The physician pronounces Claire's condition not serious. Claire declares the injury trivial compared to its result as she sees her father and Fred's father friends again and feels Fred's arm about her.

RASTUS' RIOTOUS RIDE (May 25).—Rastus was an old man now, and he was having a holiday. The cause of the holiday was the wedding of his only daughter, Sadie, to the man of her choice. It was a big social event in Coonville. Rastus, of course, was to be the guest of honor, but even so he was not quite welcome unless he brought along a bird for a wedding gift. Sadie as much as told him so. Rastus determined to get a bird. But where? While he ponders the question, the "gobble, gobble" of a nearby turkey solves his dilemma. The practice at coop-robbing secured in his younger days stands him in good stead now. The turkey is a big fellow, but Rastus gets him. Donning his stove pipe, he sets out for the scene of the ceremony.

He is broke and this condition probably accounts for the ease with which he was beguiled into substituting for a convict. Certain it is that he ran afoul of the law, represented by a sheriff and a posse. When explanations were found unavailing, Rastus sought safety in flight. Hard pressed, he rushes into the village post office. He offers himself and his turkey as subjects for parcel post delivery to Harmony Hall, where the wedding is to take place. The postmaster has accepted and stamped the consignment on the bald head when the posse enters. "Hands off the Mail" orders the postmaster. He shows the sheriff the law and the sheriff owns himself defeated.

The postmaster hangs Rastus and his bird on the railway mail-snatcher. A few minutes later the mail train had the peculiar couple on board and in half an hour Rastus and his bird are delivered to Sadie. The turkey still lives, but not for long. He is turned over to the bridegroom's brother, Peter, a Pullman chef, who has him roasting in a moment or two.

MAKING STEEL RAILS (May 26).—The iron industry, one of the world's biggest industrials, representing millions of dollars in capital and giving employment to hundreds of thousands of workers, is interestingly portrayed in a series of most instructive pictures. The crushed ore brought to the gigantic furnaces is quickly reduced to a molten state and then by the various processes, puddling, etc., the slag and other refuse is eliminated. Carried in giant collectors to the chutes or canal-like sluices that lead to the molds, the partially finished product takes the shape commercially known as "pig-iron." These bars or "pigs" are next transferred to the "Bessemer" converters, where, by that now world-known process, an excellent quality of steel is produced, which is then cast into "ingots." These block-like forms are then reheated preparatory to their being passed between the rollers, which quickly convert them into the most essential product of railroad equipment, the rail.

THE CITY OF AGRA (INDIA) (May 26).—Agra, in the province of Bengal, India, has, in its old fort, and the "Faj-Mahal," the most wonderful examples of ancient architecture and Eastern art. The Faj-Mahal, built by the Emporer Shoh Djihan, is built entirely of white marble and is one of the most beautiful sights in the world.

THE WAR OF THE LILLIPUTIANS (Special—Two Parts—May 30).—Mid the pomp and splendor of their little kingdom the Lilliputians lead a life of peace and contentment under the wise and just rule of their beloved King Micros (height three feet). His daughter, Princess Piccolina (height 22 inches), loves the dashing cavalier, Prince Colibri, (height three feet three), and he loves her. King Micros gives his consent to the marriage and in the capital great rejoicing follows. Near the Lilliputian capital there dwells a race of super-giants, ruled by King Cigas-the-Tall (height seven feet). King Cigas also is a slave to the charms of Princess Piccolina and at the first news of her engagement to another the giant king flares into a rage. He orders the princess brought before him. This is easy for the giant messengers. The princess is riding in her pony cart in the palace grounds and the giants detach the pony, and picking up cart and princess, bear them away to the throne of the superman.

King Cigas-the-Tall, on his knees, offers his kingdom to the tiny princess. The proposal is spurned. King Cigas orders his erstwhile sweetheart imprisoned. Meanwhile, the news has spread to the furthermost ends of Lilliput. Talk of conquest fills the air. In the palace a council of war is being held. An ambassador is despatched to the Court of the Giants. Arriving there, he is placed on a table before the throne that all may hear him. The tiny diplomat demands the immediate release of the princess. The giants laugh derisively. Back to King Micros goes the minister with his report of failure. Prince Colibri, fiance of the princess, is appointed commander-in-chief of the Lilliput army and war is declared.

Though the giants are abnormally large and exceedingly strong, the Lilliputians outnumber them four to one. The Lilliputs mass their artillery at the gates of the Giant capital and after a heavy bombardment the portals open. Through the gate rushes a horde of midgets, fire in their eyes and armed to the teeth. The giants are taken completely by surprise and though they battle valorously, the vast number of their smaller antagonists forces them to surrender. Prince Colibri marches to the prison where his sweetheart is confined. She welcomes him with open arms as soon as she is released. King Cigas, unable to bear this sight, again proposes to the princess Piccolina. The outraged dwarfs throw him in the cell the princess has just vacated and keep him there until he agrees never to molest the Lilliputians again.

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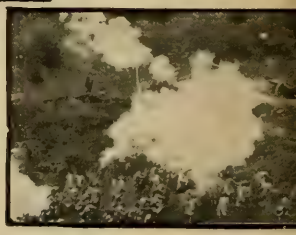

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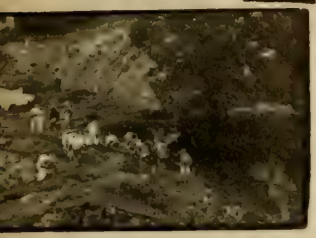

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CRYSTAL.

DEAD BROKE (May 26).—Charlie DeBroke lives up to his name. He is absolutely broke. He and his wife are pestered by their creditors. Charlie hits on a scheme to evade them. He pretends to be dead when they call. The landlord calls and goes in to look at him. Charlie steals his watch. He also steals food from the butcher and the baker. They tear up their bills and sympathize with the beautiful widow. The landlord, to make sure of Charlie's death, sends for a doctor. The doctor diagnoses it as a case of suspended animation and decides to bleed Charlie. Charlie, seeing the instruments, decides that he is alive and beats the doctor into submission. The creditors arrive and hear the fight. Just at that moment, however, the postman gives Mrs. DeBroke a letter informing her that her husband has become heir to property and all ends well.

A CHANGE OF COMPLEXION (May 26).—Mr. Fatt and his wife, a thin pair, are troubled with a bad cook. While they wait for their dinner, she takes dancing lessons from a vaudeville actor. They both fall asleep waiting for the cook to bring their meal. The cook sees this and using her friend's grease paint, blackens both their faces. When Mrs. Fatt awakes she goes to the kitchen. Her husband hears a noise. He goes down. His wife mistaking him for a colored man, hits him over the head with a rolling pin. He imagines he has been hit by a negro woman. They both run from the house. Finally all is straightened out after much misfortune and they resume their natural complexions.

SOME HERO (May 31).—Vivian, an heiress, is persecuted by her fiendish uncle, who is anxious to gain possession of her wealth. She writes to Sherlock Doyle, the famous detective, asking him to protect her. Doyle goes to her mansion. The uncle and the butler, his accomplice, decide to kidnap Vivian at once. They take her to an underground cellar, with Doyle in pursuit. They tie her to a post and light the fuse to a bomb. Doyle is just in time to pick the sputtering bomb up and hurl it through a window. The pair then escape.

Doyle, later leaves the girl for a while. She is captured by some circus Indians and forced to don their costume. Doyle disguises as an Indian and effects her complete rescue. Numerous thrilling adventures overtake the fair Vivian, but Doyle arrives in the nick of time, utterly putting to rout the base conspirators. Doyle wins the heart and hand of the fair and wealthy Vivian.

FRONTIER.

BROTHER FOR BROTHER (May 30).—Joe, the dissolute son, is disowned by his father. He returns to his home one night and is about to rob his father's safe when he is interrupted by his brother Arthur. As they argue the father returns. Joe escapes unseen. Observing the safe open the father accuses Arthur, who to save his brother does not deny the insinuation. Arthur too is disowned and ordered from his father's presence. The elapse of several years finds Joe a moderately successful rancher in the West. He meets Arthur, who is in rags. From him he learns that he himself is to blame for his brother's misfortune. He writes to his father, taking all the blame. As for his brother, he gives him half interest in the ranch. With Dolly, who was Arthur's fiancee, and her mother, Willis, the father comes West. Finding the black sheep, Joe, married, and a hard-working ranchman, the father is only too glad to give his forgiveness.

VICTOR.

TOILERS OF THE SEA (May 11).—Captain Eric Scott refuses to put to sea in the unseaworthy craft, "Alden Bess." The captain's daughter, Jessie, loves, and is loved, by Jack, the shipowner's son. The shipowner is not averse to his own carrying on a flirtation with Jessie, but when he discovers that Jack's intentions are serious he advises Jack that if he marries the girl he will be disowned. Jack marries Jessie and is disowned. Six months later he finds himself with a wife on his hands and unable to get work. He appeals to his father in vain.

The owner of the "Alden Bess" has engaged a new captain and crew and the rotten plank is ready to sail. As a last resort in his search for work, Jack joins the crew. His wife, Jessie, carries the news to her father and Captain Scott rushes to the shipowner.

"Your son is a sailor on the 'Alden Bess'," says Scott. "Does your insurance cover him?" The shipowner becomes frantic. The father's love triumphs over the financier's inhumanity. He takes a motor boat and goes after the schooner. He promises his son that if he will desert the old ship all will be forgiven.

"If it is unsafe for me, it is unsafe for all," answered Jack. Needless to say, it was found unsafe for all and that was the end of the "Alden Bess." She was scrapped.

A MILLION IN PEARLS (Three parts—May 15).—Anne Harris, confidence worker, goes to a first-class jewelry store and selects several pearl necklaces. She requests Mr. Goldsmith, the jeweler, to bring these jewels to Dr. Johnson, of whom she pretends to be the wife, so that he may choose among the quantity, as he wishes to make her a present. She then goes to Dr. Johnson, an alienist, and tells him, with tears in her eyes, that her husband has had dangerous symptoms of lunacy, and that it is necessary that he should be put under the care of a specialist. "To induce him to come here," she says, "I had to tell him that you wished to see some jewels. He is on his way now, bringing the jewels with him."

Mr. Goldsmith, the jeweler, is announced. Dr. Johnson shows the would-be Mrs. Goldsmith into an adjoining room. Goldsmith enters with a casket under his arm. Two attendants seize him, put him into a straitjacket and drag him away. Dr. Johnson then comes back with the casket. The pretended Mrs. Goldsmith comes out. She thanks the doctor and is about to leave when the doctor calls her back and gives the casket which she was pretending to forget. She takes it and departs. Her car is waiting outside, with her husband, an accomplice. Concerned about his long absence, the real Mrs. Goldsmith visits Dr. Johnson. He has his new patient brought in. The doctor realizes that he has been duped and when he tries to explain the jeweler accuses him of being an accomplice. Dr. Johnson is arrested.

Detective Dungan, on his way to the doctor's home, gets a glimpse of Anne Harris, who is driving by. He recognizes her as an old offender and has her followed by another detective, who jumps on the back of her cab. When the pair stop in front of an inn to repair a tire, the detective jumps off, and going into the inn, phones headquarters. Emerging from the inn, he is just in time to see the Harrises driving off. Dungan arrives in his machine. There is a chase—matching of wits, and one detective nearly loses his life attempting to bring the thieves to bay. But the law triumphs in the end—the thieves are captured and Dr. Johnson is cleared of suspicion.

HUMANITY IN THE ROUGH (May 29).—Basil Hood, a stoker, is a physical giant. At a dance he meets Sadie Fuller, the daughter of the man he has thrashed for shirking his work. By thrashing a half drunken character and protecting Sadie from insult, Hood gains her good will. He follows her to her home and tells her he likes her. Sadie's father orders him away.

In the furnace room, Hood finds it a hard job to keep his temper in check when Fuller continues to throw the burden of the work upon him. When Arch Thomas questions Hood's privilege to force his presence on him when he is talking to Sadie, Hood again demonstrates his strength. Sadie objects to his domineering and animal-like ways, calling him a dog and a brute. He is hardly able to keep himself from mistreating Sadie. Three children have watched this scene and when playing show, mimic the actions of Hood. He sees himself as others see him, and realizes he is a brute.

Fuller and several other stokers who are nursing grudges against Hood for beatings received at his hands plan to "gang" him. They hear of his latest work on Arch Thomas and set out to do the job. Sadie learns their plans and tries to warn him. Hood tries to hold his own with the heavers and stokers. Sadie rushes in and protects him. She tells him she loves him. The police get the gangsters.

JOKER

THE FASCINATING EYE (May 16).—Can a clerk be honest who lives on Limburger and onions alone? Some may, but Willy Walrus cannot. He steals a pile of money from his boss and in the wild exuberance of his easy-got wealth the first thing he does is to get a clean collar from the laundry.

At the sweat shop he displays his wealth and meets his Waterloo, whose Christian name is Bess. She believes him to be a millionaire. Willy is overcome and hurries away to get a minister.

In the meantime the office boy, who is studying to be a detective—having seen Willy rob the safe—concludes that a robbery has been committed. He follows the scent of the Limburger to the sweat shop. Like Willy, he falls for Bess and goes for a minister.

About this time Willy's conscience begins to bother him and he returns the stolen money. The ceremony is started when the office boy arrives and claims Bess. The second ceremony no sooner begins than Willy turns up with his minister and claims Bess. At this point the boss arrives and accuses Willy of theft. Willy proves his innocence. The boss shows Bess that he alone has money and she marries him.

SCHULTZ THE BARBER (May 9).—Guards from the asylum are hunting for a lunatic when Schultz is impressed by his wife with the necessity of finding a job. He finds one in a barber shop, where the presiding tonsorial artist has been hastily summoned away by a family visit of Dr. Stork. Schultz essays to handle razor and shears and in the process flirts with the manicurist.

Victims of Schultz's bunglesome efforts finally conclude that he is crazy. They notify the guards that the man whom they seek has turned barber. They charge the barber shop. But Schultz escapes through a window. He seeks refuge, still pursued, in the house maintained by the wife of his boss. He is about to be dragged away to the asylum when a timely message notifies the guards that the escaped lunatic has been found hiding in a sugar barrel in the asylum.

THE CURE (May 27).—Polly is sick—possibly dying. She lies on the ground breathing heavily. Mrs. Corntossel bends over her in sad meditation. Mr. Corntossel sends Willy Walrus for the doctor. He is out of town and Willy carries the news to Dr. Carvem, a specialist spending a few days in the country.

"Polly is dying," says Willy and they hurry to the sick one. Polly is a cow. Carvem does not believe in fancy-sounding remedies. With the aid of a feather he lathers up Polly's face with soap and in five minutes she is upon her feet again.

So far so good. Carvem returns to his practice in the city. After months pass, Willy also goes to the city. Carvem is taken down with a serious case of the quinsy. Dr. Bunyon, the eccentric scientist, alone can save his life. In looking for Bunyon, Carvem's servants discover Willy and despite his objections persist in mistaking him for Bunyon. Willy is hurried to the sick room. He must do something for Carvem. He lathers Carvem's face with a feather. The effect is immediate. Carvem recovers.

STERLING

PAPA'S BOY (May 14).—Father and mother await their son for dinner. Son is busy with his companions, fighting over a pie. The pie lands in a policeman's face, and son beats it home. Now son loves blackberry jam and so does father. Father is sparing with his son, but generous with himself. Naturally the son resents; and that starts the trouble. Mother, meanwhile, is having her troubles in the kitchen with the cook and the steak. The steak catches fire and mother calls for help. Father runs out to assist. Billy goes for the jam. When father returns the jam is gone and so is Billy.

Billy retires to the back yard to flirt with the little lady across the way. Later, he makes a raid on the cupboard, while father sleeps, to get jam with which to satisfy his lady-love. During his absence a rival arrives; Billy and the rival, George, decide to fight it out. And while the lads fight, the girl makes off to share her jam with another boy. The two fighters discover her cruel deception and shake hands in their sorrow. Father —well, that is the finish, which is side-splitting.

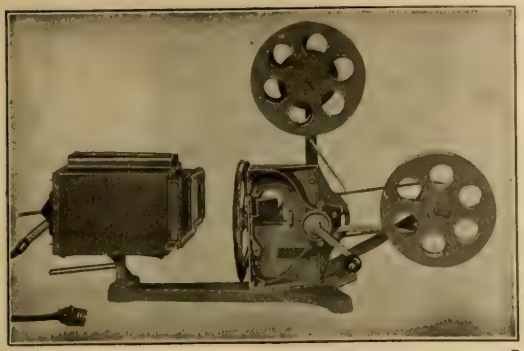
HEARTS AND SWORDS (Two parts—May 28).—Springtime. Everything in nature is awakening. A pretty girl in a boat is drifting. Sterling sees the girl and becomes infatuated. At the same time another man sees the girl and he, too, falls in love. They pursue her in boats, each unaware of the other. The girl escapes on shore, where the two men meet and the rivalry begins. By a peculiar ruse Sterling manages to best the other rival and win the girl. He brings her to a lawn dance and makes a hit with the guests by bringing such a pretty girl. The other man in the meantime makes the acquaintance of a Salome dancer and surprises the party by appearing with her. The shapely form and grace of the beautiful dancer completely unbalances Sterling's mind and he rushes madly to her. The rival naturally objects and a sword duel is the result. The rivals turn out to be terrible cowards, and the affair of honor turns out to be a fiasco. In the mix-up that results the Salome dancer escapes into a public park, with the park police in hot pursuit, trying to cover her up. They are chased to a bridge where the rivals, in mortal combat, pitch headlong into the water sixty feet below. The efforts to save the rivals from drowning result in the most comical incidents imaginable.

NESTOR

THE PASSING OF THE BEAST (May 27).—Jacques watched through an opening in the foliage and saw Gilbert of the mounted police and his own wife exchange pleasant greetings. From that moment he hated the police officer. Gilbert was too fine-looking. The time came when Gilbert was shot by an outlaw. Jacques saw the affiar and killed the outlaw. He had a certain respect for the law and he was for justice. Gilbert was left for dead by Jacques.

Good intentions and the finer sentiment which men seek to hide are seldom taken into consideration by the law. Circumstances so arranged themselves that Jacques was accused of and arrested for the killing of the mounted officer. However, he escaped. In the trouble that ensued Jacques' wife was wounded by a timber thief and taken to police headquarters.

Once separated from his injured wife Jacques became another man and all his criticism turned inward upon himself. The new Jacques went to police headquarters and stole into the room where the woman lay hurt. He is captured and held to answer for the murder of Gilbert. He has no way



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of proving his innocence. There are only two men who could save him, Gilbert and the dead outlaw. Gilbert does save him. The wounded officer staggers to headquarters on regaining consciousness and tells how Jacques saved his life. The two enemies became the best of friends.

CAPTAIN BILL'S WARM RECEPTION (May 29).—Captain Bill desires a respite from slashing seas and pitching decks. He decides to visit his nephew, Bob, a land-lubber with a pretty wife and home. Captain Bill's letter arrived. Bob and his wife visit a ship chandler's and purchase the necessary requisites to transform their domicile into a good imitation of a four-master. When Uncle Bill arrives he finds the maid and butler in sailor garb. He is ushered in with a horrapipe accompaniment. While he dines, the butler rocks the table and the maid sings "Davy Jones' Locker."

Uncle Bill steers a safe course until eight bells. In order that he may "turn in" without a feeling of loneliness, the butler and maid splash his bedroom window with garden hose. He sleeps, but is rudely awakened when a pane of glass and the water come hurtling in. Bob and his wife rescue Uncle Bill from imminent drowning. The veteran grows wrothy over his mistreatment, but is placated when Bob and his wife explain that they were thinking only of his comfort.

REX.

THE PURSUIT OF HATE (May 28).—Diana Grave's husband has left her, preferring any life to that of living with a woman who is not congenial to him. Howbeit, her husband gone is a different matter than her husband present. She commissioned a detective to locate him. Out on a lonely stretch of fertile land a solitary ranchwoman was whiling away the days of her life. One day a stranger arrived with a boy, a small girlish-looking fellow. He attracted and was attracted by the ranchwoman. They were of the same true metal. The man was Diana's husband.

Diana learned of his whereabouts as soon after him. She explained to the ranchwoman. The ranchwoman answered, "If you hate him be glad be left you, and if you love him you will sacrifice yourself for his happiness and leave him alone." Diana left him alone. One night while the ranchwoman was watching his camp she saw the stranger's shadow against the tent. He was fondling a girl's abundant hair. This boy, then, who traveled with him was in reality a girl or a woman.

The ranchwoman's philosophy then came home to her in all its bitterness. "If you love him you will sacrifice yourself for his happiness and leave him alone." She decides to make the sacrifice. When she arrived home, however, a letter was waiting her from Diana. It read in part: "I guess you are right. He has a daughter that I can't bear and he won't live without her, so we had better separate. I am going home."

THE AWAKENING (May 31).—Beatrice comes to the fishing village to gather local color to be used in her painting. She falls in love with a young fisherman, a fine type of manhood. Upon an invitation he consents to pose for her and to make sure of his service until the canvas is completed, she allows him to think that possibly she might care for him. He becomes a slave to her. She allows him to go on loving her deeper every day. His own sweetheart of the fishing village is brokenhearted.

The picture is almost finished when the artist invites the fisherman to accompany her to the city that the finishing touches may be made in her studio. Once in the city the fisherman's eyes begin to open. He finds that she already has a fiance, an artist like herself. In fact, he comes to know that she was merely flirting with him, leading him on that she might use him to further her art. Did he simply resign himself to the inevitable, return to his village and marry his fisher-girl sweetheart? Yes, he did that, but he did something else first. He took a knife and transformed the painting of himself into a pile of painted fragments.

IMP.

THROUGH THE SNOW (May 11).—Old Carns, dying, tells his young wife that he wants her to send for his lawyer. She asks why. He tells her that he wants to alter his will. She is furious, as she had expected to get it all. She does not want to send for the lawyer, but he insists.

The lawyer arrives. Carns tells him that he wishes to make a will, leaving half his money to a man called Clark, as he did Clark's father a great wrong. The wife, listening, makes a note of the address, and after the lawyer has gone she wires to a pal called Davidson, to go to No. 3 Green street, and prevent, if possible, Clark getting there before the old man dies.

Clark gets the lawyer's message and at once starts off. Shortly afterward Davidson arrives at his home and discovers that he has gone. He follows. He manages to get Clark's train and make his acquaintance. The train becomes snowbound. Clark decides to walk. Davidson accompanies him.

They push their way through the snow. All the time Davidson is doing his best to keep Clark back. He manages to throw him down a cliff and then steal his papers of identification. In the meantime the doctor has told the wife that the end is near. When Davidson arrives the wife gets him to pose as Clark. As the old man has never seen him, and as he has the papers of identification, he is satisfied and sends for the lawyer. But Clark arrives in the nick of time; the wife and her pal are turned out.

ON THE CHESS BOARD OF FATE (Two parts—May 14).—The play opens when Colonel Gillard loses his money through the failure of a mining company, and monopolizes that of his brother, who is an inmate of an insane asylum belonging to a Dr. Jacques. Jacques exercises a hypnotic influence over his patients. Dr. Jacques forces the brother, under a hypnotic spell, to make out a will in his favor just before he dies. Armed with this will the doctor visits the colonel. But the colonel has squandered his brother's money, and this the doctor finds out in time. With this information the doctor blackmails the colonel into promising him Grace, his daughter, in marriage. Jack, Grace's sweetheart, hears of this and declares himself against the brutal arrangement.

Later, the colonel and the doctor have a quarrel, resulting in the former being murdered. As the doctor is about to leave the house, Grace enters and observes the body of her father. Dr. Jacques hypnotizes her into the belief that she killed her father and then takes her away. Grace is kept prisoner in the doctor's house. Isabel, the doctor's fiancee, becomes jealous of Grace. The doctor, learning of this, attempts to get Isabel out of the way by poisoning her. Isabel learns of the plan and crosses it with one of her own. She learns of Jack's existence and sends for him. Jack, Grace's sweetheart, arrives when the doctor is trying to force an entrance into Grace's room. There is a duel with foils on the stairway between the two men—the doctor and Jack. The doctor is defeated and later confesses everything, while Jack and Grace consummate their love in marriage.

AN OLD RAG DOLL (May 18).—The opening of the story we see Mr. and Mrs. Bill Wright with their two children, Katherine and Jane, entirely happy. We see that Bill takes a little drink, but never too much. He bids his happy little family farewell and goes to work. The children play while the mother does her housework. It is evening. The mother is getting dinner. Bill has stopped in the saloon. He drinks too much, has a quarrel with one of his best friends and goes home. He is not staggering, he is just whiskey-cranky. Mother can see that something is wrong. He loses his temper, and smashes the dishes. Wife approaches him, he shouts, she cries, babies run away to hide. Up to the old attic they go. Katherine with her little rag doll in one hand, her two-year-old baby sister in the other. In the trunk they crawl. We see the lock catching. The rag doll has fallen in the front of the trunk as the children got in.

Downstairs one word leads to another; the husband turns the wife from the house. She wanders the streets. He decides to go back to the saloon. Mother is sitting on park bench, heartbroken. Husband is in saloon. The children scream. There is no answer. Mother comes home determined to take her children away with her. She can't find them. She is frantic. A neighbor tells her that her husband is across the street in the saloon. She rushes across and tells him his children are lost. That pulls him together. Together they go home. The husband and wife arrive in the house and search. Slowly Katherine becomes unconscious. At length the little tots are found through the rag doll on the floor. Husband and wife soon resuscitate them, and the last picture shows peace and happiness in the home again.

ECLAIR.

THE LINK IN THE CHAIN (Two parts—May 27).—Mr. Goodwin, head of the Crown Jewel Company, has poor health and consequently often transacts his business at home. He is a kind-hearted employer, and his two assistants, Rogers and Burton, have little to complain of. Burton is the father of a beautiful daughter, Marie, who is loved by Rogers. However, she rejects his suit, preferring charity work in the slums. Here she is known as "the little angel."

Goodwin keeps in his private vault the famous Zuleika necklace, looked upon as the most valuable piece of jewelry in the world. Prof. Sanderson, learning of this, is seized with an uncontrollable desire to possess the jewel. Knowing its workmanship, he duplicates it in paste. Following this, by a clever ruse, he gains entrance to Goodwin's home as a doctor to attend the ailing jeweler. He succeeds in duplicating the paste for the genuine and making his escape without arousing suspicion. The next morning Rogers seizes an opportunity to steal the jewel, unaware that he is taking only a paste imitation. He drops in the vault a flower that was worn to the house that morning by Marie's father. When the loss of the jewel is discovered this flower and other circumstantial evidence succeeds in convicting Marie's father of the crime.

As the story is developed from here on, we have Marie attempting to make her own living and finally seeking refuge in the slums among her only friends; the second meeting between herself and Prof. Sanderson, the desperate efforts to replace the jewel and the great sacrifice Sanderson makes to save Marie, whom he has unwittingly caused to suffer.

THE BAR CROSS LIAR (May 31).—The Bar Cross liar is a ragamuffin whom the entire Bar Cross ranch considers a disgrace to its outfit. The boys tell him with disgust, that he had better quit saving to buy the ranch and secure some decent duds to wear; that if he does not improve in appearance he cannot go to the Christmas ball.

Time passes. It is by accident that one of the cowboys discovers that the "liar" has been using all his money to support an aged father and mother. When he carries this news back to the cowboys, who have damned the "liar" in every possible way, the boys are ashamed and the true generosity of the West is evidenced when they decide to make up to the "kid." They visit the boss and are assured that the boy will get his raise in salary. Then they chuck an able bodied man out of his job and bring on the father and mother, giving the job to the father and explaining to the amazed family, who find the cottage completely furnished that "Coffee," the aforesaid able bodied man, did not stay to take the furnishings with him.

When the Christmas party comes on, one of the boys brings in the "Liar," who from the way he is summoned believes he is about to be fired. What is his surprise when he is greeted with a welcoming volley from the merrymakers and his mother clasps him to her heart. The "Liar" is presented with a complete new outfit, including a silver mounted saddle, as a token of the outfit's esteem.

POWERS.

FAMILY TROUBLES (May 25).—Two family men, possessed of trusting wives, decide to go hunting. The wife of one of the men goes through her husband's pockets and finds a letter from the other husband, which tells him to call for the two sisters and bring them along. Two sisters! The wretches! Wifey number one visits wifey number two. The wives go to the station and misfortune, of course, insists that two pretty girls go into the car ahead of the husbands. Proof positive! The outraged ladies go to a lawyer and insist upon divorces. The lawyer gets busy.

Wifey number one decides to go and live with wife number two. The husbands return. Husband number one arrives home and sees a woman, through the window, kissing a man. He rushes in only to find a new couple he has never seen before. They promptly throw him out. The lawyer promptly finds out the husband's whereabouts and serves the papers. Matters are brought to a crisis and explanations ensue and the two wives learn that the "Two Sisters" are a brand of cigars. Two of them are soon alight, and two forgiving husbands listen to the many excuses and apologies of two tearful wives.

THE ADVENTURES OF LIMBURGER AND SCHWEITZER (Two Parts—May 11).—The audience is taken from the Maderist headquarters in New York to the Mexican Capitol, with the conspirators using the comedians, Raymond and Caverly, to convey dynamite bombs in the guise of eggs to Huerta. Word of their expected arrival is received by Huerta and his generals. The comedians are captured and sentenced to be shot at sunrise. Villa causes a rebellion of the troops and seizes the palace. Huerta and his generals are cast into the prison of the palace. The rebels make Raymond president, mistaking him for the man the Maderists wish. His first official action is to pardon his companion and then hold a big reception.

After this the pair visit Huerta and in a burlesque way, torture him with visions of food. The conspirators come to the palace and realizing that a mistake has been made, are about to shoot the comedian when the captain of the U. S. gunboat, hearing of the plight of the two Germans, sends a party of the bluejackets to their aid.

They sweep the streets clear of Mexican soldiers and take the palace, rescuing the comedians and place the city under the rule of the Stars and Stripes.

THE TRANSFORMATION OF PRUDENCE (May 15).—Prudnce, a pretty girl, who has become the wife of John Marlow, wealthy club man, finds her husband to be fast becoming subject to the blandishments of other women. She knows of no set rules for holding him secure. She overhears him tell another woman, "My wife is impossible—she is too old fashioned." Forthwith she sets out to disprove his belief. She learns to tango and also to array herself according to Dame Fashion's latest dictates.

Fortified by the latest acquired finesse and converted from a simply dressed little Quakeress to a ravishing beauty via the modiste's and hairdresser's art, she invades a ball room where her neglectful husband is paying court to the other woman. The effects and results are instantaneous. Prudence wins back her husband, who begs her to remain the little Quakeress—promising in return his steadfast love.

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ANIMATED WEEKLY, NO. 114 (May 13).—Prepared for Mexico.—Uncle Sam's soldiers and sailors awaiting their country's call. Sub-titles: The Demolition Squad of the 23d Regiment, N. G. of New York, at practice; the 12th U. S. Infantry leaving California for Mexico. Scenes on board our battleships, showing broadside volley; refugee train off to Vera Cruz; police prepared to suppress trouble in the Mexico colony of Los Angeles, Cal.; Federal troops drilling in the streets of Merida, Yucatan, Mexico.

Indians Christening Steamer.—Once powerful Suquamish tribe sees liner named in its honor launched, with great great grand-daughter of Chief Seattle as sponsor.—Seattle, Wash.

Mine Disaster at Eccles, West Virginia.—Over 20 miners perish as explosion wrecks shaft many feet below ground.

"Taps" for Gettysburg Hero.—Thousands bow heads as army pays war's final honors to Major-General Daniel E. Sickles.—New York City.

A Day with the Suffragettes.—Four interesting phases in battle by U. S. women to win the vote. Sub-titles: Gov. Walsh reviews the Boston Suffrage Parade; Katherine Stinson, youngest woman aviator —San Antonio, Texas; Dr. Mary Walker, pioneer suffragette who wears man's attire—Washington, D. C.; suffragette performs wonderful diving feat—Portland, Ore.

Fashions.—Dainty dresses for the June wedding. Made from Ladies' Home Journal Patterns.

Society Attends Horse Show.—Smart set throngs to National Capital to see fight for the coveted blue ribbons.—Washington, D. C. Sub-title: Vincent Walsh McLean, the Million Dollar Baby.

Royalty Visits Paris.—President Poincare welcomes King George and Queen Mary of England on their arrival at the French capital.

Masonry's Plumed Knights.—California Knights Templar in spectacular march at 56 Annual Conclave.—San Francisco, Cal.

Cartoons by Hy. Mayer, world's famous cartoonist of Puck.

GOLD SEAL

LUCILLE LOVE, THE GIRL OF MYSTERY (Series No. 3—Two parts).—At the opening of the third chapter, Lucille Love is discovered more dead than alive on the beach of the South Sea Island, where she had been cast by the storm which had wrecked the small boat in which she escaped from the burning liner "Empress." As she regained consciousness she makes sure that she has the papers which she had taken from Loubeque, the return of which will save her father and sweetheart from disgrace. She has them in the bosom of her dress.

As she looks about she sees a band of savages and tries to escape. They overtake her and make her captive. The savages, however, seem to consider her a sacred being, and the chief takes her to his hut, where his little daughter is sick, and asks Lucille to cure her. Lucille sets to work and nurses the chief's daughter. She quiets her and makes her comfortable. The chief then assigns a house to her and in the sign language tells her that she will be perfectly safe there.

In this hut Lucille for the first time learns the secret of Loubeque's life through reading his diary and seeing the picture of her own mother.

When the crisis of the illness of the chief's little daughter is past, and she recovers, the chief is extravagant in his praise, and gives her a sacred amulet, or charm, in the shape of a white elephant. By virtue of his sacred object all the natives become Lucille's slaves. The chief hangs the charm about Lucille's neck, and as a token of service she has tendered she is permitted to ride the holy elephant as a mark of the royal favor, and all the natives bow before her.

But Loubeque has escaped the fury of the waves, too, and has been cast up on the same island which is now Lucille's refuge. Loubeque sees the honor which is being conferred upon the girl who has the secret dispatches which she took from the desk in his cabin, and he is filled with hate and determination to get them back. There comes upon the scene at this moment a native of an anarchistic turn of mind, who hates anything which has to do with the white woman. Loubeque sees him and by virtue of their common cause they join forces. Loubeque, however, chokes the savage nearly to death to show him who is master.

Together they plot to make away with Lucille. Soon an opportunity offers. Lucille is restless and as she is regarded as a sacred person and can go anywhere without harm, she wanders on the sand dunes. The native, Loubeque's new slave, surprises her and starts to strangle her. In a moment it would have all been over had not the sacred amulet, which the chief had hung about her neck, escaped from her dress and attracted the attention of the savage. The talisman works. He desists and bows three times before her. She is saved.

But Loubeque will not be defeated so easily. He plots to drive Lucille out of her hut so that he can search it for the dispatches, and for that purpose he and the native catch snakes and put them through the grass walls of Lucille's hut. Lucille, of course, is terrified and runs out into the night. Loubeque searches the hut, but cannot find the papers and goes away more angry and determined than ever. The girl fears to stay there and resolves to escape through the jungle. She goes to the chief's hut, but decides not to waken him and slips away into the doubly dark shadows of the jungle. But nothing can escape the crafty eye of the spy. He has followed every movement of the girl, who does not even suspect that her enemy is on the island.

Loubeque is not the only enemy that Lucille has to contend with. The jungle is full of wild beasts, and she has not gone far before she encounters a ferocious lion. Lucille is horrified and tries desperately to escape.

LUCILLE LOVE, THE GIRL OF MYSTERY (Series No. 4—2 parts—May 4).—As the fourth installment opens the lion is trying to break down the door of the desperate girl's shelter, and is only foiled by a spear in Lucille's terrified hands. But Loubeque is not so easy to turn from his purpose of recovering the papers, which mean the accomplishment of his revenge and the disgrace of General Love. He instructs his native slave to collect dry grass and teaches him how to weave a rope. This he stretches from his own hut to Lucille's and ignites the end in his hut. In a short time the fire eats its way to the hut where the daughter of his enemy is asleep.

To make assurance doubly sure, Loubeque's native summons the tribe to which he belongs, and which is hostile to that by which Lucille was captured, to assist him. Lucille, scarcely awakened from her sleep, is driven from the hut by the fire and almost runs into the arms of Loubeque. He struggles with her and attempts to seize the papers. But Lucille's savages are at hand and attack the spy before he can recover the papers. The natives, however, are very superstitious and deathly afraid of the "imprisoned fire" in Loubeque's automatic revolver. One shot is enough. The tribe falls down before him in fear and subjection.

In the meantime Lucille has made good her escape and has entered the chief's hut. But while the natives are afraid of the white man, they are not afraid of the savages which support him, and a terrible battle ensues between the rival tribes.

In order to stop the carnage, Lucille resolves to take advantage of the superstitions of the natives and dresses herself all in white, improvising her garments from sacks and white cloths. Climbing on the great white elephant she goes among the warriors and the fighting ceases like magic. All bow down to the sacred objects, the color white, the sacred elephant and the sacred healing woman.

But Loubeque is not discouraged and at this juncture there comes to his assistance an ally in the person of a woman from the tribe to which his slave belongs. After discussing ways and means, Loubeque decides to try a clever bit of deception on Lucille. He sends the woman to the chief, in whose house Lucille is carefully guarded, with instructions to tell the chief that she is from a neighboring tribe which is friendly. She is to say her master lies ill and at the point of death, and that she has heard of the wonderful white healing woman who cured the chief's daughter, and had been sent to get her to heal her master.

The ruse succeeds, both the chief and Lucille herself are completely taken in and Lucille starts immediately on horseback with the false guide. In the meantime her companion, under Loubeque's direction, has dug a pitfall and cleverly covered it with brush. When Lucille's horse comes cantering down the trail bearing his rider on her errand of mercy both crash into the pit, in one of the most sensational pictures thus far shown in the series. The horse is killed instantly and Lucille lies like one dead. The two slaves of Loubeque climb down into the pit, and the woman takes the papers from the bodice of Lucille's dress. She returns them in triumph to her new master, who decides that while he lacks the sacred amulet which is still around Lucille's neck, his present mission is but half accomplished.

MUTUAL FILM CORPORATION

THANHOUSER

THE SOMNAMBULIST (May 17).—Bill is a sleepwalker, and tries his wife's patience by wandering during the wee small hours of the morning. To provide against future trouble, May sews his name and address on the back of his pajamas. But that doesn't stop Bill. The next time he rambles he goes via the fire-escape and after a trip across a roof, finds himself in Tom's room in a hotel, where he wakes up. Discovering May's absence and Tom's presence, he imagines dire things have happened to May before he gets his bearings, and summons help. The day clerk has gone home and the night clerk doesn't recognize Tom as a transient, and aided by a cop, gets Tom down stairs, where the bell hop recognizes him. Then they get after Bill. But Bill, in the meantime, has discovered he's in wrong, dons Tom's clothes and makes his escape, making his way back to his bed. May has discovered his absence, and started the legal machinery in motion to round him up, but when she returns Bill's escapade has already been discovered, and the cop brings back his pajamas. May finds Bill in bed, and to provide further for future trouble, makes a hangman's noose at the end of a piece of rope, puts it around Bill's neck and ties the other end where Bill can't reach it. To keep away sleepwalkers, Tom fixes up an automatic window-releasing trigger attachment that spells doom to Bill the next time he wanders.

THE DOG OF FLANDERS (Two Parts—May 19).—Nello was a little boy who lived with his aged grandfather near Antwerp. They were very poor, but because they loved each other so much were happier than many persons who enjoyed luxury. The child's only friend, outside of her grandfather, was an animal, who has gone down in history as "A Dog of Flanders." The dog was owned by a cruel tinker who forced him to draw heavy loads and repaid his labor with curses and blows. Finally, the animal broke down under his inhuman usage, and his heartless owner left him by the roadside, to die. There he was found by little Nello, who tenderly nursed him back to health.

The grandfather could do nothing for his living but limp about a little with a small cart with which he carried daily the milk cans of those happier neighbors who owned cattle, away into the town of Antwerp. One morning the dog, unbidden, stepped into the shafts of the cart and signified in dumb fashion that he propel it was his work. The old man was daily growing weaker, and found occasion to bless the time that he had taken the ill-treated dog into his humble home.

Finally the old man grew so weak that he had to remain in the cottage while Nello and the dog cheerfully became the bread winners of the family. The boy's secret ambition was to be a great artist and whenever he had an opportunity he would slip into the cathedral at Antwerp to stand, spellbound, before the masterpiece of the great Rubens. With no one to aid him, and with only rough brown paper and charcoal as his implements he toiled away hopefully.

Near Nello's home lived a rich miller, whose little daughter, Alois, frequently played with Nello. The miller was purse proud, and finally forbade the poor boy to come to his house, telling him that when his daughter grew up he intended she should make a rich marriage. Nello felt his dismissal keenly.

The boy was ambitious and sketched industriously. About this time there was a competition in Antwerp, open to all untrained artists under the age of 18. The cash prize was large, but in addition the winner's artistic future was assured. Nello submitted a drawing with high hopes, but the prize was awarded to the son of an influential citizen, although later it was admitted that little Nello's sketch was by far the better, and best.

Returning home brokenhearted, he found that his aged grandfather had died, and creditors seized the things in the cottage, and the boy and the dog were turned out to shift for themselves. While making their way through a bad snowstorm one day, Nello suddenly unearths a wallet, containing lots of money. Although Nello was hungry and penniless, he would not touch a cent of the money in the wallet, but immediately turned around and started for the house—the miller's house—the miller who had lost it was out searching frantically for it. Nello gave the wallet to the wife, and asked her to take care of his dog, in his old age. And saying good-bye to the dog, he went out into the storm once more. The miller returned a little later, the dog fled from the house as he entered. The miller was very sorry that he had been so mean to the poor little boy and his dog, and wished that he could make amends, but Nello and his faithful friend lie in the one grave side by side, and the people of Antwerp always tell the story of "A Dog of Flanders."

PRINCESS.

A CIRCUS ROMANCE (May 22).—Papita, the star bareback rider of the circus, is very much annoyed by the unwelcome attentions of the ringmaster. One morning, after the circus has arrived in town, Papita is annoyed by some college boys, who attempt to get fresh. The incident is overseen by the village doctor, who comes to her rescue, and escorts Papita to the circus grounds. As she arrives at the grounds with the doctor, they are seen by the ringmaster, who plans revenge by planning to cut the rein of the horse which Papita is going to ride. His action is overseen by the hostler, who threatens to tell, and is knocked unconscious by the ringmaster.

During the performance Papita is thrown from her horse and sustains a fractured kneecap. The doctor, who was at the performance with his sister, attends her, and takes her to his home. That evening when Papita's father and other performers call to bid good-bye, the doctor asks her father's consent to marry Papita, and offers to give her father a home. The father consents.

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however, is not wasted and he and the Justice are attracted to each other. This does not meet with the approval of the father and he, in his capacity of Constable, orders the young man away.

However, the young fellow succeeds in getting himself arrested again for fishing on private grounds, in the hopes of seeing the Justice, but the father hustles him to a cell and keeps guard himself. He eventually falls asleep; the Justice steals his keys, liberates the young man and locks the father up in his place, releasing him only after his promise to consent to their wedding, which he does and takes them to the bosom of his coat.

AMERICAN.

THE LOST SERMON (Two Parts—May 25).—John Strong, a young clergyman, in charge of a city church, fails in health. He is ordered by his physician to resign and live in the country for a year. He accepts the position of schoolmaster in a country school. Among his pupils is Rosamond Day, a girl of seventeen, living with her grandmother. Their palatial home is heavily mortgaged. The man who holds a lien on the property, George Phillips, desires to marry Rosamond. He is an avaricious creature. A romantic feeling is awakened between Rosamond and John Strong. John, believing her to be wealthy, does not ask her to marry him on account of his situation in life, and at the end of the term the two sorrowfully part, compelled by circumstances to go their separate ways, each passing, save for memory, completely out of the other's life.

Phillips now resorts to a desperate measure to make Rosamond his wife. Mrs. Day is unable to meet the interest on the loan. Phillips tells her in her despair that he will cancel all her debts if she will give him Rosamond. Otherwise he will foreclose at once, and the two will be left penniless. For Rosamond's sake Mrs. Day wavers. The girl is sent for. She faces the terrible ordeal with proud and valiant spirit. But for her grandmother's sake she nerves herself to make the sacrifice. Just before she places her hand in Phillip's she goes to her grandmother's side and bends down to kiss her on the brow. Awed and terrified, she draws back, for death has settled the question for her.

At once Phillips forecloses the mortgage and Rosamond goes out into the world alone to fight the battle of life. Knowing nothing of John Strong, she goes to the same city in which he is living. John has been called to a large city church, where he works mainly among the poorer classes. One day he receives a letter from his uncle, a distinguished clergyman in another city, inviting him to fill his pulpit on the following Sunday. John is overjoyed and goes to work with great enthusiasm upon his sermon.

Just at this juncture Rosamond's situation becomes complicated. She has obtained employment as a stenographer for a wealthy old gentleman and in the course of her work she finds her employer to be a friend of Phillips whom she fears to meet so she resigns. In vain she seeks another position. Despair takes hold of her and her faith in Providence falters.

John finishes the sermon that is to make him famous. He is about to leave when word comes to him of trouble among his parishioners. The sermon is put in a leather case in his pocket. He loses it in the excitement that follows.

In the meantime Phillips comes to the city, learns from his friend, the former employer of his stenographer quitting, looks her up and as he supposed he would, finds Rosamond. After an altercation the girl flees and in fright she rushes through the streets until almost exhausted, she stops to rest at a new building when she finds the minister's leather case lying in the dust near the curbing. She picks it up. Some of the children playing nearby sees her find something and begs her take it with her. In the street where the sermon was lost John Strong comes upon the children who saw Rosamond pick up the leather case. John is directed to Rosamond's boarding house. The two meet, the dream of years is realized and each sees how, through a mysterious working, disappointment and distress have only lead to a better thing.

SHELTERING AN INGRATE (May 27).—Longwood, an escaped convict, applies for a position at the ranch of Cole and is given a position as cowboy. He and Mona, one of Cole's daughters, become very much interested in each other, although her heart is supposed to be given to Ray, the foreman. Longwood shows his true colors and loses the friendship of all the men, except Ray, who befriends him. They all attend the Rodeo in a nearby town and most of the boys enter the different races. A race is to be run by heats. Ray and Longwood have to enter the finals. As the boys are discussing the coming heat, Longwood sneaks up and cuts three-fourths of the way through the cinch in the final race as the boys are running neck and neck, the cinch of Ray's horse breaks and he is thrown to the ground. He is carried off the field unconscious. The cinch is examined and found to be cut. A boy who saw Longwood cut the cinch now speaks up. Longwood is about to be seized when the sheriff recognizes Longwood from a photograph which he has of an escaped convict, and the prisoner is led away. Nan and Ray come to a better understanding regarding their love affair.

KAY-BEE.

THE SOCIAL GHOST (Two Parts—May 22).—Tom Banners' mother is an invalid. Their money gone, and no food in the house, Tom, who is about fourteen years old, starts out to find work. But he is rather small for his age, a delicate looking little chap, and no one will have him. In despair he sinks down on a bench in the park to rest, his faithful dog, Mike, sitting ever watchful at his side. Suddenly he is conscious of a little girl standing before him, holding out a bag of candy. He helps himself shyly. The little girl looks at Mike admiringly, and Tom tells himself that she is the very prettiest and nicest little girl he has ever seen. But, at that moment, up rushes an irate pervaige in cap and apron who drags his new friend away. Tom is again in despair. He wanders round and round the park, and half an hour later finds himself by the duck pond. There he spies the little girl throwing biscuit to the ducklings. The next instant, her arms fly up and her feet slide from under her on the slippery bank. Splash! Mike pricks up his ears, and dashes in after her.

That same evening, when Ethel's father goes to find the boy and the dog and reward them for saving his little daughter's life, he meets face to face the wife who deserted him twelve years before. Repentence for cruel neglect in the past speaks from his eyes, from his whole bearing, as he kneels by the bedside of the sick woman. Husband and wife, brother and sister are reunited. And the father wins his boy's heart completely when he rescues Mike next day from the city dog pond.

DOMINO.

THE FIRES OF AMBITION (Two Parts—May 21).—Jim Patton and Joe Braly are partners in a mining claim. Jim forces a quarrel over the division of their first cleanup, and thinking he has killed Joe, puts his body in a canoe and lets it float down the river where, later, Joe, stunned, but still breathing, is found by the Indians. The redmen take him home and nurse him back to health. But with the restoration of his bodily vigor, his mind remains like that of a little child. All memory of his history, and of his identity, has forsaken him.

Jim disposes of the ill-gotten claim at a big price, and is elected to Congress by the wealthy cattle interest of his district. He meets the beautiful daughter of Senator Carew, and thinking that marriage with her will further his political ambitions, he divorces his wife. Patton and Senator Carew pass a bill providing for Indian reservations. They are called to a Western fort to confer with the chiefs, among whom is Joe Braly. The sight of Jim brings back Joe's memory, and he plans revenge. Joe, whom Patton fails to recognize in his Indian dress, promises that the Indians shall go peacefully onto the reservation. He then orders the redmen to watch all trails from the fort. They attack the stage, taking Patton captive. Making himself known to Patton, Joe binds his hands together, ties a canteen of water around his neck, and turns him loose in the desert.

BRONCHO.

BREED O' THE NORTH (Two Parts—May 20).—Billy Gordon and Pierre Deschamps both aspire to marry Joan Froulard. Gordon wins out, and Deschamps, in a jealous rage, slanders the girl in the community. His evil tales reach Gordon's ears. He compels the "Frenchy" to apologize to Joan and to the settlers, and then drives him from the town. Several years pass. Gordon and his wife, Joan, are living in a lumbering town further north. Deschamps happens to come there to work in the camp. He gets into a quarrel with his foreman, whom he kills, and makes his escape. The lumbermen start to track the murderer and Gordon joins them, unconscious of the identity of the man they are seeking. Meanwhile, Deschamps has applied at Gordon's cottage for shelter. Joan fails to recognize him with the heavy growth of beard he now wears. Supposing him an honest lumberman worn out with travel, she hospitably welcomes him. That night Deschamps cuts off his beard and goes into Joan's room. A fierce struggle ensues, in which she loses consciousness. Deschamps carries her to the top of a high cliff and is on the point of flinging her over onto the rocks below, when Gordon leaps out of the thicket. The next instant, Joan is in her husband's arms, and Deschamps is lying senseless under the precipice.

RELIANCE

OUR MUTUAL GIRL (No. 18—May 18).—Margaret, "Our Mutual Girl," was not destined long to enjoy the company of her old sweetheart, Bob King, for he was called back to the city. He kissed Margaret good-bye as he left the farm.

"I won't forget you," was his cheery farewell.

The next day "Our Mutual Girl" felt a longing for the city, so kissing her mother good-bye, she took the train back to the metropolis.

On arriving at her aunt's home, Margaret found that Mrs. Knickerbocker had received a letter from Ada Taylor, the little girl whom "Our Mutual Girl" rescued from an East Side dive and placed at work in a big department store. Old friends of Ada's from the days when she frequented the dance halls had hounded her, with the result that she had lost her position, been arrested and sent to Blackwell's Island.

Margaret immediately called up Dr. Katherine Bement Davis, New York's woman commissioner of corrections, and made an appointment for the next day.

That evening "Our Mutual Girl" saw Mizzi Hajos and Charles Meakins in "Sari," the musical comedy success reigning in New York.

The next day Margaret called on Inez Milholland Boissevain. She interested the famous woman lawyer and suffragist in Ada Taylor's cause. Mrs. Boissevain went to the Judge in the Jefferson Market Court, had Ada's case reopened and secured an order for the girl's release.

Armed with this order "Our Mutual Girl" accompanied by Commissioner Davis went to Blackwell's Island. There she had Ada released and for the second time Margaret took the little waif home with her.

OUR MUTUAL GIRL (No. 19—May 25).—On the morning after procuring Ada's release from Blackwell's Island, Margaret woke bright and early. Her little protege, worn out with her recent hardships, was still sleeping.

"I'll not rouse her," thought Margaret, "after those hard cots, a real bed must feel so good."

"Our Mutual Girl" and her aunt spent the forenoon reviewing the Spring fashion display at Stern Brothers. Meanwhile, at the Knickerbocker mansion, Ada Taylor had waked, dressed and breakfasted. She sat in Margaret's dainty boudoir, debating with herself whether she should accept her deliverer's generosity. After considerable mental struggle, she decided to slip away as quietly as possible. The news of her release had reached the East Side, and she had been "shadowed" to Margaret's house by her former sweetheart of the dance hall. Thus it happened that when she was stealing away, she ran into the arms of "Kid Joseph."

"Come over in the park, Ada, I want to talk to you," he urged. "This dame ain't slipping you the pad and the eats because she likes your sort. She's got a society bug and thinks you're a little classier than a pet dog. Bye and bye she'll tie a can onto you; then you won't have no pals, no nothin'. Better stick along with me."

Thus persuaded, Ada went back to the East Side.

Almost at the same hour, on her way home in the motor, Margaret rescued Ada's brother from the police. He had yielded to the old temptation and made an attempt—unsuccessful, however—to break into a store window where crisp bills were displayed. When they reached home they found Ada gone. Her brother knew whom to suspect, and Margaret would have lost no time in following him to her protege's rescue, had not Mrs. Knickerbocker put her foot down. A half hour later, nevertheless, "Our Mutual Girl" stole out of the house on her perilous quest of Ada Taylor.

THE INTRUDER (May 31).—Madge, the wife of Hugh Winchester, is unhappy with her husband, who is a cold, domineering type. While wandering about the grounds of the Winchester estate, she meets a young man who has left his motorcycle in the bushes and is eating a lunch under the trees. They talk and she finds him very interesting. The next day they meet again, purposely.

The stranger is fascinated by Madge and thinking she is the daughter of the house, stays outside the gate until dark and then sneaks up to the mansion. Through one of the long windows of the drawing-room he sees her lying on the couch, a telegram in her hand. She has just received word from her husband that he will not be home that night. The young man enters and rouses her. Her tell-tale eyes and flushed, downcast looks, confess more plainly than words that she has been thinking of the stranger. Scarcely have they had time to talk, however, when they hear someone coming. The intruder turns off the lights and takes refuge behind the window curtains. Madge lies down on the couch and pretends to be half asleep.

The husband declares he has heard voices. He turns on the lights and discovers the stranger. Realizing that Madge is this man's wife, the intruder professes to be an ordinary thief. Handing his revolver to Madge, the husband goes to phone the police. Madge signs to the stranger to make his escape, and when Winchester returns, he finds his wife in a dead faint on the floor.

IZZY THE OPERATOR (May 20).—Izzy Hupp is appointed night operator at the little western town of Tropico. Being a stranger in the town, he causes much amusement to the natives by his size and dress. While looking over the little town he renders a service to Miss Myrtle Ferns, the belle of Tropico, and incurs the enmity of Bud Kelton, a western loafer, who thinks to frighten Izzy by bluffing him. Izzy gives Bud a good thrashing. Bud makes Myrtle believe Izzy a coward. Izzy hunts for Bud to prove the coward part. Bud and Red Roger plan to disgrace Izzy by robbing the little station, but Izzy blinds them by throwing tobacco in their eyes and thus saving the property, besides winning Myrtle as his assistant for life.

FOR THE SAKE OF KATE (Two parts—May 23).—Tom Jennings is in love with Cherry, a dance hall girl, and intends marrying her against his father's (Sheriff Jennings') wishes. Angry at his father's refusal, Tom leaves home. After wandering about the country he falls in love with a notorious outlaw, though he does not know who the latter is, and while together the outlaw leaves Tom one night in camp, rides to the home town

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Gustav Baron

M. & S. Amusement Co., Newark, N. J.
"The Perils of Pauline" has been doing a business far beyond all expectations. We have more than tripled our business on the nights we show Pauline.

H. Sh. Hess Treas.

Wm. Fox Circuit, New York.
We wish to congratulate you on the big scoop you have made with "The Perils of Pauline." It is the biggest feature picture ever produced.

A. Cook

The Grand Theatre, Batavia, N. Y.
"The Perils of Pauline" scored one of the biggest successes ever known in this theatre. The box-office receipts are far beyond my expectations.

Geo. F. Eckhardt

The Amuse-U, Charlotte, N. C.
When I agreed to run "The Perils of Pauline" I was naturally nervous. Now I must say that it is the biggest drawing-card and the biggest money-getter I have ever shown.

C. A. Harris

Griffin Amusement Co., Griffin, Ga.
This only fault my patrons find with "The Perils of Pauline" is that it is not a two years' serial. It certainly is a money-getter and the crowds are getting larger every week.

E. H. Davis

A DEVIL-SENT CHANCE

THE WILY CHINEE

INFATUATION

Crystal Theatre, Greenville, Texas.
Of all the drawing-cards yet produced I have never seen anything that equals "The Perils of Pauline."

J. L. Jones

Southern Amusement Co., Jacksonville, Fla.
We are showing this feature on Monday, which has usually been a dull day with us. Now our Monday receipts are more than $60 greater than they were before we started to show "The Perils of Pauline." It is a great picture, and we are naturally much pleased.

W. A. Lawrence

Rochester Theatre Co., Rochester, N. Y.
We consider "The Perils of Pauline" an excellent drawing-card. We can gladly recommend it to any exhibitor as absolutely the best of the serial films we have ever used.

Jno. J. Jones

Savoy Theatre, Syracuse, N. Y.
I have run three releases of "The Perils of Pauline," and have turned people away at each showing.

J. J. Lardino

Diamond Theatre Co., Tuscaloosa, Ala.
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in your town by booking Pauline right away. Get the first episode and all the others. If you wish, do as one big exhibitor in New York City did, run the episodes once a week till you catch up to the schedule, and then keep on running the future episodes as they are released. It sure means money to you.

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IN THE [illegible]

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"The Perils of Pauline" is the biggest drawing-card we ever put out. The bookings are a record-breaker. We put on the market more prints of this great feature than most firms make of half a dozen put together. And we are prepared to put out more, so that every exhibitor will be assured of an early run. We can take care of you on every episode in good shape.

The Board of Censors

You wouldn't look for much enthusiasm from the Board of Censors, who have to look at all kinds of pictures from morning to night. When they were in the office looking over "The Perils of Pauline" their comments were wonderfully enthusiastic. One member said: "I hadn't paid much attention to this film, but I must find out where they can be seen, so I can take the children. They are the best pictures I have ever seen."

And there you are.

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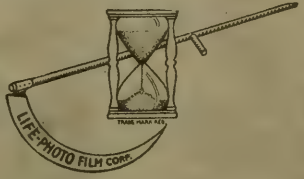


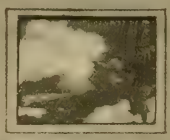
Reel 1

"Do all you can to make your father's old age happy."

Westbrook and Babbage, Bankers.

The Banker's Daughter and Her Sweetheart.

The Quarrel.



In the Maine Woods. The Accident.

The Awakening of Strebelow's Love.

Reel 2

"I am going to marry a millionaire."

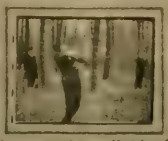
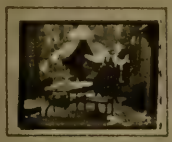
A Stricken Conscience.

Lillian's sacrifice. "Tell him I am giving my hand, not my heart."

"There's a Run on the Bank."

The End of Romance.

Betrothed.

Reel 3	Reel 4	Reel 5
Six Years Later. The Strebelow Home in Paris. Natalie their Daughter.	The Duel.	 For Honor and for Pride.
The Reward of Genius.	The Revelation.	"A soul filled with sorrow, a heart full of love, an empty home."
 Comte de Carojac—the most Expert Swordsman in France.	"I did not marry you, I bought you."	The home-coming of John Strebelow.
The Confession, "I married to save my Father from ruin."	Natalie overhears the quarrel.	"30 days from date I promise to marry Mrs. Browne".
Reception at the American Embassy. Resenting the Insult.	"When your heart calls for me I will return."	"God bless Mamma and Papa."
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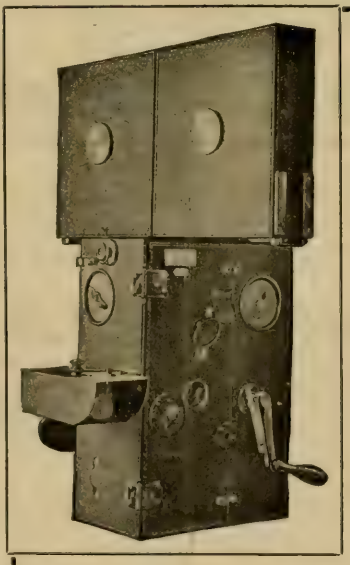

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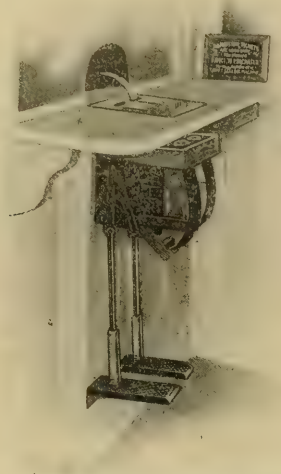

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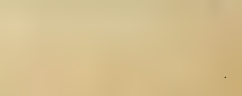

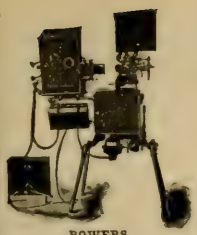
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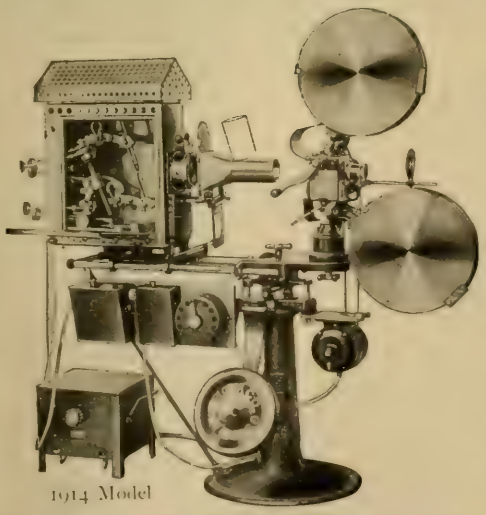
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May 13—The Navy Aviator (Drama).....
May 18—In the Footprints of Mozart (2 parts—
May 20—Beyond the City (Drama).....
Drama) .....
May 25—The Lost Sermon (2 parts—Drama)...
May 27—Sheltering an Ingrate (Drama).....
June 1—Metamorphosis (2 parts—Drama)....
June 3—A Prince of Bohemia (Drama).....
June 5—Sparrow of the Circus (Drama).....

BEAUTY.

May 5—Eugenics Vs. Love (Comedy).....
May 12—Her Heritage (Drama).....
May 19—Courting of Prudence (Drama).....
May 26—Jane, the Justice (Drama).....

BISON.

May 16—The Hills of Silence (3 parts—Drama)
May 23—The Triumph of Mind (3 parts—Dr.).
May 30—Cast Adrift in the South Seas (2 parts
—Drama) .....

BRONCHO.

May 13—Shorty's Strategy (2 parts—Drama)..
May 20—Breed o' the North (2 parts—Drama)..
May 27—The Wharf Rats (Two parts—Drama)

CRYSTAL.

May 12—Charlie's New Shirt (Comedy).....
—Their Picnic (Comedy).....
May 17—Charlie's Waterloo (Comedy).....
May 19—The Dancing Craze (Comedy).....
—The Masher (Comedy).....
May 24—Their New Lodger (Comedy).....
May 26—Dead Broke (Comedy).....
—A Change of Complexion (Comedy)..
May 31—Some Hero (Comedy).....

DOMINO.

May 7—The Card Sharps (2 parts—Drama)....
May 14—Forest Vampires (2 parts—Drama)...
May 21—The Fires of Ambition (2 parts—Dr.).
May 28—The Ambassador's Envoy (Two parts—
Drama) .....

ECLAIR.

May 17—Our Daughter (Comedy).....
May 20—In a Persian Garden (2 parts—Dr.)...
May 24—Mother Michael (Comedy).....
—From Kandy to Colombo (Scenic).....
May 27—The Link in the Chain (3 parts—Dr.)
May 31—The Bar Cross Lair (Drama).....

FRONTIER.

May 9—The Outlaw's Daughter (Drama)....
May 14—Dad's Allowance (Comedy).....
May 16—Won By Wire (Drama).....
May 21—Johnnie from Jonesboro (Comedy).....
May 23—The Sheriff's Story (Drama).....
May 28—Hiram and Zeke Masquerade (Com.)
May 30—Brother for Brother (Drama).....

GOLD SEAL.

May 5—Lucille Love, the Girl of Mystery
(Series No. 4—2 parts).....
May 12—Lucille Love—The Girl of Mystery
(Series No. 5—2 parts—Drama).....
May 19—Lucille Love, the Girl of Mystery
(Series No. 6) (2 parts—Drama).....
May 26—Lucille Love, the Girl of Mystery
Series No. 7) (2 parts—Drama).....

IMP.

May 14—On the Chess Board of Fate (2 parts
—Drama) .....
May 18—Beneath the Mask (2 parts—Drama)..
May 21—Love and a Lottery Ticket (Comedy)..
May 25—Lodge-Looney Luther (Comedy).....
May 28—An Old Rag Doll (Drama).....

JOKER.

May 6—Roll Your Peanut (Comedy).....
May 6—The Poisonous Insects (Zoology).....
May 9—Schultz the Barber (Comedy).....
May 13—How Green Saved His Wife (Comedy)
May 16—The Fascinating Eye (Comedy).....
May 20—Their Vacation (Comedy).....
May 23—Mike Searches for His Long Lost
Brother (Comedy) .....
May 27—The Cure (Comedy).....
May 30—The Fatal Letter (Comedy).....

KAY-BEE.

May 1—Love's Sacrifice (2 parts—Drama)..
May 8—The Substitute (2 parts—Drama)....
May 15—In the Cow Country (2 parts—Drama)
May 22—A Social Ghost (2 parts—Drama).....
May 29—The Embezzler (Two parts—Drama).

KOMIC.

May 17—The Man in the Couch (Comedy).....
May 24—Nell's Eugenic Wedding (Comedy)....
May 31—An Exciting Courtship (Comedy)....

KEYSTONE.

May 9—A Suspended Ordeal (Comedy).....
May 11—Finnegan's Bomb (Comedy).....
May 14—Down on the Farm (Comedy).....
May 16—Mabel's Nerve (Comedy).....
May 18—The Water Dog (Comedy).....
May 21—(Title Not Reported.)
May 23—(Title Not Reported.)

LUX.

April 3—Mabel Lovestruck (Comedy).....
April 3—Gems of Brittany (Scenic).....
April 10—A Child's Prayer (Drama).....
April 17—The Adventurer Trapped (Drama)....
April 24—He Went for a Rest (Comedy).....
April 24—Weary Tom's Dream (Comedy).....

MAJESTIC.

May 12—The Miniature Portrait (Drama).....
May 17—The Lover's Gift (2 parts—Drama)...
May 19—The Swindlers (Drama) .....
May 24—The Double Knot (2 parts—Drama)...
May 26—The Song of the Shore (Drama)....
May 29—The Stolen Radium (Drama).....
May 31—The Soul of Honor (Two parts—Drama)

NESTOR.

May 15—The Newlyweds' Dilemma (Comedy)..
May 20—The Man Within (Drama).....
May 22—Could You Blame Her (Com.).....
May 27—The Passing of the Beast (Drama)..
May 29—Captain Bill's Warm Reception (Com.)

POWERS.

May 11—The Adventures of Limburger and
Schweitzer (2 parts—Comedy).....
May 15—The Transformation of Prudence (Dr.)
May 18—The Count's Infatuation (Comedy).....
May 22—The Pearl of the Sea (Drama).....
May 25—Family Troubles (Comedy).....
—U. S. Government Inspection of Mutton
Pork, (Educational) .....
May 29—The Spark of Manhood (2 parts—Dr.)

PRINCESS.

May 1—Politeness Pays (Drama).....
May 8—Forced To Be Stylish (Comedy).....
May 15—In Her Sleep (Comedy).....
May 22—A Circus Romance (Drama).....

RELIANCE.

May 18—Our Mutual Girl, No. 18.....
May 20—Izzy, the Operator (Drama).....
May 23—For the Sake of Kate (2 parts—Dr.)..
May 25—Our Mutual Girl—No. 19 (News)....
May 27—The Angel of the Gulch (Drama)....
May 30—Silent Sandy (Two parts—Drama)....
June 1—The Intruder (Drama).....

REX.

May 17—A Boob There Was (Comedy).....
May 21—The Fox (2 parts—Drama).....
May 24—The Woman in Black (Drama).....
May 28—The Pursuit of Hate (Drama).....
May 31—The Awakening (Drama).....

ROYAL.

May 9—Mike Joins the Force (Comedy).....
May 16—At Bay for a Day (Comedy).....
—I Should Worry (Comedy).....
May 23—Three of a Kind (Comedy).....
May 30—Bombsky and the Bombs (Comedy)..

STERLING.

May 7—Sergeant Hofmeyer (Comedy).....
May 14—Papa's Boy (Comedy).....
May 21—Neighbors (Comedy) .....
May 28—Hearts and Swords (2 parts—Com.)..

THANHOUSER.

May 15—(No Release this Date.)
May 17—The Somnambulist (Comedy).....
May 19—The Day of Flanders (2 parts—Dr.)....
May 22—The Legend of Snow White (Drama).
May 24—Algy's Alibi (Comedy).....
May 26—Was She Right in Forgiving Him?
(Two parts—Drama) .....
May 29—(No Release This Day).....
May 31—When the Wheels of Justice Clogged
(Drama) .....

UNIVERSAL IKE.

May 5—Universal Ike Almost a Hero (Com.)
May 12—Universal Ike Gets a Line On His Wife
(Comedy) .....
May 19—Universal Ike in Pursuit of Eats (Com.)
May 26—Universal Ike Is Kept from Being an
Actor (Comedy) .....

VICTOR.

May 11—Toilers of the Sea (Drama).....
May 15—A Million in Pearls (2 parts—Drama)
May 18—The Call Back (Drama).....
May 22—The Bribe (2 parts—Drama).....
May 25—The Sheep Herder (Two parts—Dr.).
May 29—Humanity in the Rough (Drama).....

FEATURES.

HEPWORTH AMERICAN FILM CORPORATION.

May 7—The Mistress of the Air (Deer Brand)
(3 parts) .....
May 11—The Murdoch Trial (Turner Films, Ltd.)
(4 parts) .....
—The Heart of Midlothian (Hepworth's)
(5 parts) .....
May 18—The Capture of a Sea Elephant and
Hunting Wild Game in the South
Pacific Islands (Blinkhorn's Natural
History Travels) (5 parts).....

UNIVERSAL SPECIAL FEATURES.

Jan.—Absinthe (4 parts—Drama).....
Feb. —Merchant of Venice (4 parts—Drama)....
March —Won in the Clouds—(3 parts—Drama).
March —Washington at Valley Forge (4 parts—
Drama) .....
April —The Spy (4 parts—Drama).....
April—Samson (6 parts—Drama).....

CRITERION FEATURES.

Feb. 11—The Trap (3 parts—Drama).....
Feb. 28—The Desert's Sting (3 parts—Drama).

KENNEDY FEATURES, INC.

Jan. 21—The Bride of Lammermoor (3 parts—
Drama) .....
Feb. 4—Mary Magdalene (3 parts—Drama)...
Feb. 18—Jess (4 parts—Drama).....
March 4—Elsie Venner (3 parts—Drama).....
March 18—Charlotte Corday (4 parts—Drama).

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RELEASE DAYS.

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Tuesday—Edison, Essanay, Geo. Kleine, Pathe, Lubin, Melies, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Pathe, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Vitagraph.

BIOGRAPH.

May 14—Her Mother's Weakness (Drama).....
May 16—While the Band Played (½ R.—Com.)
—Almost An Outrage (½ R.—Comedy).
May 18—The Father's Scapegoat (Drama)....
May 21—Romeo and Juliet (Comedy).....
—Percy the Lady Killer (Comedy)....
May 23—The Road to Plaindale (Drama).....
May 25—The Price of the Drinks (Comedy)..
—Widow Muggin's Wedding (Comedy).
May 28—The Science of Crime (2 parts—Dr.)
May 30—A Daring Getaway (Drama).....

EDISON.

May 11—Martha's Rebellion (Comedy).....
May 12—An Alaskan Interlude (Drama).....
May 13—Andy Plays Cupid (Sixth of the "Andy" series—Comedy-Drama) ....
May 15—His Sob Story (Special—2 parts—Dr.)
May 16—The Coward and the Man (Drama)..
May 18—The Adventure of the Counterfeit Money (Fifth of Octavius—Amateur Detective Series (Comedy).....
May 19—The Light on the Wall (Fourth story of The Man Who Disappeared (Dr.).
May 20—Seraphina's Love Affair (Com.-Dr.)...
—Three Knaves and a Heathen Chinee (Comedy) .....
May 22—The Southerners (Special—Three Parts (Drama) .....
May 23—A Tight Squeeze (Eighth of Dolly of the Dailies series) (Drama) .....
May 25—A Lady of Spirits (Sixth in Wood B. Wedd series Comedy).....
May 26—The Mystery of the Amsterdam Diamonds (Seventh in Chronicles of Cleek Drama) .....
May 27—Lost—a Pair of Shoes (Comedy).....
May 29—The Two Vanrevels (Special—Two Parts—Drama) .....

ESSANAY.

May 8—The Mystery of Room 643 (Special—2 parts—Drama) 2000
May 9—Broncho Billy's Sermon (Drama)....1000
May 12—In Real Life (Comedy-Drama).....
May 13—Three Little Powders (Comedy).....
May 14—Slippery Slim's Stratagem (Comedy)..
May 15—Ashes of Hope (Special—2 parts—Dr.)
May 16—Broncho Billy's Leap (Drama).....
May 19—The Uneven Balance (Drama).....
May 20—Actor Finney's Finish (Comedy).....
May 21—A Snakeville Romance (Com.-Dr.).....
May 22—The Voice In the Wilderness (Special—2 parts—Drama).....
May 23—Red Riding Hood of the Hills (Dr.)..
May 26—Blind Man's Bluff (Drama).....
May 27—Pat Casey's Case (Comedy).....
May 28—Sophie Starts Something (Comedy)..
May 29—When the Lightning Struck (Special—Two parts Drama) .....
May 30—Broncho Billy's Cunning (Drama)....

KALEM.

May 4—The Master Rogue (Special—2 parts—Drama) 2000
May 6—The Detective's Sister (Special—2 parts—Drama) 2000
May 8—McBride's Bride (Comedy).....1000
May 9—The New Medicine Man (Drama)...1000
May 11—Regeneration (Special—2 parts—Dr.)
May 13—A Man's Soul (Special—2 parts—Dr.)
May 15—A Darktown Wooing (Comedy).....
—The Girl and the Gondolier (Comedy).
May 16—The War Bonnet (Drama).....
May 18—The Fringe on the Glove (Special—2 parts—Drama).....
May 20—The Redskins and the Renegades (Special—2 parts—Drama) .....
May 22—Tight Shoes (Comedy) .....
—Advanced Styles for Fall and Winter, 1914-15 (Fashion) .....
May 23—The Vengeance of the Vaquero (Dr.)..
May 25—The Treasure Ship (Special—2 parts—Drama) .....
May 27—The Bottled Spider (Special—2 parts—Drama) .....
May 29—And the Dance Went On (Comedy)..
May 30—The Coming of Lone Wolf (Drama)..

GEORGE KLEINE.

April 28—The Wedding Present (Cines—Special—2 parts—Drama) 2000
May 5—The Broken Chain (Cines—Special—2 parts—Drama) 2000
May 12—The Toreador's Romance (Cines—Special—2 parts—Drama).....2000
May 19—Mystery of the Fast Mail (Special—Eclipse—2 parts—Drama) .....
May 26—The Cigarette Maker of Seville (Cines Spec.—Two parts—Drama) .....
June 2—Trapped By Wireless (Eclipse—Two parts Special Drama) .....

LUBIN.

May 5—A Blind Business (Comedy)..... 400
May 5—Casey's Birthday (Comedy)..... 600
May 6—Behind the Footlights (Special—2 parts—Drama) 2000
May 7—When Conscience Calls (Special—2 parts—Drama) 2000
May 8—Vengeance Is Mine (Drama).....1000
May 9—Building a Fire (Comedy)..... 400
May 9—With the Burglar's Help (Comedy).. 600
May 12—The Wallflower (Comedy).....
May 13—In the Northland (Special—2 parts—Drama) .....
May 14—Madam Coquette (Special—2 parts—Drama) .....
May 15—The Signal (Drama).....
May 16—He Said He Could Act (Comedy)....
May 19—He Won a Ranch (Comedy).....
—Her Horrid Honeymoon (Comedy)....
May 20—Love's Long Lane (Special—2 parts—(Drama) .....
May 21—A Leaf from the Past (Special—2 parts—Drama) .....
May 22—Life's Lottery (Drama) .....
May 23—A Country Girl (Comedy).....
May 26—The Particular Cowboy (Comedy)....
For Two Pins (Comedy).....
May 27—The Trunk Mystery (Special—2 parts—Comedy) .....
May 28—The Crowning Glory (Special—2 parts—Drama) .....
May 29—The Test of Courage (Drama).....
May 30—A Tango Tragedy (Comedy).....
—Circus Time in Toyland (Comedy)..

MELIES.

April 30—Batty Bill, Monkey and Pelican (Comedy) 750
May 4—A Cottage By the River (Comedy)... 600
May 4—Winky Willy's First Cigar (Comedy). 400
May 7—Batty Bill and the Suicide Club (Com.)
May 11—Winky Willy's Maxims (Comedy)....
—A Drastic Remedy (Comedy).....
May 14—Batty Bill Almost Married (Com.)...
—Midday or Midnight? (Comedy).....
May 19—A Good Excuse (Comedy).....
—Their First Quarrel (Comedy).....
May 20—Fifteen Years Later (Drama).....
May 21—Like Father, Like Son (Comedy).....
May 23—The Buried Crime (Drama).....

PATHE.

May 2—The Accusing Eye (Special—2 parts—Drama) 2000
May 4—The Man Higher Up (Comedy).....
May 4—Manila, Capital of the Philippines (Travel) .....
May 5—Max, the Lady Killer (Comedy).....
May 5—A Winter Excursion to the Falls of Tannforsen, Sweden (Travel).....
May 6—Pathe's Weekly, No. 33 (News).....1000
May 7—A Meddler With Fate (Special—2 parts—Drama) 2000
May 9—The Marriage of Cupid (Special—2 parts—Drama) 2000
May 11—Hearts Are Trumps (Comedy).....
May 12—Wood Carving and Turning at St. Claude, France (Industrial).....
—The Jerboa (Habitat Africa—Zoology)
May 13—Pathe's Weekly, No. 36 (News).....
May 14—The Strength of the Weak (Special—2 parts—Drama) .....
May 16—The Precious Twins (Special—2 parts—Comedy) .....
May 18—Col. Heeza Liar—Farmer (Picture Cartoon) .....
May 19—Max's Vacation (Comedy).....
May 20—Pathe's Weekly, No. 37 (News).....
May 21—Antony and Cleopatra (Special—Two parts—Drama) .....
May 23—The Conquest of Claire (Special—Two parts—Drama) .....
May 25—Rastus' Riotous Ride (Comedy).....
May 26—Making Steel Rails (Industrial).....
—The City of Agra (India—Travel).....
May 27—Pathe's Weekly, No. 38 (News).....
May 30—The War of the Millliputians (Special—Two parts—Comedy-Drama) .....

SELIG.

May 8—The Mother of Seven (Comedy)....1000
May 9—Two Girls (Drama).....1000
May 11—On the Minute (Special—2 parts—Dr.)
May 11—Doc Yak's Temperance Lecture (Picture Cartoon) .....
May 11—Hearst-Selig News Pictorial—No. 21 (News) .....
May 12—Marian the Holy Terror (Comedy)....
May 12—Doc Yak, the Marksman (Picture Cartoon) .....
May 13—A Pair of Stockings (Comedy).....
May 14—Hearst-Selig News Pictorial—No. 22 (News) .....
May 15—At Last We Are Alone (Comedy)....
May 16—The Taint of Madness (Drama).....
May 18—Hearst-Selig News Pictorial—No. 23 (News) .....
—The Adventures of Kathlyn—No. 11—The Forged Parchment (Special—2 parts—Drama) 2000
May 19—A Ticket to Happiness (Com.-Dr.).....
May 20—Teaching Father a Lesson (Drama)....
—A Korean Dance (Dancing).....
May 21—Hearst-Selig News Pictorial—No. 24 (News) .....
May 22—Music Hath Charms—Not (Comedy)...
—As Time Rolled On (Comedy).....
May 23—The Estrangement (Drama).....
May 25—The Baby Spy (Special—Two parts—Drama) .....
—Hearst-Selig News Pictorial—No. 25—(News) .....
May 26—The Clock Went Wrong (Comedy)..
—Simp Simpson and the Spirits (Com.)
May 27—Dawn (Drama) .....
May 28—Hearst-Selig News Pictorial—No. 26 (News) .....
May 29—Second Childhood (Comedy).....
May 30—The Girl Behind the Barrier.....
June 1—The Adventures of Kathlyn—No. 12
—The King's Will (Special—Two parts—Drama) .....

VITAGRAPH.

May 4—Cupid Versus Money (Comedy)....1000
May 5—The Old Fire Horse and the New Fire Chief (Special—2 parts—Comedy)..2000
May 6—Sandy and Shorty Start Something (Comedy) 1000
May 7—His Last Call (Drama).....1000
May 8—Bunny in Disguise (Comedy).....1000
May 9—The Antique Engagement Ring (Special—2 parts—Drama) 2000
May 11—Miser Murray's Wedding Present (Dr.)
May 12—The Acid Test (Special—2 parts—Dr.)
May 13—Buddy's First Call (Comedy).....
May 14—The Sea Gull (Drama).....
May 15—Bunny Buys a Harem (Comedy)....
May 16—The Countess Vesebi's Jewels (Special—2 parts—Drama) .....
May 18—Dorothy Danesbridge, Militant (Com.).
May 19—Johanna, the Barbarian (Special—2 parts—Drama) .....
May 20—The Adventure of the Rival Undertakers (Comedy) .....
May 21—Out In Happy Hollow (Drama).....
May 22—Bunny's Knows Nothing Law (Drama)....
May 23—Etta of the Footlights (Special—2 parts—Drama) .....
May 25—A Sentimental Burglar (Drama).....
May 26—Cutey's Wife (Special—Two parts—Comedy) .....
May 27—The Boys of the L. O. U. (Com.-Dr.).
May 28—Hunger Knows No Law (Drama)....
May 29—Mr. Bunnybug Buys a Hat For His Bride (Comedy) .....
May 30—The Mystery of the Hidden House (Special—Two parts—Drama) .....

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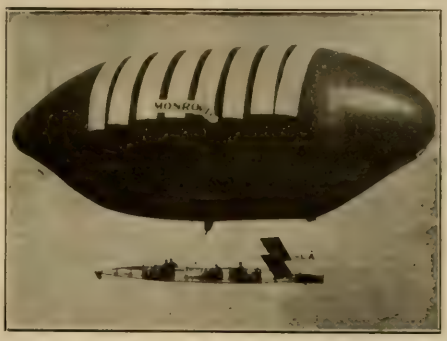

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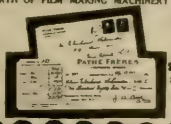

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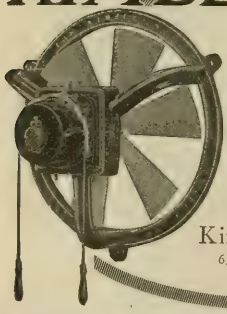

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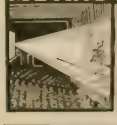

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May 29th—"Second Childhood"

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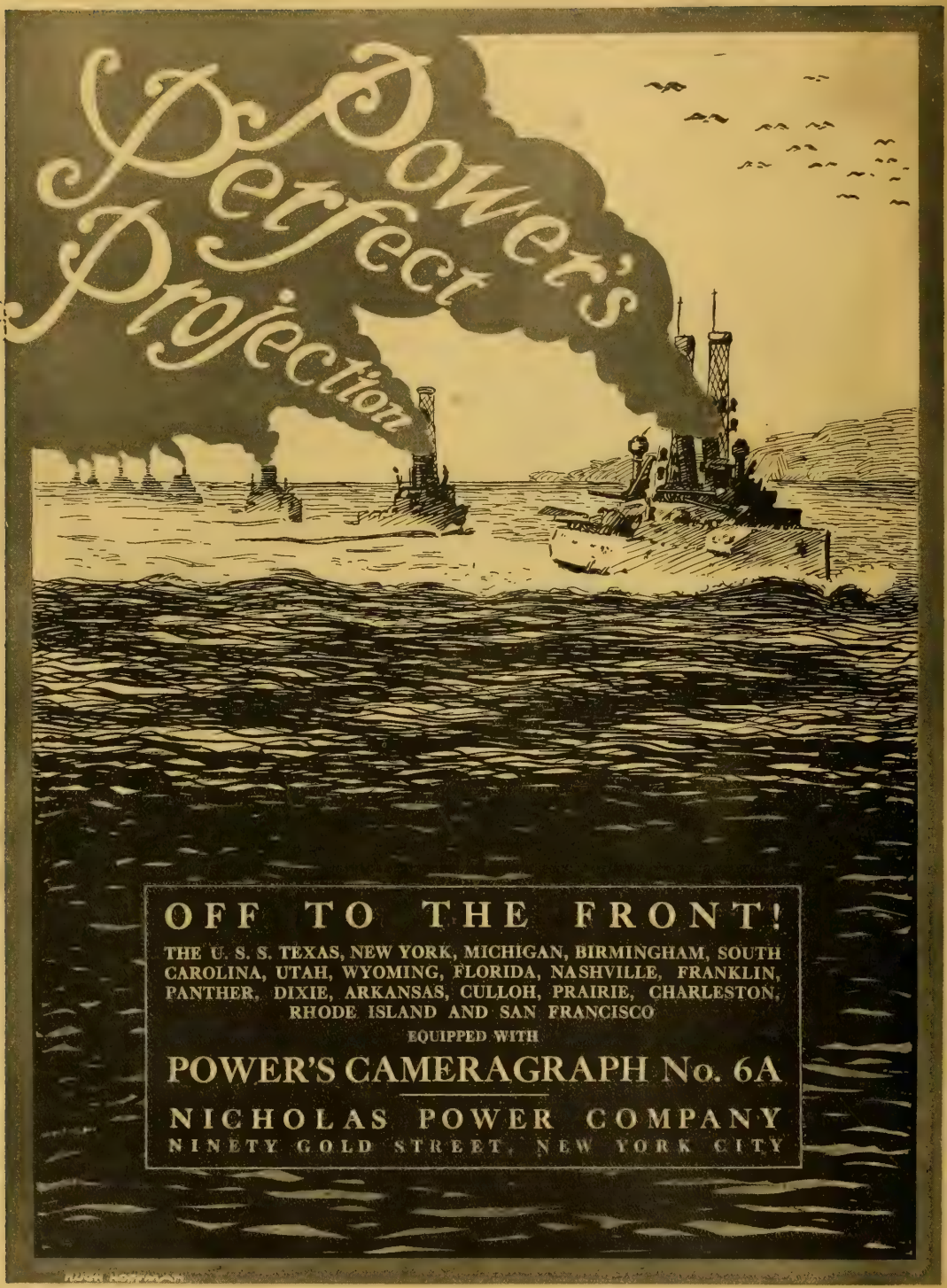
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MOVING PICTURE WORLD

THE FILM INDEX

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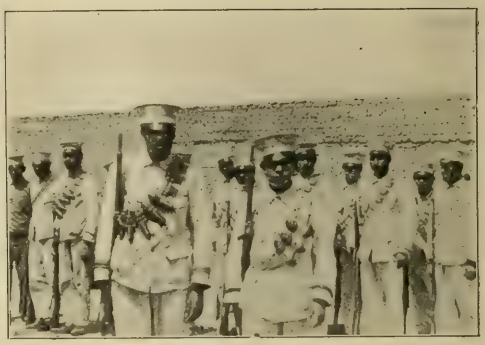

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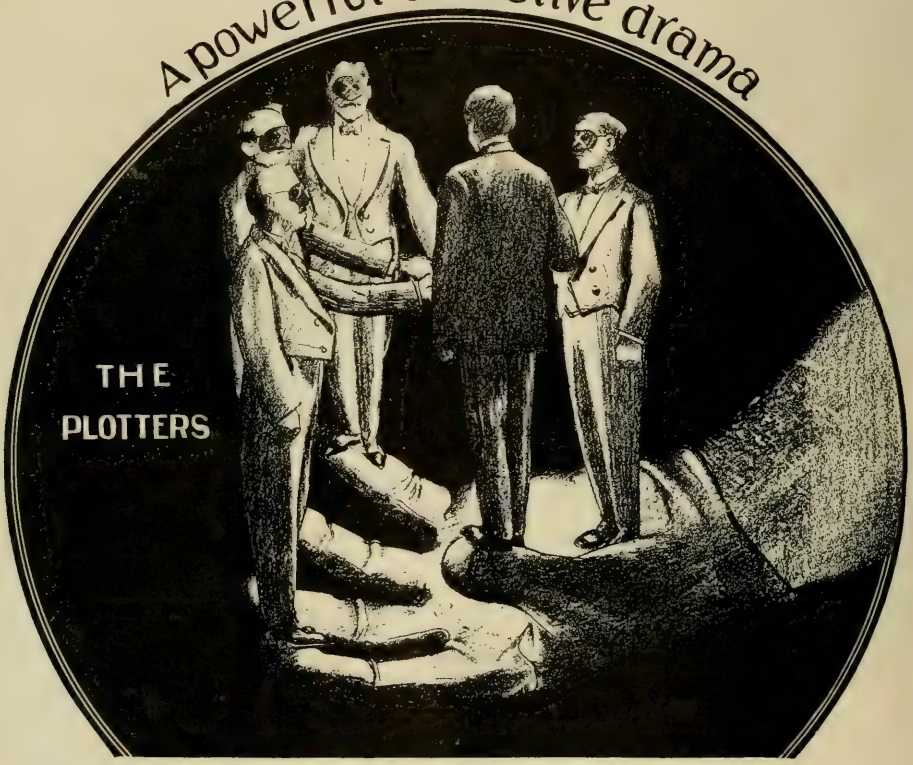

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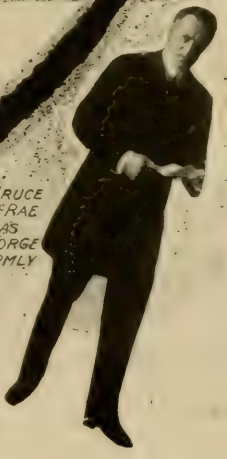

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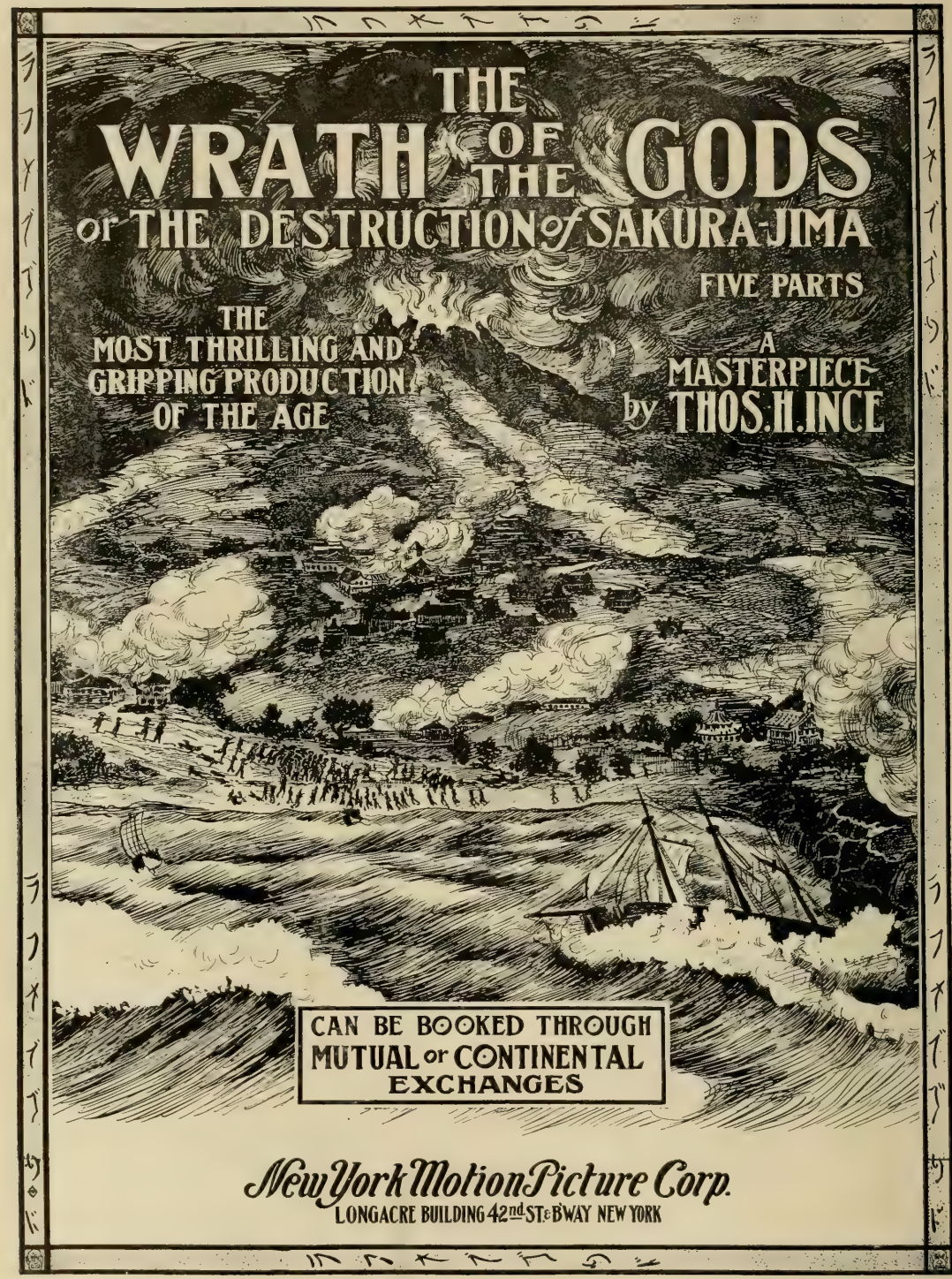
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KAY-BEE DOMINO KEYSTONE BRONCHO

KEYSTONE

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MONDAY, MAY 25—KEYSTONE—"THE FATAL FLIRTATION."

WEDNESDAY, MAY 27—BRONCHO—Four Leads, LEONA HUTTON, GERTRUDE CLAIR, W. W. CAMPBELL and HERSHAL MAYALL will be seen in a two-part drama of City Life, "THE WHARF RATS."

THURSDAY, MAY 28—KEYSTONE—"THE ALARM," a two-part (Fatty) ROSCOE ARBUCKLE comedy.

THURSDAY, MAY 28—DOMINO—"THE AMBASSADOR'S ENVOY," a diplomatic story in two parts, in which is featured FRANK BORZAGE and our Japanese Lead, SESSUE HAYAKAWA.

FRIDAY, MAY 29—KAY-BEE—"THE EMBEZZLER," in two parts, a most touching story, in which GEORGE OSBORNE (the Old War Horse) directs and plays the Lead.

SATURDAY, MAY 30—KEYSTONE—No release.

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8 by 10 Photos of Players mentioned below can be had by sending to the Publicity Dept.

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Bohara, the big Tartar camp.
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Michael Strogoff, "the courier of the Czar," is the central figure in one of the most famous, virile and fascinating romances ever written. It is a story especially fitted for motion picture production and its full worth is well realized.

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HELD IN CONJUNCTION WITH THE

Open Trade Convention

UNDER THE AUSPICES OF THE

International Motion Picture Association and Independent Exhibitors of America

Grand Central Palace

LEXINGTON AVENUE, 46th to 47th STREETS, NEW YORK CITY

Monday, June 8th to Saturday, June 13th, 1914

NOTICE

As this is an open convention for the discussion of problems of the Motion Picture Trade, and action to improve conditions and uplift the art in general, it is important that all Exhibitors, Film Manufacturers, Feature Men, Exchange Managers, Manufacturers and Dealers in Supplies and Accessories, Educational and Civic Societies, Clergymen, and the Press, apply at once by mail, for descriptive booklet and identification cards to Convention Committee, 136 Third Avenue, New York City.

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They are *Exclusive*—and can be booked on a rental basis that will appeal to you!

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"THE CLUB OF THE BLACK MASK"	THREE REELS	(Celio)
"A MAZE OF MYSTERY"	FOUR REELS	(Cines)
"THE BLACK CIRCLE"	THREE REELS	(Celio)
"THE BLACK THREAD"	THREE REELS	(Cines)
"THE LAND OF PROMISE"	THREE REELS	(Celio)
"LIFE'S BITTER DREGS"	FOUR REELS	(Celio)
"THE BANKER'S WIFE"	THREE REELS	(Cines)
"AN AFRICAN DIAMOND CONSPIRACY"	FOUR REELS	(Cines)

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A Five-Part Feature Produced in Authentic Locations in Canada

In his review on this feature, W. Stephen Bush wrote: "For over an hour I sat enthralled by the spectacle of seeing history literally repeating itself on the screen. The task has been done with unqualified success. * * * The scaling of the heights to the Plains of Abraham, however, was one of the strongest scenes in this picture. The marvelous feat is acted over in the most realistic manner conceivable. * * * There is no flaw that I was able to detect."

Francis Marion "The Swamp Fox"

A Three-Part Story of the War of '76

His rescue of General Gates from the British camp and his dashing escapades during the war of 1776 are shown with wonderful realism. Guy Coombs and Marguerite Courtot in leading roles.

The Death Sign at High Noon

A Western Drama in Three Parts

A classic of the West. The Indians' attack upon the settlement and a minister's superb sacrifice to save his flock make this of absorbing interest.

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A Four-Part Adaptation of the Famous Drama

The awful combat between the French and English armies at Fontenoy is one of the scenes in this great adaptation of the famous old drama. Alice Joyce, Guy Coombs, Marguerite Courtot and Alice Hollister in strong roles.

The Other Half of the Note

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Irene Boyle and Robert Ellis are the stars who portray the principal roles in this story of the combat waged between Secret Service detectives and smugglers.

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As Nell, a "little mother," seven-year-old Adelaide Lawrence portrays the strongest role in which she has appeared since "The High Born Child and the Beggar." Her sturdy efforts to take care of her invalid father will cause you to agree with us in our belief that "The Missing Jewels" is one of the strongest one-reel productions we have ever issued.

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Monday, An Absorbing Two-Part Production. The Alice Joyce Series Every Other Monday.
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Wednesday, A Powerful Two-Part Feature.
Friday, A New Marshal Nielan Comedy.
Saturday, An Exciting Single-Reel Drama.

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THE HEART OF MIDLOTHIAN

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THE OLD CURIOSITY SHOP

ENACTED BY A CAPABLE CAST AMID AUTHENTIC SETTINGS

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Present

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A GRIPPING AND COMPELLING DRAMA FEATURING MISS FLORENCE TURNER

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Cleek's seventh case takes him aboard ship in pursuit of diamond smugglers. He works in disguise, completely fooling not only the man he is watching but the customs officials as well. Cleek does some extremely clever work and nabs the criminals after they have successfully outwitted the customs inspectors.

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THIS FILM RELEASED TUESDAY, MAY 26th

COMING SINGLE REELS:

****A Lady of Spirits**
Sixth "Wood B. Wedd" story.
Comedy. Monday, May 25th.

***Lost—A Pair of Shoes**
Comedy. Wednesday, May 27th.

***Mother and Wife**
Drama. Saturday, May 30th.

Conscientious Caroline
Comedy. Monday, June 1st.

COMING MULTIPLE REELS:

*****The Southerners**
IN THREE PARTS.
From the novel by Cyrus Townsend Brady.
Drama. Friday, May 22nd.

*****The Two Vanrevels**
IN TWO PARTS.
Adapted from the novel by Booth Tarkington.
Drama. Friday, May 29th.

**One sheets. **One and three sheets. ***One, three and six sheet posters by the Morgan Lithograph Co.*

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"THE WOLF" Five Reels By Eugene Walter

"THE HOUSE NEXT DOOR" Five Reels By J. Hartley Manners

"The Trunk Mystery"—2 Reel
Wednesday, May 27th

A Comedy Every Tuesday and Saturday

A Drama Every Friday

A TWO-REEL FEATURE Every Wednesday and Thursday

"The Crowning Glory"—2 Reel
Thursday, May 28th

FIVE RELEASES EACH WEEK

"THE PARTICULAR COWBOYS"—Comedy
"FOR TWO PINS"—Comedy
Split Reel, Tues., May 26th

"THE TRUNK MYSTERY"—2-reel Comedy
Wed., May 27th

"THE CROWNING GLORY"—2-reel Drama
Thur., May 28th

"THE TEST OF COURAGE"—Drama.....Fri., May 29th

"A TANGO TRAGEDY"—Comedy
"CIRCUS TIME IN TOYLAND"—Animated Comedy
Split Reel, Sat., May 30th

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VITAGRAPH

"The Mystery of the Hidden House." Released Saturday May 30th.

"The Last Will." Released Tuesday, June 2nd.

"A Sentimental Burglar"

Drama. Monday, May 25th

Through a strange coincidence a burglar befriends a couple of lovers. The burglar exists for South Africa and again helps the sweethearts. The man who stands between them is killed and no longer menaces their happiness. Maurice Costello and Mary Charleson in the leads.

"Cutey's Wife"

Comedy Two-Part Special. Tuesday, May 26th

He is in love with another woman. They marry in haste and repent at leisure. They meet by chance and glad they did. Lillian Walker, Wallie Van, Louise Beaudet, Flora Finch and James Lackaye comprise an all-star cast.

"The Boys of the I. O. U."

Comedy. Wednesday, May 27th

Cutey is after the girls again. He fails to make good. He gets a good rough and feels very foolish. Wallie Van and Lillian Walker are the principals.

"Hunger Knows No Law"

Drama. Thursday, May 28th

To feed the mouths of his little ones, a man takes desperate chances. Through the kindness of a young girl he is saved from the law and his family made happy. Jane Novak, George Stanley and Karl Formes are the principals.

"Mr. Bunnyhug Buys a Hat for His Bride"

Comedy. Friday, May 29th

He chases all over town to do it, gets in a fight, spills his wife and buys a whole millinery shop before he gets the right one. Flora Finch is partly responsible for the fun and furor.

"The Mystery of the Hidden House"

Drama. Two-Part Special. Saturday, May 30th

It contains two beautiful girls. Both are the same girl. A young man proposes to one, who proves to be the two in one, with the good qualities of both. It is a deep mystery well solved and easily explained. Margaret Gibson and Alfred D. Vosburgh are the leads.

SIX A WEEK

"MISS RAFFLES"
Comedy-Drama.....MONDAY, JUNE 1st

"THE LAST WILL"
Drama. Two-Part Special.....TUESDAY, June 2nd

"WANTED, A HOUSE"
Comedy.....WEDNESDAY, JUNE 3rd

"A FALSE MOVE"
Comedy.....THURSDAY, JUNE 4th

"THE MAID FROM SWEDEN"
Comedy.....FRIDAY, JUNE 5th

"TOO MANY HUSBANDS"
Comedy—Two Part Special.....SATURDAY, JUNE 6th

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS. PHOTOGRAPHS OF PLAYERS, 7 x 9 INCHES.

BROADWAY STAR FEATURES, SURPASSING ALL PREVIOUS VITAGRAPH ACHIEVEMENTS, RELEASED THROUGH THE GENERAL FILM COMPANY, BY ARRANGEMENT WITH THE BROADWAY STAR FEATURES COMPANY.

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NINA OF THE THEATRE

A Two-Part Feature—The first of the Alice Joyce Series

An all-star cast surrounds Peerless Alice Joyce in this great story of the stage. Tom Moore, Jere Austin, Harry Millarde, and Benjamin Ross among those in the cast.

Released through General Film Regular Service, Monday, June 8th. Business-Bringing 1, 3 and 6-Sheets

THE QUICKSANDS

A Two-Part Story of the Philippines.

Marin Sais portrays the role of the native girl who saves an army officer from a horrible death in quicksand.
Released Wednesday, June 10th. 1, 3 and 6-Sheets that compel attention.

THE BOX CAR BRIDE

A Railroad Comedy.

The predicament of the newly-married couple arrested for stealing a ride on a freight car will bring a gale of laughs.

Released Friday, June 12th.

THE SQUAW'S REVENGE

Featuring Princess Mona Darkfeather.

How she saves the settlers' lives and wrecks vengeance upon the slayer of her husband, will hold spectators spellbound.

Released Saturday, June 13th. Striking 1 and 3-Sheets.

THE SECOND FEATURE OF THE ALICE JOYCE SERIES

Will be "THE SHOW GIRL'S GLOVE," released through General Film Company's REGULAR SERVICE, Monday, June 22nd. Miss Joyce plays detective in this great feature. Arrange for the Series TO-DAY. Each story complete in itself.

KALEM COMPANY, 235-9 West 23rd St., NEW YORK

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
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17 MADISON AVENUE, NEW YORK CITY.
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(*The index for this issue will be found on page 1330*)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, May 30, 1914.

Facts and Comments

OUR friends and readers may be very sure that the vagaries of censorship will bother us in many ways for many a day to come. We have only tasted slightly of the bitter fruit ripened partly by fanatical agitation and partly by our own neglect. Out in Oregon a censor board composed in the main of women has forced an exhibitor into the police court on a charge of having exhibited a picture without the gracious permission of the censors. This picture had been passed by the inofficial National Board, but the Oregon officials, consisting of three women and two men, thought otherwise, and when the manager of the theater ignored them and showed the picture without their consent, he had to stand trial in the court.

*

We certainly do admire the splendid courage of conviction displayed by our exhibitor. He might have compromised and he might have followed the popular line of least resistance. He preferred to fight it out, placing principle above the advantages of trimming and temporizing. His trial lasted one entire day, and was remarkable for its bitterness. The jury deliberated for fifteen minutes (evidently a mere matter of courtesy) and then brought in a verdict of "Not Guilty." Can you ask for a finer demonstration of the fact that censorship places the exhibitor at the mercy of irresponsible and narrow-minded cranks? In this particular case the exhibitor won out after much loss of time and a good deal of expense. Can we expect every exhibitor to lose his time and money in an effort to resist unjust censorship? We always thought and still think that here was one of the life purposes of exhibitors' organizations. Here it seemed to us was the golden opportunity for brotherly co-operation among exhibitors. Instead of the unit front against a common enemy we find groups of organized exhibitors apparently determined to impose the yoke of censorship on their own necks and on the necks of their brethren.

We certainly have no desire to add to the perplexities of our Fifth Avenue Board of Censorship, but it is pretty hard to understand their attitude on one of the most disgusting of the white slave films now running unmolested by the police in a New York theater which is trying hard to lose its reputation as a decent place of entertainment. The film as it came from the hands of its perpetrator was too filthy and suggestive for any normal person, and the Fifth Avenue censors ordered five changes, such as "reduce to a flash the death of the father" and "eliminate the contemptuous look of triumph on the face of a procurer in a Chinese restaurant scene." This, it seems to us, is trifling with a serious evil. You cannot cure a cancer by painting part of the diseased surface, nor can a barrel filled with garbage be made fit for the dining-room by putting a few drops of rose-water on it. Our friends and neighbors ought to know that the white slave films have been the cause of a hundred black eyes to the motion picture in every part of the country. Decent producers and decent exhibitors have suffered not a little through the exhibition of these vulgar and nauseating films. We know at first that much of the agitation for official censorship is directly traceable to the white slave film. Do the Fifth Avenue censors really believe that sanitation cannot be learned except through the study of sewers and dumping grounds? These same censors sometimes strain at gnats in the cases of reputable producers and read an offence into a film where none exists and none was intended. The Board now enjoys an uncommon measure of public confidence, but a few more decisions like this approval of a white slave production will go a good way toward impairing this confidence.

* * *

THE temptation to say something disparaging about the products of their neighbors and competitors seems irresistible to some advertisers, especially those who have had little advertising experience. Among many pages of sensible and dignified advertising the reader finds an occasional amount of space devoted to belittling the other fellow. Deploring the habit of exaggeration in his nearest competitor, the newcomer bursts into a fervid eulogy of his own wares. The latter is all right, but the former is wholly unnecessary. There is such a thing as "deportment" in advertising. A well-known road to wealth is the minding of one's own business. The object of all advertising is to present the merits of the thing advertised intelligently and in a businesslike manner. All reference to the fearful inferiority of your competitor is in bad taste. Your advertisement must eventually win by the intrinsic merits of your product. Simple facts, to be sure, but not always borne in mind by the gentlemen to whom the delicate task of advertising is entrusted.

The Exhibitor and the Public.

By W. Stephen Bush

THE exhibitor of motion pictures is an important factor in the life of every community whether rural or urban. The motion picture theater has become a sort of social center. There is nothing in history quite comparable to the place which the motion picture theater fills in our civilization. It has a more intimate touch than the conventional stage: it is far closer to the daily lives of the people. It is by all odds the best-frequented library in the world.

Have the exhibitors grown larger with their increased opportunities and responsibilities? Have they measured up to the many new tasks which the modern theater has imposed upon them? There is no doubt that they have. One of the many marvelous things in the field of motion pictures is the growth of the exhibitor.

The almost incredible improvements in the methods of presentation which have made the motion picture house the rival of the best legitimate theaters, are largely due to the exhibitor. The new quality of multiple-reel features have been suitably treated by the exhibitors. Very many of the exhibitors are experts in the matter of projection, and all of them have a working knowledge of this most important matter in presentation. I do not have to mention the giant strides exhibitors have made in the matter of music. Progress here has been greater in the last twelvemonth than in all the years before. The fearful habit of "playing to the pictures" in the style of the old-fashioned trap-drummer has almost disappeared, and instances where the orchestra stops at the most tense moments of the play to allow the leader to refresh himself with a new supply of chewing tobacco are extremely rare.

In other words, with the new style of dramatic kinematography there has grown up a new school of exhibitors. Indeed, one may say that the nucleus at least of a new school of exhibitors was ready before the supply of big features was very large. It happened quite often that the new school exhibitor had to search high and low for a picture to give him the opportunities he longed for. Of this new school of exhibitors I propose to speak at some length in the near future.

What I want to emphasize is the character which the office of an exhibitor of motion pictures has assumed to-day. It is true that the exhibitor is and ought to be primarily a showman catering to the entertainment of his public. The modern exhibitor, however, is far more than that. Let me give a few illustrations of my meaning. The great forces which to-day are working for the good of mankind are coming after the exhibitor to enlist his aid. Take for example the present splendid movement of the "Safety First" Society. This society, whose motives are entirely unselfish and philanthropic, is trying to save human lives and limbs. The motto of the various agencies engaged in transportation seems in the past to have been "Speed First." Safety had only an incidental and minor place on their program. The result was an appaling loss of life in the crowded cities. In the teeming quarters of the poorer classes especially, the toll taken by the reckless driver was frightfully heavy. Trucks and autos rushed through streets crowded with children whom the natural instinct to play had driven into the open, and who had no playgrounds but the streets. How many little lives have been crushed out and how many straight limbs have been crippled through ill-regulated traffic is beyond calculation. The idea of stopping this waste of life by a campaign of prevention based on education was conceived by several public-spirited citizens. A great mass of literature was prepared and distributed, and no doubt much good was accomplished. The promoters of the campaign found, however, that there was no way of reaching the public half as effective as the screen of the motion picture theater. Through the screen they would reach all the public, and reach it directly and certainly. You may skip a page in a newspaper, you may glance at the big type on a pamphlet or folder and then throw it away, but you cannot escape the screen. Consequently the founders and officers of the "Safety First" Society put themselves in communication with the exhibitors, and the exhibitors, quick to see their opportunity and their responsibility, came forward and gave their help freely and enthusiastically. I can say from my own observation that the day after they were requested to aid, the exhibitors in this city had the slides of the "Safety First" Society faithfully working between reels. The space which the cigarette makers could not buy at any price and which few exhibitors sell at any price for any advertisement, was placed at the disposal of this philanthropic movement.

Again, a clean-up week is announced by the Department of Health. The success or failure of such a week depends entirely upon the degree of interest and enthusiasm which can be aroused on behalf of the campaign. Once the enthusiasm is kindled, it spreads, and, as a famous writer put it, "there is nothing grander than the contagion of good health." The Department of Health in this city has made a most urgent appeal to the exhibitors to assist in the work of education. The exhibitors respond to every request with a hearty good will.

It is difficult to overestimate the power as well as the responsibility which the use of the screen gives to the exhibitor. It places him in a peculiar relation to the public. It lays upon him the duty of "editing" his screen, and it must be confessed that no editor in the country has discharged this duty better than the exhibitor. There are important communities everywhere in which the exhibitor of the motion picture theater is one of the telling forces for promoting adult education and objects of a public social character generally. In this respect, the small exhibitor is just as useful to the community as his brother and colleague with the larger seating capacity. The writer personally knows of more than one rural community which has been improved mentally and morally by a clean motion picture entertainment. The amount of prejudice that has been eradicated by the exhibitor who takes the public in his confidence and seeks friends and allies among the best classes of his town or village, is incalculable. More than ever before in the history of motion pictures does the exhibitor of to-day enjoy the confidence of his public. It has not come to him by chance. He has labored to deserve it.

A recent remarkable instance of the exhibitor's power was demonstrated when a few weeks ago it seemed as if we must go to war with Mexico. Everywhere in the motion picture theaters slides of the Stars and Stripes were shown, and a tidal wave of patriotism was seen to roll from coast to coast. No one has a better chance of feeling the pulse of the public than the exhibitor.

We expect much from the screen in educating the public on the subject of censorship. The field for an active campaign of enlightenment is very great indeed. Eventually public opinion will finish all the fallacies of censorship. It depends on us to help in the creating of a sound public opinion. The slide and the screen will be our best aids.

Glorifying the Trivial.

By Louis Reeves Harrison

NOW that every play over one reel long is a "pronounced success," according to those who keep dramatic criticism clean, valuable, useful, interesting and above venality; now that enconiums and panegyrics may be had at half rates for the summer season, it might be announced that evolution in making screen plays is a thing of the past—that the ultimate has been reached—if common, ordinary people in the audience were not inclined to make slurring remarks.

A lady who greatly enjoyed Miss Pickford's performance in "Tess of the Storm Country," asked me a question which I could not answer. "Why should a mother of wealth, who entrusts her new-born babe to the mercies of a penniless girl, leave no money to keep the child from starving to death?" I am sure I don't know. It would almost seem that a scenario writer should not depart from natural human impulses quite so far in order to work up a situation, when it was an easy matter to give the effect of reality. A mother who would make no provision for the child she has brought into the world, while she was able to do so and near enough to afford assistance, is a conception having only one commendable quality,—its novelty. Mothers who complacently permit helpless babes to starve under their very eyes are, most fortunately for the human race, as rare as scenarios with a punch.

Miss Pickford's characterization, barring her exaggerated costume, was a source of constant delight to the audience. As an artist of the first rank, she glorified the trivial, for all that she did with vigor and intelligence was made possible by a situation far removed from the probable. And so it is that other interpreters of vigor and intelligence, and directors, too, of high ability are called upon to deck a lot of disjointed skeleton librettos with beauty and charm, if one may believe what one hears among the "anxious inquirers" in the front. I am not making up a story to illustrate a point in this article. I can get along very well by citing actual comments by members of the audience.

"Why," asked a man after seeing a big play at "The Strand," "should the heiress marry the brother she did not like in order to save his mother's house, when she could have done the same thing by marrying the brother she loved,—the one who loved her?" "Why," he continued, "could she not lend enough money to pay the house debts without marrying at all?" "Why didn't one of the brothers pay those debts—they had enough to gamble away thousands and back sporting events for tens of thousands?" I am sure I don't know, unless it is that heiresses in moving pictures are always bartering their souls and bodies to keep someone's gold paint from becoming tarnished.

One might as well ask why screen heroines do not show some of the common-sense that would ordinarily engage human interest, and mothers those qualities calculated to quicken human sympathy. I have cited two instances which happened to come under immediate attention, but any picture fan who listens to what is remarked in his immediate neighborhood will be astounded by the insistence upon truth of atmosphere and detail. I believe in listening to the voice of any audience or of any member of an audience. That opinion is one of the real tests of a photoplay's consistency of form or treatment.

Members of an audience are not always able to state definitely what jars them in a screen production. Most of them are well-wishers, if they are not ardent supporters of the picture shows, and they are not only inclined to be fair, but generous and very tolerant. I think so highly of their massed opinion that I wish I could note the effect of each photodrama on a crowd rather than prejudge that effect. They may not point out a weak spot in construction, but they know it is there as well as the best critic in the land, and quite as clearly as they recognize attempted glorification of the trivial, they perceive, in this form of public amusement, possibilities, artistic and educational, of the highest kind.

There is little fault to find with the many splendid interpreters of photodrama—actors and actresses of attractive personality are now abundant. Directors of the better class have become so accomplished that they embellish as well as emphasize important phases of a screen story, improve on the original, as a rule. Critics are becoming generous to the verge of indiscrimination. The lack seems to be in authors of ability and in a disposition on the part of producers to accord such authors adequate compensation.

People who go to the picture show also read the papers and the magazines. They are accustomed to the stimulation of literature and aware of its significance as an interpreter of what is interesting in human experience. They turn aside from daily work for the same kind of refreshment at the picture show as that afforded by printed stories, whether fictional or instructive, whether a presentation of actual facts in entertaining form, or a diverting romance, their idea never being that of looking at some meaningless triviality, however attractively portrayed, a play without an idea, a watch without a spring.

Generous critics,—most of them are tender-hearted—cover this absence of a mainspring by praising the works. How beautifully intricate are the full-jeweled wheels! How admirable the photography and the acting and the settings! There is no doubt about the value of structural perfection, so the reviewer may skillfully avoid mentioning the subject matter, the real character and contents of a play, by dwelling upon the phenomena of form. A critic can be very well occupied in determining whether the subject matter is logically arranged and presented in such a way as to command attention. Not so with the audience.

People in front unconsciously approve of whatever makes it easy for them to seize the meaning of a photodrama, but it is not for them to consider the succession in which subjects and thoughts should be presented. It is the *meaning* they enjoy if it stirs their emotions—it is the *thought* they enjoy if it is something new, or splendid, or inspiring. The manager of "The Strand" wants plays that leave an impression on an audience, so that patrons will come back again and keep on coming back for more. So does any live manager. It is all right for a screen story to spar cleverly, but it must have a punch to win.

Writing stories for screen presentation can never be successfully done by people unequipped for the work with knowledge and judgment, and even authors of knowledge and judgment must find time and energy sufficient to do their work well. It is not a trivial occupation, yet certain periodicals permit fakirs to advertise that the art can be taught by correspondence, "no other knowledge or training necessary." The purpose of moving-picture production is not to publish the ignorance of the incompetent, but it is to give people the best creative genius has to offer. The screen presentation is simply a means of expression more direct and forceful than words—it is not a medium for the fakir or the fool—of all things, its purpose is not to glorify the trivial.

"Home, Sweet Home"

John Howard Payne's Immortal Song Visualized in a Six-Part Griffith-Reliance Production.

Reviewed by Louis Reeves Harrison

CAST

IN BIOGRAPHY AND ALLEGORY.

John Howard Payne.....Henry B. Walthall
His Mother.....Mrs. Crowell
His Sweetheart.....Lillian Gish

FIRST EPISODE.

Apple Pie Mary.....Mae Marsh
Her Father.....Spottiswoode Aitken
The Easterner.....Robert Harron
His Fiancee.....Miriam Cooper

SECOND EPISODE:

The Brothers.....{Donald Crisp / James Kirkwood
The Halfwit.....Jack Pickford

THIRD EPISODE:

The Husband.....Courtney Foote
The Romeo.....Owen Moore
The Musician.....Edward Dillon
The Wife.....Blanche Sweet

A PHOTODRAMA of beautiful motive, of exquisite treatment, and of exposition imbued with the personality of brilliant Griffith, "Home, Sweet Home," ranks among the highest screen productions—"masterpiece" has been so indiscriminately used that it has lost all dignity, if not significance. One does not have to state that there is a "beautiful motive" and leave it to the imagination. The immortal works of man make him akin to God, partaking of and participating in the divine purpose so far as the world is concerned. The splendid motive is sounded in the biographical sketch of Payne, as idealized by Griffith, and leading up to the composition of the imperishable song:

"It is something too strange to understand,
How all the chords on the instrument,
Whether sorrowful, blithe, or grand,
Under the touch of your master hand
Were into one melody blent."

"And now, though I live for a thousand years,
On no new chord can a new hand fall.
The chords of sorrow, of pain, of tears,
The chords of raptures and hopes and fears,
I say you have struck them all;
And all the meaning put into each strain
By the Great Composer, you have made plain."

The poem of Miss Wilcox seems so appropriate that it might have been written of Payne and his imperishable song, and it is, like the photoplay, an appreciation of genius by genius, though offered in general rather than individual tribute. Mr. Griffith portrays Payne in the natural and sympathetic character of man, as we know him, mortal in his weaknesses, divine only in an occasional expression of all that is fine in his personality. The composer's story is that of a man who wandered away from his home and from the sweet, true-hearted girl to whom he was engaged, to end his days in foreign lands, after yielding quite as much to vagrant impulses as to noble inspirations.

He broke his mother's heart—she deemed him an unworthy son—and the girl who waited for him on earth died, constant in her love to the erring man of her choice. He was only a man, and the nearer our hearts for all that. In extenuation, he created what has come down to us through uncounted sources, that will go on in the countless centuries to come, softening other hearts as it has sweetened ours.

From the moment that the biography starts with the raising of a window upon the domestic life of Payne and his mother, to the pathetic end of this part of the play, the vast audience at "The Strand" sat spellbound. The dramaturgic skill of the director, enabling him to utilize the histrionic skill of the actors, brought out an enthralling performance, the honors going to Harry Walthall as Payne, and Lillian Gish as his sweetheart, with some dainty touches by Dorothy Gish.

The first episode offered a delightful comedy relief and gave opportunity to one of the best comediennes ever seen in photodrama, Mae Marsh as "Apple Pie Mary." She fascinated the audience as completely as if she had been before them in person, the thousands present laughing at her delicately-conveyed mental processes. She has the art of picturing thought to a degree that argues her own intensity and intelligent grasp of all she is required to convey, going even beyond that into spontaneous delineations of her own.

Henry Walthall, Lillian Gish and Mrs. Crowell in "Home, Sweet Home" (Reliance).

The story of "Apple Pie Mary" is an illustration of the power exerted by the song, "Home, Sweet Home." So also is the episode in which James Kirkwood and Donald Crisp do some forceful acting, as two brothers of lifetime hatred, driving their mother insane by a double tragedy, from which condition she is restored to the remaining child by the song

Courtney Foote and Blanche Sweet in the second episode.

So also is the third episode, in which three stars of the first magnitude, Blanche Sweet, Owen Moore and Courtney Foote, present a version of the indispensable triangle, one with a happy termination through the all-pervading influence of one man's contribution to human enlightenment.

The allegory is a spiritual phrase of great beauty, and a fitting termination to what will undoubtedly be an enduring work. The spirit of the whole play, as well as its theme and

Henry Walthall as John Howard Payne, author of "Home, Sweet Home."

treatment, is so imaginative and artistic, while appealing to the purest sensibilities, that "poetic drama" seems to designate the production. This is meant in high praise. Drama of noble purpose that is poetic in spirit and artistic in presentation, tends to make life lovely and wonderful, to give it that stimulus which leads to progress. "Home, Sweet Home" is an enchantment of the screen.

And nothing that ever was born or evolved,
Nothing created by light or force,
But deep in its system there lies dissolved
A shining drop from the Great Love Source;
A shining drop that shall live for aye——
Though kingdoms may perish and stars decay."

HILLER BROS. NEW HOUSE.

Hiller Bros., owners and managers of the Unique and Lyric theaters in Eau Claire, Wis., have taken a twelve-year lease on the lower floor of Pythian Castle Hall, that city, and will begin improvements on the structure for a $15,000 moving picture and vaudeville theater to be built. When completed it will be one of the largest and most modern amusement places in northern Wisconsin. It will have a seating capacity of 800. The name of the new house will be the Unique.

Strong Climax in "The White Lie."

Three-Reel Feature Provides Splendid Opportunities for Regina Badet and Mark Gerard.

Reviewed by Randall M. White.

REGINA BADET is featured in "The White Lie," a three-reel release which was added to the Box Office Attractions' feature program, Saturday, May 16. Working in almost every scene and carrying the burden of the strong dramatic story, Miss Badet is perhaps entitled to the honor which is bestowed upon her in the advance billing and yet, many who watch with a critical eye the unfolding of the plot will take away with them a more lasting impression of the superb acting done by Mark Gerard in a role which may be described as a "heroic heavy."

"The White Lie" is a story of the underworld with a climax which has evidently been suggested by the old adage, "When rogues fall out honest men get their dues." Briefly, it runs this way. The wife of a rough thief leaves her husband after she has stood unspeakable abuse and later marries a nobleman whom she has served in the capacity of nurse, after having been led to believe that her disreputable husband has been killed. Through having "double crossed" him, the husband has aroused the undying enmity of a fellow

Scene from "The White Lie" (Box Office Attractions).

crook who is secretly in love with the wife of the story. The husband crook has not been killed, but returns to blackmail his wife of other days, now the wife of the nobleman. Forced to deal with him, the wife agrees to give him a valuable necklace in exchange for a letter which would lay bare her past. The night the husband, arch crook, calls for the letter by appointment happens to be the night which his one-time associate, who is looking for revenge, has chosen to burglarize the nobleman's house without realizing that the nobleman's wife is the girl whom he has secretly loved. The burglar gets there first and has the necklace in his possession when the blackmailing husband arrives and forces him to scurry into an adjoining room. From this point of vantage the burglar sees the blackmailer once more abuse the woman whom he has in his power. A pistol in the hands of the burglar ends the blackmailer's life and as the sentimental crook makes his getaway he leaves the smoking gun in the woman's hand after having transferred the necklace to the person of the dead man, permitting the "white lie" of the title to arise when the impression is created that the wife has shot in defense of her property when she discovered a burglar about to despoil her of her jewels.

The climax of the picture is gripping in the extreme and stands up well, because it has been led up to by a sequence of events in which there are few if any inconsistencies.

Mr. Gerard, who appears as "The Eel," sentimental crook, does his most admirable work in a "solo scene" where his facial expressions indicate his horrible hatred of the man who has wronged him and is once more annoying the woman he loves.

The picture is brimful of lively action, the scenic settings have been admirably selected and the photography is first class. Worthy of especial mention is the setting which has been chosen for the intense scene which results when the blackmailing husband confronts the wife of the nobleman to shatter her dream of present and continued happiness. Mammoth rocks with the turbulent sea suggested just behind them, provide splendid backgrounds for the tense action which the camera is called upon to record.

"The Shadow of the Past"

Three-Reel Viagraph Feature.

Reviewed by Louis Reeves Harrison.

CAST.

Hadden, candidate for governor.....E. K. Lincoln
Antoinette, his secretary.....Anita Stewart
Stetson, a politician.....Rogers Lytton
Brandon.....Harry Morey
His Wife.....Rose Tapley
Helen, Stetson's accomplice....Julia Swayne Gordon

WITH such a cast, every performer a star, and such a director, something of a star himself, almost any fairly good story is bound to be a success, and this one, of comprehensive title, "The Shadow of the Past," is no exception. It is highly interesting at times, and it is remarkable for a beautiful restaurant ensemble and a realistic collision between a train and a motor car. But, after all, the interpretation must be given foremost rank. It is

Scene from "The Shadow of the Past" (Vitagraph).

without flaw, Miss Stewart, Miss Tapley, Miss Gordon, Lytton, Morey and Lincoln responding in full to their opportunities.

It was my pleasure to highly compliment Miss Bertsch when she was first winning her laurels, and it was a pleasure to note her undoubted talent as a scenario writer, but it appears to me that the purpose of "The Shadow of the Past" is very much submerged, whereas there existed in it a significance which would have greatly enhanced the play's

Scene from "The Shadow of the Past" (Vitagraph).

power, its effect and its value. "The supreme goal of the great literature of our era," says an illustrious critic, "has been and remains the expression, in some form of final artistic denotement, of the struggle of the ego at self-realization."

There is a lot of active charity in a photoplay of humanizing tendency, one picturing man in his struggle to rise above hereditary impulse and break from the restraints of artificial environment. Here are three people, Brandon, his wife and Antoinette released from prison, into which they were tricked by a scheming politician, three people of criminal records about to begin straight lives. It is too easy for human credulity. One falls into a position which enables him to wear immaculate dress suits, and the girl becomes secretary to a gubernatorial candidate, not only without an effort, but with an income that enables her to dress in elaborate evening gowns. It is not shown that they made any effort to attain their positions of trust, so we are left to presume that they are individuals of extraordinary intelligence.

For three people to leave jail and effect such a remarkable transformation in jig time, forces us to presume their intelligence, yet, when the suave villain appears with a scheme to disgrace the young candidate for Governor, they do not go to him reluctantly, to play a part in a frame-up to ruin him politically. This is scarcely a commendable form of self-realization for people who have won the confidence and good will of their employers. Brandon and his wife do nothing to save the intended victim; to the contrary, they play their ignoble roles to the last. The girl's escape is largely due, as is the death of the villain and his confederate, to circumstances, and her final good intentions constitute the story's only redeeming motive.

All this is beautifully executed by Director Ince and afforded dignity of interpretation by the several stars of the first magnitude who participate, but the big punch of Miss Bertsch's story is not delivered. It is only a little love-pat of the "God-bless-you-my-children" kind, so that the happy ending does not come as a relief, but as a matter of course. Perhaps it is not her fault at all—in which case I beg pardon—but the situations are too forced—we cannot be stirred by any human story whose premises are well-nigh inconceivable.

I would write this review without a line of suggestive criticism if I did not feel sure it will be received in the spirit with which it is offered. The steady evolution of Vitagraph photodramas has resulted from a broad-minded attitude toward intelligent criticism, and I feel sure that Miss Bertsch partakes of that spirit. I might as well, at the same time, pay my respects to Mr. Ince for permitting so much action of importance to occur with others listening, yet unobserved, in the same room. After which I will put the hammer away in the kitchen drawer.

The big ensemble, portraying a fashionable restaurant in full blast from a point of view of an elevated platform, is a magnificent setting, one of great artistic beauty, and some of the other scenes are delightful. The clash between a train and an automobile on a grade crossing is done with ingenuity of a high order, and there is everywhere observable a craftsmanship in delineation that has a value not to be gain-said.

British Notes.

(*Special Correspondence to* THE WORLD.)

ONE of the directors of the London Missionary Society has recently been making some interesting observations upon the introduction of the moving picture to the natives of the South Sea Islands. Exhibitions there, he says, are being given twice nightly and are well patronized. Wild West pictures depicting shooting and lynchings have exercised such a demoralizing effect upon the native patrons that the South Sea Islands Council are contemplating appointing a censor.

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The employee of the moving picture theater has been seized upon by a London labor paper as the subject for the sympathy of the nation in the question of wages and hours. If the journal's appeals are successful we shall probably have a trade union exclusively for persons employed at moving picture exhibitions before the world is much older.

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The authorities at Sunderland, the populous shipbuilding town in the north of England certainly appear to be carrying their notions of censorship a trifle too far. The most recent addition to the stringent regulations governing the "movies" there is the poster censorship. Before exhibitors may display posters to advertise their films they must now submit specimens of each kind for the sanction of the chief constable.

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The "Universal" Company is shortly to launch an extensive advertising campaign of the series of releases dealing with the adventures of Lucille Love. A prominent newspaper has agreed to run the story in serial form with each release, while Miss Love herself is expected in England shortly to take part personally in the "great boost."

* * *

Sir Hubert von Herkomer, R. A., played his last character part in an eighteenth century drama filmed at Baskey, near London, entitled, "A Highwayman's Honor." The U. S. A. rights of this production have been bought by the Mecca Feature Film Company, of New York, but several other notable Herkomer productions are yet for sale as exclusives in the American market.

J. B. SUTCLIFFE.

"Sheltering an Ingrate" (American)

Reviewed by James S. McQuade.

SHELTERING AN INGRATE is a one-reel western subject with a good story and full of action. It is out of the ordinary run of such photodramas as they are produced today, for, if I remember rightly, there is not a single pistol drawn or seen while the story lasts. There is a bad man in it to whom the story owes its title, and he prefers the use of the bludgeon to that of firearms, because he is a sneaky villain with a yellow streak.

A haven of rest scene from "Sheltering an Ingrate" (American).

Thomas Ricketts, the producer of this American reel, who is now trying his hand on western subjects, shows his old-time painstaking in matters of detail. He gives us several fine exterior scenes showing life as it is lived on a big ranch by the owner, his family, his foreman, and a band of cowboys. A cowboy hippodrome scene is most realistically shown, and the exciting horse race between the foreman and the ingrate is as exciting as if one were on the very spot.

The Arrest in "Sheltering an Ingrate" (American).

The cast is a strong one, including Ed. Coxen, Miss Winifred Greenwood, and George Field. Several fine displays of horsemanship are given by Messrs. Coxen and Field, and many of the supernumeraries are evidently real cowboys, who spend most of their time in the saddle. These latter are seen roping steers, riding bucking bronchos and branding cattle, etc.

The opening scene shows the escape of a convict from an eastern prison. Longwood is his real name and he makes his way west to a rancher's camp, where he is given a chance by the big-hearted rancher. Ray Howe, the foreman, takes the part of the new man when he is made the victim of cowboy pranks. On one of these occasions Longwood strikes one of his tormentors with a stake and fells him from the rear. The injured man's companions rush to inflict punishment, but Ray saves the new hand from their wrath.

Longwood has a fascinating manner with women, and it turns out that he attracts the fancy of Nona, the only daughter of the rancher, who has always been looked upon as Ray's sweetheart. Like a slinking fox he holds trysts by stealth, and is discovered several times by Ray, who cannot bring himself to the belief that Nona has forsaken him. The girl finally shows her preference for the attentions of the ingrate, and Ray nurses his sorrow.

The day of the great cowboy hippodrome, in a nearby town, arrives and a great crowd assembles on the fair grounds race track. Every cowboy is bent on winning the prize in a speed contest, for the girls from far and near are looking on. Ray and Longwood pass the judges' stand, nose and nose, in a dead heat. During the interval that elapsed before the men again tested their skill and the speed of their mounts, Longwood stealthily cut the stirrup strap of Ray's saddle almost through. But a boy standing near saw Longwood beside the horse, and recalled the incident at a critical time.

During the race, when his mount is going at a tremendous pace, Ray is thrown, and lies unconscious. Meanwhile his opponent wins the race and receives the prize—a fine saddle. Friends of Ray examine his saddle and find the evidence of foul play. Then the boy tells them what he had seen. Longwood is confronted by the witness and, being found guilty, is ordered from the camp. Just then a stranger, who has been in the vicinity for some time, steps up and arrests him as an escaped convict.

Nona is humiliated at her lack of judgment and her old love for Ray returns. As the story fades we see Ray, who is convalescent, taking her in his arms. The release date is May 27.

Miss Betty Harte

MISS BETTY HARTE is well known to picturegoers. For a long time she was with the Selig Western company, playing opposite Hobart Bosworth in many pictures. Afterward she was with Edison in the West. She has recently appeared in a couple of Famous Players' productions, the latter of which was as Effie Deans in "A Woman's Triumph," an adaptation of "The Heart of Midlothian." Her work in this was especially strong.

Betty Harte.

Just now Miss Harte is down in Bermuda, where under the direction of James Gordon she is being featured in a number of unusual water pictures for the Victory Company. In a four-reel subject which Mr. Gordon has just finished it devolved upon Miss Harte to dive down into the ocean. Without hesitation she did as she was directed; she never was known as a quitter. While under water she was bitten by what is described as an angel fish. (How this particular fish was identified is not stated, but it makes a good story, anyway.) Miss Harte rapidly recovered from the effects of the attack of the fish who belied his name or her name, as her friends will be glad to know. It is said the Victory Company intends remaining on the island until the locations are exhausted, which will mean for some time to come. Among the members of the company besides Miss Harte and Mr. Gordon are Mr. and Mrs. A. E. Turner, Alfred Sidwell, C. J. Rosher, William Saling, Herbert Smith and George Tucker. One of the subjects to be made before the company returns to New York is an unusually large military picture.

"A Mother of Men"

Fine Three-Part Warner's Features Subject Produced by Sid Olcott—Good Work by Miss Grant.

Review by George Blaisdell.

HERE is a story of Civil War days along new lines. It is of a family divided—but it is divided in sorrow, not in anger. The father in the uniform of the South and a son in the uniform of the North bid good-bye to the weeping wife and mother. The two men ride down the picturesque road fringed with moss-hung trees; at the point of parting the son falls on the neck of his father—but his grief does not overcome his deeply-rooted conviction. "A Mother of Men" is a story which will cause no measure of irritation on either side of the fast fading as it was more than imaginary Mason and Dixon line.

Valentine Grant.

The picture marks the debut of Miss Valentine Grant. While it is the second time she will have been seen on the screen, it is really the initial subject in which she worked. Miss Grant in her opening scene is shown as an old woman seated on a bench in a bleak and wintry Central Park. A policeman escorts her to the Night Court, where she is arraigned on a charge of vagrancy. The sympathetic judge questions her. The scene fades into the story of her life; the transition is to a typical plantation of the sunny and ante-bellum South. Miss Grant is shown as a charming bride. This new screen star, for it would be unfair to denominate her by a lesser rank, displays the qualities that make for success in emotional portrayal. She has poise, naturalness in situations of gayety and of stress—and in a player the secondary but no means negligible attribute of good looks.

The work of the cast is excellent. Arthur Donaldson is strong in the role of the husband and father who chooses to fight by the side of his neighbors. James Vincent is the son who joins the Northern army. Walter Chapin is the son who remains with his mother up to the time his father's body is brought home, when he takes up the parental sword. Roy Sheldon is a general and at another part of the play a confidential and faithful family servitor.

Scene from "A Mother of Men" (Warner's).

The picture is staged in luxuriant Florida. The photography is of the best. On the dramatic side there are in this smoothly told story many situations that will stir. On the sensational or spectacular side there are well-staged battles in which many men are engaged. The views of strife are short and snappy; they supplement the main action, but never subordinate it. Some of the more striking scenes are the serenade of the parents and three young sons by the slaves; the cutting on the wrist of the youngest son by a rebellious negro, and the later kidnapping of the little fellow; the declaration by father and son of their respective political beliefs and the departure for the war; the death of the father and the grief of the son as he kneels by the body; the interjected views of the mother at home, always awaiting; the departure of the second son and his selection to do the work of a spy; his later detention in the Northern camp to determine if he is entitled to wear the blue; his dramatic overpowering of his guard and novel escape; the torch-lighted pursuit through the palmetto grove and seeking of refuge in his own home, followed by men in command of his brother, who is ignorant of the fugitive's identity; the exchange of fatal shots between the two; the grief of the mother and her departure in search of the son kidnapped in childhood; and the fading back to the sombre Night Court, where the gray-bearded judge scans the face of the trembling old woman beside him and then slowly turns back his coat-sleeve and reveals the scar—and the reunion of mother and son.

Mr. Olcott has done well, both as producer and in his portrayal, brief but nevertheless effective, of the judge. "A Mother of Men" is a story that will hold and move, too.

"THE NATION-WIDE DEMAND."

In response to an alleged nation-wide and overwhelming demand for censorship four men appeared on Monday afternoon at the Y. M. C. A. Branch on Twenty-third Street, near Seventh Avenue. The auditorium in which the meeting was held has seats for probably two hundred and the four men looked lost. There were also three reporters and Dr. Wilbur F. Crafts. Mr. Crafts addressed the meeting at great length and helped the reporters all he could to make a story. One man who looked like a well-known character in Dickens' "Martin Chuzzlewit" arose and recited with evident resentment the defeat of the censorfiends before the late Mayor Gaynor. He insinuated improper motives on the part of the late Mayor. The "audience" listened in silence.

Mr. Crafts spoke for the better part of an hour. He made some remarkable statements. He said that at present there existed a rule that every motion picture house must take four films and pay for them whether they are fit to exhibit or not. He also said that according to his information not enough time was given to the production of films and declared it was shameful to film Hamlet in twenty-four hours and then hold it up before the newly arrived emigrant. He further remarked that there would be grades of approval as soon as the new censorship bill became a law. He also predicted a great increase in the production and use of educational films as soon as censorship became effective.

"SAFETY FIRST."

Motion Pictures As An Aid To An Important Campaign.

The "Safety First" Forum had its first meeting at the Biltmore Hotel, Monday, May 18th. A galaxy of men distinguished in public affairs and many high city officials attended. Among the latter was Mayor Mitchel, Borough President Marcus M. Marks, and Chief Magistrate William McAdoo. Ogden L. Mills, who is the moving spirit in the campaign, presided.

A series of motion pictures was shown graphically illustrating the perils of the streets. A large number of slides were also exhibited, but the motion pictures enlisted the greatest attention and will be used as widely as possible to educate the public in this most vital matter of safety. The great address of the evening was made by Mayor Mitchel, who paid a glowing tribute not only to the exhibitors who have come forward to aid in the campaign, but to the motion picture industry generally. He said that he believed the exhibitors of motion pictures was entitled to consideration and to protection in his calling. The Mayor promised his support to any movement looking toward protection of the exhibitor in his rights and privileges. Other speakers referring to the valuable aid of the motion picture paid similar tribute both to the men who have given their help and to the great invention itself. They characterized the motion picture as undoubtedly the most efficient aid in educating the general public on subjects of general importance such as sanitation, safety, etc.

ALICE JOYCE MARRIES TOM MOORE.

Miss Alice Joyce, long the most particular star of the Kalem photoplays, was married on May 11th to Tom Moore, a fellow photoplayer, in Jacksonville, Fla.

"Nina of the Theater."

A Strong Two-Reel Kalem Which Marks the Opening of a Serial Featuring Alice Joyce.

Reviewed by George Blaisdell.

THE Kalem Company will release on June 8 "Nina of the Theater," a two-part subject. It is the first of a series in which Alice Joyce will be featured, and the numbers of which will be issued every other week. We are not given to understand by the initial story that its successors will have any relation to it; to the contrary, it would seem that each one will be independent of the others. In "Nina of the Theater" the atmosphere is not entirely of the stage. There is much in it of a hospital and of the life of a doctor wrapped up in original research to the exclusion of his wife's happiness. The interest is well sustained throughout. There are good situations, some of

Scene from "Nina of the Theater" (Kalem).

them of marked strength. Perhaps one or two of the hospital scenes may appeal to some as bordering on the harrowing, although there is no material justification for the feeling; it may be due to the dramatic events leading up to the operation, the sacrifice the actress is making for the benefit of the actor-sweetheart who has been incapacitated, it had been feared for many months.

Scene from "Nina of the Theater" (Kalem).

Miss Joyce in her portrayal displays the sympathy and feeling which she has brought to all of her later work. Her role is that of an actress in love with one of her fellow-players. When he is injured she submits to an operation which may cause permanent or temporary disfigurement. We are not told what the surgeons seek to gain or to establish by this rather unusual procedure, but we do see that there is an accompanying compensation of a thousand dollars for the one who submits to it. The chief surgeon who falls in love with his patient and fails to convey to the waiting lover her message may have been unprofessional in a degree but he was easily within the bounds of human probability. That a man who wins a woman by these tactics should also prove to be a poor husband also is perhaps the natural thing.

In the opening of the story there is a striking view of a stage from the wings, with the audience also in the range of view. In the hospital scenes there is an unusual fidelity to detail. There is plainly in evidence the hand of a sure-enough doctor. The same statement is true of the laboratory of the physician in which Dr. Brent devotes so much of his time and on the experiments in which he spends so much of his income that he has not enough left to replenish his wife's wardrobe.

The strongest moment follows the return of the wife to the stage when in disgust she has left her husband. She has been given her old part. During rehearsal a falling piece of property has injured the leading man. The stage manager recalls meeting the actor who had formerly played opposite Mrs. Brent. The telephone summons the old-time player to the theater, where he has just time to don a costume. As the actress makes her entrance to the stage the two former lovers are face to face. It is a real situation—one that well may have come perilously near breaking up the show.

There is a thrill in the ensuing scenes, when the wife is summoned to her home by a note from the husband who feels illness approaching. Her struggles with the crazed man, the pursuit through the various rooms, and the tragic end of the doctor when he loses his balance, as he has his overworked mind, and falls to the floor below, form a wind-up that is smashing literally as well as figuratively.

Tom Moore plays the actor and Jere Austin, Dr. Brent. The work of the two, supplements in skillful manner, that of Miss Joyce.

Vitagraph Theater Changes Bill.

"Captain Alvarez," a Six-Part Drama, and "Wife Wanted," Two-Reel Comedy, Make Fine Entertainment.

THE Vitagraph Theater changed its bill on Monday, May 18. On their way to the theaters of the country were sent "Mr. Barnes of New York" and "Love, Luck and Gasoline." For the first time were shown "Wife Wanted," a two-reel comedy, and "Captain Alvarez," a six-part romantic drama. As an opening, "curtain lowerers," if you will, there was thrown on the screen a single reel of "Vitagraph Girls," in which first were shown the smiling faces of many of the new-comers to the Vitagraph studio and at the end those of the older and better known. It was a popular hit. Following came a short "Japanese-American Fishing Industry at Santa Monica, Cal." It was interesting.

"Wife Wanted" was the cause of a lot of fun. Albert Roccardi as Uncle Joe headed a cast which contained also Ralph Ince, Billy Quirk, Anita Stewart, Lucille Lee and James Lackaye. Ralph Ince was the director. The picture will rank with some of the best of the Vitagraph comedies. "Captain Alvarez," which was reviewed in the May 9 issue of the Moving Picture World, was closely followed and held the interest of a full house. It was liberally applauded at the conclusion of the performance. William D. Taylor in the title role made a hit, especially in his riding of the unruly animal and the crossing on horseback of the slender bridge.

"The New Stenographer" continues as the silent comedy feature. Its popularity has been too great to permit of its retirement with the other factors of the former entertainment. Those who saw the performance on Monday and who had also seen "The New Stenographer" when it was first put on realized that in the intervening weeks it had been strengthened. There have been no essential changes, but some of the lesser details have been sharpened until it is even funnier than in the beginning—and that is saying much. The entertainment in its several parts and as a whole is the equal of its predecessors.

FAMOUS PLAYERS ENGAGE GABY DESLYS.

Adolph Zukor, President of the Famous Players Film Company, engaged, on the eve of her departure for Paris, the celebrated international star, Gaby Deslys, to appear in an important feature film, subject to be produced in Paris, under the direction of Edwin S. Porter and Hugh Ford, who sailed for Europe on May 7, for the purpose of producing a series of spectacular film subjects in England, France, Spain and Italy.

Gaby Deslys, who was quite excited over her first film engagement, said: "My most immediate plan after my arrival in France is to make my first appearance before the motion picture camera in a stupendous spectacular production for the Famous Players. I have arranged to meet Mr. Porter and Mr. Ford in Paris. From what I have seen of the preliminary plans for this production, I am convinced that the cost of this subject will be in the neighborhood of $100,000 and people have so often said I am a good judge of values that I almost believe it myself."

CHICAGO LETTER

BY JAS. S. McQUADE

Some Particulars About "One Wonderful Night."

GEORGE K. SPOOR, president of the Essanay Company, expressed himself as being highly pleased with the story given in the last issue of The World concerning the winning of the "Typical American Hero" contest by Francis X. Bushman.

Mr. Spoor tells me that from 80 to 100 people will be employed in the production of "One Wonderful Night." All the interiors will be made in the Chicago studio, while the big exteriors will all be made in New York city.

Prominent among these exterior views will be the Plaza Hotel, Central Park, upper and lower Fifth Avenue, the McAlpin Hotel, the Tombs, lower Third Avenue, the East Side, Riverside Drive, Grant's Tomb, Hudson River at Yonkers, Broadway and 34th Street, Times Square, the Cunard dock, etc., etc.

The Essanay company of players will proceed to New York about June 7 or 8, Mr. Spoor states.

Who Made These Pictures?

A lady who resides in the state of Nebraska writes to me, in part, as follows:

"In June, 1911, when Ex-President Francisco Madero went south from El Paso to Mexico City, pictures were made along the way of his party, train, etc.

"On June 4, when he passed through Torreon and Gomez Palacio, pictures were made at the railroad stations, and it happened that my husband, who has since died, appeared in the groups of people. If these pictures could be obtained, would it be practicable to have an enlargement made from his pictures?

"We have no late pictures of my husband and I should so like to have one for myself and for our children.

"It seems to me that nearly all the moving pictures we saw in Mexico were made by French companies; but, of course, I have no idea who made these particular films."

Will anyone who can give information as to the whereabouts of these Mexican pictures please communicate with the Chicago office of the Moving Picture World?

Recent Happenings in Colorado.

H. H. Buckwalter, of Denver, has favored me with the following resume of recent happenings in film circles, in Colorado:

"The first of the large companies to make pictures in Colorado this summer is the Lubin aggregation under Romaine Fielding, who has picked out Colorado Springs as headquarters. That Mr. Fielding is a big man who handles big business in a big way is certainly the opinion of the writer. He has stopped at nothing to get the best, and if he wants the state capitol for an incidental fire scene or a robbers' roost insert I can readily see the big granite building getting on the Lubin prop list.

"Fielding landed the biggest prize in the West the other day. He leased Glen Eyrie, General Palmer's castle, three miles from Colorado Springs. This estate covers about 1,000 acres of the most wonderful scenic domain ever seen. The place cost possibly $5,000,000 and is a great, rambling castle nestling in a canon off the famous Garden of the Gods. In fact the prettiest and widest scenic surroundings of the world-famous garden are in the Glen and the lease, of course, prohibits others from making pictures therein.

"To get some idea of the lavish expenditure of money by the late General Palmer, when he was building his 'modest' cottage, it may be explained that the rock face was brought from New Bedford to Colorado Spring by express, and each stone was carefully wrapped in burlap to avoid injuring the mosses and lichens — which promptly died in the dry air of Colorado soon after the building was finished. The place has its own water works of sufficient capacity to supply a town of 5,000 inhabitants. The electric light plant would supply a town of double that size, and as a technical piece of electrical engineering, is almost unique. The engines are French turbines and the boiler plant is as complete as a college testing laboratory. Every item of information and operating is recorded on automatic machines. Even the temperature and composition of the flue gases are written on paper tape. The gates connecting remote places on the estate have not only recording indicators, but they have time locks so they cannot be opened for a specified number of minutes after closing. When alive, General Palmer rode almost daily and he took this precaution to prevent the usual crowd of beggars following him across the hills and canons.

"The place has a conservatory and hot houses covering several acres, and a most wonderful collection of tropical plants as well as the more common varieties are always in bloom. The stables can accommodate possibly 150 animals, with everything that goes with a string of this sort. The clocks in the place kept one man busy, but he also attended to the temperature and weather recording devices, of which General Palmer was extremely fond.

"With a place like this the Lubin productions will certainly have a distinction and reality far removed from the mere studio efforts of regal splendor and affluence, and, in my opinion, Mr. Fielding is big enough and brainy enough and enthusiastic enough to make the best of the opportunity. But, in addition to this, he has gone even further. The most noted house, socially, in Colorado Springs is easily the Hagerman residence, on aristocratic Cascade Avenue—a street that has more millionaires than any other similar thoroughfare in the world. Hagerman was one of the big financiers of two decades ago. He built the Colorado Midland railroad and was deeply interested in the Rio Grande and later opened up the Pecos Valley of New Mexico. It was his ambition to build the finest home in America, and he almost accomplshed his desire in Colorado Springs.

"Fielding heard about this magnificent place—where royalty had been entertained and the richest in America had sought invitations. He got it on a year's lease and at once planned using it as the 'town studio.' The offices of the Lubin forces will be maintained in the Antlers Hotel, a few blocks away.

"The next big company to open work in Colorado will probably be one of the Universal groups. W. H. Swanson was here yesterday and what he had in contemplation he refused to announce until after the suits in New York had been disposed of. But one item of interest in his visit was the decision of the Universal to take over all the Swanson exchanges, and it is likely Harry T. Nolan will be made general manager of the Western end of this branch.

"The company under 'Obey' Thayer at Canon City is plugging away in an enthusiastic manner on several new and thrilling productions that will soon be finished and released through Warner's.

"Some of the Denver exhibitors have become disheartened with adverse conditions and have wired eastern manufacturers to suggest some plan for 'saving us from ourselves.' Five to eight reels of first run for a nickel and the anxiety to 'run somebody out of town' make a bad combination that will first have to be dispensed with before there can be a ray of hope. Much more co-operation and brotherly feeling and much less bitterness are badly needed in Denver, and there is a strong opinion that appeals to manufacturers may bring about another cataclysm such as struck the town about eighteen months ago, as a result of wild-eyed, but softy-voiced, ideas of running things.

"Andrew C. Carson, for many years manager of the local Orpheum Theater, resigned a week ago and will devote his time to writing scenarios—for which he is well fitted and fully trained. Many years in the newspaper and magazine business and a very intimate connection with dramatic companies—as the original author of 'Arizona'—would indicate success in his new field.

"The Denver papers announce the arrest of a couple of bunco men, named Hayden and Widdof, who have for years thrived off the innocent by pretending to sell all sorts of motion picture enterprises. They have been in jail several times, and always managed to escape on technicalities; but this time the district attorney as well as other officers seem determined to rid Denver of this sort of game.

"Sex and white slave pictures ad nauseum have been running in Denver, notwithstanding that this is the home of the female 'sufferer' who shines in all her glory on election day. The unfortunate outcome will undoubtedly bring censorship where it is not deserved for the objectionable pictures are not being run in the regular picture houses."

Chicago Film Brevities.

Robert R. Levy, Wm. J. Sweeney, C. C. Whalen, Sam Katz and Harry Hyman, the committee specially in charge of the reception and ball given by the Chicago branch of the International Motion Picture Exhibitors' Association, in the Coliseum, deserve great praise for perfect arrangements and for the fine success of the big undertaking. Chicago members of the association are also to be complimented generally on the spirit and energy displayed.

Bill "Kalem" Wright, busy as he was during his short stay in the city last week, found time to drop in and say "howdy?"—and we were all glad to see him. His friends in Chicago are legion and, if anyone doubts it, he should have attended the ball at the Coliseum. The Kalem box was as popular as that of any "stag" box in the big building. If Miss Alice Joyce could have come along, the Kalem box would have been still more popular.

* * *

Mr. and Mrs. F. O. Nielsen were reminded on May 15, by their employees of the Parkway Theater, this city, that the second anniversary of the opening of that house had again come around. Beautiful floral offerings, the gifts of the employees, decked the stage and the main entrances. After the final presentation, on the date mentioned, Mr. and Mrs. Nielsen entertained their loyal helpers at supper. There were present: Monte Gloss, Mrs. Inez L. Slusser, Miss Olive Bergeron, Charles McKeil and Paul Pavich.

* * *

George Kleine announces that he will present in the near future "Pierrot, the Prodigal," a photodrama based on the opera of that name. Mario Costa, the composer of the opera, arranged the accompanying music for this subject while it was being produced, thus fitting the tempo of the score to the movement of the photoplayers and the action generally. This is the perfect type of music for pictures and, doubtless, the practice of having a composer or arranger present during the production of feature subjects will be widely followed in the future. "Pierrot, the Prodigal" is a little over three reels and will be a novelty, in that it will have no subtitles as well as in the manner already referred to.

* * *

The Broadway Theater, Denver, recently presented the Selig Panama Canal pictures, in six reels, for a run of eleven days. The films aroused considerable interest, but inclement weather prevented crowded houses.

* * *

"Magda, the Modern Madame X," after the owners had secured a writ of mandamus against the city to prevent interference with the presentation of the films, has been prevented from being shown by an injunction obtained by Henry W. Savage, the well known eastern theatrical manager, on the ground that it is an infringement upon his title of "Madame X" and also that it is an exact duplicate in story and action. The case will be heard shortly.

* * *

"Neptune's Daughter" was given its first presentation in Chicago Saturday, May 16, in the Fine Arts Theater, leased by Mr. Hamburger. Miss Annette Kellerman, who appears in the titular role of the photodrama, is a popular favorite in the city and her admirers crowded the theater to see her in pictues.

* * *

The Superior Feature Film Company, 37 S. Wabash Avenue, Chicago, recently secured the exclusive rights for Indiana and Michigan of "Fire and Sword," a spectacular, six-reel international photodrama, produced by the Kismet Feature Film Company, of New York, and staged by T. Hayes Hunter, of Biograph fame. The Superior acquired the Illinois and Wisconsin rights to this spectacle several weeks ago.

* * *

J. C. Miller, of Woodstock, Ill., made a pleasant call last week. He stated that he had closed the Princess Theater in that town about four weeks ago, and remodeled the Palace Theater, which he is now running under the name of the Princess. This house now seats 420 people, and admission is five and ten cents for four reels of Licensed service. The Princess runs features once a week, chosen from the product of the Celebrated Players' Film Company, the Famous Players, and others. Next week he will show Mary Pickford in "Caprice." Mr. Miller stated that business is very satisfactory.

* * *

R. J. Morgan, of the Minneapolis Auditorium, announces that the George Kleine photodrama season at this house opened May 10, and will be continued to May 23, inclusive. The season will be devoted to afternoon and evening presentations of "Antony and Cleopatra."

* * *

The Chicago office was honored with a visit last week by Miss Miriam Nesbitt and Marc MacDermott, the famous Edison photoplayers. I had not seen Miss Nesbitt since 1900, when she played the "lisping girl" in Daniel and Charles Frohman's delightful comedy, "The White Horse Tavern." I chanced to be business manager of that attraction at the time, and always counted myself lucky when I could stay back with the show for a night and see the performance. Miss Anne Sutherland was the buxom, vivacious hostess, and Frederick Bond (since dead) the humorous waiter. Miss Nesbitt, as the lisping girl, engaged in some of the most heart-catching love scenes it has been the lot of many to view, then or since. Looking back, even after this short space of time, the sweet little comedy seems like a memory of boyhood, when the world was fair and love breathed the fragrance of the honeysuckle and clover blossom. Thanks, friends, for the honor and the pleasure that your visit brought.

* * *

George K. Spoor, whose name was omitted from the list of people in the Essanay box at the ball, in the Coliseum, was present all right. He was missed by me in the big throng.

National Censors Annual Report

Resume of the Work Performed During the Year of January 1, 1913, to January 1, 1914—Financial Report.

The National Board of Censorship has just issued its annual report for the year ending January 1, 1914, showing the amount of work accomplished by its censoring committees and the cost of conducting that work. The cost of maintaining the National Board will compare favorably with the vast sums of money that must be paid to censors if state or national censorship plans of an official character should be forced upon the trade. The data follows:

STATISTICS OF FILM CENSORING.

January 1, 1913, to January 1, 1914.

Total number of reels first inspected	7,066
Total number of reels, including re-inspection	7,579
Total number of film subjects inspected	5,740
Total number of feet of sample copies inspected (average copy containing 1,231 feet)	8,608,236
Number of subjects condemned in toto	53
Number of sample copies from which eliminations were made	481
Number of feet eliminated from sample copies afterward approved (averaging 30 feet eliminated in each sample copy)	12,030
Total number of feet eliminated from sample copies including films condemned in toto	77,273
Sales value to manufacturers of film kept off the American market	$463,638.00
Total cost to manufacturers of negatives, sample copies and sales copies kept off the American market	$582,638.42
Number of volunteer members on the committees on the National Board	135
Number of meetings of the General Committee for 1913	41
Number of meetings of the Censoring Committees, 1913	988
Aggregate hours of attendance of the volunteer members, 1913	9,880
Number of weekly bulletins mailed to correspondents, including mayors, police heads, license bureaus, social organizations, and individuals, weekly average	366
Number of correspondents throughout the country allied with the work of the Board, exclusive of official Bulletin List	220
NOTE:	
The monthly average of sample reels inspected, January 1st, 1910, to January 1st, 1911	231.8
Monthly average from October 1st, 1911, to October 1st, 1912 (an increase of 60.3 per cent. in the volume of inspection)	371.6
Monthly average from January 1st, 1913, to January 1st, 1914 (an increase of 63.1 per cent.)	588.0

FINANCIAL REPORT

January 1, 1913, to January 1, 1914.

RECEIPTS.

Deficit (due The People's Institute)		$ 216.38
Received through the People's Institute from Trade Institute from Trade Interests and National Board membership subscriptions	$12,948.14	
Expenditures		12,701.57
Balance on hand January 1, 1914		30.19
	$12,948.14	$12,948.14

EXPENDITURES.

Salaries of Secretaries and office assistants	$ 7,030.22
Refunds to People's Institute toward Mr. Collier's salary	1,414.32
Rent	570.00
Telephone and Telegraph	253.79
Postage, Printing, Office Supplies, Press Clippings and Miscellaneous	2,093.35
Traveling Expenses	410.89
Transferred to Petty Cash Acct.	20.00
Returned to People's Institute deficit of January 1, 1913	216.38
Balance on hand January 1, 1914	30.19
	$12,948.14

(Signed) SAM A. LEWISOHN, Treasurer.

LOVING CUP FOR SAM LONG.

The "old guard" of the Kalem Company, consisting of Charles Hill, Joseph Spray, George Hardy, Ralph Martin, Ernest Gergely and A. Collins, men who have been in the employ of the company since its incorporation seven years ago, presented Samuel Long, president of the company, with a handsome loving cup of silver, properly inscribed, on May 20th. Appropriate presentation remarks were made by Mr. Hill in behalf of the "old guard," to which Mr. Long replied with considerable feeling. May 2nd was the date of the organization of the Kalem Company seven years ago.

Renters Organize for Protection

Feature Film Men Will First Turn Their Attention to the "Bicycling" Practice Around New York—Other "Uplifts" Also in View.

WHAT is regarded as one of the most important steps which has yet been taken in the moving picture business around New York City looking toward a more systematic control of the relations between exhibitors and renting agencies and manufacturers was announced Wednesday morning, May 20, in the organization of the Feature Film Renters' Association at a meeting held the evening before in the offices of the Box Office Attractions Company, at No. 130 West Forty-sixth Street.

A concerted effort is to be made by the feature film renters to bring about reforms which have long been advocated in the business reforms which will mean a general "clean-up" among the exhibitors and the elimination of business practices which have long been regarded as a menace to the future success of the entire moving picture industry.

While the organization of the renting interests has been affected with more than one object in view, it is said that the drastic action which is about to be taken around New York City will be chiefly directed against the practice on the part of a certain class of exhibitors which is known as "bicycling."

In New York City, where it is not at all uncommon to find two or more moving picture theaters in a block and the name of a single individual listed on the city's license books as the proprietor of as many as a half a dozen theaters, the trick known as "bicycling" is pretty generally known among exhibitors. It is worked this way: An exhibitor who owns a couple of theaters, removed from each other by a number of blocks, will rent a special feature for one of his theaters and, by doubling up on the posters in order that he may have sufficient billing matter, will use the picture in both houses through the simple expedient of shuttling it back and forth between the two houses by means of a boy on a bicycle. Sometimes, indeed, the exhibitor who rents the feature arranges to get a part, if not all, of the rental price back by making a cash arrangement with a house outside of his exhibiting zone in which he has no proprietary interest.

Film renters who control features base their business on the number of days' rental it is possible for them to secure for a feature. What they pay for a picture, in either buying it outright or leasing it for certain territory, is determined by this possible aggregate in the rental returns. Very naturally, then, any practice which permits of the showing of a feature in more than one theater with the payment of but a single theater rental is one which strikes at the very foundation of their business and is therefore one which they feel like using all possible efforts to wipe out.

"Bicycling" has been going on around New York for a long time. Individual renting agencies have done what they could to prevent it, but, because there has always been another feature agency anxious to take over a customer who had been dropped by a competitor, even for unfair practices, little has been accomplished in stopping the practice. The Feature Film Renters' Association, in which are represented practically all of the important feature film people in the business, is an organization for mutual protection in this "bicycling" business.

At the meeting held for organization the following concerns were represented: Unique Feature Film Co., 145 West 45th Street; Theater Film Co., Ltd., 71 West 23d Street; Eagle Feature Film Co., 71 West 23d Street; Exclusive Features, Inc., 71 West 23d Street; De Luxe Feature Film Co., Inc., 71 West 23d Street; Eclectic Feature Film Exchange, 115 East 23d Street; Box Office Attraction Co., 130 West 46th Street; Warner's Features, Inc., 130 West 46th Street; All-Star Film Renting Co., Inc., 110 West 40th Street; Wm. L. Sherry's Feature Film Co., 130 West 46th Street; World Film Corporation, 130 West 46th Street; Regal Feature Film Co., Inc., 71 West 23rd Street; The Film Exchange, 37 West 39th Street; Photo-Drama Film Co., 220 West 42d Street; Special Feature Film Co., 288 Market Street, Newark, N. J.; Mecca Feature Film Co., 130 West 46th Street; Emby Feature Film Co., 145 West 45th Street.

To the initiated, the names of the concerns given will suggest still other big film interests that can reasonably be counted upon to support the policies of the association. In a broad way, it is said that every important film renting agency in New York City, including the General Film Company, is interested.

At the first meeting of the renters a permanent organization was effected, with the election of the following officers: President, Julius Bernstein; vice-president, Abe Carlos; corresponding secretary, Charles H. Streimer; recording secretary, Moe Streimer; treasurer, Robert Richter. Board of Directors: Robert Richter, Moe Streimer, Harry Samwick, Abe Carlos, and W. B. Isaacs. It was announced that the temporary offices of the association would be at No. 71 West Twenty-third Street, mail being addressed in care of the Eagle Feature Film Company.

A definite plan for the correction of the "bicycling" trick was outlined at the meeting. The association is to have a grievance committee. A detective agency is to be permanently employed for the purpose of spotting the exhibitors who are guilty of shooting their features around to houses other than the one named in the contract which the exhibitor signs when he accepts a feature from the renting agency. With proof in their possession, the grievance committee are empowered to summon the guilty exhibitor before them to confront him with his violation of contract. If it appears that there has been "bicycling," the committee will summarily prohibit all members of the association from providing the guilty exhibitor with film in the future, or at least until such time as satisfactory guarantee has been provided that the exhibitor will abide by the terms of his renting contract.

Among the other practices which have been particularly annoying to the renters and are slated for correction by the association, it is said, is the very common one of non-payment of bills and the not infrequent one of unnecessarily damaging the prints supplied through carelessness on the part of the projection man. The association will be a clearing house for credits and the exhibitor who fails to meet his obligations to any member of the association will find it hard sledding with other members. Complaints made by any member of the association to the effect that film sent an exhibitor has been damaged because of the carelessness of an operator or the unsatisfactory condition of a projecting machine will be investigated and the results given to every member of the association for their guidance in dealing with the particular exhibitor named in the future.

A prominent and particularly aggressive feature film renter, who is said to have been largely responsible for the organization of the association at this time, had the following to say: "The association has started with half a dozen different things specifically laid out for accomplishment. While these are being worked out, it is a certainty that other equally important things will arise and, for this reason, we may say that the association is a permanent institution in the feature rental business which will prosecute general 'uplift' work, primarily for the benefit of the members of the association, but in a more general way, for the benefit of every individual engaged in the business of entertaining the public with the aid of moving pictures."

Pictures to Carry Trade Message

Representative American Manufacturers to Campaign in Latin-American Countries with "Movies'" Aid—Lasky to Besiege Exhibitors.

Several of the largest representative American manufacturing plants in full operation are to be taken to South America next by means of the "movies" in order that the merchants there may see the advanced method of making American goods. Joseph J. Keegan and H. J. Rosencrantz, of No. 15 Maiden Lane, who are managing the forthcoming tour of American manufacturers to the Latin-American countries aboard the chartered steamship "Kroonland," have made arrangements with a motion picture concern for the projection of the moving pictures of the plants in operation, in the twenty cities the party is to visit.

The arrangement for the moving pictures of the factories is said to have been made at the request of several manufacturing concerns, the size of whose product prevented them from giving satisfactory demonstrations aboard the exposition ship.

By this method the makers of road-building machines, conveyors, laundry supplies, and other large machines may show their wares in full operation without the necessity of carrying the actual machinery.

The Jesse L. Lasky Feature Play Company has arranged for the exclusive motion picture exhibitors' privilege on board the "Kroonland," which will bear some thirty odd American salesmen with a representation on board of exhibitions from fifty or sixty manufacturers, and among the manufacturers will be the Lasky company in a fully equipped motion picture theater. The Lasky features, including "The Squaw Man," "Brewster's Millions," "The Master Mind," "The Only Son" and "The Virginian" will be shown in the various ports to various Latin-American motion picture exhibitors. This will be the first time in the history of motion pictures that a foreign trade display was made.

Crook Actors Escape from the Screen

Strand Theater Burglarized, with the Plot Reading Like the Most Frenzied Scenario Ever Turned Out.

THE Strand Theater, at Broadway and Forty-seventh Street, recently opened as New York's most palatial home of the photoplay, was burglarized early Monday morning. Scanning the various New York dailies Monday afternoon and Tuesday morning, one would have been justified in the belief that the burglary had resulted through some of the Strand's crook actors having escaped from the picture screen and "pulling" something in real life. Certainly no wilder plot was ever written for a melodrama, for production with or without lines, than was the one unfolded to the police department in explanation of just what had taken place during the early dark hours of Monday morning in the Strand. That the police began their investigations with their "tongues in their cheeks," moreover, is indicated by the fact that before the legal machinery was set in motion looking toward the apprehension of the burglars, Manager S. L. Rothapfel and Treasurer Jacob M. Engel, of the Strand, were apprised of the penalties which could be visited upon a perjurer and were then required to set forth in an affidavit that they had not arranged the "burglary" for the purpose of obtaining publicity.

Early published reports of the amount of money which had been stolen designated $10,000 as the sum; later in the day, the amount was fixed at approximately $5,000, and, in the affidavit signed by the Strand people, the amount had dwindled to $1,693.

According to the plot of the burglary, the thieves secured admission to the theater by representing themselves as detectives who had come to search the house for a valuable lavalliere which they said had been lost the night before. Once inside they tide up four workmen who were engaged in making some improvement in the theater, made the night watchman "eat out of their hand" to the extent of serving as a blind for them in the lobby and, for the three hours required to complete their job, punching a half a dozen time clocks around the theater to signal to a neighboring burglar alarm station that everything was all right, secured the loot, and made their getaway. Expensive draperies torn from the walls and thoroughly soaked in water were wrapped around the safe in order to deaden the sound of the explosion when three charges of "soup" were set off after the strong-box had been scientifically drilled with the aid of electricity. Two of the men in the theater who had been "stuck up" by the burglars were cracked over the heads with the butt of a heavy pistol, in the most approved fashion, and tumbled into a dark room in the basement in an unconscious condition.

In the three days following the burglary, no developments in the police hunt for the burglars had been announced by the New York dailies. The Strand's press department is still doing business at the old stand. It is merely a coincidence that, by Manager Rothapfel's confession, a trial performance of a photoplay written by ex-Deputy Commissioner of Police, George S. Dougherty, dealing with the operations of criminals and introducing Mr. Dougherty as one of the characters, was given in the theater Sunday morning. It is also a coincidence that "The Master Mind," a photoplay from the drama by the same name, which illustrates in detail just how present day "yeggmen" use modern electrical appliances in "copping the swag" is underlined as the principal attraction at the theater for the week of May 25th.

FROM COAST TO COAST IN NEW YORK.

Vitagraph Publicity Campaigning Expedition Has Progressed No Farther than the Bronx in Approximately Two Weeks.

Tuesday, May 5th, Dave MacFayden, dressed in sombrero, chaps, and a leather shirt, set out from the Vitagraph studios, near Coney Island, to drive two horses hooked to a "light housekeeping" wagon from New York to San Francisco for the purpose of spreading Vitagraph and Waterson, Berlin & Snyder publicity.

Sunday evening, May 17, from all appearances Mr. MacFayden had succeeded in progressing no farther than 177th Street in the Bronx district of New York City—for the chap who wore the sombrero, the chaps, and the leather shirt that evening was delighting the natives of the Bronx by quick changes to the costume of an ice cream cone vender for the purpose of energetically "plugging" a new song entitled, "By the Seaside."

Let it be understood that, despite the sombrero, the chaps, and the leather shirt, Mr. MacFayden is primarily a "plugger" of Broadway song successes and is neither a cowpuncher or a moving picture actor.

When the coast-to-coast advertising expedition was promoted a couple of weeks ago, information on the subject was abundantly furnished. The Vitagraph company took moving pictures of the drive from the studios in Flatbush to New York and of the outfit in front of the Vitagraph Theater on Broadway at Forty-fourth Street. Explanation of MacFayden's snail-like progress during the past twelve days which have apparently been consumed in getting by the various ports of call between Times Square and the Bronx have thus far escaped the usual publicity mediums.

The Kitsee Talking Pictures

Reviewed by Hugh Hoffman.

THE Cort-Kitsee Talking Picture is one of the few, if not the only one, that has the right idea behind it in the way of securing popularity. This idea is that of presenting talking pictures of artists who are known drawing cards. In presenting Harry Lauder as the first subject, the proper start has been made. The Kitsee pictures are being booked like a vaudeville act. I was not given a look at the mechanism and therefore must concern myself only with the screen results.

It will not do to exhibit trivial subjects of this kind and expect them to get by on the strength of what novelty there may be left in synchronization. After the public has been shown that synchronization is possible the novelty ceases to exist and audiences want to see something worth looking at.

The Harry Lauder pictures were shown last week at the Palace Theater, New York, where they were billed as a big time headliner. Half the battle was won before the pictures came on because everybody knows Lauder, and the moment he appeared there was an ovation. The people did not bother their heads about synchronization or how it was accomplished; they were looking at and listening to Harry Lauder all by himself, and his work was what got the applause and what held them to the end. Therefore it is quite certain that when talking picture people realize that their line of entertainment calls for the very best of talent, just that soon will they begin to prosper.

Let us have records of Caruso, Farrar, Schuman-Heink, and their kind in plain songs without any attempt at operatic production. As the voice of Nordica is gone forever, so will the other great voices disappear from the face of the the earth, never to be known again except in memory. Why not put them on record? There are thousands of people in the smaller towns who want to see these people, but who will never get a chance to see them in the flesh. Never mind the cheap minstrel first-parts or the song and dance stuff with the dancers' feet cut off; let us have the pure product and it will surely be well patronized.

It is a pity in talking pictures that the phonograph cannot be improved upon, but if it cannot be improved upon it will have to be taken for what it is and accepted as the only practical way of reproducing a speaking likeness.

BURNS YACHT FOR PICTURE SCENE.

During George Terwilliger's operations with his Lubin company at St. Augustine, Fla., he did some pretty expensive and daring stunts. For a picture entitled "A Man From the Sea," an automobile was run off a dock into the ocean, two people were in the machine, Anna Luther being one, and the chauffeur, who was an expert swimmer and diver. As the machine touched the water, both jumped as the auto sank to the bottom. Miss Luther and the diver reached shore rather wet, but received no injury.

Another expensive scene was the total destruction of a yacht by fire and dynamite. The vessel was an old one, stripped of all its interior fittings and painted white. It was then saturated with oil and turpentine and well charged with dynamite. Being anchored away out from shore, several men had to be placed on the yacht to fire it and then jump for their lives into the sea to be picked up by motor boats and rapidly carried to a safe distance. For fully an hour the flames proceeded to devour the yacht before the dynamite was touched. When the explosion took place the craft buckled and in a few minutes sank to the bottom of the ocean.

After several other daring scenes the company arrived back in Philadelphia all safe with the exception of Pete Volkman, who is still in the hospital suffering from a gun shot.

INJUNCTION CONTINUED.

In the suit brought by Klaw & Erlanger against Lewis-Pennant Features, Judge Philbin, of the Supreme Court of New York, continued the injunction against the use of the title, "Woman Against Woman," for a photoplay which the Lewis Pennant Features had been exhibiting under the title of "Woman Against Woman," or "Rescued in the Clouds."

Klaw & Erlanger copyrighted a photoplay, founded upon the play, "Woman Against Woman," which was distributed by the General Film Company.

Chicago Exhibitors' Ball

Over Eight Thousand People Attended the Brilliant Event to See Famous Photoplayers of Leading American Film Manufacturers.

By James S. McQuade.

THE first reception and ball given by the Chicago branch of the International Motion Picture Association took place in the Coliseum, Thursday evening, May 14th. The doors were opened at 7:30, and for two hours after that time a steady stream of people passed through, until the vast hall and galleries were occupied by 8,000 people and over.

The dancing space was enclosed on all sides by rows of boxes, all neatly decorated, and adding to the fine color effect of the scene. Prominent among these boxes, because of their attractive signs and decorations, were those reserved by the Essanay Company, George Kleine, the Lubin Company, the Vitagraph Company, the Selig Polyscope Company, the Edison Company, and the Mutual. Approach to most of these boxes was almost impossible throughout the evening, as the great concourse of people were anxious to see with their own eyes the living men and women who are their favorites in photoplays.

It was really a most instructive lesson on the wonderful hold secured by these photoplayers on the minds of their admirers, to watch the throng file past. The hands and arms of all these popular idols of picture theater goers were sore and tired long before the throng began to dwindle.

Francis X. Bushman, Marc MacDermott, Billy Quirk and Harry Meyers were well nigh worn out by the ordeal. Miss Miriam Nesbitt, of the Edison Company; Mrs. Clara Kimball Young, of the Vitagraph Company; Miss Rosemary Theby and Miss Florence Hackett, of the Lubin Company; Miss Adrienne Kroell, of the Selig Polyscope Company; Miss Ruth Stonehouse, Miss Beverly Bayne and Miss Gerda Holmes, of the Essanay Company, and Miss Florence La Badie and Miss Marguerite Snow of the Thanhouser Company, were all exhausted by acceding to the desire of the multitude to press their hands.

In addition to the dancing numbers indulged in by those in attendance, the local committee provided a program of specialties for the evening's entertainment. Among these were: Remick's quartet, Baby and Tommy Paine in tango and hesitation waltzes; Manning and Butler, singers; Humphrey and Humphrey, tango dancers; Flo Jacobson, singer; John Baxter, basso, and Ted Snyder's male octet. King's Military Band, of Chicago, furnished the music during the evening.

Chicago exhibitors turned out en masse for the occasion and various committees attended carefully to the comfort of the visiting photoplayers and those in attendance. The great crowds that surged through the aisles were well handled by appointed overseers who kept them moving constantly so as to permit progress to and fro.

Everything was conducted with the utmost decorum, and even Major Funkhouser, head of the Chicago censorship and supervisor of Chicago's morals, who was accompanied by Alderman Geiger, could find no objections to any of the dances given. The major beamed with smiles throughout the evening, while he was present, and was kept busy by the introductions given him to many of the film celebrities present.

Judge Adelor J. Petit and Fred W. Block occupied seats in the Thanhouser box, where Miss Florence La Badie and Miss Marguerite Snow were viewed by thousands of eyes. C. J. Hite, president of the Thanhouser Company, was also in the Mutual box.

A very enjoyable incident was afforded when C. C. Whelan, owner of the Washington Theater, and an officer of the local branch of the association, mounted the musician's stand and introduced every photoplayer present to the expectant throng on the Coliseum floor. As each lady or gentleman came forward, Mr. Whelan announced her or his name through a megaphone. Short speeches were made by the men and also in several case by the ladies. Each presentation was greeted with enthusiastic applause, which again showed the wonderful hold gained by photoplayers in the hearts and minds of their admirers.

The grand march followed at about 12:30 A. M. A committee of exhibitors bestowed considerable care on selecting the leaders in this march. As arranged by the members of this committee, the order was as follows, although a slight departure was made from the directions, in some cases, through some misunderstanding, before the march began: Mrs. Clara Kimball Young with Francis X. Bushman, Miss Florence La Badie with Marc MacDermott, Miss Rosemary Theby with Billy Quirk, Miss Marguerite Snow with Harry Meyers, Miss Miriam Nesbitt with Harry Ashley, Miss Lillie Leslie with Joseph Smiley, etc.

About 1:30 o'clock most of the photoplayers in attendance had gone home to seek rest, and general dancing was continued until 3:30. Exceptionally good order was noticeable all through the evening's proceedings and much credit is due the various Chicago local committees for the great success of the event.

Few outside members of the association were in attendance, but Sam Trigger (the indefatigable), Jack Koerpel, Grant Anson and Adolph Weis, of New York, were present. So also were Charles H. Phillips, national president of the I. M. P. A.; Tom Saxe, George Fischer, James Graham, Henry Trinz and others, all from Milwaukee, and Thomas Furniss from Duluth, Minn.

Nor must it be overlooked that the redoubtable Bill "Kalem" (Bill Wright) was present in a Kalem box. He was a whole host to himself, as he carried with him 3,000 buttons, each of which showed the beautiful face of Miss Alice Joyce, leading lady of the Kalem Company. Bill was everywhere, and everybody was anxious to get one of the handsome tokens carried by him. He was introduced to the crowd by C. C. Whelan.

The boxes secured by prominent manufacturers were occupied as follows: The Selig box, by Miss Adrienne Kroell, Miss Rose Evans, Mr. and Mrs. Harold Vosburgh, Miss Lelia Frost, Miss Loraine Frost, Miss Grace Darmond, Mr. and Mrs. Palmer Bowman, Mr. and Mrs. Oscar Eagle, Miss Renee Kelly, Hilton Allyn, Mr. and Mrs. Cris Lane, Mr. and Mrs. Frank Weed, Baby Ruth Hayslett and Mr. and Mrs. Colin Reid.

The Essanay box by Geo. K. Spoor, Francis X. Bushman, Ruth Stonehouse, Mrs. Gerda Holmes and Rapley Holmes, Richard Travers, Bryant Washburn, Mr. and Mrs. E. Calvert, Beverly Bayne, Leo White, E. Redway, Wallace Beery, Harry Mainhall, Mr. Owens, Miss Dunkinson, Miss Helen Dunbar, Mr. Von Betz, J. Carroll, Ben Turpin, Mr. Keppler, Mr. Gronnell, Miss Boweker, Mr. Plank, Mr. Hopper, Mr. Botter, Mr. and Mrs. Harry Zech, Harry McRae Webster, Mr. and Mrs. V. R. Day and Mr. and Mrs. Don Meaney.

George Kleine's box by George Kleine, Mr. Bates, of the London Eclipse Company; Mr. Rowland, of Rowland & Clifford; Mr. and Mrs. Frank L. Hough, Mr. and Mrs. Omer Doud, Miss Grace Laidlaw and Mr. Kincaid.

The Edison box by Miss Miriam Nesbitt, Marc MacDermott, L. W. McChesney and B. W. Bedell.

The Vitagraph box by Mrs. Clara Kimball Young, Miss Mary Charleson, Mrs. Kimball, Billy Quirk, Arthur Ashley, Mr. and Mrs. John B. Rock and Mr. and Mrs. J. J. Daley.

The Lubin box by Miss Rosemary Theby, Miss Florence Hackett, Miss Lillie Leslie, Harry C. Meyers and Joseph Smiley.

The Mutual box (in which the Thanhouser players were seated) by Miss Florence La Badie, Miss Marguerite Snow, James Cruze, Alfred Norton, Lloyd Lonergan (chief scenario writer of Thanhouser Company), Max Annenberg, and Charles J. Hite, president of Thanhouser. R. R. Seery, district manager of the Middle West for the Mutual, was also present, and Judge Adelor Petit and Fred W. Block, of Chicago, were guests.

The American Film Manufacturing Company's box by Mr. and Mrs. R. R. Nehls and party.

The Universal box by F. J. Flaherty, manager of the Standard branch, and R. C. Plough, manager of the Anti-Trust branch.

Some of the other boxes were occupied as follows:

The Eclectic Film Company, represented by W. R. Scates, district manager; E. Harvey Brient, general manager Chicago office, and wife; S. G. Honeck, assistant manager; Mr. and Mrs. Elmer Brient and Robert Herrin.

The Celebrated Players' Film Company by Mr. and Mrs. Hamburger, Felix F. Feist, general manager; Louis M. Selig, E. Hobson, E. Wolf, Harry Baumont and Miss Ethel Morley.

The Laemmle Film Service by Maurice Fleckles, S. Lesserman and Abe Stern.

Jones, Linick & Schaefer by Aaron J. Jones, Adolph Linick, P. J. Schaefer, Fred W. Schaefer, Frank G. Schaefer, Charles J. Schaefer and Frank Doyle.

Warner's Features by Mr. and Mrs. Phil H. Solomon and party; the Union Film Company by William A. Hopp and C. A. Harthill; the Superior Feature Film Company by F. C. McCarahan and J. R. Hattsteadt; the General Film Company by I. Van Ronkel; the American Song Slide and Poster Company by S. Van Ronkel; the Seeburg Piano Company by J. P. Seeburg and party; the Newman Manufacturing Company by W. J. Newman and party; the General Feature Film Company by A. G. Spencer, Barney Balaban and party.

At the Sign of the Flaming Arcs

By George Blaisdell.

WALKED into the World office the other afternoon George Gebhart, old-time picture player and producer. He got the glad hand all around. Mr. Gebhart may locate permanently in New York—that is, as permanently as a picture man may be said to locate in these days of going far afield for locations. He has hooked up with the Ramo Company, and will produce pictures and at the same time do some playing. Mr. Gebhart is one of the oldest of the screen players, having been before the camera twelve years. In the early days Mr. Gebhart played leads with the Edison Company before there were such institutions as stock companies of picture actors. He has witnessed and participated in what might be described as practically the making of the moving picture business. He was with the Biograph Company when that organization was taking pictures solely for the mutascope, the nickel-in-the-slot machine—and later on manipulated with the penny—that was the forerunner of the marvels of to-day. He was also with the Biograph when D. W. Griffith reorganized the company, and among his associates were Arthur Johnson, Florence Lawrence, Marion Leonard and Charles Inslee. Mr. Gebhart played with the Vitagraph Company on the famous Nassau Street roof, when Commodore Blackton occasionally joined the cast. He admits that in the early days he saw the possibilities of the motion picture and that he had a fairly good idea that the business was going to be a great one, but that he never realized it would invade Broadway as it is doing to-day.

Mr. Genhart does not think picture players miss the footlights. He says that while he has been in the show business all his life, camera work has always had for him a fascination greater than that of the stage. "The silent drama has always had an appeal for me," said the late Pathe player. "There is something tangible about the camera. You know you are playing before the public when you are in front of the camera. That is your public right there. You have a conscious knowledge of it or a sort of sub-conscious feeling that you are really playing to the public."

Mr. Gebhart was taken over to Twenty-second Street and duly fitted, as he afterward aptly described the ceremony, to the famous Fireman's Shirt—even to the attachment of an extra button on each sleeve. It was this combination that so impressed John Steppling that he carried away with him to the coast not only a vivid memory of the substance but a certified copy of the recipe. Mr. Gebhart is chockablock with reminiscences of the stage and the screen. A native of Switzerland, he has in the course of his travels picked up many dialects. He has a fund of stories, some of the best being in the quaint broken English of the French-Canadian, such, for instance, so effectively employed by Dr. Drummond in his poems. Every picturegoer knows how finely Mr. Gebhart plays the red man. Questioned about his work in portraying the original American it quickly became apparent that much study had been given to the habits and characteristics of the wily native. Mr. Gebhart is not through with this class of portrayal; even now he has under consideration some really big plans.

* * *

Arthur Johnson was a recent visitor to New York. The Lubin leading man motored over from Philadelphia. At the Screen Club he got one of his old-time receptions.

Herbert Brenon is enjoying a two weeks' vacation on his farm in Fairhope, Ala.—just putting the finishing touches on his recuperation from the recent severe accident in Bermuda while making "Neptune's Daughter," and preparatory to getting busy on more pictures for the Universal program.

* * *

Mrs. Fiske in "Tess of the D'Urbervilles" was last week shown at Proctor's Fifth Avenue. This is another proof of the contention that a great production never gets old, that its life is the life of the negative.

* * *

Word comes from the other side of the water that Miss Florence Turner, under the direction of Larry Trimble, has just completed two subjects which are expected to eclipse anything so far done by Turner Films. The popular American player has been most cordially received in England, and for that matter in Scotland and Wales also, whether she appeared on the vaudeville stage or on the screen. "It makes one very humble indeed to find so many loyal and wonderful friends awaiting one," says Miss Turner in a recent letter to a friend here; "their enormous interest and enthusiasm have been almost startling, and oh! so much appreciated and enjoyed." Miss Turner last month had the pleasant experience of witnessing the first exhibition in an English theater of an all-British program, and by one maker. The pictures, of course, were Turner Films. They were shown to an audience of two thousand persons in historic Victoria Hall. The occasion was most successful. The arrangements were made by James A. Cotter, who is now associated with Turner Films.

* * *

Shannon Fife found time between his scenario work at the Lubin studio and his studies at the University of Pennsylvania to drop into New York last Saturday and look over the town. Which seems a sufficient peg on which to hang a story which recently came out of Lubinville. Fife was asked why he introduced three shades or ghosts in his two-reel mystery story, "The Mansion of Sobs." "That's easy," replied Fife. "Most companies in stories of this sort employ only two such characters, but in this case I wanted our company to have a shade the better of it." "That's right," Editor McCloskey is reported as replying, "Otherwise it wouldn't have had the ghost of a chance."

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George Proctor has resigned his desk in the publicity offices of the Mutual Film Corporation and assumed the management of the advertising for Popular Plays and Players.

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George P. Hamilton, president and general manager of the Albuquerque Film Manufacturing Company, has been busy out in Los Angeles following his return from his recent trip East. He has completed a big Western subject which is expected to take high rank.

* * *

In "A Mother of Men," the second release of Olcott's International Features, some of the scenes of which are laid "before the war," Mr. Olcott used four negroes who were born in slavery. Mr. Olcott tells of one old colored fellow who hailed him one morning with the question: "Will you need any colored scenery to-day, Sah?"

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William H. Wright, treasurer of the Excelsior Film Company, returned Monday from a week's visit to the company's studio at Lake Placid, in the Adirondacks. In spite of the cold weather—the thermometer was below the freezing point at times—Director Handworth has made excellent progress on the Excelsior's first production, 2,600 feet being completed on May 15. A meeting of the board of directors determined to dispose of the company's products on the state's rights plan. Mr. Wright says the twenty-two members of the stock company are working under most pleasant conditions, that all are pulling together, and that while they are very busy in the daytime, there are abundant means of recreation in the evenings. Mr. Wright has installed a piano, which is much enjoyed by an excellent quartet. Austin Huhn is giving valuable assistance to Mr. Handworth.

The Excelsior has opened quarters in Room 1002 in the World's Tower Building, 110 West Fortieth Street, which will be in charge of Arthur Rosenbach, sales manager. A projection room will be a part of the equipment, where intending buyers may at all times see the company's product.

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The De Luxe Attractions Film Company has issued an elaborate sixteen-page booklet describing "Sealed Orders," one of its big features. Ample space has been provided for the insertion of the name of an intending exhibitor.

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Daniel V. Arthur, managing director of The Playgoers' Film Company, has returned from Paris with the principal members of the company supporting Lina Cavalieri and Lucien Muratore in the picturization of "Manon Lescaut." Mr. Arthur expressed himself as highly gratified with the success attained in securing scenes in Paris, Amiens and Havre, as described by Abbe Prevost in his delightful love romance.

* * *

The decision of the Kalem Company to add to its program a single-reel release, beginning on June 16th, will have wide interest in the trade. It is an evidence or by many will be construed as evidence that the multiple-reel craze has reached its climax, that among many exhibitors there is a belief that after all the single-reel has a distinct value which has for some time been lost sight of. Talking this week with Bill Kalem Wright, he said that during his recent trip to Chicago he had consulted a great many exhibitors, and that without exception they were in favor of Kalem adding a one-reeler to its regular output. The addition gives the Twenty-third Street firm a program of seven reels a week—three singles and two doubles—besides every three weeks or so a four or five-reel feature.

New Mutual Publicity Men

Arthur James, of the Telegraph, and W. Bob Holland Join Phil Mindil's Staff of Editors and Feature Writers.

WHEN Harry E. Aitken, president of the Mutual Film Corporation, determined to organize a publicity department he recognized the great importance of publicity and, more than that, the prime necessity of getting publicity of the right kind at the right time. As everybody knows now, he selected Philip Mindil, acknowledged to be the most experienced of all the publicity men of New York, to get things in shape. How thoroughly Mr. Mindil has succeeded is best proved by the high character of the matter that going out from the Mutual publicity department and the great quantity of space that newspapers throughout the country are devoting to Mutual stories and items.

Arthur James.

The success of the department has encouraged the Mutual people to develop publicity along other lines and, therefore, we are to have a "Mutual Girl Weekly" to supplement the work of that other excellent house organ, "Reel Life." With the increased activities of the Mutual publicity department came the necessity of increasing the staff. The most recent additions thereto are most significant. Arthur James, editor of the New York Sunday Telegraph, author of the "Beau Broadway" column in The Morning Telegraph, for which he has written more than 60,000 scintillant paragraphs, and one of the best informed and most prolific American newspaper writers, will be Mr. Mindil's correspondent for Reliance and Majestic in Los Angeles, where the $100,000-a-year director, D. W. Griffith, has command of the all-star Mutual studios. W. Bob Holland, widely known as newspaperman, humorist, lecturer, and publicist, formerly assistant managing editor of the American Press Association's news syndicate, and now managing editor of the Newspaper Feature Service, joined the Mutual publicity forces on May 18. Helen Starr, who has done much good work for Vogue and the New York Herald, has just been added to the Mutual staff. Marion Savage is another capable member, as is Robert S. Doman, formerly of the New York Evening Sun. Frank J. Wilstach looks out for the press work of "The Life of Villa," now playing at the Lyric Theater, New York. Mr. Wilstach is one of the best known theatrical press agents in this country. He has successfully handled the advertising of Sothern and Marlowe, of William Faversham, Viola Allen and De Wolf Hopper. Albert S. LeVino, newspaperman and magazine writer, formerly of the New York Times and the New York American, has been appointed city editor.

W. Bob Holland.

With this staff, Mr. Mindil is enabled to supply for the Mutual Film Corporation a class of copy that is not equalled in any other publicity department anywhere, and with newspaper speed or the more leisurely habit of the magazines. In addition to a prolific and thoroughly systematized publicity service, this department produces each week three publications, "Mutual Movie Fillers," "Reel Life," a forty-four page magazine, and a new woman's publication of sixteen pages, entitled "Our Mutual Girl Weekly."

"Jane, The Justice" (Beauty Film)

Reviewed by James S. McQuade.

MANY hearty, healthy laughs will greet the presentation of "Jane, the Justice," wherever given. Even the most valiant suffragette will be forced to divest herself of her sterner moods and still more direful fighting equipment when she views Margarita Fischer in the role of a "justicess" for a day or more.

Harry Pollard, producer and writer of the scenario of this mery skit, has introduced a bunch of comical situations, not one of which palls on one's visible faculties—at least that was my experience. Mr. Pollard has the virtue of sparing one the ancient saws and complexities that grieve the soul by pulling Laughter from his throne. He contrives to bring us something new from his laugh-factory, something that is food for merriment without overstepping the bounds of good taste.

The satire of the contrast between Jane's first case and her second, though somewhat extravagant, is well worthy of a good, merry laugh. In the first case a good looking young man is brought in by her father, the constable, charged with discharging firearms on forbidden grounds. Jane fines him five dollars and sets him free. A chicken thief appears in the second. The prisoner is brought before the court, but the Justice cannot be found. A boy informs the constable that Jane is spooning with a young man in the park. There the constable finds her in sweet converse with the young man who figured in her first case. He drives the young lover away at pistol point and drags Jane to the court. There she sentences the unfortunate thief to ten years at hard labor!

Taking Over Office Scene from "Jane the Justice" (Beauty).

The young man in the case so plans that he is again arrested and brought before the Justice, the constable announcing to the waiting crowd that the case must be tried behind closed doors.

How the constable takes the case out of the hands of the Justice and jails him; how the prisoner is released and becomes the husband of the Justice, she herself performing the ceremony, and how the constable is imprisoned until he gives his consent and takes the happy pair to his arms are mirthfully told in the pictures. The release date is May 26.

ANOTHER KALEM RELEASE.

The Kalem Company has decided to issue another single-reel release to its program. The extra subject will appear on Tuesday of each week beginning June 16, the first picture being entitled "The Missing Jewels." Adelaide Lawrence, the seven-year-old actress, is featured in this subject. The additional reel will build the Kalem program up to two two-reel subjects, Monday and Wednesday; two one-reel subjects, Tuesday and Saturday, and the Marshal Nielan comedies issued on Fridays.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

THE people connected with the moving picture interests have at last awakened to the necessity of quick and decisive action on their part to properly present the claims in opposition to the Federal Censorship movement at Washington. During the past ten days active preparations in that direction developed in many quarters, but steps should be taken through the country without delay. The hearing at Washington will soon draw to a close and there is much in the hands of the committee to be offset by those affected by the proposed Federal enactment.

* * *

One of the best suggestions thus far made in behalf of the opposition is to get every producing company, state rights man, renter and exhibitor to write letters of protest to the senators and congressmen from their respective districts, and get their patrons and employees to do the same. Letters should also be sent direct to the House Committee on Education, to guard against any lapse of memory on the part of senators or congressmen.

* * *

This system of forwarding letters and petitions is perfectly fair and legitimate, despite the claim of some who are urging the Federal bill that it is coercive and does not represent the true sentiment of the signers. Moreover, it is only a counterpart of the measures already adopted by the people responsible for the framing of the Smith-Hughes Censor Bill. The system is one used for a long time by the so-called reformers to intimate to the legislators that their movements are backed by a strong following of voters and those having influence with them, and legislators are practically warned of substantial opposition they will meet in the future if they turn down the so-called reform measures placed before them. The Federalists, we may call them, will, of course, deny this, but their denial will not alter the facts. A display of political strength is always made in such matters and the motion picture people will never have a better opportunity than the present one in which to show how far their strength goes in civic affairs.

* * *

It is not contended that the display on one side or other can affect the merits of the bill. But when the professional reformers go before the lawmakers with the argument that their pet schemes represent the sentiment of a majority of the real factors in everything that tends to good government it is time that the moving picture people step forward and show the lawmakers who they are and how far they figure from a numerical standpoint.

* * *

In almost every instance movements to control and censor moving pictures in this country have originated with the clergy and church organizations. In fact, a case cannot be recalled in which the initiative has not come from that source. It is for this reason that the picture people have frequently been unable to evoke a full expression of honest sentiment regarding the claims made against the business. Respect for the clergy and the church has, in the past, made thousands of people delicate about taking a definite stand in favor of the pictures. But, as in many other notable affairs, most of these people have been forced to a confession of their honest conviction, and hundreds of ministers and church people have become supporters of the pictures, through the radical and unjust tactics of the professional agitators. Their methods have been so impregnated with prejudice and a spirit of persecution and annihilation that they fall short of operations in the dark ages only in the matter of sacrificing human life. The motion pictures have a great majority of the law-abiding people with them, and those in the business should act quickly to show it by their letters and petitions.

* * *

In discussing the suggestion that has been made to the motion picture interests relative to writing letters to the senators and congressmen a speaker was challenged a few nights ago to specify a known instance when the reform element used influences outside the tribunals, or law-making assemblages. He was quickly supplied with the information that when an unjust, but unsuccessful measure, was before the Board of Aldermen of Greater New York and the Mayor, some of the people who are now active in the campaign at Washington made personal appeals to church congregations and at meetings of societies connected with the churches for the members to personally see the aldermen of their respective districts, or write them, and urge their support of the measure then under consideration.

* * *

If those who have so persistently harped on the censorship of films would show a disposition to be convinced by reason; if they would show some one trait to remove the now almost popular belief that they are hopelessly biased and can be influenced by no considerations other than their own; or if they would permit themselves to recognize that in the business they have so persistently attacked there are involved interests of the highest legitimacy and those concerned in them have not refused to obey the laws, or prevent the enactment of measures that are just; or if they could momentarily forget their self-purity and recognize that in the business there are people who are their equals from all standpoints—morally, or intellectually—then their efforts at so-called reformation would receive fair consideration at the hands of all concerned and much better results would be achieved.

* * *

But the condition of affairs makes it necessary that the motion picture people must fight fire with fire. The exhibitors and renters are in the best position to do real, good work. They are in direct touch with people throughout the country and should not fail to get to work at once.

* * *

Another good suggestion made is that headquarters be designated in the principal cities of the country for the preparation of sample letters and petitions to be forwarded to all renters and exhibitors. The idea is to enable the writers to express the proper sentiments concisely and forcibly and avoid the submission of communications so voluminous as to make them obviously valueless.

* * *

Conversation with the owner of a well-known booking agency on Broadway last week clearly showed that the radical reformers have constituents in the old line of theatricals as bitterly opposed to motion pictures as themselves, but much less harmless. Most of the influential theatrical people who played "nigger-in-the-wood-pile" in the days when the pictures were fighting for fair recognition are now in the game themselves, content to dwell with the modernized form of entertainment until the time comes, and it may some day, when they will be justified in going back into the old field.

* * *

The veteran booking agent said: "I'll tell you, boys, the pictures will soon be on the wane. They are there now. I do not say they will die out, but the feature end of it will. It will go back to the days of the one reel. The leading actors who are going into the picture game are making a big mistake. They can never get back on the stage and get the same money they did when they left it. Becoming a 'movie' man lowers his dignity. My heart bleeds every time I hear of a professional I used to book becoming an 'extra' in the game. Poor fellow! he walks blindly, and does not look to the future."

"But the picture game has cripped the theatrical business. What are the poor fellows to do? They must live," said a bystander.

"But he must think of the dignity attaching to his profession," retorted the manager, "I could buy a camera, hire a cameraman, get a few people together and make pictures that would bring me money; I could become rich. But my professional pride will not allow me to do that. I love the actor, but I love him only as the speaking actor. I want to see him in the flesh, see his face and hear his voice. The public will want the same thing again and those who desert to the picture ranks will regret it."

"You supply supers for motion pictures, do you not?"

"Yes, I do. What of it? I must do something until the professionals come back."

PURCHASES THEATER.

S. S. Range of Portland, Ore., has purchased the Venice theater at Erie, Pa., of M. Potter. Mr. Range has been in the moving picture business in the Rose City for the past seven years.

MARIETTA, PA., TO HAVE NEW HOUSE.

S. A. Acri, manager of the Central Hall Photoplay Theater, Marietta, Pa., is having plans drawn for a motion picture theater in Marietta, a town with a population of 2,200. The size of the auditorium proper will be 45 by 100 feet, and the structure is to be built of entirely fireproof material. In addition to the fifteen foot doors in the lobby, the theater will have six-foot exits. The appointments are to be up-to-date, and may be compared with any of the high class theaters in big cities. The estimated cost will be about $10,000.

Doings at Los Angeles.

MABEL NORMAND, the ever-popular Keystone girl, the queen of the movies, and auto race fiend, will be pitted against her film rival, Marie Dressler, here next Sunday at Ascot Park in a match race during the meet there. The two girls will drive the fastest racers in the west. Miss Dressler, comedy queen of the real stage, will pilot a 120-horsepower Fiat, while Mabel will drive her little bear-cat Stutz. The race promises to be an exciting affair.

* * *

Another moving picture concern has started work here. The Pasadena Film Producing Company is headed by T. A. Woods and H. H. Hawkins, who have selected a site in Pasadena and have started to build a big studio. Leon D. Kent, who was identified with Lubin, will produce the 3-reel features.

* * *

George Nettleton, who bought the Majestic Theater in Santa Monica from R. S. Sturgeon, was last week appointed chief of police of Venice, a sister city. This exhibitor will assume his duties as chief, and, at the same time, hold to the film business.

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"Damon and Pythias" has been put off for a short time until Otis Turner has finished "The Suburban," a four-reel racing story with Herbert Rawlinson and Anna Little as the leading players. The story is by James Dayton, and carries with it many incidents found on the old horse-racing tracks.

* * *

A $7,000 theater and store building will soon be erected by Pauline I. de Longpre in Hollywood. The building will be of brick, with ornamental front. This is in the downtown section, and will add another good house to the list.

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Francis Ford and Grace Cunard have gone to San Francisco for a week. They will return south to San Diego, doing some big scenes for their series.

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Morgan Wallace, who is well known to theatrical people as the man who directed at the Burbank Theater here for some time, has lost himself to the film game and has signed with Mack Sennett as a director of Keystones.

* * *

Paul Willis, the lad who so admirably played the lead in "Little Kaintuck," the Vitagraph one-reel drama of the city and country, is a school boy, and, when not working in the pictures, he is busy studying "his lessons." His latest film is "Pore Folks," which is a human interest story of the poor people of this day. He plays the lead in this film, which is one of the best that he has been in.

* * *

"Universal Ike" Carney, who lately joined that company, has changed again. He had some misunderstanding with his director, and so his grease, paints and costumes are now in storage while the funny Ike is waiting to sign up with another aggregation.

* * *

"Robert Paddi, New Mexico." This is registered on the Frank Montgomery player list. It was put on last week by a young and handsome Indian who has come to work with "Monty" at the Kalem camp. He replaces Art Ortega, who recently left the company.

* * *

The P. A. L., or Photoplayer Authors' League, has done one good thing here. Russell E. Smith entertained some of the members at his Hollywood home last Thursday evening. The writers got together and had a good talk and a most pleasant evening was enjoyed. The first issue of "The Script" will be out May 15th. This is being looked forward to with much interest, both in the east and west.

* * *

Would you feel a bit squeamish if you were made to ride a bucking cayuse named "Suicide," who was a rip-snorter? Mabel Normand did that this week at the Broncho Studio. She went over a 100-foot bluff at Santa Monica in a picture, entitled, "Mabel's Nerve." Some new tricks in camera work were seen in this film.

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Word comes from the "1915" city that Bosworth and his players are working full speed on "An Odyssey of the North." Hettie Gray Baker is about the only one left, except the laboratory people, and she is working hard on the scripts for the company. The travelers are stopping along the coast, doing little scenes here and there, and some fine new locations are found.

Roscoe Arbuckle, the "heavy" comedian with Keystone, is one of the most nimble footed men in the world. When a man weighing a quarter of a ton steals third base he is passing through the atmosphere at a pretty good clip. "Fat" did that at Sunday's game and won much applause for it.

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A pioneer cameraman, G. Mackenzie, who turns the crank for J. P. McGowan at the Kalem camp, is an author. He wrote "Rambles in Many Lands," which is a condensed story of his travels around the sphere.

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The Faust Company, a moving picture producing concern, has started work at a location here and has as its stars two little girls. This is the company that will put on grown-up dramas with child players. Little Miss Edna May Wilson, daughter of the director, is the leading lady, while Miss Eva Reed will also head a company. There are over forty children in the first picture.

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After a short rest, the Albuquerque Company has resumed operations on the hill and will start a three-reel western, "The Lust of the Redman," with Dot Farley in the leading role.

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Buck Connors has invested in a motor. Nearly every picture player owns a machine, for the roads here are so smooth and slick that the temptation cannot be resisted.

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"Sheriff" Arthur Mackley, directing a picture in which Vesta Pegg was supposed to fall over a cliff and go bumping twenty feet down, was surprised to see the actor go on down the other hundred feet, and still be alive. The poor man suffered a bad shaking up and numerous bruises.

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Douglas Gerrard, known to his intimates as "Jerry," was the inimitable master of toasts at the Wednesday evening fellowship dinner at the Photoplayers. He had some new entertainments to amuse the assemblage, and they were amused, too. Jerry was "Shannon" in the big Kalem film, "Shannon of the Sixth."

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Johnnie Brennan, eternal laugh maker, who scored a home run in "Hiram's Hotel," has ordered and is expecting to receive shortly, a car from France. He mentioned the name, and it sounded like "Pannier," or something like that.

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F. A. Wall, scenario editor of American, informs writers that that company is not placing as many Westerns as formerly. However, anything suitable for Harry Pollard and Margarita Fischer will be welcomed.

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Director Ulysses Davis has just completed an interesting western drama in which Margaret Gibson is supposed to escape from a barn, and, in sliding down a knotted rope, she slipped and burned her hands, beside suffering a few bruises when she alighted on the hay-covered floor. Davis will start a city story this week with Jane Novak in the leading role.

* * *

The Broncho constellation department has been robbed of its stars for a short time, every one being in the city to help produce "Mr. Alladin," the play that is being produced at one of the theaters. The story was written by Thomas Ince, and is a good one.

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Ford Sterling is working in pictures now, and, at the same time, managing his company. Fred Balshofer is busy attending to the business end. Robert T. Thornby is a regular juvenile teacher or diplomat. He is doing another of his special "kiddie" series, with the little ones, and has to manage them. When he went to the beach at Santa Monica recently with the automobile loaded to the fenders with young America, and they saw the miniature railway, Mr. Director pretty near lost his "company." Between ice cream cones and balloons, however, he keeps them together long enough to shoot a few scenes.

* * *

Now that a permanent release has been secured for Balboa Features, both H. M. and E. D. Horkheimer and the rest of the people at the beach studio are going at their work harder than ever. Henry Otto is busy with a good play, and Bert Bracken is also doing a new one. This studio is one of the most lively on the coast. If the building activities were not so large, and there was not so much going on, a detailed account might be easily given. The place is a regular den of business, busy business, too. Everyone is working hard, and together. That's what makes good pictures.

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Thomas H. Ince, of Bronchoville, who wrote and produced "Mr. Alladin" at the Majestic Theater here on the 10th, has

been besieged with many compliments on the new play, which found a good place among the theater-going public of Los Angeles. The whole production has been staged and directed by the manager of the moving picture studio, and, with the help of some of the talented members of the film company, the play has been made quite a success. The cast includes J. Barney Sherry, A. L. Jarrett, Walter Edwards, J. Frank Burke, George Osbourné, Frank Borage, Walter Belasco, Florence Malone, Mary Merche, Elizabeth Burbridge, Ramona Radcliffe, Enid Markey and others equally as well known.

CLARK IRVINE.

German Censorship.

New Act for Kingdom of Wuertemberg Which Goes Into Effect in July.

FREDERIC WILLIAM WILE, Berlin correspondent of the Chicago Tribune, has contributed an interesting article on a new censor act for films in Germany, which appeared in the Tribune's issue of Sunday, May 10th. Mr. Wile states that this, the first national law yet enacted anywhere for the regulation of moving pictures, is not an imperial statute, covering the entire country, having been passed by and for the kingdom of Wuertemberg only. He states that it is generally regarded a model of its kind, and one which is likely to be the pattern not only for other German states, but for countries all over the world.

The act will come into force July 1st, this year. It is based on the theory that moving pictures require government supervision, in the interests of both public health and public morals. Great emphasis is laid on the protection of the morals of children. The authorities charged with the administration of the act include the local police administrations, and the national departments of health, education and religion. Transgressors of the act may be fined or jailed, or both. The translation of the act, as given in Mr. Wile's article, is as follows:

Only such films may be used in public moving picture theaters as have been inspected and approved by the local branch of the department of the interior. In so-called exhibitions for young people, only pictures may be shown which have been specially approved for such purpose.

The department of the interior can permit the exhibition, without special inspection, of films already approved by other police authorities, in case satisfactory evidence of such approval is furnished.

Scientific and Educational Films Excepted.

The department of the interior can also make exceptions, which shall free certain picture exhibitions from the requirement to comply with this act, in case of pictures intended to serve scientific or educational purposes.

Permission to exhibit films shall be withheld when their public display, owing to the events depicted or the manner in which they are depicted, is designed to endanger the health or morals of spectators, to offend religious susceptibilities, to outrage or agitate the feelings or sentiments of the public, or in any way to lower respect for law, order and morality.

Permission to exhibit films is also to be withheld when their display is likely to have an especially disadvantageous effect upon the eyes of spectators.

No film intended for exhibition before young people shall be approved if it is not fit for persons under 17 years of age.

Exhibitor Can Apply For Expert Testimony.

Pictures which are objectionable on account of only a comparatively minor section of the film may be approved on condition that the objectionable portion is eliminated.

Permission to display a film can be withdrawn in case objectionable features are discovered only after permission has been granted.

Local authorities shall have the right to call in experts before whom films must be displayed before granting permission for their public exhibition. Such expert opinion is in every case to be sought when the person desiring to exhibit a film asks for expert judgment, or in case of doubt as to whether a film is fit for exhibition before young people. If the local authorities refuse to approve a film, the person desiring to exhibit it shall be given opportunity to apply for expert testimony.

The experts will be selected by the department of the interior in co-operation with the departments of religion and public instruction.

Exhibitions For Minors.

Proprietors of moving picture theaters must notify the local police authorities in good time of all films which it is intended to display. If it is desired to give exhibitions for young people, this must be explicitly stated, and the time when such exhibitions begin, as well as the pictures therein to be displayed, must be fully described.

The police authorities will give theater proprietors written certificates of approved films.

The local police authorities may demand a display of films before officials of the community or experts, either in advance of their public exhibition or at any subsequent time.

Local Conditions Control Issue of Permits.

Permission to exhibit a picture in any individual community may be specially withheld by the police authorities of local conditions justify the belief that the exhibition of such a picture is designed to imperil public order through its effect on spectators.

Persons under seventeen years of age shall not be permitted to attend anything but so-called exhibitions for youths.

Such exhibitions shall be so described in all public advertisements and on plainly visible signs at the entrance of the place of exhibition, and may not last longer than 8 o'clock in the evening. Moving picture exhibitions in which other films than those sanctioned for exhibitions for youths may not be advertised as exhibitions for youths or in any other way so described.

Certain Hours For Minors' Exhibitions.

In exceptional cases, the hour after which pictures may not be displayed to young people may be altered by the police authorities. It shall also be permissible to issue further regulations for the protection of young persons against immoral or unhealthy film exhibitions.

In displaying films, theater proprietors must, invariably, describe pictures by the titles as approved by their permits. Permits must be kept ready for display at any and all times to officials charged with the duty of supervising film exhibitions.

The title of a picture may not be changed after it has once been approved by the authorities.

Theater proprietors are required to admit to their exhibitions at any and all times officials or experts bearing police credentials.

Violations Punished by Fine, Arrest, and Confiscation of Films.

Fees shall be collected by the department of the interior through local authorities for inspection of films.

Expense of securing expert evidence shall be borne by persons desiring to give public exhibitions of films.

All advertising matter relating to films or film exhibitions is to be forbidden by the local police authorities if it is of a character likely to effect the public mind in the sense described in this act.

Persons who have been refused the right to exhibit films shall have the right of appeal. It is hereby understood that the intent of the law is that a person whose film has been banned shall have his appeal decided with all due promptness, either at the hands of the superior police authorities of the district or the department of the interior.

Violations of the provisions of this act will be punished by fines up to 150 marks ($37.50) or by arrest.

In case of violation of this act, punishment will include not only the fine and arrest referred to herein, but also the confiscation of the film or films in question, whether the property of the convicted person or not.

Proprietors of motion picture theaters are liable to punishment, if they know, or according to the circumstances must assume, that any spectators are not yet seventeen years old.

In case of violations of this act, every individual display of a film shall be punished as a special, independent misdemeanor, even if the various films are connected with one another and represent a complete exhibition or performance.

Velma Whitman.

THE Old South, with all its gracious charm and delightful chivalry, has a worthy representative on the great staff of Lubin players, in the person of Miss Velma Whitman. Very much of a southern girl is this popular player, for her full name is Velma Virginia Whitman. She was born in the grand old city of Richmond. Like so many of the players who have made film productions notable, Miss Whitman had a thorough course of training in the "legitimate" before taking up the silent drama.

Velma Whitman.

For some time, Miss Whitman was associated with Corse Payton in stock. Her admirable work under the direction of this noted producer of the legitimate attracted the attention of Henry Miller, distinguished playwright and actor. As a result, Mr. Miller featured Miss Whitman for a season as the lead in that notable play, "The Servant in the House."

Miss Whitman has been engaged in moving picture work for about a year. During that entire time she has been at the head of one of the companies at the Lubin Western Branch in Los Angeles, Cal.

Versatility is one of her strong points. She may be a western girl one week, a Mexican senorita the next, then an Indian maid or a society girl. In all her work she has the happy faculty of portraying type and atmosphere.

Again, she has leads of courage, an asset that is so necessary in many phases of photoplay endeavor. She has been carried through a raging mass of flames, has calmly jumped into a lake and stayed under to register innumerable footage in the form of bubbles on the surface, has risked her life in a mad dash on a real runaway horse, has stood over an exploding gasoline stove with the result that her clothing accidentally caught fire. And the next time something spectacular is on the bill, Miss Whitman will be ready to play her part to the limit.

Miss Whitman's attractive personality, her beauty and her capabilities as an actress have won her countless friends and admirers in all parts of the world.

So satisfactory has been her work that she has just been re-engaged by the Lubin Western Branch. During the present year Miss Whitman will play the leads in a notable series of multiple-reel productions, with the incomparable natural beauties of the Golden State as a background.

Moving Picture Educator

THE NEW SCENARIOS.

The Industrial.

FOR all classes of educational purposes the scenarios are not written, they are not wrought out of ideas or imagination, they are revealed. Taken direct from life, they are at once correct, instructive and inspiring. The living picture is taken from the living, for the livng; for life is the greatest teacher. In industrial pictures there is a growing demand and use for such pictures as shall best teach at once, the best, cheapest and the easiest way of doing things; this is in the war for efficiency and economy. It is for this purpose that the industrial world is finding in the moving picture the solution of problems that have troubled them for many years, it is the one desired power to show that which all have wanted to see—how to do things.

From time to time the Educator has recorded how various manufacturers are using the moving picture in their manufactories for the purposes above indicated. In the automobile world, the management of the Reo Motor Car Company, after a thorough investigation in the matter, has decided that efficiency can be greatly increased with the aid of films along industrial lines, it has therefore purchased a moving-picture outfit. Pictures will be taken of the plant, as also pictures of any scenes and conditions which are or may be connected with the making or use of automobiles. These films are to be of a three-fold use. They will be shown regularly to the employees, while duplicates will be used for sales purposes, and others will be designed for the general public in an advertising manner. Surely nothing else can be put to such an all around useful and profitable purpose; the Reo Company is only doing what many enterprising people are doing.

The Commercial.

The commercial world is filled with associations having the sole object of perfect salesmanship in view. While recognizing the value of the human agency, man, with all his perfections, finds also that he has many deficiencies, among these are the inability to adequately set forth by word of mouth, or by simple illustration, those things which as a salesman he wishes to bring to the notice of the desired purchaser. The moving picture has brought the factory with all its products right to the office or store of buyer, who with a new intelligence can now become thoroughly familiar with whatever he desires. Many organizations, such as Retailers' Associations and Business Men's Leagues and Commercial Travelers' Organizations are, according to the many reports in the daily papers from all parts of the country, now using the motion picture to familiarize themselves and their clients with their commodities. Thus their scenarios are already written for them in their everyday affairs, nothing being left to, or desired from the outside world; commercial kinematography writes its own scenarios. The latest instance of this is furnished by the Lehigh Portland Cement Company, which has had films made of all the processes through which the raw materials pass until they combine to form the famous Lehigh Cement; the sales and advertising department of the company affirm that great commercial advantage will result from the exhibitions thus prepared.

Agricultural and Horticultural.

Nowhere has the moving picture found its own scenarios more ready at hand than in nature. Apart entirely from natural history, nature, as the servant of man, has by experience and growing scientific cultivation, become one of the greatest and most necessary parts of man's existence. To-day it is not possible for a State Agricultural Fair or Horticultural Show to meet without an exhaustive display of living pictures to enhance the value of greater nature training. The majority of state colleges are equipped for advanced training with pictures of nature's own scenarios. Farmers and gardeners' institutes are also following similar lines, as are also the park systems of the cities of the country. In Ohio a lecturer is touring the state with moving picture lectures along these lines. The mayor of Cleveland speaks of them as being "the most educational he had been privileged to attend."

Health and Hygiene.

While for some time the public health has been helped by the use of films dealing with tuberculosis, care of teeth, the deadly house fly, and many other valuable aids to public welfare, there is no doubt but that the best results are yet to be secured, because of the great interest being displayed by the U. S. Government. Under the direction of Assistant Surgeon-General William C. Rucker, the United States Public Health Service has entered significantly into the motion picture business. This official is an advocate of the usefulness and teaching quality of cinematography and he means to develop this branch of the service to the fullest extent. In an interview with General Rucker he was most enthusiastic on this subject.

"It is my plan to popularize public health and hygiene in all walks of life," he said, "and the most effective means of accomplishing this end is through the motion picture. At present I have at my disposal a mile of film which presents subjects and problems which interest some and assist others. A part of this gives a concise account of the work now in progress, containing many scientific and instructive topics that may be carried into homes, hospitals, and colleges.

"The problems that confront the big hygienic laboratory of the nation at Washington are touched upon. The examinations necessary for the sale of antitoxins, serums, and vaccines in interesting traffic tell the story of Uncle Sam's caution in this direction. This is in itself so vast a subject that it will be given greater details in future reels.

"The experiments at the Baby Milk Station will interest everyone, especially the feminine public. Comparative tests for feeding infants have furnished statistics of vital importance, for the nation recognizes the fact that the children of to-day mean the backbone of the future nation.

"One of the most interesting films which the Public Health Service has secured is that which depicts the arrival and quarantine of immigrants at Ellis Island. Special emphasis is laid upon the caution with which Uncle Sam safeguards his ports against contagious diseases from foreign lands.

"Co-equal with this care is the kindness with which the immigrants are treated, especially the children. The wholesome food, the hygienic surroundings, and the humane considerations tendered these strangers in a strange land have made our country an asylum for the poor and oppressed.

A film which tells the housekeeper how she may assist in health and hygiene condition is that of the bubonic plague. It pictures the house rat at work, causing the spread of this pest and showing how these messengers of contagion may be decreased by the covering of garbage and refuse, by doing away with trash piles, and by keeping clean the dark, damp corners, as the rat is the carrier of the bubonic plague. It pictures the rat at work, causing the spread of this pest, and shows how these messengers of contagion may be decreased by the proper covering of garbage and refuge, by doing away with trash piles and keeping clean the dark, damp corners. As the rat is the carrier of the bubonic plague, so the ground squirrel perpetuates the dread disease. The film also tells of means for eradicating this bothersome earth animal, whose decrease has already been found beneficial to San Francisco.

The Educative Force in London.

At the second annual dinner of the Cinematograph Exhibitors' Association of Great Britain and Ireland, held recently in London, Mr. Ellis Griffith, M. P., said that he thought there was an immense future for the moving picture industry and that its educative force had not yet been quite appreciated, yet he looked forward to the day when it would play a considerable part in that direction. Dr. R. T. Jupp said the cinema was the working-man's theater, and was the cleanest, most harmless, and in a broad sense the most educative form of popular amusement the world had ever seen. Reports were made showing that 7,000,000 people paid admission weekly to the more than 5,000 theaters. The capital of the industries totaled about $350,000,000, while last year 544 new companies were registered, representing a capital of nearly $15,000,000.

WORKS IN OPPOSITION TO HERSELF.

Even in these days of keen theatrical competition, it is rather unusual for a performer to be billed as a counter-attraction against herself. This, however, was the situation which prevailed in Pittsburg a few weeks ago.

Mlle. Verna Mersereau, a prominent danseuse, was the headline attraction at a local vaudeville house. At the same time, "The Dance of Death," a two-part Kalem drama in which Miss Mersereau was featured, was being shown at the Lyric, one of Pittsburgh's largest photoplay houses which is located on Fifth avenue. Furthermore, despite the fact that the danseuse's name was posted in flaring electric lights in front of the vaudeville theater, "The Dance of Death," played to capacity houses and "turned 'em away."

In a letter written by Miss Mersereau to a friend in New York City, the charming danseuse declares she discovered that she was in competition against herself, upon her arrival in the Smoky City early Monday morning. Deciding to see herself in the Kalem drama before her act went on the vaudeville theater, Miss Mersereau hastened around to the Lyric at 11 A.M.

"But," jokingly complains the actress, "although I reached the Lyric in time for the first performance I found that the house was filled and that I would have to wait. It was only after I had appealed to the manager and revealed my identity that I was allowed to enter. At that time, there was a large crowd waiting in line outside for the next performance."

"I went back to the Lyric after I had finished at the theater that night and again found the house filled to capacity. I now have something unique to brag about," Miss Mersereau jokingly concludes. "I am probably the only performer who has ever appeared as a counter-attraction against herself."

CENTRAL PHOTOPLAY AGENCY OPENS OFFICES.

The Central Photoplay Agency has opened offices in the Leader-News Building, Cleveland, Ohio. The company is composed of Abe Resler, Charles W. Bradley and Fred Held. The first picture to be handled by the Central will be "Fire and Sword," the big six-reel melodrama, for which production it has the Ohio rights. It is the intention of the company to deal in features only, "the bigger the better." Mr. Held will represent the company in New York City, and will shortly open offices here.

TOM SANTSCHI'S GUIDE TO SUCCESS.

Thomas Santschi, leading man and one of the new directors of the Selig Stock Company in California, highly esteemed the friendship of the late Kyrle Bellew, who in his day was the very prince of romantic acting, and whose wide range of accomplishment made him a man among men. Mr. Santschi treasures the advice he gave to him as a young player, as most significant stepping-stone to success.

"Affectation is the chain that binds the average actor to mediocrity."

"Stage tricks are fascinating weapons with which to fight for public approval, but they are boomerangs rather than sure-shot rifles."

"An actor of inferior native talent will triumph over his clever colleagues if he develops with more regard for art than to bluff."

"Repressed emotion has become banal as a phrase, but it nevertheless indicates a stage method of the future."

"The actor can gain ten-fold sympathy from his audience by struggling against his tears and against his weakness rather than feeling sorry for himself."

"Never should an actor convey to an audience the suggestion that he is either looking at himself or listening to his own voice with fondest appreciation."

"The actor should carefully discriminate between two attitudes—conceit and dignity—the one is destructive, the other constructive."

"FINEST ON THE MARKET."

Vicksburg, Miss., May 7, 1914.

Editor Moving Picture World,

Dear Sir:—It gives me great pleasure to remit you check for $3.00 (Enclosed) in payment for a year's subscription for your valuable paper, it is undoubtedly the finest paper on the market at the present day for the picture exhibitor. With best wishes for its continued success, we remain,

Yours very truly,

JOSIAH PEARCE & SONS.

Manager Pearce's Bijou Dream Theater.

By A. Miller.

Members of the newly-formed Excelsior Company at their studio at Lake Placid, N. Y.

Back row: Charlotte Wilkins, Austin Huhn; third row: Lillie Howell, Frances Preslor, Hamilton Crane, Helene Carrell; second row: James Albaugh, Gordon De Maise, Octavia Handworth, Tom Tempest, William A. Williams; front row: [illegible], Henry Handworth.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Be Tickled.

MOST of you expect to be in the business a year from now and most of you will. Why not get a tickler? A tickler is a memory jog. Take the recent "Mother's Day," for example. It comes every year. Herewith we offer the first (and we hope not the only) advertising reference to "Mother's Day." It is sent in by D. J. Small, of the Wizard Theater, York, Pa. Apart from the top line there is nothing to advertise the house. The fact that there is nothing but that line makes the advertisement all the better. It is the advertisement of Mother's Day and not the Wizard Theater, and the modest restraint is the better taste and the better advertisement.

Here is the stuff:

Compliments of the "WIZARD" Theater.
MOTHER'S DAY
Sunday, May 10th.

"Honor thy father and thy mother, that thy days may be long the land which Jehovah thy God giveth thee."

"Live this day, and every day as your mother would have you live it."

Wear the emblem—the white carnation—its whiteness stands for purity; its form, beauty; its fragrance, love; its wide field of growth, charity; its lasting qualities, fidelity.

So here's to the white carnation,
Wear it on Mother's Day;
Flower that blooms for mother,
Winsome, gallant and gay.
Flower of perfect sweetness,
Flower of hut and hall,
Here's to the white carnation,
And to mother—Our Best of All.

While walking down a crowded city street the other day,
I heard a little urchin to a comrade turn and say:
"Say Jimmie, don't yer know I'd be as happy as a clam,
If I only was the feller that my mudder t'inks I am."
"She t'inks I am a wonder and knows her little lad
Would never mix with nottin, dat was ugly, mean, or bad.
I often sit and t'ink how nice t'would be gee, whiz,
If a feller was de feller dat his mudder t'inks he is."

So, folks, be yours a life of toil, or undiluted joy
You still can learn a lesson from this small unlettered boy;
Don't try to be an earthly saint, with eyes fixed on a star
Just try to be the fellow that your mother thinks you are.

File Ideas.

Get some large envelopes from your stationer, about a nine by twelve inch manila or craft. Mark one "New Years" the next "St. Valentine," then "Lincoln's Birthday," "Washington's Birthday," and so on through all the holidays, general and purely local, down to Christmas. Date them as well as label them and put them in proper order in the big drawer of your desk, an empty envelope box, or anything of that sort. Into each of these put any idea of any sort that is applicable to the day. On January second put the New Year's envelope at the back of the pile and the next will face you, and so on through the year. If you hear of some particularly local celebration, be in a hurry to get that in its proper place and get something to put in it, even if you have to write the matter yourself. Then you'll always be ready for the coming event and have timely and appropriate matter. This year put in the stuff next year, clipped from this department or anywhere else you can get it, and next year put in the stuff for 1916.

Make something of the special days, any special day and every special day. Make people realize that you are up to date through your hustle on the special days and you'll get credit for always being up to date. If the war talk lasts over, remember that it was on July 3 that the Spanish fleet was destroyed. There must be some of the Edison, Vitagraph or Biograph films left. See if you can dig them up. Make a special feature of them. It is too late to remember the Maine, but we can remember Santiago. If you are down South get Melies Alamo picture on that anniversary. If you are a California exhibitor, there is a lot of stuff you can dig out of the junk for Native Sons' day. Keep just a little ahead of the times and get credit for being on the jump. This is an age of hustle. Keep more than abreast of the times. Lead the rest. It will be easy if you plan to start a year ahead of the rest, and it is easy to keep that far ahead.

Sounds Sincere.

The New Family Theater, Adrian, Mich., sends us a life pass to the house. We are sorry that it takes too much carfare to get there and back, but we note a couple of nice lines on the pass. They read—

Not in payment, but in appreciation of Courtesies extended, you are Cordially Invited to spend
Matinee as the Guest
or Night of the
NEW FAMILY THEATRE.

To a hardened old dead-head that sounds a lot more inviting than the usual curt "Pass one."

E. M. Simons, the manager, sends in two pieces of advertising. One is a private post card addressed to the house and carrying on the reverse a request that the card be checked to indicate a preference for certain classes of film. The promise is made that the patron will be notified by mail when their preferences are to be shown. The classifications are Famous Players, Shakespearian, Scenic, Industrial, Current Events, Society Drama, Tragedy, Farce Comedy, Burlesque Comedy, Western, Military and Our Regular Bill. We think it would be interesting if Mr. Simons would tabulate the replies.

The other piece is a monthly calendar with the feature days in red. On the reverse the particulars of these days are given. It might save the second printing to box in the special dates or substitute an S for special or an F for feature on these days, but the idea is well marked and holding. The card may be tacked up for general reference and so be frequently consulted. We gather that this is a monthly feature and that each month is the text for a few lines of reading matter in which the month and the photoplay get well mixed. Here is the prose poem for May as a hint as to the style.

At Last a Start.

Denver has many handsome photoplay theaters and yet is widely known as a cheap town, all of the houses charging five cents and sticking to it. S. Barret McCormick, of the Rocky Mountain News, has been fighting long for an increased admission but it is only lately that his efforts have been crowned with success. The Princess announces Les Miserables at a ten and twenty cent rate. It looks like a small victory for the gallant fight McCormick has made, but it is a decisive victory none the less and before long Denver theaters will be getting what the subject is worth without reference to the fact that five cents *used* to be the standard price. If there were more men like McCormick on the daily papers, the general tone of the exhibition end would be infinitely better.

An Exhaustive Card.

P. E. Van Ripper, of New York, who does not tell what theater he manages, sends in a card he is using. This gives the name of the subject, the file number, the class, comment on the photography, the name of the author, producer and cameraman, the cast, the release date, the date of use in the theater, its age at that time, remarks and references to the trade press by volume, number and page. The file number refers to the folder file kept by the theater in which is to be found all matter dealing with the subject. Once the program is known it is the work of but a few moments to produce the files, look up the reports and be in complete possession of the facts. The card is almost too full in that the name of the camera man is hardly of much interest, but it is better to be over exact than without information at all. Mr. Van Ripper adds that before each subject is run he tells the story to the audience, and that they seem to like it, but it seems to us that this must destroy the suspense which the director ha been at some pains to create. If you have been told before hand that Jim rescues Nellie and just how he does it, it is hardly possible to get up a real good shudder when the wicked villain grabs her by the throat and swears she shall be hisn. Keep them guessing and you'll hold their interest.

Check Them Up.

When you get "dope" from the press agents check the stuff up. We note an item in the bulletin of the Third Street Theater, Scranton, which says that Tefft Johnson is to appear in a Vitagraph in which he rides to the 17th story of a New York Skyscraper on an iron beam. Then it tells what happens and adds "The distance above the ground where this extraordinary feat takes place is between five and six hundred feet." Even so! Say 500 feet. Seventeen goes into 500 twenty-nine times and seven over. We do not know of any New York or other skyscraper that averages 29 7/17 feet to the story. That sort of stuff hurts rather than helps your program. Check up on the press agent. Some of your readers will catch the breaks and blame you, not the press agent, for them.

Help!

The Princess theater, Chelsea, Mich., sends in a throwaway for Absinthe, the black type reading

Don't be
Absinthe
From the Princess Theater
(The House of Quality)
Tonight—Tuesday

There are three boxes of small type matter in between. What can be done about a pun like that?

Mr. Scott Suggests.

L. J. Scott, of Warrensburg, Mo., commenting on the recent airdome story, suggests that it is better to build frames on the fence and provide these with doors, the paper being inserted back of the door. As we understand his sketch, he makes a frame against the wall large enough to contain a one, three or six or eight sheet as the case may be. Within this he makes a narrow door hinged at one side and caught by a button at the other. The paper is tacked up within this, the door serving to hold down the edges of the paper. We take it that the frames are not glazed, being merely a frame work of moulding. Where paper is hired and must be put up loose we think that two side sticks fitting snugly within the frame would be sufficient and still more simple. Where paper is tacked

and not pasted, it would be well to put a rain shed over the top to keep the water from dripping down on the paper. The main point is to accustom the patron to look to one place for the day's program and another for the tomorrow and coming, to avoid confusion. Mr. Scott says he is going to fix up his arrdome. We hope that he sends a photograph of it. This is his enclosed house:

The right hand board gives the hours of performance and the one on the left the prices of admission.

Mr. Smith had a rather peculiar experience lately. He was running the Who Will Marry Mary series, and the sixth reel was burned before it came his turn to run it. After extended correspondence he procured the loan of the subject from the Omaha branch of the General Film and crowed a little over getting it at last.

For the Dove of Peace.

Mr. Scott also sends the first three issues of his house paper, and adds that a typewriter advertisement in one issue was run to pacify the printer, who went up in the air over some criticisms Mr. Scott felt he had to make. That's a new way for a printer to get free advertising.

The Gem News is a rather small sheet, 5½ by 7, but it has more reading matter than some of the more pretentious organs and it is not all clip stuff. Each issue carries a short column of plain talk headed Frank Facts in which house matters are discussed. One deals with the added cost of feature films and the necessity for raising prices on those days, another deals with music and good projection as unrealized adjuncts to the film and a third deals with the reason for the sheet. They are plain, unvarnished chats with the patrons about things that interest those patrons and they do the house infinitely more good than would a dozen pages of clipped matter with never a hint of the personal note. It is not so much how much you print as what you print. Clip to help out, by all means, but make your publication speak for you first, last and all the time; not in braggart vein, but in the intimate, explanatory way that best preserves the relation between manager and patron. This will suggest Mr. Scott's style:

A Gem Irregular said the other day, "Where you do you get this idea of charging ten cents Thursday, Friday and Saturday?"

Notice how he said it.

He did not ask if I was sure that the Gem patrons wanted more Feature films; nor did he even admit that there was a difference between the regular service and the expensive multiple reel productions we have been securing lately.

May be you had not considered this matter either.

"The Adventures of Kathlyn" cost $140,000 to produce.

We pay exactly three times as much rental on those films as we do on our regular service.

"An American King" and "Local Color," shown last Thursday, and, in fact, the films shown on any advertised Feature Day, cost us considerable more than our regular programs.

If this theater were packed from 2:30 p.m. until 10:30 p.m. it would be impossible to more than break even at 5 cents if the "Kathlyn" pictures were being shown.

You eat three times a day.

Why begrudge us a like living?

Any time you are dissatisfied with a Gem program your money will be gladly refunded.

Inside there is a running comment on the program for the week, but not the full story or how it ends, and the back page is reserved for news and chat.

Durn the Luck.

That Academian certainly does have its ups and downs. Now it is to be discontinued for three weeks to see if anyone misses it. Of course, it is only a delay of three weeks, but the sheet is too useful to the house to be shoved into the discard again for nearly a month.

A late issue takes up a new ventilating apparatus, pointing out that this delivers 35 feet of fresh air per minute for each person, which is one foot in excess of the requirements of the New York Health Board, and harks back to last fall when the Academian promised this installation before the summer came, driving home the fact that the house keeps its promises. Is's worth the price of two issues just to have the organ in which to drive home a punch like that.

Long and Narrow.

The Windsor Theater, Hampton, Iowa, uses a program only 3 inches wide against 8½ deep, which makes it easy to get the book out of any pocket or handbag. A better effect could be had were it enlarged into a six-sheet railroad-folder style, folding down the short length and getting a program almost three by six inches. This would give a front page, two pages for reading and three pages for programs. A program of extreme shape may attract attention, but if the measurement is awkward it will not be preserved for future reference. The advertising matter is well worded, but the style is against the sheet. It would be easy to change the folding and get double the value for the same money.

Mr. Russell says he enclosed stamps for a copy of the paper, but evidently neglected to do so.

Do You Know?

Lately the Rosemary Theater, Ocean Park, California, put out yellow slips reading:

Monday or Tuesday, April 13 or 14, pay bearer one 5-reel All Star Feature picture play, filmed from the famous Broadway success of Eugene Walters and produced by Augustus Thomas with members of the original Broadway cast, including Tully Marshall.

Charge to the account of

Rosemary Theater.

Surcharged on this in red ink was the title "Paid in Full" in four-line letters that stood out vividly against the yellow paper. The entire printing was designed to give the effect of a bill or order of some sort to give force to the "Paid in Full." H. H. Raymond, of the house, writes that many came to the theater, thinking that the advertisement was a pass and that bets have been made as to whether or not the text constituted a pass. It was too palpably an advertisement to be confused as a pass by the knowing, but the matter is open to argument at that. It is a draft on the theater and is marked paid. In any event it made more than the usual talk and so fulfilled its purpose. It is a striking advertisement. There are some pseudo passes that might make trouble, but we do not think that this is in that class.

Playing Up the Music.

At the Cameraphone theaters they are now devoting a full page of the program space to the musical features, with the daily program and a chat by the organist on the features forming a part of the programs. This will arouse the interest in the musical program, though there is some danger of losing sight of the fact that the music is to support the effect of the picture and this is not possible where a selection must be played all the way through. The other night in a New York house, the organist started to play Chopin's Funeral March because it suited the opening of the picture and he kept on playing to the end, though the spirit of the picture had entirely changed. A good picture is bigger than a pipe organ.

Eliminating It Gradually.

T. O. Fleischbein, of the Diamond Theater, Cloquet, Mich., uses vaudeville because his patrons demand it, but has been able to eliminate that feature from the first half of the week through the use of features. In the long run he'll probably get rid of it altogether. He sends the first three issues of a new program he is getting out, one of which carries the "phonograph" matter that seems to have been about as widely used as any single piece of matter yet published. Will the Academian please take an encore? And by the same token will they please nail our name to that slippery mailing list.

Getting back to Michigan; the first and second issues carried some text, but the last issue is wholly display advertising, which is not so effective. At best but a column of reader was used. Give them something to read and they'll take it home to read it. One thing we notice is that postcards of the players are to be had merely for the asking. It would be better to use them as souvenirs on off nights and get something out of them above the popularity of the player. Postcards absolutely free are less valued than postcards that are given for some reason and a postcard of a different player every Friday night or on two nights a week would build up the business in dull times.

A New Function.

Eller Metzger, of the Casino, Des Moines, writes: "Our old friend Sergel, of the Rex Theater, Buhl, Idaho, is in town and joins me in sending best wishes. He and I were old friends until about five years ago when we lost track of each other until the Moving Picture World gave us a clue to each other's whereabouts, so we owe you another vote of thanks."

We didn't know that this department was reuniting lost friends, but we have known that the correspondence engendered through requests for exchange of programs has, in many cases, resulted in the formation of friendships between managers in widely separated parts of the country as well as bringing many good friends to us.

Mr. Metzger's letter was primarily to bring the first issues of his new house program. The first page carried the house program for the week and the second and third pages give the synopsis, but not clear down to the end of the picture. The first and fourth issues carry some house stuff in addition, but not enough. Just a program is better than nothing, but a program that makes friends is worth all the trouble it takes to write the original matter. Mr. Metzger has started right. Now we hope that he builds up on the good commencement by sounding the personal note in every issue. He is cheating himself if he does not.

Springs Another.

E. G. Dunlevy, who was the first to string a weekly calendar showing where the favorites could be found, has built up on this idea in his motion picture department in the Lancaster Intelligencer. He has added a calendar showing which house will show the numerous serial pictures and on what day. Here is the idea:

SERIAL PICTURES

We give below a list of serial pictures of which installments will be shown in Lancaster this week. This guide will be given out weekly.

Monday, Wonders, "Daisy of the Dailies," Fifth.
Monday, Wonders, "The Adventures of Kathlyn," Ninth.
Tuesday, Grand, "The Pearls of Panama," Second.
Tuesday, Hipnodrome, "Our Mutual Girl," Fifteenth.
Wednesday, Keen, "The Adventures of Ardo," Fourth.
Thursday, Scenic, "Lucile Love," Third.
Saturday, Wonders, "The Man Who Disappeared," Second.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Frontier Facts.

RECENTLY Karl R. Coolidge, of the St. Louis Motion Picture Company sat down to drop us a few lines and here's his very note:

> I regret to report that our comedy company has suddenly been discontinued, and that consequently we are not at present in the market for comedy photoplays. This is certainly unfortunate, as your note in the World has brought in a flood of scripts. However, such things can't be helped. About five months ago you ran an item for us stating your wants. This brought us in connection with a number of good writers, but the majority of the stuff is so hopless that sometimes I think it is hardly worth while to read outside scripts. We want now only Westerns, small cast, "Go get the sheriff" style. In the future when authors submit stories that are entirely out of our line I am going to ask them to see at least three of our dramas, and to study that same number of synopses in the World. From what I know of conditions in the West Coast studios, I can say that the market never was better for photoplaywrights, but its about time that something was done to eliminate the hit or miss writers who are spoiling things for the conscientious. I think that if writers knew how eagerly their scripts were searched for something new that they would be a little more careful with their work. Certain people might feel much encouraged if they knew that our dramatic director, Mr. Robards, often asked if any new scripts had come in from them. Others, I have an idea, would sit up and take notice if they heard their efforts termed junk.
>
> By the way, I wish you would dig into the people who send pathetic letters with their scripts. I can't for the world see why a letter is at all necessary if the "Usual Rate" item is on the script. It makes me feel as though the author figures that I haven't enough brains to know that a script is submitted for sale unless a letter to that effect is sent.

Now here is a letter from an editor. He tells how the scripts are watched in the hope of finds. He tells how the work of certain writers of promise is being watched in the hope that they'll keep their promises. He tells how sorely they are tempted to throw overboard the mass of junk and look only to the proved writers.

What Mr. Coolidge writes is what every real editor of photoplays could write. Each studio has certain writers who have caught the style of that studio. There are certain other writers who suggest that in the long run they might get the idea. There are several tons of plain junk shot into the studio without reference to the style of production of that particular company or anything else.

The St. Louis makes Frontier films. "Frontier" films should suggest the frontier days of the West. The productions suggest that . If you can't get that suggestion, please curl up and die. Frontier is one of the few companies that is self explanatory, and it does not want a story of how Gwendolyn the banker's daughter loved and married Jim, the poor but honest policeman. Such things seldom happen on the Frontier for the excellent reason that banks and policemen are alike lacking. If you can't take a wide open hint like "Frontier," what gives the idea you have sense, anyhow? Half the trick lies in writing acceptable plays. The other half the trick is sending them to the places where they are acceptable.

The Pittsburgh Inquest.

Here is the report of Frank Howard Clark, of the Pittsburgh Inquest. If you live in Pittsburgh, or are willing to travel fifty miles, like Mrs. Reed, we have Mr. Clark's address and will be glad to slip it into a return envelope for you.

Pittsburgh's Inquest Circle became a reality when, on the evening of Thursday, May 7th, we assembled with the following membership: Mrs. Ruby Myer Reed, Port Vue, Pa.; Mrs. Anna H. McGovern, Erie, Pa.; Mrs. Mayta Hammond, Oil City, Pa.; Miss Nella Robinson, Mrs. Annette Johnson, Mrs. Margaret Keller, Miss Bee M. Aarons, John E. Kevan, Wm. F. Aglett, J. A. Painter, B. Morgenthau, E. W. Matlack, and Frank Howard Clark, of Pittsburgh. Not so bad for a beginning—what? And nicely balanced at that—seven women and six men—and all earnest and enthusiastic, which means much for the success of our organization. Call it the "thirteen" club, if you will, but the fact remains, nevertheless, all are optimistic as to the results to be accomplished by our little crowd. Mrs. Reed came a distance of 50 miles by train and trolley in order to sit in at the meeting—which shows but the general spirit prevading the Circle.

After the first business of becoming acquainted we elected Mr. Matlack Coroner. He outlined the aims and purposes of the organization in an able address. Having worked along with a field company for awhile, he was in a position to impart same first hand knowledge and very good advice. A general talk among the members present then followed, each setting forth his or her experience at the game. Some confessed to being new while others admitted several years' experience with varying degrees of success. It developed that Mrs. Johnson is a noted magazine writer, that Miss Aarons has sold a number of scripts and that Matlack and the writer have placed over half a hundred. It is of course up to those who have "landed" to give the others the benefit of their experience that they may avoid the many obstacles and make easier for them the road to the final and much coveted goal—that for which we are all striving.

Many good "pointers" were exchanged during the course of the evening to the benefit of all. Several scripts were examined, discussed, dissected and "inquested" in good style. Many matters came up for discussion with divers expressions of opinion—many matters and details too numerous to mention, and at the conclusion of the evening's argument, all were willing to admit that their time had not been spent in vain.

Matlack and the writer are of the opinion that we have much promising "timber" within our little Circle and that with a little more "seasoning" will develop into finished writers of the first order. In fact, the majority are now turning out saleable stuff, but that they are not placing their scripts may be due to a hundred and one reasons, without discredit to or implying a lack of merit in their work. We are resolved that the editors will some day look to Pittsburgh as an available source of supply and that when that day arrives, we can feel that our Circle will not have been in vain. "Help one another"—that is our motto—and we will stick to the finish. As Mrs. McGovern of Erie remarked to the writer in a recent letter: "I am not egotistic—merely optimistic"—and that's the way we all feel about it—in other words, we are headed in the right direction imbued with the right spirit—and that means much for a good start.

Our future procedure will no doubt be to take in a show and later discuss it's merits or lack of same together with all matters relative thereto; also to read and compare several produced and unsold scripts—and a general discussion of all and any matters relative to photoplay work.

Taking Up the Work.

Two letters came in this week, one from a woman who wanted to know how to write photoplays because she had a story about Indians that had been a tradition in her family for generations. The other was from a man who had taken up writing because he was out of a job.

Neither has a proper excuse for taking up photoplay writing.

Photoplay writing has become as much of an art as the fiction or dramatic form. It must be studied and practised until facility is gained, and until then the chances of success are pitifully small. Several hundred writers are now at a stage where they are writing a better story than would have sold a few years ago, but which does not sell at present because the standards have been raised so high since then. Unless you are willing to work until you can come up to the new mark, drop it. Don't drag along selling a story every half year or so. Either dig in and work up to the new standard or drop out.

We have one personal pupil under observation who has been doing nothing but plotting for the past six months. It is tedious work and not remunerative, but when we let go of him he is going to be so used to plotting that he *can't* get stuck, and these months of hard, prosy work will then bear their fruit.

And in the meantime we've dropped several who are in such a hurry to sell that they have no time to study, and so they neither study nor sell.

Photoplay writing is not a toy. It is a serious study and not lightly to be undertaken.

Sales Agencies.

Photoplay sales agencies threaten to become even more of a nuisance to editors than the schools. Just the other day an "agent" called up to know whether to send the full script or just the synopsis to the editor. Seems to us that an experienced agent should *know*. Another agency in the western part of the state makes the statement that the bulk of the scripts are now sold through agencies, which is a distinct untruth. We know of four agencies that have sprung up within the past six weeks. You can sell to the same advantage as these self-styled agencies and presently you can sell to much greater advantage.

Quitting Time.

The very instant you stop keeping the audience guessing, it's time to stop your play.

Sound Sense.

Rev. Sydney S. Booth, now vacationing in England writes:

> I have recently sold two more scripts to Edison. I have a sub-conscious idea that in a previous letter I told you I was revamping some old rejected scripts. These two stories now sold were the first two I ever wrote; but now thoroughly re-written in the light of my further knowledge of the art. Not only that, but they each brought me an enhanced price over any others I had previously sold; $35 instead of $25. The point it this, that one should never throw away or lose anything that one has ever written. This is an old idea to most of us but I suspect that many who try to write have not tumbled to it yet. Another point I would make is this: that our first stories, written when we are green, have in them more original matter than we realize, and I feel sure this is because our sub-conscious minds are not clogged up with hundreds of the stories of the films which we have stored away and use without knowing we are pirating. I am afraid I put it rather clumsily but you will gather my meaning.

There is a lot of sense in this. Over and over again we hear the wail of an author who sold one or two of his first scripts and then failed to sell others. The first scripts had ideas. Then the author got mixed up with the technique of form and forgot to think ideas. Others have failed to sell purely through their inability to get their ideas over clearly. Later on, when practice has brought facility, they will find those ideas still as good as they were in the first place, and they will be better able to put them in such a form that some editor will share their conviction. Just the other day we wrote a man that some time he would sell a story that in its present form was imperfect, and he wrote back that Biograph had just made it, not from his script, but using much the same idea (No, Biograph had not seen his script) with the addition of professional development of that idea.

Keep the now despised stuff. It will come in handy some day.

Getting Plots.

A trained imagination is the author's most valuable asset, and yet so few writers train their imagination. Even old hands talk about the hard work of getting ideas, and the labor of plot formation, as though it were always necessary to fight for a single idea. A man with a trained imagination

may conceive and discard fifty partial ideas in twenty minutes and then have something really good. Learn to see a plot in anything and you'll never be at a loss for plots, and learn, too, to see more than one idea in a happening.

Looking out of our window into the fifth story of a building across the street we see a desk at which a man is writing. A man in his shirt sleeves stands beside the desk talking to a third man who has his hat and coat on. Their conversation is spirited, but we cannot hear it at this distance. There are a lot of plots in so simple a thing. Let's dig out a few.

John Jones is a small merchant. James Smith is a large wholesaler. Jim Smith is his son and has been taken into the firm as a salesman that he may learn the business. Jim meets and falls in love with Jones' daughter, Nellie. He has told his father of his intention of marrying her. This does not accord with Smith's plans for his son, but he is too wise to argue. Jim has the Smith temperament. Jim wants Jones to enlarge his business. For that reason he sells him a bill of goods out of proportion to his present trade. Not only that, he gets his father to guarantee the bills that Jones contracts with dealers in other lines. Jim thinks it's mighty fine of his father. Then the crash comes. Jones cannot meet his bills. Smith takes them up. He wipes Jones out of business. Jones comes to plead for more time. Smith will not grant it. This is the scene that is being enacted across the street.

There are all sorts of possibilities to the finish. Perhaps Smith refuses any aid and closes Jones up. Jim goes with Jones and they start anew after the marriage of Jim and the girl. Perhaps Smith tells Jones he will pull him through on condition that the girl does not marry Jim, and she assents to the condition to save her father's credit. Perhaps on this account Jim quarrels with his father and leaves him. Perhaps the old man finally repents and lets Jim and the girl marry. Perhaps—any one of a score of different endings, all worked from the same start.

Perhaps the man in the coat is an inventor. Smith has stolen his invention and Jones comes to denounce him. Smith claims that as his workman, any invention of Jones belongs to the Smith business. It is the first glimpse Jim has had at the sordid side of his father's nature, his first realization of the manner in which the Smith fortune has been built up. In the quarrel Smith has a stroke of heart trouble and dies. Jones, fearing that he will be arrested, hides. Jim, now in possession of the Smith fortune, tries to make amends by engaging in practical welfare work. He meets a girl and falls in love with her. He proposes and is accepted. He goes to her father. It is Jones. Does Jim marry the daughter of the man who is indirectly responsible for the death of his father? If not, what course does he take.

Let's make it a light comedy. Young Jim has just started in business as a road instead of a city salesman. He sells a hundred dozen pairs of black silk stockings to an out-of-town concern. He is writing a letter to his sweetheart and transcribing the order. The sweetheart occupies his thoughts and he writes white instead of black. About the time he gets back from the road the order is delivered and the merchant is so sore that he comes to town to argue the matter with old Smith. The old man puts it up to Jim. He takes the matter to his sweetheart. She has some friends prominent in the social life of the town where the irate merchant's store is located. She and Jim go down there. The girl makes a sensation. Always she wears white stockings and tells the society reporters that all the real New Yorkers are wearing them. Jim visits the editors and gets them to run stories of the white stocking fad. The merchant is the only one in town with a full stock of white silk stockings. He sells out at a handsome profit and Jim makes good with his father and the girl's father and the girl and the merchant and everyone else.

Perhaps a farce would be better. Perhaps Jones is trying to crowd Smith out of business. Smith is equally anxious to see Jones go through bankruptcy. Jones has half a dozen clever women working for him, and since his line is women's garments, he has the best of the argument. Smith has an idea. He changes his office force and hires only bachelors. He requires these to marry Jones' clever women assistants. Young Jim is saved from the slaughter, but he promptly marries Jones' daughter. This pleases neither Smith nor Jones. Jones comes to Smith's office to make trouble. Jim throws a fresh bomb by announcing that he and Jones' daughter are going to start a new concern with all the other married couples and both Smith and Jones can get new staffs.

This article might be run on for several pages, but there should be enough here to show the value of the trained imagination in getting plots. See stories in everything, and please note it is written in the plural and not in the singular. Every situation has at least two sides, the comedy and the tragic, but there are all sorts of shades. Just this moment the two men in shirt sleeves and the man with the coat have come up on the roof. The visitor is either a master painter or the plumber, for the roof has long needed the attention of both, but that doesn't hurt the stories any. It merely serves to start a fresh chain of thought.

Prices.

William E. Wing writes William Lord Wright, in the Dramatic Mirror, to this effect: "Because unhappy precedent seems to have fixed the pitiful price of $25 upon a play for the screen, the majority of the manufacturers seem to be laboring under the conviction that this is a just and equitable arrangement that must last forever."

In a sense this is true, but only in a sense. An editor is not going to give an unknown writer $50 if he knows he will be glad to get $25 and on the other hand he will give more than $25 to the man he knows can keep on supplying good scripts. There is no reason why all stories should be worth $25 any more than a reason why all stories should be worth $50 or $100. The story is not worth a flat price, but what it is, of itself, worth. With men who regularly contribute to a certain studio it is found that the fixed price works well because the good, the bad and the in-between average up. If you get, say, $50 a reel and write one story worth not more than $25, you are $25 in. If you sell one for $25 that should be worth $75, you are $25 out, but if you sell both to the same studio you are making an even break. When you get to the point where you write more $75 stories than the $25 sort, ask for more money and you'll get it.

It is our own belief that the staff and contract writers working independently, can do more good toward raising prices than any concerted action on the part of a number of writers. The staff men get the studios used to paying more money and more will be paid the outsider because the general standard has been raised. A large number of the studios now pay a standard price of $50 for a story in reasonably good action and up to $100 for better work, and one manufacturer paid $200 a reel the other day who three or four years ago paid $5 for one of his big hits. The man who took the $5 argued the matter. His five-dollar story made a hit and he was up to from $60 to $75 when another studio put him on salary. He paved the way for all the others at a time when few writers were doing stories worth $60 and it was his example that brought others into the game.

As Mr. Wing points out, there are still many studios where $25 is regarded as the fixed standard through force of tradition, but these are gradually coming up and it is men like Wing who put the price up; not any combination of men.

Stories are getting better all of the time (some of them), and prices are getting better all of the time, simply because the stories are; but so long as now and then an amateur gets over an idea and gets paid $25 there will be a $25 price and the novice should be glad to get the $25 and try and make it $30 and $35 presently and so on up.

There are some stingy and short-sighted manufacturers, but there are more photoplay editors who are trying to show the boss how little their department costs, and that is where a lot of the trouble lies.

Comfort.

We know of a man who writes on a typewriter with two broken keys replaced with wads of chewing gum. The whole machine is in the same general state of repair. He thinks he is saving money by making the machine last.

If he had a new "mill" that would do good clean work with the least amount of effort, he would write more stories and better stories and get so much more for them, that presently he would have the machine paid for out of the profits. It would be an economy *not* to save the cost of a new machine, and a five-dollar bill would start the machine coming on the part-payment plan. It pays to work in comfort. Even so small a thing as a poor ribbon or a chair the wrong height may take ten dollars off the value of a story.

Inquiries

NOTE—No inquiries can be replied to by mail. Look for your answer here. No questions can be replied to that necessitates the handling of the manuscript. Always give your name and address. It will not be published. A list of addresses, to which photoplays should be sent, will be supplied on receipt of a STAMPED AND SELF ADDRESSED ENVELOPE. The request should be made to the paper direct and not to this department, nor to the Answers Man.

C. M. C.—All manuscripts submitted must be typewritten on a good quality of paper cut the regular typewriter size, 8½ by 11 inches. The synopsis should be held to 250 words. You should have a copy of Technique of the Photoplay if you need to query such simple matters.

S. A. V. P.—The moral effect rather than the facts are considered by the Censors in passing or rejecting a subject. It does make a heap of difference if crime is punished and a moral lesson taught. The letters would hardly be found objectionable as you state them. Most assuredly the act of forgery would be killed. The actual commission of crime, showing how, is regarded as objectionable.

M. A. T.—There are no companies making an especial bid for scripts from the novice, but all companies watch the submissions in the hope of turning up some "comer." Read the news columns of the paper to keep posted on advance wants. The rejection is a polite way of hiding the fact that your story is too much like a lot of others. Get a more novel idea.

I. W. L.—If you'll read the advertisements (and the advertisements are as interesting to the writer as the news pages) you'll find that nothing has "become" of the Helen Gardner company. Still doing business. There is no company making a specialty of Arabian pictures. Try Selig or Western Universal. "Auntie's Affinity" was written for Mrs. Walters and Peter Lang by Lawrence S. McCloskey, which is why he styled it "a Lang-Walters" comedy.

C. B. J.—Read the "Stories of the Films" to find out what companies are using children. Try Keystone (if comedy), Powers, Edison.

MRS. W. T.—A scene plot is not required. Unless you feel pretty certain that your script will be rigidly adhered to, it will not be of great value other than to give the editor a general idea of the scenes required.

C. D. M.—That's too wildly improbable a story to stand much chance of a sale. Better let it lie until you can get up a more convincing line of action. As a proposition, you need a climax at the end of the first reel. This should be at the end of half the action. If cutting down the scenes brings your first crisis in the middle of the first reel and gives you a tame ending to the first reel, don't change. Query the story by all means. Four months is over the limit. After a script has made the rounds, do not offer again until after thorough revision and strengthening.

C. A.—Miss Mildred Harris was Mildred in "Grand Dad." Don't get that second title. John E. Ince was Officer Jim in the Lubin of that title.

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Manufacturer's Notice.

IT is an established rule of the Moving Picture World and of this department that no apparatus or other goods will be endorsed or recommended editorially until such articles have been demonstrated to a member of our staff. In case of apparatus pertaining to projection this means the editor of this department.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending 4 cents, stamps, (less than actual cost), will receive carbon copy of the department reply, by mail, without delay.

The first seventy-four questions are now ready and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you can't answer without a lot of study.

Question No. 34.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permission to use the contributor's name must accompany each answer, otherwise only the name of the city will be used. Theater managers looking for high class men will do well to watch the Roll of Honor.

What is the electrical action of a rotary converter when changing a.c. to d. c.? What is the correct method for starting a converter of the size and type used for moving picture work? Illustrate its connections by sketch, with explanation. Should a voltmeter connected across the d.c. side of a converter fluctuate badly, and you were unable to remedy the fault, to what would you attribute it? What would be the probable cause of the trouble?

Roll of Honor on Question No. 28.

Question 28 proved a poser. It seems there were only about seven operators in all these United States and Canada who were capable of, or at least proved themselves capable of giving an intelligent answer to question 28. W. S. James, Camden, New Jersey; L. B. Minges, Lestershire, New York; Jos. H. M. Smith, Fort Worth, Texas; W. M. Lamb, Petersburg, Virginia; St. Paul, Minnesota; L. S. Usher, Winnipeg, Canada; Harry T. Dobson, Toronto, Canada, and S. S. Holt, Marshalltown, Iowa.

This is an unfortunate state of affairs since question 28 is exceedingly important and a highly practical one. Manufacturers of motor generator sets claim certain efficiencies, and the purchaser should oblige these manufacturers to back up those claims by a written guarantee. But how can this be done if the operator is not himself in position to check up the performance of the set?

Reply to Question No. 28.

By St. Paul, Minnesota.

The question:

What do you understand by the term "efficiency," as applied to a motor-generator set? What is considered high efficiency for such sets? Suppose you installed a d.c. to d.c. economizer on 110-volt current, the machine having 67 per cent. efficiency, how would its performance compare, in economy, with resistance? Suppose the set cost $250, how long would it require to save its price, using an average of 35 amperes eight hours per day? Suppose the current to be 220 volt, how long would it then require?

The answer:

The term efficiency as applied to the motor generator set means the relation of the wattage consumed by the motor to the wattage delivered by the generator. I would consider 70 or at the most 75 per cent. as high efficiency for a set of this kind, and I believe that the true efficiency will be found to be nearer 67. In order to make an absolutely correct test of the efficiency of a motor generator set it would be necessary to have two ammeters and two voltmeters, one of each connected on the motor feeders and one of each on the generator output wires. You then take the readings of both voltmeters and both ammeters simultaneously. Multiply the volts by the amperes on motor side and the volts by the amperes on the generator side, which will give you the input wattage and output wattage at the same instant of time. You now divide the output wattage (the smaller amount) by the input wattage (the larger amount) and the result will be a decimal fraction representing the efficiency of the device. Care should be taken, however, that the generator is delivering its normal output—the output you usually use—at the time the test is made, since the efficiency of a set may vary with different loads, and its true efficiency for your purpose is, or ought to be that shown when delivering the normal load. Also you must know that both ammeters and both voltmeters are correct. If the d.c. to d.c. economizer has an efficiency of 67 per cent. then a comparison of this performance to the performance of the rheostat would be made as follows: On d.c. your rheostat must break down the voltage to approximately 48, therefore with an arc voltage of 48 your rheostat only has an efficiency of about 44 per cent., whereas assuming the motor generator set to have an efficiency of 67 per cent., and there would be a gain in favor of the motor generator set of the difference between 44 and 67 per cent, or 23 per cent. of the wattage. If the arc were using 35 amperes at 110 volts the consumption would be 3,850 watts, and since the saving between the motor generator and the rheostat would be as between 44 and 67 per cent., or 23 per cent., and 23 per cent. of 3,850 is 885 watts, or, roughly, .9 kw., or 7.2 kw. per eight hours. Now if current was costing 8 cents per kw. this would mean approximately a saving of 57 cents a day, so that if the set cost $250 it would take a little more than five hundred days to pay for same, not counting the item of depreciation or anything of that kind. As a matter of fact on this basis the account as between the rheostat and economizer would show very little difference. If, however, the voltage be 220, then the performance would be entirely different, because the motor-generator waste would be not more, or very little more than it would be at 110 volts, whereas the rheostat must waste the entire difference between the arc voltage and 220, or 220 — 48 × by the amperage.

St. Paul has overlooked the power factor in case of an a.c. motor, as well as one or two other things, but this will be covered in answer to question 29.

A Clever Device.

By invitation of Frederick Tichy, New York City, the editor recently viewed a very clever device upon which letters Patent 1,087,699 have been granted. This device, known as the Szeliga Automatic Film Fire Preventer, performs the following functions in case of fire: (a) stops the machine motor; (b) puts out the arc; (c) puts on the auditorium lights; (d) cuts off the film at the fire valve at the upper and lower magazines, and hermetically seals the openings in fire valve; (e) closes all lenses and observation ports. All of this is done instantly upon the inception of a fire at the aperture of either machine or at the film box. The device goes even farther than this and perfoms these functions when the film breaks, but this has been found to render the apparatus too sensitive and complicated, and has therefore been discarded. In its present state I saw nothing about it which would require any very expert knowledge on the part of the operator, and the device certainly does the work it is intended to do. The observation and lens ports are covered by shutters made of steel, and just above an opening set into the wall are electro-magnets which are normally charged and hold the ports open as long as the current is on, but when the device cuts the current off from those magnets the shutters instantly drop by their own weight. Just under the upper magazine is a brass box about a foot long which contains several connections, and a knife which cuts off the film and seals the upper magazine. On the wall are four small switches which operate the device. The apparatus is not at all in the way, nor does it look bad—quite the contrary. As to the expense of installation, I could not say, since it would, I presume, be different in each case. It can be fitted to any make of projector. Those interested can secure full information by sending 10 cents to the Patent Office, Washington, D. C., and asking for a copy of patent No. 1,087,699 issued February 17, 1914.

Acetone Cement.

Leland Timmers, Seymour, Wisconsin, encloses $2.50 for a Handbook and says:

> I must improve, and am slowly beginning to perceive that I cannot be up to date without your Handbook. I read the articles in the department pertaining to acetone as a cement, but must say have had no success with it. I have found that by removing the emulsion from film and dissolving some of the film in acetone and adding a little hydrochloridic acid it makes a fairly good cement, but the value of the same varies with the age of the acetone—that is to say, its quality deteriorates with time. Success to the Moving Picture World, and to the editor of its projection department. The department is invaluable to any operator. Keep up the good work.

We shall endeavor to, my dear sir. We have been "hammering away" at that "good work" thing for several years, and have just got the face of our hammer nicely brightened up. The best reward we have is in the knowledge that we have helped to strengthen the foundation of the moving picture structure by enabling thousands of operators to place better projection on their screens.

Slide Coating.

Mr. Sam W. B. Cohen, manager of the Western Slide Coating Company, Spokane, Washington, forwards a package of his "Slidene," a preparation for coating glass slides. The preparation is in the form of a powder, which is made ready for use merely by adding water. A single box will do a great many slides. The coating is a thoroughly practical one, and one which it is very easy to use. It is perhaps the best coating we have seen, and has the commendation of this department.

Curved Screens.

Vasco Pini, Brooklyn, New York, submits the following:

We are about to erect a 600 seat house with the screen curved so as to have all points equidistant from the lens. The contract calls for a vertical curve, but the contractor objected to this, saying that curved screens are not any longer built, and are not satisfactory. Are flat screens more desirable? Or if curved ones are used do you think that both vertical and horizontal curves are necessary?

I would advise against the use of curved screen. You have possibly noticed during the time when concave screens were advertised that this department did not give its approval to that particular proposition. Theoretically the curved or concaved screen is correct, but from a practical standpoint it is not, for the very simple reason that the entire audience does not see the picture from one viewpoint, and if you concave the screen it simply adds to the angle at which that portion of the audience seated near the front and to the side views the picture, and therefore increases the distortion. The practical thing to do, and the thing which will work out in practice, is to get lenses which are corrected for flatness of field. Personally I am inclined to think that the benefit derived from this is not worth the cost, except where the lens is of short angle, say less than 4 inches e. f. But I do not believe that with objectives of less than 4 inch e. f. considerable advantage could be gained by this correction. In other words, I think that with lenses of less than four inches e. f. the correction is advisable, although such a lens is somewhat expensive. In this connection I have sent the following letter to both the Gundlach Manhattan and the Bausch & Lomb companies. I will advise you later as to their replies:

Gentlemen:—

There is frequently a very considerable distortion and lack of sharpness at the edges of the field where objectives of 4 inch e. f. lens are used. As I understand matters this could be overcome by correcting the lenses for flatness of field, and I would like to inquire of your company as to whether you can do this or not, and what the approximate cost of lenses thus corrected would be, as compared to your ordinary objective lenses. A reply at your earliest convenience will be appreciated, and I believe that if you can do this without excessive cost there will be a wide demand for that sort of thing in the very near future.

A New Union.

H. P. Hawley, Vincennes, Indiana, writes:

We are organized at last, and are going to try to put on better work. Ours is only a provisional charter, but we expect to have a direct before the year is out. Our number is I. A. T. S. E. 572. We have just installed Fairbanks-Morse motor generator sets in two of our theaters. They are rated at 60 volt, 58.3 amperes; 3.5 k. w. They are giving good results, except that the first couple of days we did not understand d. c. and kept letting the arc go out, blowing fuses, etc. But I got out my "Bible," the Handbook, did a little digging and now things are running pretty nice. Believe me I would be lost without that Handbook. Here are a few stunts some of the boys might try. I have a Power's Six and did not want to open the side door every time I had to shift my top carbon, so I cut a hole in the right hand side door one half inch from the top and one inch from the back, the same about two inches wide and three inches long. I then had a new shift rod made, seven inches long, and put it in place of the short one, and then punched a pin-hole in the front of the lamp house just above the condenser lens so I could see how the crater was burning and line up if necessary. If the brother who was asking about acetone will write me I will tell him what to mix with it to make good cement.

Friend Hawley also set forth his method of making a vent pipe damper, but it was a very complicated thing to describe, and would require too much space. I cannot advise the cutting of holes in the lamp house as he describes, since inspectors would not stand for it. I am glad to know that the Vincennes boys are organized. I trust the new union will prosper, and will be the means of bettering conditions of the Vincennes men materially. Don't make the mistake that many new unions do, and think that now you are organized that you can grab the earth by the north pole and throw it around like a foot ball, because you cannot. Proceed carefully and cautiously. Be sure there is right and justice behind your demands ,and do not try to get too much all at once. Approach the manager with an argument, and don't carry a club in one hand behind your back when you do it. Leave the club at home; you can always go back and get it if you have to. This advice is not only for the Vincennes boys but might be read with profit by all other newly organized unions. Governments have discovered that an ounce of diplomacy is often worth several tons of powder and lead, though the latter is still sometimes necessary—more shame to civilization.

It Helps Them.

Truman, Minnesota, writes:

This is my first offense, but if I am not put out it won't be the last one. Am located in a small town, but that does not hinder me from putting on a good picture. Believe I am putting on one of the best, if not the best around here, using a Powers Six A machine and a 60-volt belted generator, driven by an engine. One thing which bothers me, however, is the [illegible] I should use. I have a 60-foot throw, with a [illegible] screen. What would you consider as a suitable combination? As using a 13 inch carbon below a 5/8 above and get a great light, though not as brilliant as I would like it.

I would get two 7½ condensers and one 6½. I would lay the 6½ behind and 7½ in front, and then the two 9½ lenses, using the combination which gives the best results. In this connection I am asking Brother James to tell us what combination he would suggest, giving [illegible] reasons therefor. I would request you to try it out when published.

From West Virginia.

Grafton, West Virginia, writes as follows:

I note in February 28th issue, C. C. Beach has trouble with his lamp. There is no question but that a lens can be put to the bad as well as other parts of the projector, but with reasonably intelligent care they are, I think, the thing least likely to get out of order. Lenses, however, must be kept perfectly clean, though some operators do not seem to realize this fact. A dirty lens cannot be expected to deliver high class results on the screen. I have a set of lenses which acted precisely the same as those brother Beach described. I took them out and found they were blurred, or, in other words, "leafed". By looking very carefully these little specks look like a leaf from a maple tree. This damage came about while I was away. Upon my return I noticed the picture was badly out of focus, nor could the trouble be remedied. I looked into the lens while the machine was running and could see little specks which looked very much like oil. These specks which I call "leaves" are caused by the heat, or at least that is my idea. After questioning the substitute operator I found he had been trying to reset the machine, which he had gotten out of place in some way, the day before, and in order to get it right on the screen he put the light on for, as he told me, not over five minutes. Now, if one will stop and consider the matter, a great deal more heat reaches the objective lens with the film out than with it in, and in that length of time a cheap grade of lens will be very likely to take damage. Glass, as we all know, will expand with heat, and steel, or whatever other metal is used in making optical glass, does not get hot so quickly, and the unequal expansion thus caused makes a small crack or opening in the glass, which divides itself from the metal particles in these leaf shaped specks. Not long ago another operator in a near-by town showed me lenses damaged thus, and informed me that he used his machine lens to produce a floodlight for the acts. My solution of the trouble may not be correct, but I have set forth my idea at least. In this neck of the woods seven out of every ten of the operators are doing good work. When a city operator wants a new machine part it is but a question of moments to secure it. But out here it is often up to the operator to either make a part which will take the place of the broken one, or else close the house until one can be obtained from an exchange located perhaps a hundred miles away. Managers soon find out what the operator can do, and most of us carry a set of tools with which we can make almost anything from a tension shoe to a fly-wheel—something that will answer the purpose until a new part can be obtained. And now let me ask you a question. Am using 110 volt, 60 cycle a. c., pulling anywhere from 45 to 60 amperes. The current is very unsteady. Have a transformer in the operating room and the reading on the transformer is: "Series Converter, primary 200 amp. secondary 5 amp., 110 volt; Washinghouse make." The meter plate reads 110 volt a. c. current; 60 cycle 5 amperes. Why should the reading of my meter be multiplied by 40? The light company tried to explain it to me, but I could not understand. They said the meter did not register but 1/40 of the current consumption, and that was all they knew about it. I do not think they wanted me to know.

I have published that lens matter more because your solution is a curious thing than anything else. Your idea that the metallic parts of the glass would separate from the glass itself under heat would mean that the metal in the glass remains in the form of metal particles. This is not true. I do not know much about the manufacture of glass, but, as I understand it, the metal becomes a component part of the glass and ceases to be metal, as such, though under certain conditions it is still susceptible to corrosion. I think I will ask brother Wall to tell what the difficulty with Grafton's lens is if he, himself, is informed on that particular point. As to the meter; in order to secure a uniformity in size of meters certain meters are made straight reading while the reading of others must be multiplied by a certain given factor, as you will find explained on page 407 of the Handbook. The meter face, however, should bear the words "Multiplied by 40" if your meter is of the indirect reading type and 40 is the factor. I do not know that all indirect meters are thus marked, but they should be, since otherwise the consumer would be helpless, and the meter reader could use any constant he might wish to. If your meter does not bear somewhere on it the multiplying constant I would certainly try to make them install one which does. Your transformer must be a step-up transformer connected backwards.

Salaries.

I. B. E. W., Local No 636, Marion, Illinois, writes:

Will you please answer the following through the department as soon as possible. This city being too small for an operators' union, we have taken an operator into our organization. We would like to know what you would consider a fair salary for an operator in a town of 8,000, working six days a week, with one matinee, and what he should do. There are three houses here and this man is the only union man employed in any of them. He is getting $16.00 per week. Besides operating he does the [illegible] waiting for the daily press, and sees that things are running all right around the theater as the manager is out of town most of the time during the day. We want him to have a fair salary, and hence ask for your opinion.

You have put up a very hard proposition, brothers. In the first place, while I am not going to comment adversely on your taking the man into the I. B. E. W., under the circumstances stated, as conditions are at present he belongs in the I. A. T. S. E. What a fair salary would be would depend on a good many things. Viewed purely as an operating proposition, I should say in a town of that size the man ought to have $25.00, but, on the other hand, that would be equal to many of the city scales for similar work. But certainly if the man is expected to look after the house in addition to the operating he ought to have $30.00. As a matter of fact, he should have considerably more than that, but I am compelled to give you advice which will be practical. There is no use in telling you that the men ought "to get $25.00." If he is a good operator he should get it, but he cannot get it, so there you are, and $25.00 in that town by comparison with city scales will, I think, be a fair recompense for the work the man is doing.

Professor Wall Lands on Brother James..

E. J. Wall, Professor of Photography, Syracuse University, Syracuse, New York, contributes the following interesting article, which, no doubt, will cause brother James to surround himself with a cloud of smoke emanating from his rapidly moving typewriter. In this particular matter I have no friends. I cannot have. I am just simply going to let you scrap it out among yourselves. Of course, that is just my way of saying that I am not sure which one is right, but I do not want any of you to get wise to the fact that I do not know all about it. Personally I am inclined to rather lean both ways in this matter just now. What I mean by this is that I incline in brother James' direction because he is a practical moving picture operator, and has made actual experiments which have furnished a portion of his data. On the other hand, Professor Wall is well up on the technical end of matters, and I hope that between brothers Wall and James and friend Griffith, of Ansonia Connecticut, and others who are studying the lens question deeply, we shall finally arrive at a correct solution of the whole matter. No doubt brother James has made some errors, but, on the whole, I am prepared to say that his experiments have at least been very enlightening, and I think that any errors he has made in the technical end of it will be corrected in the argument which I can now see looming up ahead of us. Prof. Wall's criticism follows:

> W. S. James has obviously been to an immense amount of trouble, and it is a pity that he has evolved such a number of mistakes. For instance, when writing of the amount of refraction he entirely ignores the one most important point, namely the refractive index of the glass. Again all lenses have a focus—even negative lenses; but only positive lenses give a real image, while negative lenses give a virtual, or aerial image. Mr. James confuses "image" and "focus". No surface of a lens has a focus, but all lenses have an infinite number of conjugate foci, which are interdependent on the position of the object from the lens. Conjugate foci are merely two points at which image and object are interchangeable.
>
> It may be useful to others, as well as to Mr. James, to know that any object at a distance of not less than 1,500 times the focus of the lens will practically give parallel rays; the error with a 12-inch focus lens being only 1/100th of an inch.
>
> While he states the rule for finding the e. f. correctly, in all cases, he works it out wrongly, so that it doubtful whether or not he really understands the principle involved. It is a pity that he introduces a new term, "fi," instead of adopting that generally used in optics; but taking his data, his sum (top of 1st col. p. 358) is:
>
> $$\frac{1}{f} = \frac{1}{fi} + \frac{1}{n}$$
>
> $$= .25 + \frac{1}{fi} = .333$$
>
> $$\text{therefore } \frac{1}{fi} = .333 - .25 = .083$$
>
> therefore fi = 1 ÷ .083 = 12.04 etc.

This is near enough to his result, but it shows the working, which his method does not. When he states that the rear lens of Fig. 6 has no focus, he is in error, and if he will try it out he will find he can obtain an actual image, but as the lens suffers from great spherical aberration, the image will not be sharp. This is why he cannot project with it. His explanation of the achromatising of a crown by a flint lens is hopelessly wrong, and I can show him a dozen flint glasses which have less dispersion than crown, and at the same time prove that the flints have greater dispersion than the crown. It is entirely a matter of what part of the spectrum, or in other words what color, you take.

As regards the light lines A F, in Fig. 6, which he says represent the "objective ray," and which he has not been able to photograph, it may save him further trouble if I tell him that the "objective ray" does not exist. Therefore the whole of his arguments based on this, fall to the ground. And further, his optical center does not exist; a doublet has no optical center. That is a property of simple lenses only.

We now come to page 359 and his numerical equations. In the first place if one must take note of the separation of the lenses, which is only 1/4th of an inch, why cut 1/4 inch off the focus? But taking his figures we obtain: (6 × 26) ÷ (6 + 26 — 3/8) = 156 ÷ 31⅝ = 4.932 inches. This is the e. f. of the condenser and not 4.5 inches.

Again, taking his second example: 7.5 × 0.5 ÷ (7.5 + 9.5 — 1/4) = 71.25 ÷ 16.75 = 4.25 and not 4½ inches as he states. With regard to the next equation, I must confess that I do not understand it. Merely taking his third and fourth lines, 17+ fi = 117; fi = 7. If this is so then 2 plus 2 do not make 4, because if we write 2 + fi = 4, then fi = 4 — 2 is hopelessly wrong. Surely if 17 plus n = 117, n = 117 minus 17, because the only number that you can add to 17 to make 117 is 100. Rewriting his equation we obtain 1 f + 1 26 = 1/4.5 = 1/f ÷ .0384 = .2222. Therefore 1/f = .2222 — .0384 = 0.1838, therefore f = 1 ÷ 0.1838 = 5.44. With regard to his photographs, he is certainly to be congratulated on these, only they are of little value because they are not to the same scale, and while I have not actually duplicated them, I must at once warn your readers against accepting the last five figures as true representations of what actually takes place, without further confirmation, because I have very grave suspicion that he is merely showing flare and ghosts formed in his lens, and not condenser actions at all—certainly in No. 7 he is merely showing a ghost. To those who do not know, flare and ghosts are two of the most tricky things in the whole of optics, and personally I cannot see how to avoid them when using the lens that Mr. James did, and they are absolutely misleading; because unless one actually has tested the lens in use they lead to the most extraordinary conclusions. For instance: in the Gundlach lens, which I assume to be of the type shown in Fig. 6, there are six glass air surfaces and there can be at least 36 ghosts and flares to obscure the result. I do not wish to say that Mr. James is wrong, but until his results are corroborated they must be taken with caution. Neither do I wish to discourage him, but I warn him that the subject of the optics of projection has never been properly dealt with in any book on optics, and one must know a good deal to apply the ordinary text book rules. Had he adhered to the diagrams and formulas I sent him privately, and if he had only put into my formula measurements of his machine instead of the lettering he would never have made half the mistakes he has.

Westinghouse Reflector.

Ohio orders a copy of Swoope's book, and says:

> Can you give me any information concerning the Westinghouse rectifier? We are using a 30 ampere capacity Westinghouse and I find no way of increasing the amperage, though the manager says it can be done. It only has four connections which are used for primary voltage, 105 to 115. We are using 5 inch e. f. lens; throw 87 feet, with a 17 foot picture. Increased the picture from 14.9 to 17 feet and, of course, this decreases the illumination. Use a calcimo coated screen, plain white. Manager says picture should be brighter. It was very good before we moved the screen. What's the answer? I said on acccunt of moving the screen back 9 feet we could not get as bright a picture as before, using the same lens. Manager said it did not make any difference. Do you know whether or not the Westinghouse set can be changed to increase or decrease the amperage? It is rated at 30 amperes. Can we get any more out of it?

No, I cannot give you any information regarding the Westinghouse, because the Westinghouse people have up to date not seen fit to supply this department with any data whatever concerning their rectifier. If the tube is of 30 ampere capacity it would probably shorten its life very greatly to overload it, though it is barely possible the transformer end of the rectifier might stand a 10 ampere overload without damage, in which case you could use a 40 ampere tube, provided there is any way of increasing the current flow to that extent. The moving of your screen back would not make any difference merely by reason of the longer throw, but the moving of it back, and using the same lens has the effect of increasing the size of the picture, and this cuts your illumination very rapidly. If you had, say, a 15-foot picture before, it was then 11¼ x 15 feet equals practically 170 square feet. A 17-foot picture is 12¾ x 17 equals practically 208 square feet. So that the illumination of your screen would be decreased in the same ratio that 208 bears to 169. Putting it another way you have increased your screen area by about 59 feet, but you have not increased your total light at all. You are simply spreading the same amount of light you were using on 169 square feet around over 208 square feet. I think both you and your manager ought to see that point clearly.

Carbon Size.

Henry H. Link, Mobile, Alabama, says:

> Here are a few questions I would like your views on. First, what size carbons are best when using 60 to 75 amperes of current? Second, what focal length condenser is best when projecting a 17-foot picture at 66 feet?

My dear sir, you have left out a very important matter, viz.: the kind of current. I presume you mean a.c. In which case I would use ¾ cored carbon above and either a ¾ or ⅝ cored below, whichever I could get the best results with. If you are using 60 to 75 amperes d.c., I would use a ⅞ cored above and a ¾, either solid or cored, below; my own personal preference being solid. But I would not advise the use of that amperage d.c. with a condensing lens only 4½ inches in diameter; you get more light, but it is at enormous expense. As to the condenser: you are using about a 3¾ objective. I am not quite far enough along to give you any certain advice on the condenser-objective combination, but I believe 6½-7½ combination will be O. K. I think you ought to be able to dope that matter out from a study of brother James' article, April 18th issue. For a long time I advised the use of two 6½ lenses in anything under a 3½ objective and two 7½ for anything over a 4½ objective, but just now I have pulled in my horns, and am not giving any advice on that particular subject.

California Architect Shows Good Sense.

Wayman E. Doyle, Fresno, California, writes:

> My intention to write has finally been focused by the misstatement in the Chicago Section recently. A Mr. Lawrence, ex-manager of one of the houses here, among other misstatements, says that most of the theaters in this city are owned by Turner & Dahnken. The fact of the matter is only one theater is owned by those gentlemen, and that is a nickel house. One of the theaters mentioned, the Kinema Theater, is a part of the Kehrlein Kinema Circuit. It is a 1400 seat house, built specially for pictures and without a stage. Its ventilation plant would interest you. The prices are to, 15 and 25 cents at all times, and they get it, too. When it came to the operating room the architect left it to myself, and with the Handbook, the department and the help of brother Woods, we planned and built an ideal operating room from the floor up. If there is anything you recommend which is not included it must be because we did not see it. I have been working for these people for the past three years, and am helping on the plans of the operating room for their new 3000 seat house in Oakland. Our hot summers make necessary an elaborate ventilating system. Under every other seat there is a mushroom, and the ceiling under the balcony is literally honeycombed (artistically) with ventilators, all of which are supplied by air from a large 8-foot multivane American Blower fan, located in the basement. And in winter this air is passed over heated coils while in the summer the coils are cooled by our own ice plant, and we expect to reduce the temperature by at least 20 degrees. The ceiling forms a vacuum chamber, insulating the heat on the roof from the house, with 750 square feet of ventilators to draw off the 36,000 cubic feet of air per minute

which the fan delivers. Have just passed through three days of nerve racking work with an old copy of "From the Manger to the Cross". Every church in town gave up Holy Week to the Kinema for we had a pastor and a choir for each performance. And did we pack the house? Well the police wanted to arrest the manager for blocking traffic, and I had to run two extra performances after the regular shows. I looked for those horrible scenes that Mr. G. Hollister referred to in his letter to you, March 28th issue, but if they were there they were so much better than some of the photography that we are burdened with from other manufacturers that I did not notice them. The condition of the film was, of course, rotten; patches and scratches everywhere. I wish Hollister would teach one certain company, whose films are invariably dark and out of focus, though there are lots of other manufacturers who might improve also, particularly in these days when perfect photography is a possibility. The manager and myself have been stewing over the efficiency of mercury arcs. We find there is a discrepancy as to the percentage of loss claimed by the manufacturers and the actual performance. Will submit data of intake and output as soon as complete. We have a 50 ampere Westinghouse rectifier which we find to be very substantial and heavily built and very little likely to get out of order.

This is a most interesting letter. We trust the Chicago office will consider itself duly slapped on the ankle, and behave itself in the future. As regards that Oakland house, brother Doyle, I will be glad to send you an improvement on the automatic shutter idea, as set forth in the Handbook. That architect certainly showed good sense, which I am sorry to say the average architect does not. Most architects who are called upon to plan moving picture theaters either know very little, or nothing at all about projection, yet instead of calling in or consulting a practical operator, or a projection engineer they butt ahead and—make a mess of it. My compliments to the architect in question. Please send me his name and address. That ventilating system sounds good, but where there is plenty of water available I am inclined to believe it is a good plan to pass the air through a water spray. It removes all dust particles and if cold water can be had it also lowers the temperature, though it is true it also raises the humidity. The water spray does not, of course, prevent the coils from being used also. As to the films you mention I, myself, know there is room for improvement, and yet I have seen some of their comedy films which were very good indeed, and certainly not at all out of focus. I would not care to comment on the rectifier matter. There should only be a comparatively slight loss in a rectifier. I shall be glad to have those figures when they are ready.

Likes the Brush Light Plant.

Crockett Brown, manager Unique Theater, Nashwauk, Minnesota, writes:

Enclosed find 25 cents for the questions. It is nearly a year since I last wrote you, and I had then just returned from Detroit where I purchased a Brush Light Plant from the Strelinger Company. I agreed to make a report on this plant as soon as I had given it a thorough trial, and seeing a letter headed "Excessive Light Bill," page 210, April 4th issue, I am prompted to do this, as I ran my theater under exactly the same conditions for four years, and my light bill was often as much as $45.00 a month for the machine alone, running two hours each evening, seven days a week. I knew something must be done, but what? Naturally I wrote the projection department, and then I wrote to all the manufacturers of isolated plants, and needless to say I got a dray load of catalogues and circulars and read them until I was dizzy. I had the worst case of missouritis you ever heard of. Finally made up my mind that a thing as important as current for projection was not one to be trifled with. I therefore visited Minneapolis, Chicago, and Detroit and finally purchased a Brush outfit. The expense of investigation was as nothing as compared with the money I had wasted, paying 10 cents per kw. for 220 volt d.c. through a rheostat. And now, in return for the hundreds of helpful hints I have received through the department, I feel it my duty to supply your readers with my experience since installing the plant. The plant I bought and am using seven days each week is illustrated on page 110 of the World, April 4th issue. It is the smallest made, but is large enough for my work. The generator is a 2 kw., 65 volt, 30 ampere, and the plant complete weighs 650 pounds. It only takes up a floor space of 21 by 31 inches. Mine is located within 15 feet of the screen at the rear of the theater, and it cannot be heard running inside the auditorium. I have connection with the city current, so that I can switch over in less time than it requires to change a reel. Four times since I installed this plant the village "juice bucket" went bumps, leaving the entire town in darkness except the Unique Theater, which continued business without interruption. I use 22 amperes at the arc and get much better results with 40 amperes a.c. As to the cost, I find, by actual test, not guess work, that it requires only one gallon of gasoline, at 14 cents per gallon, and 3 cents worth of engine oil to run from 7:30 to 9:30—two hours. Up to date I have not spent one single penny for repairs, and there is no doubt about the excellence of the work done. The plant cost me a trifle over $400, including the special wiring, etc., but it more than returned the original investment in just one year's time. Within ten years I expect to see 50 per cent. of the theaters operating their own plants. The thing which puzzles me is that anyone would be satisfied with a.c. for projection when d.c. can be had so easily and so cheaply. In conclusion, I would present to the gentlemen from Oklahoma, or anyone else, the following list of don'ts: (a) Don't buy a plant too small for your requirements. (b) Don't buy a belted plant. The direct connected costs you a hundred dollars or so more, but it is worth six times as much. (c) Don't accept anything but a compound wound 65 or 70 volt generator. (d) Don't buy a plant thinking your lady cashier, or a ten-year-old kid, can run it, as some manufacturers claim. Plants of this kind require intelligent attention, the same as any machine does. Keep the generator and the engine well cleaned and oiled, and then let well enough alone. Don't tear it apart just to see what makes the wheels go round. I would like to say lots more, but will come again if this gets by. I am a small town exhibitor, and have my own printing press for handbills, cards, etc. Can print anything up to 6 x 10 inches, which means anything I need in a town of this size. Bought the press on my last visit to Chicago a year ago. It represents an investment of $25, and has paid for itself many times over, as I can hand-bill the whole town at a cost of 15 cents, not counting my time, which amounts to about two hours setting type.

You hit the nail square on the head, brother Brown, when you said the lady cashier or a ten-year-old kid cannot run these light plants. They are simple and easy to handle if you use ordinary sense, and know a little something about electrical action and machinery. There are three types of owners and operators of isolated plants. The first being the Crockett-Brown type, who keep the machine clean and well oiled, and let it alone as long as it is working all right; the second type is the man who wants to be eternally tinkering; he has to take out the chronometer balance and cylinder escapement of the thing to find out where the exhaust comes from. He pulls the device to pieces just to be pulling, and when he comes to put it together again usually has a few parts which do not seem to belong anywhere. The third type is the opposite of the second; he is either afraid of putting the thing out of order, or is too lazy to do what should be done. He sets it down in a dry goods box out in the rear of the theater, buys his eight-year-old son a hammer and cold chisel and says, there is something for you to play with, kid and the kid plays with it, too, with result that can be better imagined than described.

Nightmare Pictures.

Roy R. Stewart, Tucson, Arizona, contributes three post cards and the following:

Regarding the item, April 11th issue, about the operator who fainted, I enclose a few post cards illustrating the horrors of war. It is a cinch the National Board of Censorship never got a glimpse of the moving pictures taken by Robert A. Turnbull, of which the name is "Carranza's Army, or Huerta's Nightmare." If you do not care to retain these postal cards you may return them to me with enclosed postage, but you are perfectly welcome to them if you want them. I think if the Adrian, Michigan, operator were to work here in Tucson he would be flopping over in one of those fainting attacks every once in a while.

You have one swell chance of getting those post cards back, brother Stewart. I don't think. Nothing doing! If I ever get it in for that Adrian boy, I will just send him one of those cards, and he will keel over in a faint so deep he will never wake up again. One card shows 473 bodies in one pile, and the bodies are there, all right, too, and they are in decidedly bad condition. Another card illustrates the playfulness of the Mexicans. The Federals had captured a rebel spy near Otda, and had hung him; but they made a mistake and attached a rope to his feet. Oh, they are nice cards all right! And if the moving pictures are anything like them I will remain carefully away when they are exhibited. The still pictures are quite sufficient, thanks!

Valuable Process.

Leopold Rosenbaum, Brooklyn, New York, presented to the department samples of films which have been treated by a process of which he is the inventor. This process is such that, while it is cheap and rapid, it thoroughly renovates the film, removing all rain marks, and, to an appreciable degree, seems to fireproof it; meaning by this that after the renovating process is completed the film is treated with a coating which, while it does not render it non-inflammable, still it does reduce its liability to catch fire to a very large degree. It is a well known fact that you can push a lighted cigar or cigarette through a piece of film without, as a rule, setting it ablaze; but with film treated by brother Rosenbaum's process you can not only do this, but you can hold the cigar or cigarette against the film, moving it around, and burn the film completely up, without setting it ablaze.

From what I have seen of this process I believe it would to all intents and purposes eliminate all danger of the film catching fire at the aperture. I do not believe it would be possible to set it ablaze at the aperture of the machine by means of the light rays, though I think it quite likely that if the film be bunched up in a pile the light ray might set it ablaze. But be this latter as it may, the process seems, as I have said, to have distinct value, and it is entitled to serious consideration on the part of film producers and others interested.

Milwaukee Elects Officers.

Moving Picture Operators' Union No. 164, I. A. T. S. E., Milwaukee, Wisconsin, has elected the following officers: Charles A. Moody, president; H. L. Conway, vice-president; C. A. Esmay, recording secretary; J. Black, financial secretary; C. A. Colter, treasurer; A. Weaver, business agent; R. A. Smith, F. C. Lower and F. DeLoranzo, trustees.

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IN REAL LIFE Essanay, May 12.—To prove that there are happenings in real life as exciting as the wildest melodrama on the stage, incidents supposed to have actually happened are pictured. When they fail to ring true and lack in conviction, the entire picture loses its punch. There are dashes of good comedy in the picture.

THE WALLFLOWER (Lubin), May 12.—Humor and satire of the subtle kind make this subject particularly interesting. The helplessness of the modern society girl when it comes to the practical things of life is exaggerated, perhaps, but with justification in that the main idea will appeal to the average observer as founded in fact. Pathos and laughter are well combined.

AN ALASKAN INTERLUDE (Edison), May 12.—Below par as an Edison dramatic release. Although taken in the snow around New York, there is slight suggestion of the Alaskan wilds in the settings. The story throughout suggests "much ado about nothing."

DOC YAK, THE MARKSMAN (Selig), May 12.—Another series of funny antics by Sydney Smith's popular cartoon character used as a "tag" on the reel with "Marian, the Holy Terror."

MARIAN, THE HOLY TERROR (Selig), May 12.—An exceptionally good comedy with its scenes laid in the West. The many laughs are legitimately won. Author and producer have shown great skill in first setting a goal and then steadfastly pushing ahead until that goal is reached.

A PAIR OF STOCKINGS (Selig), May 13.—A great deal of the story is trite; but the stocking episode, with its decided lingerie appeal, is new and will amuse the many, although its lack of reasonableness detracts from its farce value. Pretty girls in the picture make love gracefully and it has its pretty scenes; but the acting is noticeably conventional. The photography is clear and commendable.

THREE LITTLE POWDERS (Essanay), May 13.—A pleasing offering in which a fine little farce gives place to a dream. This is trite enough at first, but works up to a very laughable and fresh climax. The acting, except the clown work in the fortune teller's den, is excellent. Wallace Beery and Beverly Bayne and many of the minor characters deserve praise. The photography is all that could be desired.

ANDY PLAYS CUPID (Edison), May 13.—Andy's a dandy for fresh fun in a picture; because he is unconscious of himself in his role which is still himself, and appeals to the play instinct which is so important a part of us all. This is the basis of his popularity and it also gives him a fine foundation on which to build a true actor when experience has taught him what life is so that he can interpret it. The offering is sure to be liked as well if not better than others of this series which Mark Swan is writing and Charles France is putting on.

BUDDY'S FIRST CALL (Vitagraph), May 13.—A farce, bright for the most part; it shows Buddy, a youngster, making his first call and how he is discomforted. Its only fault is that it is inclined to work its comedy incidents to the ground; yet it might have been acted with a bit more reality. As a whole, it is attractive and made not a little hearty laughter. F. Marion Brandon is the author and Tefft Johnson produced it.

HER MOTHER'S WEAKNESS (Biograph), May 14.—This is the story of a woman kleptomaniac, who leaves her daughter after disgracing her. Later, after serving a prison sentence, she reforms and tries to aid others who are tempted. The reconciliation scene in the court room was effectively handled. Kate Bruce as the mother gives one of the quiet, forceful performances that have made her conspicuous among screen favorites, in parts of this type. This is quite a strong number.

SLIPPERY SLIM'S STRATEGEM (Essanay), May 14.—This is a pleasing ranch comedy, in which Victor Potel plays the part of the "nosy" postmaster who mixes up Sophie's affairs. One admirer brings her a calf, another a ring and the third a corset. This works up to a laughable situation and is well photographed. The ranch characters are in good hands.

BATTY BILL ALMOST MARRIED (Melies), May 14.—Bill becomes enamored of a girl and sends a messenger to her on a motorcycle. The messenger knocks down people and furniture on the way in the usual eccentric manner. Many of the scenes are laughable and this makes an amusing half reel.

SAMMY'S DILEMMA (Melies), May 14.—This, on same reel with above, illustrates the efforts of a man to get rid of the body of his wife, whom he thinks he has killed. It possesses amusing moments.

THE SEA GULL (Vitagraph), May 14.—This is a pretty story of Indian life marred only by photography that is rather dim and unsatisfactory all the way through. It concerns the love of an Indian couple, which is temporarily ruffled by the appearance of another native girl. The near-tragedy on the cliff was well handled. The words of a poem in Hiawathian measure are used instead of subtitles.

AT LAST WE ARE ALONE (Selig), May 15.—A comedy number dealing with the efforts of a young couple to be alone together. The hero is a young author. He masquerades as a paper hanger and later both he and the girl feign sickness and go to the same hospital. The scenes in the hospital furnish the chief amusement of the picture, which is fairly strong.

A DARKTOWN WOOING (Kalem), May 15.—This half reel pictures a darky wedding, the groom being detained for a considerable period by financial matters. This is only fairly amusing, though the characterizations are good.

THE GIRL AND THE GONDOLIER (Kalem), May 15.—A burlesque in costume, on same reel with above. Signor Spaghetti bores a hole in the bottom of his rival's gondola and then saves the girl from drowning. The costumes and setting are elaborate and the production quite pleasing.

HIS SOB STORY (Edison), May 15.—This is a good film story of newspaper life. The young would-be reporter encounters a starving woman in the park, writes up a pathetic yarn about it and hands it to the managing editor. The woman happens to be the editor's wife. There is nothing extraordinary in the development of this story, but is is well constructed and has the qualities which give it appeal. Ben Wilson, Mathilda Baring and Charles Ogle are among those in the cast.

THE SIGNAL (Lubin), May 15.—Three characters have the chief parts in this drama, which is not overly strong. The hero tells the girl to start a bonfire if she needs help and when the Mexican pursues her she follows this advice. This is only of about average interest.

BUNNY BUYS A HAREM (Vitagraph), May 15.—Another successful production featuring Bunny and Flora, this time assisted by Rita Bori. The central idea is a humorous conceit in which Bunny falls to sleep and dreams he is buying a harem with stage money. He awakens to the usual painful realities. This is new and pleasing.

WHILE THE BAND PLAYED (Biograph), May 16.—While it played Prof. Hicks pulled teeth—he runs a perambulating dentist chair on the band wagon. Dad has a bad toothache and while the professor is extracting this the daughter and her comedy lover are getting spliced by the domini. It is a typical Biograph burlesque that the audience seemed to enjoy.

ALMOST AN OUTRAGE (Biograph), May 16.—On the same reel with the foregoing is this other farce in which Fido didn't get into the soup, but his collar did. Aunt Jane has a big appetite, but she is hard to console when she finds the collar until the dog which had been asleep on the coal down cellar appears. It has fresh things and amused the audience.

THE COWARD AND THE MAN (Edison), May 16.—Melodrama, made commercially and to suit the demand of the time, it is an acceptable offering though weak in art except in the acting. The players give a good many interesting touches to their parts. This makes it almost succeed in its intention, which was a melodramatic contrast of characters. Ashley Miller, both writer and producer, could have built a more convincing plot if he had taken time to. Charles Ogle, Miriam Nesbitt, John Sturgeon and the others do much to make it a popular offering.

THE WAR BONNET (Kalem), May 16.—The opening scene of this worthy offering shows clear photography and real Indians. Then a story of Redman life is told to tourists who are sight-seeing, the narrator being an old chief seated near his wigwam. It holds the attention well in spite of a touch of obscurity in its early scenes; for it is poetic and, though most improbable, is convincing. A pretty good offering.

THE TAINT OF MADNESS (Selig), May 16.—Audience received it in silence. That two or three got up and went out means nothing; but these morbid themes are surely not the most popular in offerings that are meant to be solely entertainment. The picture tells a story that is far from convincing and is, in its ending, almost self contradictory, and besides that isn't pleasant. It has a rescue of the heroine from a burning building by the hero; but even that is artificial, though well photographed. Not all of the scenes are up to the standard photographically. Malcolm Douglas is author and N. MacGregor is producer. Miss Allen and Harry Lonsdale have the leads, with William Scott as a convincing mad brother who really was adopted so the girl had no true taint in her blood.

BRONCHO BILLY'S LEAP (Essanay), May 16.—A good, thrilling picture that will surely take well with audiences. It is true that B. B. has reformed again; but the speedy riding and dashing rescue of the girl will make audiences forget all else while Broncho, who wants the express money box, but sees that the stage is running away with the driver's daughter (Marguerite Clayton), dashes at full speed after and leaps from galloping horse to jolting stage and pulls in the four-in-hand. It is very well put on and certainly gets over.

HE SAID HE COULD ACT (Lubin), May 16.—This will probably be the most popular picture among to-day's offerings. It has a good, well worked out and fresh plot by Epps Winthrop Sargent, and it has been handled in a dandy way by Director Arthur Hotaling. It made plenty of hearty laughter. Much credit is also due the three, real coon players, John Edwards, Mattie Edwards and Luke Scott, and also to the two white stage hands, Ray McKee and Billy Bowers. A very desirable offering.

DOROTHY DANESBRIDGE, MILITANT (Vitagraph), May 18.—Suffragist farces are no longer novelties and we find very little that is new in this—most of it is astonishingly trite; but it has broad humor which rises to something better when, after a suffrage meeting, Dorothy, in boy's clothes, is arrested and her lover, who had pitched in to save the suffragists from being mobbed, likewise and both are put in the same cell. It makes a fair offering, commercial, but skillfully done. Dorothy Kelly and James Morrison have the leads. W. A. Tremayne is author and Theodore Marston the director.

THE ADVENTURE OF THE COUNTERFEIT MONEY (Edison), May

18.—This is the fifth of the marvelous adventures of Octavius, amateur detective, and is, perhaps, the cleverest of this series that we have yet seen. The gawky detective "makes good" again after his own eccentric fashion and the manner of it makes hearty fun. Acting is one of the pictures strong points. Beside Octavius (Barry O'Moore), the character of Anne Raferty (Jessie Stevens) adds to it, as does the butler (Julian Reed), the store detective (H. S. Mack) and one or two others. Frederick Armold Kummer is the author and Charles M. Seay produced it. It is a good offering.

THE FATHER'S SCAPEGOAT (Biograph), May 18.—A good situation worked up without, it seems, much care or pains to make it persuade us that the event actually happened or even was likely to happen. It is a fair, not a strong, offering. The acting is often weak and never rises to be truly impressive.

HEARST-SELIG NEWS PICTORIAL (Selig), May 18.—Good, clear photographs of the arrival of the funeral ships bearing the caskets of the seventeen sailors and marines who died at Vera Cruz and of the ceremonies and the parade, fill most of the space in this offering and make it noteworthy.

Licensed Specials

THE TOREADOR'S ROMANCE (Gaiety), May 12.—A powerful dramatic plot constructed around the "Human Triangle" handled in such a way that no bad taste is left in the mouth. Scenes in a big bull ring while a bull fight is in progress deal intimately with the story and will prove very interesting. In two reels.

THE ACID TEST (Vitagraph), May 12.—Maurice Costello and Mary Charleson acquit themselves with great credit in this two-reel dramatic presentation. A society belle who has been secretly accused of marrying for money stands the "acid test" and discloses a heart of gold. The plot is admirably sustained throughout and, right up to the last minute, the audience is kept in doubt of the outcome.

IN THE NORTHLAND (Lubin), May 13.—There were people in the audience who seemed to be laughing at some of the scenes in this picture—its backgrounds are very amateurish. It is a story of the Northwoods country, which is wintry all the time but never truly wild-looking. The story is good and of true two-part calibre; but there is much in the first reel, especially while the situation is getting stated, that is unpleasant and not convincing—for instance, the way those scenes that immediately precede the elopement are handled lack vigor. The second reel is both interesting and big and makes the offering worth while. It has some good details, many graceful scenes and has clear photography. Emmett Campbell Hall is author and John Ince produced it.

A MAN'S SOUL (Kalem), May 13.—A two-part offering rather trite in its story and not vigorously acted. It is strictly old stuff done over; but has one or two stirring moments as, for instance, at its well-handled climax where the husband, who had been a drunkard, plays the man rescuing his wife and adopted son from danger in a mountain brush fire. The photography counts in its favor. There are scenes in it that add nothing significant and it might have been told in one reel.

MADAM COQUETTE (Lubin), May 14.—A two-reel number depicting some stormy scenes in the lives of a young married couple. The husband is neglectful and the wife seeks to arouse his jealousy by flirting with another. The action in the second reel is dramatic and almost tragic, but the happy ending is finally achieved. This photoplay is old in subject matter and contains no very new situations, but it is well constructed and well acted. Rosemary Theby, James Roberts and Joseph Kaufman have the leading parts.

THE STRENGTH OF THE WEAK (Pathe), May 14.—This two-reel number does not offer a remarkably strong story, yet it is so naturally and skillfully developed that it holds the interest and is quite appealing. It concerns a young man who stole some jewels in a moment of weakness; he afterwards comes to America and becomes a famous surgeon, saving his own sister's life. There is some confusion of characters at the beginning, but this clears up later. It seemed a little improbable that the sister should recognize her brother on the sickbed, while the mother failed to do so. The photography and settings are good.

ASHES OF HOPE (Essanay), May 15.—A two-reel number in which the photography is dim in places. Ruth Stonehouse plays the part of a famous dancer, who is compromised by an attorney, played by E. H. Calvert. Francis X. Bushman plays the hero, her theatrical manager. The production is quite elaborate and closes with a trial scene. The plot does not seem entirely convincing in places, but serves to entertain. The lovers are united after many tribulations.

THE COUNTESS VESCHI'S JEWELS (Vitagraph), May 16.—In two parts, a thoroughly commercial picture, except that most of the acting, the staging, background-choosing and camera work are excellent. Melodramatic but unconvincing, it keeps action going and will make an acceptable offering, for it never lags and is never obscure. Its best asset is the character drawing that many of the players have put into their roles as far as their roles would let them. Charles B. Davis is the author, but doesn't deserve credit for originality. It was produced by Ned Finley.

THE PRECIOUS TWINS (Pathe), May 16.—Two-part farce that the audience enjoyed. Its idea is old enough; but there is an astonishing amount of new stuff in it, partly due to a slight though fresh development of its situations and partly due to the two midgets (the girl very cute looking) and to the jealousy of the fat girl. This sort of farce material, which might have started with a play called "Jane," can bear repetition and is still likable. At least it is sure that the audience laughed often and liked it.

THE FRINGE ON THE GLOVE (Kalem), May 18.—In two reels, a conventional melodrama with much to commend it. There is some freshness in the atmosphere (the land of big pines in the Northwest); the story is clearly told and gets over sufficiently to hold interest; the heroine, Neva Gerber, is pretty and plays her role pleasingly, opposite to Carlisle Blackwell. R. C. Hadley plays the "heavy" role. The plot is fairly made; but how much more effective it would have been to have kept the girl out of the last scene in the office until after the husband had returned and told that he—at least this would have registered the situation more clearly and been more natural beside. The photography is fair, with exteriors a bit dark.

ADVENTURES OF KATHLYN, No. 11.—THE FORGED PARCHMENT (Selig), May 18.—The theater seems to be better liked on Kathlyn days. In quality this installment of two reels is very like the others, and it is safe that where former installments have been drawing well this will do likewise.

Independent

A BOY FOR A DAY (Royal), May 16.—A split reel that will go well as both of its offerings are laughable and have broadly humorous incidents. The first part is a rough and tumble farce with a girl enjoying a boy's escapade in boy's clothes. An amusing clown policeman helps it out.

I SHOULD WORRY (Royal), May 16.—The second part rises and develops a nice farce idea that once made a good Biograph picture—the cheeky Cheap John who is robbed by two tramps and persuades them to shoot holes in his coat until they have no more bullets. It is still good fun and this picture's producer has added to it something else, but of thinner quality.

THE MAN IN THE COUCH (Komic), May 17.—The saving grace of this release is that it purports to be nothing more than burlesque comedy. The plot starts nowhere and gets nowhere. The roughhouse antics of members of a village fire and police department may excite laughter where critical audiences are not encountered.

THE MUTUAL GIRL, No. 18 (Reliance), May 18.—Mutual Girl meets Dr. Katherine Davis, the Commissioner of Correction, and also Inez Melholland. She and her aunt also make a trip to Randall's Island, where the city of New York keeps its delinquents. These people and things are worth while seeing and help the offering. It is pretty clearly photographed.

A WATER DOG (Keystone), May 18.—A lively comedy with a plot which serves for the filming of a big human interest climax when a clever little girl swimmer is piloted safely back to shore from a rock in the ocean by a well trained dog. The photography is excellent.

THE COURTING OF PRUDENCE (Beauty), May 19.—Something unusual and unexpected is the rule in farce comedies of this brand and, in this picture, these things half hide the rather old plot. It makes a likable offering, for it has been handled in a lively way and pleasantly acted. The photograph is fair.

THE SWINDLERS (Majestic), May 19.—A dramatic release which has nothing out of the ordinary to make it command attention. A girl provides the thrills when her ingenuity thwarts the plans of a gang of crooks who have swindled her mother.

UNIVERSAL IKE IN PURSUIT OF EATS (Universal Ike), May 19.—Ike and his wife fall heir to a Western hotel and have as their guests for a night a couple with an elephant and a donkey. The rough humor in this number is very appealing; the hotel itself is a laugh and the feast of Ike and his wife to mount the elephant on a ladder is very enjoyable. They wind up in the tiger's cage. A good Western comedy.

WHEN RUEBEN FOOLED THE BANDITS (Keystone), May 21.—A corking good comedy release possessed of a well constructed plot which permits of the wildest possible kind of burlesque handling. The handling of the role of a country station agent all crippled up with rheumatism stands out.

A CIRCUS ROMANCE (Princess), May 22.—New Rochelle companies seem fond of circus pictures and usually make good ones; this is a good one though the story is slight. It has the usual circus parade, which we commend. The melodrama seems new enough and will interest and please. The photography is good.

SISTERS (Powers), May 22.—This picture is somewhat conventional as regards the plot, the theme is an old one and has been worked over in many ways. A brother of the wife is the cause of all the discord developed, the husband becoming jealous of the intimacy between the sister and brother whom he imagines is her lover. A tragedy is averted by a confession just in the nick of time, it is all very interesting and cleverly acted.

THE STRENUOUS LIFE (Joker), May 23.—A "rube" setting is shown in this comedy number. Cleo Madison plays the country girl. This lacks plot and is not very good as burlesque, so its entertaining qualities are not very great.

ACRES OF ALFALFA (Keystone), May 23.—A split-reel subject which is interesting as an advanced method of presenting educational matter. One is given a good insight into the harvesting of the West's greatest crop and, at the same time, because of the introduction of a comedy story, is amused and entertained.

OUR LARGEST BIRDS (Keystone), May 23.—On the same reel with "Acres of Alfalfa," this is another combination educational and comedy subject. The subject matter is interesting and the comedy well done.

DEAD BROKE (Crystal), May 26.—In this half reel Charlie and Vivian take turns playing dead in order to evade their creditors. It makes a fairly amusing offering.

A CHANGE OF COMPLEXION (Crystal), May 26.—This, on same reel with above, shows how a servant girl blacks up her master and mistress while they sleep. A rather diverting piece of nonsense.

THE LINK IN THE CHAIN (Eclair), May 27.—In this three-reel subject Barbara Tennant has the lead, portraying a girl who comes to poverty following the arrest and conviction of her father on evidence too slim to be convincing. Oscar Lund directs the picture and also plays opposite Miss Tennant. There is a large cast and much pains has been taken in the getting on of the production. There is a well-staged cabaret scene, for instance. The picture undoubtedly will please the majority.

SHELTERING AN INGRATE (Americana), May 27.—Typical Western picture, which hides its love interest under the rodeo atmosphere of cowboy life. Fast riding, breaking bucking horses, etc., are what it is chiefly concerned with; yet it tells an acceptable though not at all new story. The escaped convict when given a job on a ranch proves a dastard still. For a while he comes between one of the girls on the ranch and the more desirable foreman. There's good, sounds stuff in it and it is well photographed.

THE PASSING OF THE BEAST (Nestor), May 28.—In this number Wallace Reid plays the part of a Canadian woodsman—almost an animal yet possessing strong instincts for doing the right thing. There is plenty of action, but it seemed to be scattering and somewhat involved. It is not handled in the most convincing way.

CAPTAIN BILL'S WARM RECEPTION (Nestor), May 29.—The newly-weds, played by Lee Moran and Victoria Forde, fix up their home in regular sea-going fashion to entertain Uncle Bill, an old salt. The bed rocks violently and a hose is squirted through the window to make things homelike. Quite a novel idea and ones that creates considerable amusement.

THE EMBEZZLER (Kay-Bee), May 29. An old man's devotion to an invalid grandchild which leads him to steal from his employers in order that the youngster may have necessary surgical attention is pictured in this two-reeler to give it heart interest. The story will strike a responsive chord in the hearts of many who witness it. The little girl who plays the invalid grandchild is deserving of particular mention for her intelligent interpretation of a somewhat involved role.

BROTHER FOR BROTHER (Frontier), May 30.—In this film story appear the good son and the bad son. The latter robs his father's safe and the former accepts the blame. Later they meet in the West and there is a general reconciliation. Not a very new plot, but the scenes are well photographed and capably acted.

THE BAR CROSS LIAR (Eclair), May 31.—One of Eugene Manlove Rhoades' Western stories in scenario form. There is a strong idea in this, but it was brought out rather weakly in the beginning. The Western atmosphere is good and introduces a genuine chuck wagon, a Christmas dance and other features. It combines humor and pathos, but does not make the most of the plot.

SOME HERO (Crystal), May 31.—Vivien Prescott and Charlie De Forrest appear in this burlesque detective number. The hero is thrown over a cliff and the film reverses so that he rolls back again. There is some fun in this though it never becomes extremely laughable.

THE AWAKENING (Rex), May 31.—This shows the havoc wrought by a city girl artist in the country in the love affairs of a young couple. Beatrice Van is the artist and Bob Leonard and Hazel Buckham play the lovers. The story is not strong, but well constructed and entertaining.

THE STONE IN THE ROAD (Rex), May 31.—This Weber-Smalley production makes a pleasing application of the old fable of the stone placed in the roadway. The young farmer is the only one who moves it and he falls heir to the estate. A fresh, original treatment of an old theme, making an unusually pleasing production. Such pictures demonstrate the unending possibilities of this form of entertainment.

HIS HIGHNESS, THE PRINCE (Great Northern), May.—A three-reel picture, wholly amusing and filled with delicious satire; it will make a decided hit. The real fun of the offering is in its characters, of which there are many and at which it pokes convincing fun; but the plot is also very amusing. It makes a journalist, whose last name is Prince and who looks like Prince Henrick, let a comical and yet entirely human council of a small city entertain him as the prince. The prince learns of this and comes to town in his uniform; but takes it all as a good joke. It is a commendable picture in every way, acting, photography and general handling, and a very desirable offering.

Independent Specials

THE LOVER'S GIFT (Majestic), May 17.—A two-part Western melodrama with a tragic episode at its close that is a weakness; for the material of which the quite melodramatic story is built is too unrealistic to hold up the death of so important a character as the heroine's good self-sacrificing friend and helper, or to go well without the contrast of virtue justly rewarded in the end. The story is simple and engenuous; it has its usual romantic situations; is written for speed; is well acted, and holds the attention. Earle Fox plays the cowboy lover of the girl, Francillia Billington, and George Sigismond plays the big-hearted helper, who also loves the girl. It is a villainess who makes trouble and it ends in the death of George by the hand of the Earl, who should have been better protected by the story's author, W. Christie Cabanne.

THE SHEEP HERDER (Victor), May 25.—This two-part picture that contains many beautiful scenes, the most of which are taken on the Western prairies. The plot in interesting and cleverly developed. It has to do with the antipathy which exists between cowboys and sheep herders, a fact which is well known, especially among people of the West. A pretty little love story simmers through the plot. The unselfish sacrifice of the hero for his mother's sake is touching, but in the finale he wins the girl and the respect of an obdurate father and the admiration of the cowboys. This offering will please wherever shown.

THE LOST SERMON (American), May 25.—Two-part melodrama, with William Garwood as the hero, Vivian Rich as the heroine, and Jack Richardson as the villain. The first reel gets an excellent situation stated and leaves the interest wakefully expecting something good in the second reel. But the second reel proves to be quite poor and of little interest; because it was conceived in a fumbling way, throws in scenes and incidents that have no possible concern with the story, and, besides, are most improbable. It is well acted and clearly photographed.

LUCILLE LOVE (Gold Seal), Series No. 7, May 26.—Lucille and Hugo are rescued from the drifting boat by some Chinamen and taken to a Chinese town. The settings and characterizations in this are surprisingly good. Lucille dons the robes of a Chinese girl and has numerous adventures in her search for the precious papers. This number continues the interest of the series very satisfactorily.

THE WHARF RATS (Broncho), May 27.—While the "they-lived-happily-ever-after" and other conventional finishes in stories, plays, and moving pictures are often lacking in interest, it is a safe venture that the tamest and most conventional finish is more popular than is the one which leaves doubt in the mind. "The Wharf Rats" fails to satisfy for this reason. Its two reels are filled with exciting action.

HEARTS AND SWORDS (Sterling), May 28.—This is a two-part rip-roaring comedy that gains hearty and continuous laughter, it is crammed with funny situations and characters and what they don't do in the action of the picture never happened. There is a scantily clad maiden who is some dancer. Ford Sterling is at his best. This strenuous comedy will make any audience laugh lige the dickens. The photography is not of the best in some places.

A LUCKY DECEPTION (Nestor), May 30.—A two-reel number, written and produced by Al E. Christie. This is full of youthful ginger, but the treatment is too broad in parts. The restaurant scenes are a trifle too breezy and the domestic scenes tread on delicate ground. It may be cut by judicious exhibitors so that the humor of the really funny plot may be preserved. Eddie Lyons, Lee Moran and others of the Nestor comedy company appear. Eddie dresses up his chum to represent his alleged wife.

CAST ADRIFT IN THE SOUTH SEAS (Bison), May 30.—A two-reel number, written by Henry McRae, with Wm. Clifford, Marie Walcamp and Sherman Bainbridge in the cast. This story is laid in the Hawaiian Islands and has excellent qualities in the way of atmosphere and picturesque views of the natves. The story is that of a girl cast adrift in a boat by the villain and picked up by a tribe of natives. She saves the son of the chief and the rest of the scenes follow in an entertaining way. War between the tribes is a feature of the production. A pleasing release.

THE OPIUM SMUGGLERS (Box Office Attractions).—Three reels giving the adventures of a revenue detective and his wife who jointly hunt down a gang of smugglers. At the climax the revenue officers approach the stone ruin in which the gang hides near the rocky seashore and demolish it with shells from two small cannons. The blowing up of a steam tug is one of the picture's features. The hero had been left bound on it by the smugglers and had just escaped into the ocean. Before leaving him to his fate, they had carried off his wife. Thus she is able to locate their hiding place and, when she, too, escapes, to bring the officers, her husband included, to attack it. There is little in the story that is essentially new; in fact, it is rather trite; but the action keeps going. The photography is below the usual standard for the Gaumont studio, which is responsible for it.

THE RED CLUB (Box Office Attractions).—A four-part offering which is a melodrama of sensations rather than a sensational melodrama. It belongs with a clearly defined type of offering that has proved of service; but lacks all artistic quality. Its chief merit is that it keeps something going all the time. It aims to make every incident so startling that the spectator will fail to notice whether it has a reasonable place in the story or not and is full of things like traps in the floor, secret springs opening to hidden passages in castle or palace, victims hurled down chutes to strange dangers in pits or cells below, and is full of espionage and counter espionage. In the story the Red Club helps a lovelorn baroness, who things herself jilted by the reigning count, in an attempt to be revenged. The backgrounds are palaces and royal gardens in perfect keeping with the theme. It is a wholly artificial offering made with reasonable skill to fill a demand for stirring action, but lacks the kind of story that has made some of its predecessors famous. The Dansk Kinograph Studio turned it out.

PERILS OF PAULINE (Eclectic), May 18.—Pauline has an exciting adventure and is bound, gagged and hidden in the hollow of a great Chinese idol down on Mott Street. Her lover, Harry, rescues her after a lively encounter in the temple. Let us say in frankness that, while the first installment of this series promises better things than these, yet they are well produced and exciting. The serial, when taken with other offerings of its kind, is "delivering the goods."

A $14,000,000.00 Bunch of Beauty.

A bevy of California heiresses visiting Kathlyn Williams at the Selig Studio, Los Angeles. Among them these young ladies represent collateral and other negotiable stuff amounting to $14,000,000.00. Left to right, standing: Marjorie Dyer, Yvonne De Ojeda, Kathlyn Williams, Gleatina Green. Steated: Nadine De Ojeda.

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AN ANTI-CENSORSHIP BOOTH.

A Unique Feature at the Great Exposition at Grand Central Palace.

One of the features of the exposition of the International Motion Picture Association, to be held in Grand Central Palace from June 8 to June 13, will be an Anti-Censorship Booth, which will be in charge of a special committee. A monster petition to Congress has been prepared and will be ready for signatures the moment the exposition opens. The monster petition is a protest against the passage of the Smith-Hughes Censorship bill now pending in Congress. It is to be signed by visitors of the exposition and the text of the petition specifically recites the fact that the subscribers are regular patrons of motion picture theaters, that they are citizens of the United States and that they are not interested in any way in the production or the distribution or the exhibition of motion pictures. In this way the committee hopes to be able to prove that there is widespread approval of the pictures by the general public who visit the theaters and who are in a position to know whether pictures are on the whole clean and wholesome. This monster petition will not be signed by any one who is financially interested as either a producer, exhibitor or exchange man.

Copies of the famous message of the late Mayor Gaynor will also be distributed from the Anti-Censorship Booth. Every exhibitor may register his position on the censorship question in a book specially provided for that purpose. The committee will also distibute free of charge blanks of petitions for exhibitors to be circulated among their audiences. The plan is to invite on the screen the patrons who are opposed to censorship to sign a petition against the Smith-Hughes bill and against the principle of censorship generally.

JOE FARNHAM, TANGO EXPERT.

Mr. Joe Farnham has just been secured by the Entertainment Committee of the Convention and Exposition to referee the contests in modern dancing, by photoplayers, which will be held daily in the ballroom of the Grand Central Palace, New York City, during the week of June 8th to the 13th.

INDIANA ASSOCIATION CONVENTION CALLED.

A meeting of the members of the Indiana Motion Picture Exhibitors' Association will be held on Friday, May 29th, at 410 Saks Building, Indianapolis, Ind. This is the organization of which Dr. J. M. Rhodes is president, and is not affiliated with the National League. It is announced in the call that the members will decide at this meeting whether they will attend the convention at Dayton or at New York. F. J. Rembusch, vice-president of the Indiana Association, will read a paper on perfect projection and how to obtain it. Other interesting papers will be read.

The change of date was made to enable the members to attend the Speedway races on Saturday if they so desire.

NORTH AND SOUTH CAROLINA JOIN THE LEAGUE.

A wire from President M. A. Neff, of the National League, at Charlotte, N. C., announces the organization of state league branches in that city on May 19th for North and South Carolina. There was a good attendance of exhibitors from both states, and officers were elected for the ensuing year and delegates chosen to attend the National Convention of the League at Dayton.

North Carolina—H. R. Mason, national vice-president; S. A. Lambeth, president; W. E. Stewart, first vice-president; L. V. Davis, second vice-president; Otto Hass, secretary; E. May, treasurer; delegates, S. A. Lambeth, Floyd Goodrich, L. V. Davis, M. W. Jordan, A. W. Hobbie and J. W. Bryan; alternates, H. J. Parides, W. H. Hendricks, W. D. Simmons, J. Rosenthal, E. May, J. Tate Powell.

South Carolina—J. M. O'Doud, Florence, national vice-president; J. H. Bristow, Anderson, president; J. B. Wylie, Chester, first vice-president; J. W. Parr, Lancaster, second vice-president; A. L. Rawls, Columbia, secretary; L. T. Lester, Spartanburg, treasurer; delegates, L. T. Lester, A. W. Rawls, J. M. O'Doud, J. H. Bristow, H. K. Davis, J. W. Parr; alternates, Julius Meyers, B. L. Henry, Geo. Thomas, J. H. McCall, Leon W. Coker and W. E. Mitchell.

CONVENTION IN MINNESOTA.

A convention of motion picture exhibitors of Minnesota is planned to be held at Minneapolis on June 4th and 5th. Headquarters will be at the West Hotel. G. M. Westley, national organizer for the Motion Picture Exhibitors' League, has been working in that state for some time and reports that there is a strong sentiment among exhibitors in favor of the League. Minnesota delegates to the New York convention last year were among those who bolted the national convention. A new organization will be formed, officers elected and delegates to the Dayton convention chosen. Information can be obtained by addressing G. M. Westley, West Hotel, Minneapolis.

PENNSYLVANIA CONVENTION AT WILKES-BARRE.

G. C. Miller, of Plymouth, Pa., in charge of the convention committee of arrangements for the meeting of Pennsylvania exhibitors, to be held at Wilkes-Barre, Pa., on June 23rd and 24th, reports progress. Everything that can be done to make the meeting a pleasant and profitable one is being considered by the committee and an interesting time is promised to all who attend.

NO STRIFE IN OHIO LEAGUE.

On account of recent statements published in certain trade papers to the effect that there was dissatisfaction in the ranks of the Ohio State branch of the Motion Picture Exhibitors' League on account of the censor law, the Cleveland Local No. 1 has adopted a series of resolutions denouncing the statements as false and misleading and declaring that there is not now, nor ever has been strife in the Ohio Branch of the League.

MACNABB JOINS BALL.

Robert L. Macnabb, a well-known exhibitor, and Eustace Hale Ball, who has been connected with the Reliance, Majestic and other picture companies, have entered the production field. Mr. MacNabb will be president and general manager of the new company, and Mr. Ball will have charge of production. Offices have been secured in the Metropolitan Building, No. 1 Madison Avenue, New York. "The Curse of Cocaine" is the title of the first picture.

REMBUSCH WINS SUIT FOR INFRINGEMENT.

In an opinion handed down by Judge Buffington, of the United States District Court for the Eastern District of Pennsylvania, sitting in Philadelphia May 19, the suit of Frank J. Rembusch, of Shelbyville, Ind., against George Bennethum, Sylvester Weis, and George Weis, charging infringement upon his patented "mirror screen" for use in the exhibition of moving pictures or stereopticon views was sustained.

Mr. Bennethum is well known in moving picture circles around Reading, Pa., where he is interested in various enterprises. Charged with having infringed upon the patent granted to Mr. Rembusch in 1909, the defendant claimed that Mr. Rembusch's patent was invalid because of a "lack of invention" and attempted to show that the same process of treating glass, namely, grinding the surface and coating the back with silver, had been known as far back as 1876. In a lengthy opinion, Judge Buffington held that while the process of treating glass had been known, there was invention on Mr. Rembusch's part when he adapted glass so treated for use as a screen on which to project pictures, disclosing the reflective value of an invisible mirror.

"The Woman of Mystery"

New Blaché Feature Deals Artistically with Wierd and Incomprehensible Things and Makes the Spectator Feel Them.

Reviewed by Hanford Chase Judson.

THE newest Blache feature, a four-reel picture, written and produced by Madame Alice Blache, gives a strongly-woven yarn of sublunary powers. We human beings live in this, our eupeptic, sunlit world as very material persons. We are awake and we see everything that goes on around us. But let us fall half asleep for a time and things that were not existent before seem to be there now. These things are to us vague, wholly imaginative. Can we, wide-awake folk of the Occident, be sure that our imaginative Oriental brothers are not more awake than we? It matters very little in our Western daylight, yet the average spectator who watches "The Woman of Mystery," by Madame

Scene from "The Woman of Mystery" (Blaché).

Blaché, will more than probably be asking himself just such questions. For the picture deals with inexplicable, dreamy, yet tremendous realms in such a way that the spectator is forced to live in them for the time and in a way accept their reality without knowing that he does so. The very fact that Madame Blaché here demonstrates, unintentionally, the power of art to spellbind a person into accepting what no argument ever could, is proof conclusive of the existence in life of powers that work without clearly showing themselves.

"The Woman of Mystery" is a detective story, in kind and quality, very like "The Dream Woman," turned out by this same studio some weeks ago; but it is better. The average spectator who is avid for melodrama will never notice that now and then it relinquishes the best path, as in the torture chamber of the thieves' den, just to please him; because in doing so, it does just what he wants it to do and for him this won't hurt the impression that it makes in the least. It is a picture for all kinds of spectators, but especially for the average, intelligent man and woman who is able to understand, but doesn't like to grope too far for his or her emotion. It is never recherché: all the steps it takes are on a path easy to follow, but not well-trodden paths; there is nothing trite about it. Yet, at the same time, it is an offering also for the most thoughtful of spectators, for it takes up things that are not easily brushed aside and are likely to demand an explanation, thus stimulating thought.

The story holds out to us a cup of strange, elusive wine, harmless yet powerful and exciting. It is no easy task to make a cup to keep such a beverage from evaporating before it touches our lips. Very careful art is needed, for any suggestion of the stage or of artificial striving after effect is sure to hide the real soul of the story from us for the time and leave us dry. In this picture this seldom happens. It happens once when a great number of servitors of the strange East Indian woman capture the detective and the girl in an American backyard. There should have been fewer of them to convince us. Then the spirit of the woman had its choice of paths when sent out of her body and the horizontal way is more effective than the vertical and the contrast helps distract us from the soul of the story for a moment. These are small things in a long offering so filled with the best art—art that is magnanimous enough to sacrifice itself wholly for the sake of its object: the picture or the emotion in the spectator's heart, whichever one prefers. No one can ever get immediate credit for the true art that he or she accomplishes, for the simple reason that no one can ever see it at work. It is hidden by the veil it weaves.

That opening scene in which the actress gets the box of snakes is so unexpected and so naturally acted by Claire Whitney that the spectator is made to shudder as though he saw it in life. There are no counter suggestions to remind us of the producer or of the Solax Studio. Then the strange powers of the "Woman of Mystery" (Vinnie Burns) to send her soul out of her prison to lead to destruction the detective (Fraunie Fraunholz) who had traced back the box of snakes to her, is done unusually rather than naturally (who knows how it is done in real life?), and artfully arrests our attention just as the real event would arrest it, if we should see such a thing. The story follows on through melodrama, but it is good melodrama and makes entertainment of a high order. The offering is desirable. The staging and photography are careful and adequate—a fine picture.

Miss Fri'zi Brunette

MISS FRITZI BRUNETTE, whom many critics have declared to be the most beautiful star in the motion picture firmament, recently turned down a very flattering offer to accompany a well-known star feature producing company to Europe.

Miss Brunette, who formerly appeared in a prominent brand of pictures released by the Universal Film Company, says she prefers to remain in the United States even if this country does go to war with Mexico. "No matter how hard the times may become as the result of a great or long protracted war," commented Miss Brunette, "I do not believe the demand for motion picture entertainment will fall off even a tiny bit. The great strain and worry caused by the war will increase the yearning of the people for mental

Miss Fritzi Brunette.

relaxation, and though money may be so scarce or 'tight' as to hurt other industries and amusements, the picture show at from five to twenty-five cents admission will seem so little in comparison to other things that people will go to it stronger than ever. You know the old law of physics, that great pressures attack the point of least resistance—well, that's the law that will apply to the American people, their tense pent up feelings during war times, and the good old American motion picture show.

"No, siree, I'm not afraid of panics, because there isn't going to be any in our line of work, no matter what the wise ones say to the contrary, and I want to be right here and work with the American companies and the American players—the finest, most honest and generous folks on the face of the earth. I have one nice 'Home' offer here which I am considering, but haven't yet made up my mind."

Now that Miss Brunette has announced her intention to return to motion pictures, she will doubtless have many offers to choose from as she is a highly talented actress and very popular with the fans everywhere.

THE BROADWAY SECURES THOMAS E. SHEA.

The second release of the Broadway Picture Producing Company will feature Thomas E. Shea in "The Man-o'-Warsman; or, The Fall of Vera Cruz," a five-reel story written around recent happenings in Mexico. The picture will be issued on July 10. "The Trail of the Lonesome Pine," the Broadway's first picture, which will be released on June 10, is practically completed, and is said to be a winner.

Thou Shalt Not.

Ramo Releases Another Lively Story Full of Dramatic Incidents to Fill Today's Demand for Melodrama.

Reviewed by Hanford C. Judson.

SOME restraint is necessary in praising these multiple-reel melodramas. In their collection of sensational experiences, one following the other, they show lack of artistic balance and really sacrifice final impression for the sake of a number of thrills that are felt and forgotten. This is the day of tremendous engineering feats and of startling political experiments and the pictures that will suit people who do these things must be thrilling. Now these melodramas are on the right track; they are the nearest thing to what is really wanted and there is no doubt that they are popular. They ought to come a bit closer to life; more time and care ought to be taken to make the steps in their progress inevitable; and their characters ought to be more consistently human. Of course, there are degrees in all things and we find this newest Ramo feature, a four-reel melodrama, called "Thou Shalt Not," above the average. The Ramo studio is not turning out a big feature every week and all of its offerings that we have seen so far have shown care and earnest effort to make their stories seem real. "Thou

Scene from "Thou Shalt Not" (Ramo).

Shalt Not," in its snap and go, in the naturalness with which most of its action is presented, and in the convincing way in which its emotions are pictured, reminds us of other Ramo products, known to many and of proven popularity. It will be popular, we feel sure. Yet, while better than most, it shares in the weaknesses of its kind. It was written and produced by Will H. Davis and Edith Hallor, Stewart Holmes, Harry Collier and others of the regular Ramo company play it. In photography, compared with earlier Ramo pictures, it falls down a bit. The cameraman was too boldly experimental. He deserves praise—many of his studio scenes show the wide spaces of all out-doors in a truly marvelous way; but some of his boldest attempts are failures; of such are his running pictures and one of his camp fire scenes.

The story is set in the Northwest with its wild passions, its miners, lucky and otherwise, the mounted police, gamblers, drinking places, cabins and all the rest. It is new, although not made of new things and holds attention well. At its opening, we find a prospector in hard luck. His wife is living with his father within a few days' ride of his camp. He has two neighbors who are lucky and whom he has saved from outlaws. By one of these he sends a note to his wife about his bad luck. She is weak and is very quickly attracted by the messenger, who proves to be a married man and really her brother-in-law, although neither knows it. There's a spirited and excellently produced pistol fight in and around the village gin-mill. The messenger holds off outlaws; is wounded and is cared for by the luckless prospector's wife. His father sees that the two have fallen in love and sits up with a rifle to keep him from carrying her off. The old man is shot. The son finds the letter, that had been scribbled to his wife, in the dead man's hand and starts in pursuit. He overtakes the two and there's a third vigorous struggle with a novel outcome in which the seducer dies accidentally. The eloping wife is sick. Her husband watches till morn; when seeing her dead he leaves her. The seducer's partner coming, steals the dead man's gold and accuses the absent husband of taking it. The dead man's widow sends her brother out to "get" the prospector; but he has changed his name and the two meet and become good friends. In trying to protect his youthful chum from the wiles of a gambler's girl decoy he attracts the gambler's notice and is recognized. He flees away on horseback. Wounded, he is taken in and cared for by the widow of the dead man, his sister-in-law, who soon gets a description from her brother and sends for the Royal Mounted Police. But before they come he, having fallen in love with her, tells her his story and shows his proof. She helps him escape and then follows to take care of him.

Changes in Universal Program

Owing to the fire suffered by the Universal Film Mfg. Co., at its quarters in the Colonial Hall Building, Columbus Avenue, New York City, on May 13, a number of changes in its programs for the weeks of May 18, 25 and June 1 have been made. Below is a list of the new releases:

Powers, May 22, from "The Pearl of the Sea" to "Sisters."

Victor, May 22, from "The Bribe" to "A Disenchantment" (two parts).

Joker, Mal 23, from "Mike Searches For His Long Lost Brother" to "The Strenuous Life."

Rex, May 24, from "The Woman In Black" to "Avenged."

Imp, May 25, from "Lodge—Looney Luther" to "A Mexican Warrior."

Powers, May 25, from "Family Troubles" to "When They Grow Jealous" and "From Interlaken to Brienze."

Universal Ike, May 26, from "Universal Ike Is Kept From Being An Actor" to "Universal Ike, Jr., and His Mother-in-Law."

Joker, May 27, from "The Cure" to "Willy Walrus and the Baby."

Imp, May 28, from "An Old Rag Doll" to "The Dawn of the New Day."

Rex, May 28, from "The Pursuit of Hate" to "Shadowed Lives."

Powers, May 29, from "The Spark of Manhood" to "The Feud" (two parts).

Victor, May 29, from "Humanity In the Rough" to "A Princess For a Day."

Joker, May 30, from "The Fatal Letter" to "The Magnets."

Rex, May 31, from "The Awakening" to "The Stone In the Road."

Sterling, June 1, from "Kids" to "All the Dog's Fault" and "The Arsenal of Lloyd at Trieste."

Universal Ike, June 2, from "Universal Ike, Jr., and His Mother-in-Law" to "Universal Ike, Jr., In a Battle Royal."

Joker, June 3, from "Willy Walrus, Detective" to "Their First Anniversary."

Imp, June 4, from "A Mexican Warrier to ——. (No release.)

Rex, June 4, from "The House Discordant" to "Swede Larson" (three parts).

Powers, June 5, from "The Masked Rider" to "Heart Strings."

Victor, June 5, from "A Disenchantment" to "The Doctor's Testimony" (two parts).

Joker, June 6, from "Love and Electricity" to "Bess, the Detectress."

Rex, June 7, from "Lost by a Hair" and "Turtle Traits" to Closed Gates."

Starting with Sunday, June 7, the Frontier will be released on Sunday instead of Saturday, and the Thursday release will be discontinued after June 4. The Sunday Crystal has been discontinued.

JOHN J. NOECKER DIES SUDDENLY.

It is with regret we chronicle the death of John J. Noecker, which occurred in St. Louis, Sunday, May 17th. A telegram announcing his sudden demise, received at the home office of Warner's Features, Inc., states that Noecker was stricken on the 15th, and that death came quickly.

For a number of years Noecker was manager of the Swanson-Crawford Film Exchange in St. Louis, and was one of the pioneer representatives of the film industry in the middle west. Several months ago Noecker became affiliated with Warner's Features, Inc., in the capacity of manager of their St. Louis branch. His sudden death will be regretted by a host of friends throughout the trade.

"CABIRIA" AT THE KNICKERBOCKER.

Werba & Luescher, theatrical managers, have secured the exhibition rights for the Itala feature, "Cabiria," for America, and will give the first public presentation of that 12-reel masterpiece at the Knickerbocker Theater, Broadway and 37th Street, New York, on Monday, June 1st. Signor Scamenga, of the Itala Company, is in New York and will remain for the opening at the Knickerbocker. The tour of "Cabiria" will be conducted along the same lines as that of a first-class dramatic production.

Herbert Rawlinson

HERBERT RAWLINSON is working under the direction of Otis Turner, with whom he was associated at the Selig Studios, and is appearing with the Universal's Special Feature Company as lead.

Mr. Rawlinson has much to commend him; he is very popular with the public; he is good-looking, optimistic and young. Add to this manliness and the ability to wear his clothes as though they belonged to him and it will readily be seen that he has a brilliant future before him, for he also possesses personality that "gets over."

Herbert Rawlinson.

He is young, but he has had the hard knocks and the heartaches which nearly every actor worth his salt has experienced. And, moreover, he has won his way, step by step, by sheer will power and ability. His parents were not professionals and he started out on his own hook early in life.

Born at Brighton on the south coast of England, Rawlinson swam like a fish and rode to hounds at an early age. His education was acquired in France. While in his early 'teens the buyer for a well-known Toronto merchant took a great liking to Herbert and persuaded his father to let him go to Canada, after pointing out the advantages of the Americas. He came, and the spirit of the new country soon dominated him.

In a small Canadian town, Herbert hung around the opera house until the opportunity came. He joined a repertoire road show, and the manager, noting his natural ability, soon gave him leads. Salary started at six dollars a week. When he left he was receiving the biggest salary in the company. Then followed a succession of stock and road companies, principally out of Chicago, in which he played melodrama productions. Then came a season in B. C. Whitney's "Show Girl," after which Herbert Rawlinson invaded New York and played there and out of there several seasons.

The desire to settle down came, and with it the opportunity to join Selig's company, with which firm he remained for two and a half years, playing a great variety of parts, principally heavies and leads.

When Hobart Bosworth got his company together for Jack London's "Sea Wolf," he selected Rawlinson for the important part of Humphrey Van Weyden, and persuaded him to join the company. Herbert did, and the wisdom of the choice is evident to all who may see the "Sea Wolf." And now the once popular Selig player is a member of the Universal, and his score is considerably enlarged.

In private life Mr. Rawlinson has a host of friends. He still takes an active interest in athletics, which embraces gymnastics, swimming, riding and rowing.

"On the Verge of War," a big, three-reel 101 Bison Mexican war drama, to be released June 6th, shows Mr. Rawlinson doing splendid work in the leading male role. "Won in the Clouds" is another big feature recently released in which he starred. Anna Little is now playing opposite Mr. Rawlinson.

"THE ESCAPE" COMING.

Arrangements are fast being completed for the New York presentation of "The Escape," D. W. Griffith's latest masterpiece. This is a special seven-reel Griffith Mutual picture produced with an exceptionally competent cast including Blanche Sweet, Mae Marsh, Ralph Lewis, Donald Crisp, Owen Moore, Robert Harron, Jack Pickford and F. A. Turner. It will be presented in New York as a theatrical attraction at the Cort Theater, June 1.

One unusual factor will contribute to the excellence of the picture as it will be seen at its first metropolitan presentation. It was first shown recently at Clune's Theater, Pasadena, Cal., and at the Auditorium, Los Angeles, always the home of grand opera, high class drama and symphony, also owned by W. H. Clune. It was most enthusiastically welcomed at both theaters and hailed as the greatest photoplay ever produced. Mr. Griffith himself feels it is his greatest work, surpassing his former successes such as "Judith of Bethulia," "The Battle of Elderbush Gulch" and "The Messenger."

But the important thing as regards the producing end is that the appreciation of the audience was carefully noted and several changes made in the picture. It has always been the complaint of motion picture producers that a theatrical production was constantly being changed to suit the audience, but that a photoplay always remained as it was sent out before receiving a public presentation. Mr. Griffith's latest innovation seems to do away with this. It is another instance of thoroughness of the methods of the master producer.

Lorimore in a New Field.

ALEC LORIMORE, who counts every film man in the country for a friend and whose work for the Gaumont Company has been phenomenally successful, has made a new connection. He has been secured by the Box Office Attraction Company for the purpose of organizing and extending its growing feature film service. This new department of the Box Office Attraction Company has been created by Abe Carlos, under whose care it is.

Alec. Lorimore.

The demands upon the department have been very heavy and the Box Office Attraction Company is fortunate in having obtained the services of such a thorough organizer and film expert as Mr. Lorimore has proven himself to be. He is versatile and resourceful, being not only a born organizer whom experience has developed into a master of his profession, but he has done remarkably fine work as a publicity man, combining originality with the right kind of a "punch." The Gaumonts regret the loss of Mr. Lorimore, with whose work they were thoroughly satisfied. Mr. Lorimore will enter upon his new duties as expeditiously as possible. He will make a tour of the entire country in the interest of his new employer. He will not only sell state rights, but dispose of the exhibition rights of some very fine productions on a special basis. His many friends wish the genial film expert the greatest possible success in his new field for which he is so eminently equipped.

PROVIDENCE, R. I., TO GET BIG HOUSE.

The Allen Hippodrome Corporation, Providence, R. I., is to build and operate in that city a big moving picture and vaudeville house which will be known as the Allen Hippodrome. It is planned to have about 5,000 seats. The company is composed of Charles Allen, president, and his son, Charles, Jr., treasurer. These men also own and operate the New Union, Scenic and La Sirena Theaters in Providence and the Scenic in Pawtucket, R. I. The Allen Hippodrome Corporation has a capital of $200,000.

Foreign Trade Notes

PARIS LETTER.

(*Special Correspondence to* THE WORLD.)

PARIS was Abe Warner's last calling place prior to embarking for the United States. The president of Warner's Features passed an enjoyable and profitable few days in the gay city and left for home the richer for a fine feature film which he was able to purchase here.

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John Calvin Brown is one of the latest Americans to register in the French capital. Magic City Brown, as he is frequently called on account of the fact that he built the famous amusement park on the Quai d'Orsay, is contemplating opening a varietv show. The theatrical business is a tough proposition here, but J. C. Brown can be trusted to put up a game fight against powerful opposition.

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John Tippett, of the Universal, is another arrival.

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News reaches me that C. B. Brockway, one time director of the Casino de Paris, has forsaken the movies and is now training race horses in Hungary.

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Many prominent men interested in the manufacture of pneumatic tires attended a moving picture seance given by Frank W. Thropp at the Cinema Demours. Mr. Thropp is secretary of the de Laski and Thropp Circular Woven Tire Company, and the John E. Thropp Sons Company, and treasurer of the Eureka Flint and Spar Company, of Trenton, N. J. He is touring Europe with a Lubin film, which demonstrates his firm's method of high speed tire making. The pictures show the process of manufacture from the treating of raw rubber to the finished tire. People who saw the film highly lauded the pictures and the Thropp company's initiative in calling in the movies to help sell their goods.

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Rudolf von Jacobvitch, owner of the French rights of Edison's Kinetaphone, has planned the construction of a big studio just outside Paris. Von Jacobvitch will make talking pictures in the French language.

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It is rumored that the Edison Company is contemplating opening a studio here. Up till now Edison photoplays have not proved entirely to the liking of French audiences. If the producing scheme materializes the European Edison Company will manufacture films expressly for European markets.

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An endeavor is being made to obtain the suppression of "poor rights"—a ten per cent. tax levied on all tickets for amusements. The theaters make the public pay the tax, but most of the movies charge inclusive prices.

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Prieur is handling the Ammex feature, "The Rebellion in Mexico."

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A French producing company is preparing a film version of Gustave Flaubert's famous work, "Salambo."

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Monat has been granted the concession for a new Duxth brand of films known by the trademark "Tulipa."

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King Baggot's Parisian production, "Absinthe," will be exploited in France on the state rights plan.

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For the first time a British picture has topped the bill at the great Gaumont Palace Hippodrome. The film was the London Film Company's "House of Temperley." It had a great reception and Gaumont screened it the second week at Gaumontcolor in the Faubourg Montmartre.

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At the time of writing "Fantomas, the False Magistrate," is packing the Palace Hippodrome. This is Gaumont's most popular series. Americans in Paris always turn out in large numbers to see the pictures. A few days ago a well-known American made up a "Fantomas" party and booked seven boxes for the accommodation of his friends.

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Official receipts just published show the advancing popularity of the movies. In 1913 twenty-four Paris picture theaters took more than a million and half dollars in entrances. Takings at Gaumont's Palace Hippodrome exceeded $398,000, which sum was only eclipsed by one vaudeville show—the Folies Bergeres. It should be mentioned that the Hippodrome is closed during the summer months. Gross receipts of Kaffenburgh's American Theater totaled approximately $33,299 out of the total takings of theaters, music halls and movies a million and a half dollars was collected in poor rights by the Assistance Public.

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J. R. Frachebourg, of Paris, has patented a system of color cinematography.

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My Vienna correspondent writes that the Eclair Company created a big sensation by photographing before the public the main incident in a forthcoming drama. The firm arranged for Solange d'Atalide, an American circus rider appearing at the Busch Circus, to ride a horse on the roof of one of the cars of the Big Wheel. The equestrienne trained her mount, "Dreadnought," for the perilous feat by riding on the top of a moving van. The thousands of people who turned out to see the event were kept in a state of breathless excitement while the Big Wheel revolved and the cameramen took pictures from precarious positions on the axle.

JOHN CHER.

JACOB P. ADLER IN THEIR FIRST PRODUCTION.

Jacob P. Adler, well known romantic actor, plays the title role in "Michael Strogoff," a five-part feature which will be released June 1 as the first product of the Popular Plays and Players, Inc. Mr. Adler has a repertoire of more than one hundred speaking plays, but felt that "Michael Strogoff" was best adapted for his appearance on the screen. The picture will contain many spectacular features, among them the blinding of Michael Strogoff, the burning of Moscow, the river ablaze as the fugitives escape by raft, the burning of Irkutsk, the big Tartar camp at Bokhara, and the big court and palace scenes.

In support of Mr. Adler there will be seen a cast specially selected from the popular Lubin players, as the picture is being produced on a very pretentious scale by the Lubin Film Manufacturing Company.

Scene from "The Norwegian Spy" (Chariot Film Co.).

Feature Producers Affiliate.

Alliance Formed by Famous Players, Lasky and Bosworth, Inc., with Leading American Feature Distributers.

ONE of the most important announcements of a week in the motion picture industry which will long be remembered as notable for its important coalitions comes from the offices of the Jesse L. Lasky Feature Film Company, the Famous Players Film Company and Bosworth, Inc.

These three big organizations, each well known as a producer of dignified and high-class photoplay features, have effected a working agreement whereby their products will be marketed through a common distributing agency which has been formed with the title of the Paramount Picture Corporation. The capitalization of the big distributing company is given as sufficient to handle programs of the kind which the interested companies are turning out from time to time, and, in addition to being large enough to meet the requirements of the new corporation law, is, by comparison, insignificant as regards the actual capitalization of the concern.

W. W. Hodkinson.

William W. Hodkinson has been elected president and general manager of the new company. James Steel, of the Famous Players Film Service, Inc., of Pittsburgh and Chicago, is vice-president of the company, and Raymond Pawley, of the Famous Players Exchange, Asbury Park, N. J., is secretary and treasurer. The directors include Hiram Andrews, of the Master Productions Film Company, Boston, Mass., and William L. Sherry, of the William L. Sherry Feature Film Company.

Bosworth, Inc., producers of the film versions of Jack London's celebrated works; the Famous Players Film Co., with their program of leading stars in recognized dramatic successes, and the Jesse L. Lasky Feature Film Co., producers of well-known dramatic successes and famous novels with recognized stars at the head, have been making some of the most representative and pretentious feature productions obtainable.

It is with the object of delivering the productions of these three big producers and distributing them through the one channel, and also adding to these productions the subjects of other master producers which measure up to the standard set by the three companies above named, thus allowing the exhibitor to secure from the one central point a program of sufficient caliber and consistent standard, so that he can go on day after day showing pictures of an assured sterling grade that the Paramount Company has been organized along these lines.

Adolph Zukor.

It is made conditional that the standard set by Lasky, Bosworth and the Famous Players must be met by other producers if they would have a place on the program to be distributed by the Paramount Pictures Corporation, and, as these three companies contemplate the creation of only 102 productions a year, the Paramount Pictures Corporation will have experts in all the leading producing marts of the world seeking out material of sufficient strength to be affiliated with the productions of the Famous Players, Bosworth and Lasky, thus completing a comprehensive feature program.

The primary purpose of the Paramount Pictures Corporation, it is set forth, is to supply the exhibitor with a program of such advanced standard as to elevate, dignify and perpetuate the exhibiting branch of the industry in all parts of the world.

By placing it on this basis, it is pointed out, the exhibitor is encouraged to conduct his show in a businesslike manner. If he desires, for instance, to run a week of celebrated plays and famous novels, with notable stars, the Paramount Pictures Corporation will be the central point through which he can obtain his program, whereas at present it is necessary for the exhibitor at any given point to work through some half-dozen different distributing agencies, and then his program is jeopardized by the possibility of securing films of uneven merit.

Hobart Bosworth.

This combination of these three important feature producers with the Paramount Pictures Corporation represents the first organized, co-operative system established for the production and distribution of the highest class feature program, and is the culmination of several years of experience and observation on the part of the various members of the organization. Messrs. Lasky, Zukor and Garbutt explain the combination with this brief statement: "A desire for the uplift of the industry and the further prestige of the feature film."

Jesse L. Lasky.

The several companies interested in this combination are quite well known to the trade. The Famous Players Film Company is the older, and has quite a few notable productions to its credit. Among its players are Little Mary Pickford, and a number of theatrical stars such as Mrs. Fiske and James K. Hackett have appeared in its productions. Edwin Porter is the chief director and Fred Thompson has recently joined the producing forces.

The Lasky Company made its bow to the public a few months ago with "The Squaw Man," in which Dustin Farnum was featured. Edward Abeles was afterward featured in "Brewster's Millions," and other leading actors have appeared before the camera in popular productions for

Lasky. The Bosworth Company is headed by Hobart Bosworth as president and Frank A. Garbutt, a wealthy San Francisco sportsman, as treasurer. This company's first production is "The Sea Wolf," from Jack London's story of the same title. It will produce other London stories.

Messrs. Hodkinson, Steele and Sherry are exchange and feature renters and have considerable experience in that branch of the business. Altogether the combination is a particularly strong one.

A CORRECTION.

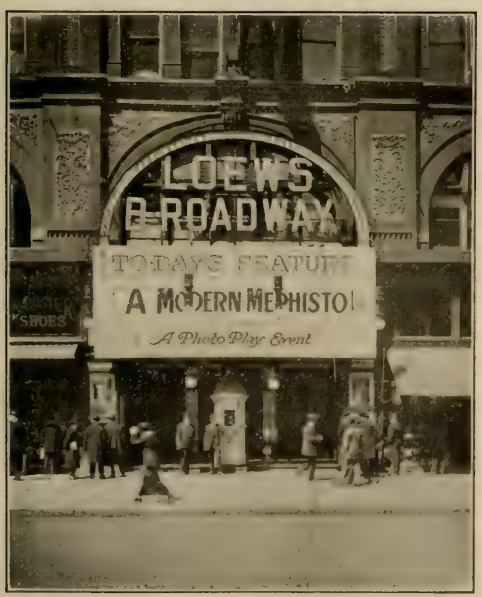
The big Burland Theater in the Bronx is controlled by the Midas Amusement Company, which is composed of David V. Ficker, Nathan Machet and Isaac Picker. The managers of the house are Nathan Machet and Isaac Picker. A statement in the Moving Picture World last week contrary to the foregoing was due to misinformation.

PIONEER PICTURE HOUSE BEING ENLARGED.

W. G. Cook and F. D. Beardsley, who comprise the Soo Amusement Company, Sault Ste. Marie, Mich., are enlarging their Temple Theater in that city so as to accommodate 1,000. When completed the expenditures will reach $12,000, and the Temple will then be one of the best exclusive picture houses in Michigan, excepting Detroit. The Temple Theater has done a capacity business for eight years.

COSTELLO THEATER.

On Wednesday evening, May 20th, in New York City, a new and very elaborate theater was opened at 159th Street and Broadway. It is one of the largest in the city, and named "The Costello,' after the celebrated Vitagraph star, Maurice Costello. Mr. Costello appeared at the opening personally, and was given an ovation. The beautiful show place was crowded to the doors and many persons were turned away, disappointed in not seeing the moving picture hero. Mr. Costello arrived at the theater in his large touring car, accompanied by his wife and children. As the machine drew up at the curb, the crowd, pressing their way into the new structure, heard somebody exclaim, "There he is now." Immediately he was surrounded by a gaping throng who gazed in open eyed wonder when it was whispered around that the beautiful woman and two children in the car were his family. The play presented was the Broadway Star Feature, "Mr. Barnes, of New York," in which Maurice Costello is the star.



Photograph of Loew's Broadway Theater, showing how Greene's Feature, "A Modern Mephisto," was advertised.

Eleanor Gates in Photoplay Field

ELEANOR GATES, author and playwright, has organized a photoplay company which will produce on the screen her books, plays, and stories. She is one of the first authors, as well as one of the first women, to head her own motion picture producing company.

The works of Miss Gates are well-known in the literary and dramatic world. She is the author of "The Biography of a Prairie Girl," "The Plow Woman," "Cupid, the Cow Punch," and "The Poor Little Rich Girl." The latter was a great success, both as a book and a play, and the other titles were all "best sellers" as novels. Besides her stories and plays, she has written numerous stories and one-act sketches.

Eleanor Gates.

"I believe that the possibilities of the motion picture are just being realized," says Miss Gates. "As much art can be put into a picture as into a story or a play, and with the whole world available as a setting, the limits of the legitimate theater disappear and the author is unhampered. The last few months have seen a great change for the better in motion pictures. At first they were a novelty, a new wonder of the world. The first pictures made for the purpose of telling a story or showing a drama were crude and elemental, action being the chief requisite. A new day has come, and a new art is being developed which brings into play all the skill, ingenuity and creative power of cameraman, director, actor, and writer. It is my ambition that the Eleanor Gates Photo-Play Company, of which I am president, will keep abreast of this advance in ideals and ideas in this new art. Our motto is not many photo-dramas, but good ones."

The first releases will be three and four-reel features made from stories by Miss Gates, which appeared in the Saturday Evening Post, with a cast of actors and actresses who are of the types Miss Gates had in mind when she wrote the stories.

The studios of the company are at Mt. Kisco, New York. Richard Garrick is director.

The company is not in the market for scenarios, since Miss Gates' novels, plays, and short stories will take a long time to produce. The office of the company is at No. 2 East 58th Street.

NEW THEATER AT BARBERTON, OHIO.

H. L. Hamilton will open on May 30 the Gem Theater at Barberton, Ohio. The house is a small one, seating only 297, but according to information it is to be up to date. In the operating room there are two Power's No. 6A machines always in use. Two thirty-six inch exhaust fans help to keep the air fresh. Mr. Hamilton is an old picture man, having been in the business for a period of eight years.

CLEM KERR IN TOWN.

Clem Kerr, promotion secretary of the convention and exposition to be held at Dayton, Ohio, under the auspices of the Motion picture Exhibitors' League, was in New York last week. Mr. Kerr reported splendid progress on the part of the exposition and said that the Dayton convention promised to be the greatest in the history of the league.

MAC IS BACK.

Mr. and Mrs. A. MacArthur, Jr. returned to New York on Monday, May 18, from Bermuda, where they spent their honeymoon. Mac reported a delightful trip.

FIALA HAS PICTURES.

Anthony Fiala, who accompanied Theodore Roosevelt on part of his trip through the unexplored Amazon region of South America, has several thousand feet of motion pictures taken on that trip and saved from the bottom of the Amazon, where they went when his boat sank. They will be offered soon.

Efficient Publicity Work

By Julian T. Baber.

IT HAS been editorially pointed out in the motion picture press that there is danger lurking in newspaper publicity for certain films unless it is worked out on a certain basis—referring to that employed by a combination of well-known producers. The danger that may crowd around such an experiment is of such small consequence as to preclude any possibility of detrimental influence on the disposition of certain films, if the proper methods are employed by the publicity agents of the concerns which desire publicity as a means of information for the fandom of the screen.

Oftentimes it is the case that the "readers" which are prepared for the daily press by different producers are written in haste and with little thought of the effect that may follow in the wake of this publicity if diverted into channels that are not selected with a view to producing the best results. It would be the height of folly for any producer to advertise a picture with the idea of interesting the public to such an extent as to create a demand, and then not be able to deliver the goods in accordance with expectations. Indeed, it would show a lack of foresight which would be inconsistent with business principles, and any company that allowed itself to fall into such a rut should be prepared to suffer the consequences.

The phenomenal interest which the general public is taking in motion pictures is pleasing to the eyes of the interests which are in position to cater to the wants of the enthusiasts.

No better medium to inform these same enthusiasts can be imagined than the daily newspaper, and the producer who is able to induce an editor to take most of the literature pertaining to his product is blazing his way to success through a forest of difficulties which can be explored only by persistency of effort in this direction. The assertion is ventured here, not with the idea of leaving the impression that newspaper publicity is alone responsible for the popularity of certain films, but for the reason that the press is well-known in all business enterprises as a most satisfactory agency for disseminating information among the masses.

The newspaper, as it is well-known, reaches a class of people who are interested in the pictures and who do not have an opportunity to scan the pages of the many journals devoted to the entertainment in which they are interested as spectators. Most newspapers are conducting special departments in which new releases and personal news concerning players and their hobbies are printed every day. This is eagerly gobbled up by the reader who is interested in the "movies," and it enables him to familiarize himself with different screen stars and speak with authority concerning the brands which make the strongest appeal to him at the theaters.

There are several producers who have adopted plans by which they get in the good graces of the newspaprs which carry the data relative to their products. They have sheets printed with a view to making easy the task of the editor in using his shears and the paste pot, and, generally speaking, the news is written up to conform with the policy of the various papers. There are other producers, however, who have not yet learned the ways of the newspaper game. The efforts of their publicity men are of little value for the reason that the literature that they mail out invariably finds its way to the waste basket of the discriminaing editor.

No editor wants a long sheet of yellow paper with news of little import mimeographed thereon in an ink that is so faint as to create the belief that the writer is trying to practise the theory of economy. Copy thus prepared occupies too much space for newspaper men to consider for an instant, and the sooner this is realized the sooner the publicity departments of the concerns employing this style will appreciate the importance of working out another system of winning the favor of the daily press. Long, detailed accounts of happenings, and other stories that could be made short and more effective, are not wanted by the newspapers. Short, snappy paragraphs, an inch or two in length are always desirable, and when printed in regular form on good paper stock make good space-fillers for the man on the desk.

Another well-known concern, which publishes a house-organ, has a plan which is useful only in so far as the organ reaches those on the individual mailing this concern has prepared. The paragraphs are not in shape to be used in a newspaper because of the style used by the writer in making known the product of this particular company.

There must be a uniformity of style before the publicity men can hope to get the results through the newspapers in their efforts to interest the public in motion pictures without leaving the impression that the literature is nothing more than the product of an advance agent. It can be advertising in the guise of legitimate news if the writer knows how to prepare his copy, and this latter feature is one that cannot be too greatly emphasized as a big factor in the efficiency of real publicity work.

ENLARGING EDISON STUDIO.

Many Changes Being Made in the Bronx Establishment—Added Facilities for Players and Directors.

WHEN the Edison studio building in The Bronx, New York City, was seriously damaged by fire, a rumor gained circulation that the plant would be moved to Orange, N. J. This was quickly denied, and now plans have been completed for extensive and permanent improvements of The Bronx studio that will make it one of the most convenient in America. Already many changes calculated to increase the efficiency of the working force have been made, and soon a new concrete structure of four floors will be erected on the Decatur Avenue side to provide adequate and suitable offices and dressing rooms for the directors and players.

The glass studio structure which was damaged by the recent fire is being repaired. Manager Plimpton's offices, which were on the Oliver Place side, in the rear, have been moved to the second floor of the Decatur Avenue side, affording more room and greater convenience. In the basement, where the property room and garage were formerly located, is a complete photographic department for the development and printing of negative and positive film. It is, indeed, a complete film factory, and handles thirty thousand feet of finished product each week. Other material changes have been made which greatly increase the efficiency of the plant.

As soon as the work is under way, Manager Plimpton intends to take up his interrupted trip abroad, which will be about June 1. He will visit the principal European motion picture centers, and will probably be absent about two months.

C. B. PRICE.

IT IS doubtful if any other firm ever entered the Coast field and made a greater success in a corresponding length of time than the World Film Corporation has made. And much of this success must be credited to the untiring energy of its special representative in this territory, C. B. Price, who took charge shortly after the opening of the Coast offices.

C. B. Price.

Mr. Price is not a stranger in this territory, having for several years been with the General Film Company, and until recently manager of the Los Angeles branch of that concern. He has covered the entire Coast territory many times, and is possessed of a fund of first-hand information. His experience has not been confined to this territory; in fact, he is as well known in the east as he is here, having done special office and outside work at a dozen branches of the General Film Co.

The slogan of Mr. Price is "Something doing every minute," and he has lived up to this since establishing his headquarters at San Francisco. Practically every exhibitor in the territory hears from the World Film Corporation at least once a week, and in a manner a little out of the ordinary. This hustling manager does not wait for some one else to dig up a new business-getting plan, but originates his own, and by the time others are commencing to copy this he has a new one in operation. The Coast is glad that Price is to stay there, and Price likes the Coast, too. Fine combination, that.

GOLDBERG JOINS VITAGRAPH.

The Vitagraph Company has arranged with Goldberg, the famous cartoonist of the New York Evening Mail, to furnish a series of comedies that will be classed among the Vita-laughs. His first script will be entrusted to Ralph Ince, the Vitagraph director, for production. These Goldberg Vita-laughs are of the crisp, snappy and swift variety that will set pace for a new era of comedy to delight.

Primagraf's New Leading Lady

TODAY the feature buyer demands just a little more than the celluloid film and the sensational paper that accompanies it; he demands that the feature must have some extraordinary drawing power and it was for that purpose that the Primagraf Film Company engaged the world famous prima donna, Julia DeKelety, who is considered one of the greatest character actresses on the European stage today.

Julia DeKelety.

A few years ago she played in Paris and was the rage for over three months, appearing at the leading concert and music halls. In England she scored one of her greatest triumphs, and was persuaded to come to the United States and appear in this country. Irving Billig, the managing director of the Primagraf Film Co., knew Miss DeKelety in Europe and when he saw her here he lost no time in getting her to sign a contract "to pose for pictures" as he put it. And today finds her one of the most talked of leads in motion pictures.

The trade and daily papers, in fact all the papers throughout the country have given her extended notice in their news columns and published her photographs, some of the papers going so far as to run her photo on the front cover of their publications. Which all goes to prove that the state right buyers are going to get the extra "drawing power" that they demand, especially when they buy Primagraf Features.

The next feature in which this star will appear will be a three-reel comedy from the pen of the well known author-director, Irving Billig, entitled, "Oh, that Movie," which is now nearing completion, and will be released in about three weeks.

Frank Donovan is also with this concern, looking after the publicity end; he needs no introduction to the trade as everybody knows him.

PLANS READY FOR BIDS.

The plans of the motion picture theater to be built on an 18,000 foot site in one of the suburbs of Boston by the Littlefield Trust of 26 Boston Fruit & Produce Exchange, Boston, Mass., are now ready for bids. The structure is to be built of brick and stone and will be one of the finest picture houses in the suburb in which it is to be built.

Scene from "A Fallen Idol" (Gt. Northern Preferred).

Getting Belasco Atmosphere

Mr. Wilfred Buckland Engaged by the Jesse L. Lasky Company to Stage Its Future Productions.

THE Jesse L. Lasky Feature Play Company has engaged the services of Wilfred Buckland, who for ten years has been associated with David Belasco. He was Belasco's first producing assistant at the time when the Belasco productions were on an enormous spectacular scale. He has had years of daily training as an actor, stage manager, and technical director in the companies of Augustin Daly, Daniel Frohman's Old Lyceum Theater, Charles Frohman's Empire Theater company and later in the companies of Mrs. Fiske, Maude Adams and Henry W. Savage. Mr. Buckland has achieved a good deal of success as a decorative artist and as an electrical expert in stage lighting. Some of the best known modern devices in stage lighting now in general use, such as the incandescent or "baby" spotlight, were originated by Mr. Buckland. Mr. Buckland is the artistic director of the play, "Omar, the Tent-Maker."

Wilfred Buckland.

Mr. Buckland is going to Los Angeles in the near future, where he will devote himself to a thorough study of the artistic possibilities of the screen. These possibilities, he thinks, are far from being exhausted. He thinks that too many of the pictures produced today are either altogether too conventional and made according to stereotyped formulae, or else lacking in that element of art which proclaims the quality of a great painting to every human eye, and hopes eventually to produce a film which will stand out for its superior art. He has in addition to his numerous other qualifications having been a painter for many years and he believes that the director who sees the picture as the painter would see it is capable of doing great things on the screen.

Mr. Buckland has carte blanche from the company which has engaged him and he will be hampered by no conditions. He can follow his own peculiar artistic bent and go as far as he likes on the road of originality.

GRAND JUNCTION, COLO., TO HAVE HANDSOME THEATER.

The Rex Amusement Company, of Grand Junction, Colo., has purchased the Majestic Theater in that city and will begin immediately to transform it into a modern picture theater. The Rex Company is composed of William H. Swanson, president; A. R. Wilson, vice-president, and Harry T. Nolan, secretary and treasurer. The exterior will be of flat white stucco with trimmings in old copper. The entrance arch will be 22 feet wide and 26 feet high. The Louis XV style of architecture will predominate throughout the exterior. An unobstructed view of the picture from any seat in the house will be had, and the name of the renovated house will probably be the Rex.

THEATER CHANGES HANDS.

C. W. Joehrendt, of Campbellsville, Ky., has taken over the picture house in that city which was formely owned by R. Hobson. Mr. Joehrendt has given the house a new front. He has purchased a Power's 6-A machine and has installed the indirect lighting system.

$20,000 PICTURE HOUSE FOR LE MARS, IOWA.

A $20,000 moving picture theater is being built in Le Mars, Iowa. George W. Kluckholm, of that city, is to be the manager of the house, and he expects to open it about the beginning of September, 1914. The new theater will be equipped with its own electric light plant.

Manufacturers Advance Notes

HIS LAST CHANCE (Imp).

How would it make you feel to kidnap a man for a joke, leave him a prisoner in some deserted house or barn, and then read in the papers the next morning that your victim had been found dead? Truly it would be a case of the stinger stung—stung to the extent of having the electric chair or life imprisonment facing one. And that is exactly what happens to the hero—a young reporter—in this tremendously thrilling melodrama. The young reporter, wasting his time at cards, has been given one more chance to make good with a story. One of his friends suggests the scheme of kidnapping a certain millionaire and then using the story as a "beat." But their joke turns to bitter tragedy —and the mystery of the millionaire's death is not explained until the very end.

Scene from "His Last Chance" (Imp).

It is one of the best modern melodramas done in a long time—suspense, action, plot and great climaxes there are, besides some great acting. Alexander Gaden and Leah Baird are seen in the lead roles, and they do some splendid work. Hobart Henley plays the part of the millionaire and then doubles as the millionaire's twin brother who helps to run the crime down. He does some of the best work since his affiliation with the Imp as a lead. But perhaps the star part must be attributed to W. J. Ferguson, the well known Broadway actor, who is seen as the quiet, smooth, mysterious butler.

Mr. Ferguson was secured especially for this role and paid a big price. Mr. Ferguson's last appearance on the stage was with Fannie Ward in "Madam President," in which he scored a big success. The present photoplay is worth seeing, if for nothing else than Mr. Ferguson's unusual acting.

Frank Crane is the director of the piece, while Stuart Paton, his assistant, and author of many successful photoplays, is the author.

EASTERN FACTORY FOR ATSCO.

Frank T. Highfield, sperintendent of the Atsco factory at St. Louis, Mo., makers of the Radium Gold Fibre Screen, is now in New York for the purpose of selecting a site for an Eastern plant, projected by the Atsco concern. The Eastern factory will have 20,000 square feet of floor space and will be devoted exclusively to the manufacture of Radium Gold Fibre screens and is designed to take care of the Eastern and European trade.

The new Atsco catalog — a high-class production of 184 pages—has just been issued. It covers every need of the motion picture exhibitor, from tickets to screen, and is a compendium of information on the subject of picture theater equipment. 218 West 42nd Street, New York, is the company's address.

"THE MAN IN THE CELLAR" (Films Lloyds).

About the best way to make criminals mad is to take them, supposedly, for a ride, and then wheel them into a police station. The most kindly tempered criminal will feel offended at this.

This is the trick pulled by Webb, the detective in "The Man in the Cellar," the second of the series. As in "The Black Triangle," there are three crooks and their maneuvers make an interesting and intricate study for this super-clever sleuth. They had a very good chance of "getting away with it" if the dog had not whined—but the dog did whine and so got upon the nerves of the lady next door that she started the investigation that lead to the undoing of a wonderfully clever plot.

We have seen criminals get out of all kinds of difficult situations, but there is one in this feature which is novelty itself. After having been bound hand and foot, the crook waits until his captors have gone and then swings his feet out over a table on which stands a lighted candle. He holds the thongs which bind him over the flame and they are quickly burnt through. He then puts the cords which bind his wrist over the candle. The candle flame swerves in the breeze and scorches his hand, but it cuts the cord and he is free—to do more mischief.

The theme of an assumed identity runs through the story and the Lady Grace almost commits the embarrassing error of marrying an impostor who resembles the real Lord Rawson, her fiance.

There is a plot within a plot. The conspirators accidentally gain possession of valuable plans of a new rapid-firing gun, doubling Webb's task. There are surprises every few minutes and the unexpected is happening always. "The Man in the Cellar" fills to the letter the high expectations aroused by "The Black Triangle."

"THE AIR TORPEDO" (Warner's Features).

Here is a story out of the beaten path; not merely a conveniently arranged plot for the introduction of an aeroplane, but a gripping drama of thrills interwoven about the

Scene from "The Air Torpedo" (Warner's Features.

theft of an aeroplane attachment, that is intended for use in war times.

This marvelous device, the invention of a noted general, drops bombs with deadly accuracy upon hostile fleets and land forces. The secret of its success is zealously guarded by the inventor. How he puts it into use to destroy the boat used by the escaping spies, furnishes a climax of thrills that words cannot describe.

"THE RUMMAGE SALE" (Selig).

There is something peculiarly pathetic in observing a type of a day that has gone by trying to meet the current call of fashion. It is generally allotted to the eternal feminine to be tortured with this class of heartache, but in the case of the quaint Selig playlet, entitled, "The Rummage Sale," mere man plays the part for pity, but triumphs in the end. The dress suit is one of the essentials that every man who is any man must have for functions or stand aside. Old-fashioned Septimus feels the call of society and gets a dress suit at a rummage sale, so that he becomes a "mark" at a reception, and the pretty, mischievous girls further make game of him by "tagging" his clothes. He, however, so appeals to Aunt Salina, a maiden lady of uncertain years and much wealth, that she takes him for better or for worse, and gets the best of it—for her declining years. William Hutchinson plays Septimus Snow; the mischievous Rose Greely is impersonated by Stella Razeto, and Lillian Hayward is Miss Selina Richards. "The Rummage Sale" is released May 3rd.

FAMOUS PLAYERS PRODUCE "SPITFIRE"

The Famous Players Film Company will shortly present Carlyle Blackwell in a four-reel film version of the famous nautical comedy-drama "The Spitfire," by Edward Peple, the author of the current theatrical success, "A Pair of Sixes."

"The Spitfire" entertained thousands for many years. Its humorous situations, together with its absorbing dramatic element, makes the subject certain to please both lovers of light drama and those who prefer the big heart-throb of tense, overpowering incident and episode. In the film production the laughs and thrills will be carefully balanced, so that at times it will be difficult to determine whether the subject is comedy or serious drama; until at the very last flash the culmination of the fascinating plot will bring the conviction that it is only real life after all—only life, with its smiles and sighs.

Carlyle Blackwell is an ideal type for the part of Morson, about whom most of the action revolves. In both the lighter moments and the big dramatic situations, he is expected to portray a perfect characterization.

"MICHAEL STROGOFF" (Popular Plays and Players).

The first production of the newly organized feature producers, Popular Plays and Players' Company, of which Harry J. Cohen is general manager, will be "Michael Strogoff" with the eminent dramatic actor, Jacob P. Adler, in the role of the courier to the Czar. The initial production of this company promises many novel surprises, one of which will be the introduction of the ten Tartar soldiers now located at the Russian Embassy, Washington, who are being used in several of the scenes and which necessitates their being brought from Washington to the Lubin plant at Philadelphia several times a week.

"Michael Strogoff," with Mr. Adler in his original role, will be produced by the Lubin Manufacturing Company with the best of Lubin's stars in support of Mr. Adler and all the Lubin facilities brought to bear to make this the first of the Popular Plays and Players' one of the strongest features of the year. Two hundred players are used throughout most of the production, all of whom are drafted from the Lubin companies, Mr. Adler alone being a stranger to the big Philadelphia studios. June 1 is the date of the first release.

LAMB'S TOUR IN PICTURES.

The Lambs, the greatest actors' club in the world, are taking a moving picture of all the important happenings connected with their present tour, which includes the principal cities of the country, starting yesterday and ending next Saturday.

Before starting on their whirlwind trip, many interesting scenes were taken during rehearsals, and on Friday the parade down Broadway, New York, with all the principal stars of this country, headed by John Philip Sousa's Band, was taken.

The busy, clicking camera will accompany the Lambs on their entire trip, faithfully recording all their antics in the parades, to be held in each of the cities in the itinerary, and also catching many unique and interesting scenes in the performance.

When completed, this film will constitute a valuable acquisition to the archives of this famous club, and it can be truthfully said that never before has such an array of talent been assembled in any one picture.

The Lambs have appointed as sole distributors of the film, Sawyer, Inc., through whom it will be marketed.

AN INTERESTING CATALOGUE.

The new and very interesting illustrated and descriptive catalogues recently issued by The Automatic Ticket Selling and Cash Register Company has just been received. This catalogue not only contains a great deal of information concerning the machine in question, but has also a great deal of information of value to owners of moving picture houses, who are progressive and up-to-date and desire to have every modern convenience which will enable them to handle their business expeditiously, safely and under the best possible business system.

"THE TRAP-DOOR CLUE" (Kleine-Celio).

Another exciting detective story, replete with ingeniously devised situations and abounding in sensation, is offered in George Kleine's swiftly-moving, two-reel subject, "The Trap-door Clue," made by the Celio Company, of Rome, and soon to be shown for the first time in America. This subject will be released through the General Film Company, June 9th.

Scene from "The Trap-Door Clue" (Kleine-Celio).

The producer of the picture selected some of the most popular players on the continent to contribute to its success, and American Celio fans will recognize the familiar faces of Olga Bennett and Albert Collins. The photography is up to the Celio standard of excellence and the settings add greatly to the artistic beauty of the film.

"THE FATAL OATH" (Great Northern Special).

In this three-part photodrama, Miss Betty Nansen is afforded another splendid opportunity to display the emotional qualities which have distinguished her presence in the preceding subjects in the series which bears her name. In the role of a countess who becomes enamored of a young actor and thereby incurs the displeasure of her husband, she compels interest from the very beginning and reaches the unlooked for climax in the final scene with all the intensity of her art. The story of the play is unusual in many respects and aims strongly at dramatic effect in the building up of its situations. During the periods in which the countess is brought to a realzation of the unworthiness of the man for whom she had renounced husband and luxury, Miss Nansen rises to the fullest possibilities of the part. The distinguished actress is given excellent support by the Great Northern players and the work of the director is to be commended for artistic settings and the excellence of the general ensemble.

"AUTOMATIC" INSTALLATIONS.

The Automatic Ticket Selling and Cash Register Company, of New York, announces that it has installed its ticket selling device in Loew's theaters at Herald Square and the Circle, New York; North Star Theater, 100th Street and Fifth Avenue, New York City; Palisades Amusement Park, Palisades, N. J.; Park and Majestic Theaters, Trenton, N. J., and Roric Glen Park, Elmira, N. Y.

UNIVERSAL SUPPLY COMPANY ELECTS OFFICERS.

At a recent meeting of the stockholders of the Universal Film and Supply Company in St. Louis, Mo., the following officers were elected: William M. Swanson, president and treasurer; Barney Rosenthal, vice-president, and Alfred Bryant, secretary. The company has offices in Kansas City and St. Louis, Mo.

"THE TRAIL OF THE LONESOME PINE" (Broadway).

The Broadway Picture Producing Company, 236 Knickerbocker Theater Building, New York City, has received flattering reports from the first thousand feet of "The Trail of the Lonesome Pine."

No expense has been spared to make the photoplay of the well known name as successful as the book, play and song.

Miss Dixie Compton as "June" in "The Trail of the Lonesome Pine" (Broadway).

Several startling situations have been worked out. The part of June is in the hands of the well known star, Miss Dixie Compton, who is a Kentuckian, and fits the part like a glove. Her hosemanship stands her in good need, as she has several dashes through the mountains which no ordinary rider could handle.

Mrs. Stuart Robson has the comedy part of Old Hon, and it is needless to say what she will make of one of these lovable old Kentucky women. Mr. Richard Allen plays Jack Hale. Frank Dear is directing and playing Dave. He is picturesque in a thankless part. The picture will be released about June 15.

BIG KLEINE FEATURES TO COME.

In an interview, given out at his Chicago office recently, George Kleine told of the big plans under way for the early release of nine big multiple-reel features. Some now ready and others receiving their finishing touches preparatory for release this summer are mentioned as follows:

"Julius Caesar"—An eight-reel film by Societa Italiana "Cines." Staged by Signor E. Guazzoni, whose wonderful work is familiar to all in "Quo Vadis?" and "Antony and Cleopatra."

To "Julius Caesar," Guazzoni brings the best of his principals, including the incomparable Anthony Novelli in the role of Caesar. Ready about June 15th.

"The Lion of Venice"—In six parts. A fifteenth century drama, made in Venice, Italy, for the Photo Drama Company, which controls world's rights. The famous canals and historic palaces of Venice make delightful backgrounds. Now ready.

"Ivan, the Terrible"—In eight parts. Period about 1530. Ivan IV was the first Czar of Russia—cruel, merciless, almost barbarous. The story has never before been told in pictures. Not yet ready.

"Spartacus, or The Revolt of the Gladiators"—In eight reels, executed by Pasquali. A mighty subject handled in a big way. Period of story about 150 B. C. Spartacus has all the charm of ancient Rome. It has no inharmonious note anywhere. Now ready.

"Othello, or The Moor of Venice"—In five reels. Made in Venice, Italy, in the only fitting environment for the divine Shakespearian drama. Now ready.

"The History of Pierrot"—In four reels, with descriptive music. Made by the Celio Company, and featuring Miss Francesca Bertini, already well known to American picture enthusiasts. Miss Bertini handles the title role of this most unusual subject with great ability. An allegorical story, very quaint and new to Americans. Some of the most beautiful settings I have ever seen. The photography is flawless. Ready about June 15th.

"Salammbo"—In eight reels. From the world-famous novel of that name, by Gustave Flaubert. Period about 250 years B. C. A tale of ancient Carthage. Not yet ready.

"The Naked Truth"—In five parts. Made by Societa Italiana "Cines," and featuring the famous European star, Lyda Borelli. Essentially, it is a story of a woman's great love, and her disillusionment. Miss Borelli's work is fascinating. Ready about June 15th.

"Du Barry"—Adapted from David Belasco's play, featuring Mrs. Leslie Carter in the role of Madam Du Barry. Date of first presentation to be announced later.

THE TRUNK MYSTERY (Lubin).

This is one of the most excruciating comedies ever released by the Lubin Company. To the principal of the story it is very dramatic and far from a laugh, but it is a case of a club jag which in the morning upsets all memories of the night before, and murder and the electric chair loom up in fearful vision.

Dunn Brown will stay out half of the nights at the club, and his family are perturbed. One night the family are packing up to go to the country, Smith, who is courting Brown's sister, is there, assisting, but Brown is as usual at the club, soused. Smith goes to bring him home, and not being able to find the right overcoat, supplies a very flashy one belonging to a member. On the way home, Brown meets a tramp,

Scene from "The Trunk Mystery" (Lubin).

who is about to be arrested for sleeping in a coal yard. He takes the tramp home and both go to sleep on the parlor floor. Next morning the newspapers issue big headlines of a murder which is supposed to have been committed in a coal yard by a man in a flashy overcoat. Brown sees the tramp upon the floor, and being unable to wake him, thinks that the man is dead. He also sees the flashy overcoat, and not being able to remember the events of last night, concludes that he, Brown, must be the murderer. He rolls the still sleeping tramp into one of the traveling trunks. As the family are taking breakfast the tramp escapes and is arrested. Smith has always constituted himself as a wonderful amateur detective, and appearing upon the scene, suspects Brown. The club member comes to claim his overcoat; Smith has him arrested, also the chambermaid of the house. He then tracks Brown and the trunk, and takes them to the city station house, there it is found that the whole mater is a hoax perpetrated by a cub reporter. The prisoners are released, and Smith gets a good licking for his detective work, which was a failure. The comedy was written by Clay M. Greene, staged by Joseph Smiley, and played by a very excellent cast.

WHITMAN FEATURE ANNOUNCEMENT.

The Whitman Features Company announces that it will release a strong three-part feature entitled "His Flesh and Blood" through the Garrison Film Company of New York. The story is based on the recent "gang" troubles in New York City. Another production scheduled for release is entitled "The Toll of Love," a three-part production written by John William Kellette, who has recently been engaged as scenario editor for the company. The production is under the direction of Martin Faust, formerly with the Lubin Co.

BIG PICTURE FROM ALBUQUERQUE COMPANY.

IN the production of "The Lust of the Red Man," a mammoth piece of motion picture art now being staged by G. P. Hamilton, president and general manager of the Albuquerque Film Manufacturing Co., Inc., there is a wonderful amount of detail and attention paid to the realism and the production will no doubt be a startling picture from all the points of motion picture criticism. The scenario is from the pen of Miss Dot Farley, whose name as a writer of motion picture stories needs no introduction. It was she who wrote the "Peril of the Plains," the first three-reel picture produced in America at the time it was staged. Miss Farley also plays the lead in "The Lust of the Red Man," as she did in the "Peril of the Plains."

Miss Dot Farley.

One thing that is evident with the Albuquerque Film Mfg. Co., Inc., and that is that they do not spare talent of expense in making their productions the best on the market. Under the direction of Mr. Hamilton, Buck Connors is superintendent of the massive Indian-Military story. His experience as a Texas ranger fighting along the border, where he went recently to secure pictures for the company and his two years' duty as a civilian scout under the late Major A. W. Butt, President's Aide de Camp, whose heroism while the Titanic was sinking will be recalled by everyone, has fitted him for such gigantic productions. He was also sub-Indian agent for Buffalo Bill's Wild West and is an authority on the Sioux. He has large troops of cavalry, Indian villages set in the true Sioux arrangement for attack. A stockade considered by artists to be the most perfect yet, was built especially for this picture and shows several houses, barracks, etc.

"OUR DAUGHTER."

A one-reel Eclair production released Sunday, May 17th, features Barbara Tennant and Oscar Lund in one of the strongest thousand-foot pictures yet released on the Universal Program. It tells a story of parental neglect and a beautiful daughter who has everything she craves for, but love.

Scene from "Our Daughter" (Eclair).

The lesson it teaches is strong and one of the scenes contains a most thrilling punch wherein a seven-passenger touring car is dashed over a high cliff, landing with its occupants in a heap of scrap-iron and debris on the rocks below.

"METAMORPHOSIS" (American).

An unusual story based on theories expounding the psychology of mind and matter. Professor Frank Burr (Sydney Ayres) writes a book, entitled, "The Spirit of Man in Bondage to His Flesh." In exploiting his theories he causes his spirit to leave the body and miraculously perform deeds at great distance. The dissolving scenes by which the feat is accomplished are convincingly presented. The dramatic action and photographic quality are superb. The story is replete with incidents, thrills and novel effects. Vivian Rich is the heroine with Jack Richardson and Harry Von Meter as rivals for her hand. Charlotte Burton has an important part in the first reel, but is early eliminated by an act of fate.

Scene from "Metamorphosis" (American).

The subject will no doubt cause considerable comment by trade and public. The American Film Manufacturing Company is successful in their determination to always present something new and original.

THEATER RECORD LEDGER.

A copy of James V. Bryson's theater record, made by the Theater Record Ledger Company, of Minneapolis, Minn., would seem to be the most practical record of business transacted that a motion picture theater manager could invest in. It was worked out by Mr. Bryson after long experience and study of the questions involved and is calculated to cover a full year's business of fifty-two weeks. The new edition of the record is just now ready for the market. Mr. Bryson reports that he is in receipt of orders from points as far distant as the Philippine Islands and has many testimonials to the excellence of his ledger. Get a line on it.

RAW FILM SUPPLY CO. HAS GOODWIN LICENSE.

Elsewhere in the advertising pages of this issue of The Moving Picture World the Raw Film Supply Co. announces that it has been granted the right to market "Agfa" and "Gevaert" film under the Goodwin letters patent. This announcement is made to allay any feeling of uncertainty on the part of users of these brands of positive and negative film stock, as to their position since the validity of the Goodwin patent has been affirmed and the notification to the trade that the Goodwin Company's rights would be enforced. All Raw Film Supply Co.'s customers are thus fully protected.

"THE MILLION DOLLAR ROBBERY" (Solax).

Extremely melodramatic and thrilling, but so thoroughly consistent in story and legitimate in treatment, that its value as a high-class drama of unusual power is remarkable, "The Million Dollar Robbery" is a four-reel feature of unusual interest.

Two bicycle polo teams engaged in an exciting game of unique sport furnish the opening scenes of the photoplay which rapidly develops into one of the most baffling detective mysteries ever presented upon the screen.

A million dollars in securities is taken from a safe and not a clue is available whereby the thief can be discovered. The fact that a cuff link belonging to the private secretary of the man who loses the wealth is found near the scene of the robbery is seized upon by the banker, who is jealous of the secretary's attentions to his employer's beautiful daughter, to accuse the young man of the theft. The false testimony of the butler, who is paid for his villainy by the banker, fixes the crime upon the secretary and a famous detective is engaged by the girl to solve the mystery.

Scene from "The Million Dollar Mystery" (Solax).

The sudden prosperity of the butler causes him to plunge into a life of dissipation and crime that finally leads to his undoing, but the author of "The Million Dollar Robbery" is as much a mystery as ever, even after the perjury of the butler has been established. A strong surprise climax is reached when through the activity of a finger print and a hypnotist working under the master mind of the detective, the millionaire discovers that he has robbed himself.

Broadway, the Bowery, the Brooklyn Bridge and several interesting locations on Long Island furnish backgrounds for some of the most sensational scenes of the drama, which abounds in tense situations and rapid action. Claire Whitney, Vinnie Burns, Fraunie Fraunholz and James O'Neill are prominent in the cast and are supported by such well-known players as Harris Gordon, Edwin Brandt, Jack Burns, J. W. Conway, Harrish Ingraham and Frank Cooke.

"THE SONG IN THE DARK" (Essanay).

It is conceded by those who witnessed the projection of Essanay's attraction, "The Song in the Dark," booked for release Friday, June 12th, as being one of the most beautiful heart interest productions ever released by that company. The comparison of the poor, blind canary with the young society girl of wealth, is indeed human. She had purchased a bird from a vender. He had made his living and a handsome profit by selling the birds—they were beautiful singers. Some friends of the girl desired to purchase a canary or so, and she led them to the vender's home, where she discovered that he blinded them—"that they would sing better thus." Her angry passion arose and she had him arrested. During the nights that followed the canary would gaily sing, awakening it's purchaser. Then, an accident happened—she became blind herself. The vender had served his time, and, reading the news of the accident, he went to her, kneeling before the saddened girl, his heart overflowing with pathos. The story is truly interesting throughout and carries with it an air of goodness to humanity. Miss Gerda Holmes, in the role of the blind girl, plays it admirably. The other members of the cast do splendid work.

"TRAPPED BY WIRELESS" (Kleine-Eclipse).

Since Marconi's great discovery we have had a number of "wireless" plays both upon the stage and in motion pictures, but none of them has been handled in such unique fashion as George Kleine's "Trapped by Wireless," manufactured by the Eclipse Company of Paris and scheduled for release through the General Film Company, June 2. In this story, a tale of a pretty American girl captured and held for ransom by a band of Balkan mountaineers, one sensational incident follows another, combining to produce a

Scene from "Trapped by Wireless" (Kleine-Eclipse).

film that may truly be called remarkable even in this day of marvelous motion picture achievement.

Among the spectacular scenes of the film is that showing the deposed outlaw chief crossing a chasm hand-over-hand on a rope which has been stretched across it, with the girl clinging to his shoulders, and the pursuit by the bandits, who cross on a narrow tree-trunk which they have thrown over after the escaping pair have cut the rope behind them.

"THE ONLY SON" (Lasky).

The next release of the Jesse L. Lasky Feature Play Company will be Winchell Smith's most recent dramatic success, "The Only Son," with the original star of the legitimate production, Thomas W. Ross in his original role.

Mr. Ross has been at Los Angeles for the past six weeks working before the camera and is now en route back to New York with the print of "The Only Son," which will be released June 15th.

Scene from "The Only Son" (Lasky).

Whereas in the stage production, the action of the piece started with the only son as a full grown man, in the photoplay production, two reels are devoted to developing the story from the time the boy's father began life as a prospective and shows the mother diligently working to care for her husband.

A strong majestic vein of sympathetic romance intertwines throughout the action of the entire five reels and this strain of sympathy has caused the Lasky Company to label the film as the story that knocks at the door of your heart.

Notes of the Trade.

THE seventh picture of the "Lucille Love, Girl of Mystery" series, in which Francis Ford and Grace Cunard are starring, will be the most expensive production staged at the Hollywood studios of the Universal Company in many months. It was necessary to use an ocean-going steamship in a stormy sea in the forthcoming picture of the series.

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"Drifting Hearts" is a "Beauty" release, not only because of the excellence of the drama, but the moral trend of the story is so comprehensive and beautiful in conception that it commends itself to the most favorable consideration. The photographic quality is par excellence. Margarita Fischer and Harry Pollard play the leads.

* * *

Jay Hunt writes from Los Angeles, as follows: "I regret to inform you that an error has crept into your usually authentic columns under the caption 'Notes of the Trade,' in your May 2nd number. You state: 'Jay Hunt has been directing for the past two months. This makes three advancements in that length of time.' The fact is, however, that I connected myself with the motion picture industry in June, 1910, as a director, and have served continuously to this date in that capacity."

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After long months of strenuous work before the camera, William Shay, hero of many Imp dramas, is in Atlantic City on a vacation. Mr. Shay's most recent and notable success is in the leading male role of "Neptune's Daughter."

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Agnes Atherton Childs, formerly with the Lonegan Players, plays the part of model in the "Beauty" subject, "Drifting Hearts," an "American Beauty" release.

* * *

After two months' work, the decorations in the offices of the World Film Corporation, No. 130 West 46th Street, are complete. The entire scheme, including partitions and office furniture, is in subdued silver-gray oak finish, light brown rugs with darker borders, and indirect lighting throughout. The entrance opens up on a spacious reception room, fitted with large library tables and easy chairs. Just behind, enclosed in frosted glass, is the Statistical Department, and branching from a hallway, one side of which is frosted glass, and the other plate, are the private offices. The projection room is in Italian design of dull green and old bronze, with artistic pilasters equally spacing the wall in panels, into which are mounted antique bronze vases. Large leather chairs add an air of comfort and luxury to these most artistic surroundings.

* * *

Herbert Brenon, director of Imp features and the producer of the big seven-reel success, "Neptune's Daughter," is in Alabama, playing the part of "A Son of the Soil," on his farm, situated near Fairholt. Mr. Brenon spent months toiling with the production of "Neptune," and this, with his serious accident while in Bermuda, put him in line for a much needed rest and change.

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"A Prince of Bohemia," by the American Film Mfg. Co., is a love story with a pathetic strain, yet so naturally presented with so happy a climax as to prove a delightful presentation. Wm. Garwood and Vivian Rich play opposites.

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What is probably a unique record was made on the opening of the new Apollo Theater, the largest motion picture house in Peoria, Ill., last week, when it opened its doors for the first time, with George Kleine's "Antony and Cleopatra," as the initial attraction. The production played four days, and the manager reports capacity houses from morning until night. The show was run continuously from 10 A. M. until midnight.

* * *

E. K. Lincoln, Edgar Lewis, Elaine Ivans and twenty other members of the Photo Production Company, which has been engaged in filming Edward Peple's war drama, "The Littlest Rebel," in Augusta, Ga., returned to New York, on Saturday, May 16.

* * *

Al. E. Christie and his Nestor comedy players are soon to produce a side-splitter which has its settings aboard a pullman car on a limited train. In order to get the necessary touches of realism, the Universal Company already has arranged with a railroad company entering Los Angeles, for a special train between that city and San Diego. All the scenes will be staged either inside the coaches or on the platform of any stations at which the train stops.

* * *

"Mein Lieber Katrina" is a slapstick comedy featuring George Field and Ida Lewis. It is the first subject of this nature attempted by the "Flying A" people, and put out with splendid success. Two other subjects will be subsequently released, completing a series of three subjects of which each is complete in itself.

* * *

Chicago is agog with talk of George Kleine's unique presentation of his eight-reel "Spartacus." An orchestra of thirty-eight, led by Morest Altschuler, who was brought from New York for the purpose, and the rental of such a beautiful and historic playhouse as the Chicago Auditorium, has caused Chicago dramatic critics to say that Kleine has introduced another innovation.

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King Baggot is the author of the two-reel play, "Jim Web, Senator," which deals with the mighty effort it takes for a clean fellow to remain in politics. A stirring love theme is combined in the plot.

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The Pulaski Iron Company, of Eckman, West Virginia, has purchased a Power's 6A machine.

* * *

Dots and dashes of the Morse telegraphic code, sewn inside of a coat, is the new and novel means of communication between a spy and a girl who supplies him with information in "On the Verge of War," a two-reel drama just completed by Otis Turner and his Universal "Special Feature" Company. Hypnotism also is utilized in the story. Herbert Rawlinson and Anna Little play the stellar roles, while Frank Lloyd is the spy.

"Metamorphosis" is a psychological drama expounding the tenets of the doctrine of the spirit of man being held in bondage to the flesh. This is a singular, and at the same time very difficult, subject to handle. The production has given opportunity for several novel effects which are brought out very beautifully by the "Flying A" Company.

* * *

"A Shadow from the Past" is a coming Frontier drama that is considerably out of the ordinary run of stories. Dolly Larkin as Dolly, Joe Franz as Joe, and Arthur Allardt as Arthur, portray the leading roles in the play, which was written by Karl R. Coolidge, and produced by Willis L. Robards.

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Stuart Paton is the author of the two-reel comedy-drama, "The Man Who Lost, But Won," now in the course of production by Frank Crane, Imp director, and his company at the Imp studio. The story is considered unique for the plot it unfolds.

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A Power's 6A machine was used Monday evening, May 18, by the Safety First Society of Greater New York, in the music room of the Hotel Biltmore.

* * *

Victoria Forde, leading woman with Al. E. Christie's Nestor Comedy Company in "Sophie of the Films," a few days ago was lashed to a cliff near Portuguese Bend, California, and the cameraman turned the crank while big waves swept over her.

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Actors of the American Film Mfg. Co., will give a vaudeville entertainment at the Potter's Theater, on the evening of Memorial Day. The details of the program have not been announced.

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The World Film Corporation will occupy spaces 355 to 359 at the Exhibition of the Motion Picture Art, to be held at the Grand Central Palace, New York, June 8 to 13. A stenographer, messenger boys and telephone will be at the service of their patrons, all of whom are cordially invited to make this their headquarters.

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Max Asher and Louise Fazenda play the leading roles in "Their First Anniversary," a one-reel comedy now being produced by Allen Curtis and his Joker players.

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The engagement is officially announced of Irving Cummings and Mignon Anderson, of the Thanhouser playing forces. Miss Anderson is the popular ingenue lead in Thanhouser pictures, a petite blonde, and very pretty.

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Last week, Sidney Smith furnished the Chicago Tribune with a smashing cartoon on the uppermost baseball question, "The Adventures of Kathlyn" first place or "Lost In the Jungle," showing the Detroit Tigers carrying away the hand-some heroine (first place), pursued by the Sox, armed with bell-muzzle guns.

* * *

"The Lights o' London," by George R. Sims, one of the most realistic and popular melodramas ever written, full of life, action and heart throbs, has been purchased by the World Film Corporation. This feature was produced under the personal direction of the author.

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"The Stone In the Road" is the title of a one-reel psychological drama just produced by Mr. and Mrs. Phillips Smalley and their Rex Brand Company.

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Marguerite Snow and Florence La Badie, leading women of the Thanhouser Film Corporation, represented their company at the Motion Picture Exhibitors' Ball, in Chicago, May 14. Miss La Badie is the heroine in the forthcoming serial, "The Million Dollar Mystery," and Miss Snow is the Countess Olga, in the same story.

* * *

Otis Turner and his Universal "Special Features" Company, in which Herbert Rawlinson and Anna Little are leading man and leading woman, will follow up the production of "The Sob Sister," with "The Suburban," a horse-race story. "The Sob Sister" is a newspaper story. A dozen thoroughbred horses and the old Santa Anita race track at Arcadia, California, will be utilized in "The Suburban."

* * *

Alfred Norton, the character actor, engaged especially by Charles J. Hite, to play Stanley Hargreaves in the Thanhouser serial, "The Million Dollar Mystery," will enter the Panama-Pacific balloon race. Mr. Norton recently made an ascension with A. Leo Stevens, the famous aviator, and came very nearly losing his life.

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Recently, the "Diamond S" Selig program in the great Coliseum Arlwick, at Manchester, England, the largest building in that queen of manufacturing cities, packed it even at matinees, and hundreds turned away unable to obtain admission.

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Mr. Samuel Q. Edelstein, business manager of the Rolands Feature Film Co., reports excellent progress in the marketing of the company's first release, "Trapped in the Great Metropolis." Fourteen states having been disposed of.

State Right Purchases

NOTE. Exhibitors are requested to keep this list on file or copy from it the names of purchasers in their particular territories. These lists will not be republished and we cannot undertake to furnish back information by mail to those who have neglected to keep a record. Contributors to this department are requested to have their copy conform to the style of the column.

FIRE AND SWORD (Kismet Feature Film Company, 6 parts).

For Illinois and Wisconsin, by Success Feature Film Company, 37 S. Wabash Avenue, Chicago, Ill.

For New Jersey, by the Mundi Feature Film Company, of New Jersey.

For Ohio, by Abe Reeder, 1422 Addison Rd., Cleveland, Ohio.

For Indiana and Michigan, by Success Feature Film Company, 37 S. Wabash Avenue, Chicago, Ill.

Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

NEW ENGLAND.

The [illegible] Theater Company, Providence, R. I., has opened its new [illegible] Theater, which is situated in the rear of the store in Howard Street recently remodeled. The new house will seat about 1,400 and in connection with the opening Charles Allen and his associates in the management. The policy will be feature pictures and vaudeville.

The Westminster Theater, Providence, R. I., has changed its policy from a feature theater of the vaudeville and moving picture order. Lyon, Veit of Warren, R. I., will supply the pictures for the Westminster.

The Pictorial Photo Co. of N. E., Boston, have discontinued their affiliation with the Boston Journal, which they had been furnishing Famous Players and all other features to report for some months.

The Universal's "Traffic in Souls" is again heavily billed throughout Boston, owing to the engagement of this feature at Lyons' South End Theater. The house is playing vaudeville with J. A. Lyons, general manager of the Universal's Boston offices.

Messrs. Grant and Campbell have sold their Praha Theater, Lowell, Mass., for the present to Fred B. Murphy, manager of the World Film's Boston office, "Murphy's Corner" at the new headquarters, 8-10 Winchester street. The moving New England exhibitors met during the past week at several exchanges on May 4 and 5 to commemorate Mr. Murphy as having a perfectly appointed exchange with every facility to expedite the rapid handling of business. Mr. Murphy formed the 500 Club, composed from the Charles O. Baumann of the New England Motion Picture Company.

Dear Sir:—It is with regret that I find that I can't take advantage of your cordial invitation to visit you at your new exchange today, but I extend my heartiest congratulations and wish you nothing but the best of luck as to the rest of the days. Many of the things of the moving picture business and friends of Mr. Murphy's and the above telegram is only a sample of over two dozen received.

Every moving picture theater in Springfield, Mass., was closed on Sunday, May 7, for the first time on that day in the week, where the custom of attending them to be a Sunday institution was established. Since last November was established in this city. Mayor Doyle and Councilman [illegible] Sullivan, opposed the action of the police in closing the theaters on Sunday, but the action is now practically forced upon exhibitors throughout New England. Moving picture theaters in Springfield have been invaded by the Sunday business on the plea that they are a menace to morals of the town, and not in accordance with Sunday observance, and that they secure keep the public from attending the churches. Mayor Doyle, however, has taken a different point of view. He declares that moving picture theaters are educational propositions and have no more right to be opened on Sunday than have other forms of amusement.

The [illegible] in Bedford, Mass., is all ready for the opening Monday. However, after several days' delay, because of a worker force, the town has not required to order of the local board of health. This acknowledged has been [illegible] permission to run the theater.

Bangor, Me., has a reform administration that is opposing all moving picture shows and has [illegible] the mayor to avoid [illegible] to suppress [illegible] and [illegible] shows. The Standard Theater and [illegible] have appointed a committee to arrange for a resumption of moving pictures.

The last [illegible] of the suffrage parade in Boston this week were exhibited at Keith's Theater. These pictures show all the prominent suffragettes in the parade, the marching, floats the [illegible] and [illegible] and [illegible] and [illegible] and the [illegible] of the [illegible].

Harvard students will have a chance to gain a view of Thomas A. Edison's method this spring. The committee appointed is ordered for the coming [illegible] Thomas, whereby [illegible] offering a prize of $100 to the Harvard student who writes the best [illegible] [illegible] and to show of those to [illegible] [illegible] [illegible] for [illegible] at [illegible] [illegible] [illegible]

to be known as the Springfield Friars' Club. Dwight O. Gilmore was unanimously elected honorary life president. The other officers chosen were as follows: President, George Foxhall, first vice-president, E. L. Knight; second vice-president, J. J. Loewer; treasurer, Gordon Wrighter; secretary, V. H. Lawn. The membership committee is A. L. S. Wood, John B. Cullaghan and E. L. Knight. The committee on constitution was elected as follows: Theodore H. Parker, P. H. Dexter and Tony Cavallo. The following were elected to select rooms: V. H. Lawn, A. W. Atkins and George A. Prussel, while the committee on fees is J. J. Loewes, C. L. Kelben and Victor J. Lawn. This is to be a purely social club, where theatrical men may drop in to forget their labors. Many of the men mentioned above are moving picture exhibitors. The next meeting is scheduled for May 22, at Polli's Palace.

Polli's new theater at Hartford, Conn., will soon be ready for occupancy, and should have its first opening by June 1, unless delays occur at the last moment.

Manager Moxley Blumenberg, New Portland Theater, Portland, Me., gave over his house on May 13 to local talent, but the rest of the week was given over to the regular program of moving pictures and vaudeville. Mr. Blumenberg finds business very fair.

Too many friends of Fred Collie, manager of Collie's Opera House, Turner's Falls, Mass., were grieved to hear of his death, due to pneumonia.

The Somerville Theater, Davis Square, Somerville, Mass., is now nearly ready for its opening. This house is of brick, and is thoroughly fireproof and up to date in every respect. The theater was erected by the Hobbs family, well known in Somerville, and is to be called "The House of Quality." The policy will be vaudeville and photoplays, with admission prices up to 25 cents. Two shows will be given daily, at 2:30 and 7:30 p.m. The location is one of the best in Somerville, and the Somerville Theater should easily do a prosperous business. HENRY

NORTHWESTERN NEW YORK.

M. B. SCHLESINGER has resigned as manager of the Academy Theater, Buffalo, to become manager of the new Olympic Theater, which opened in that city recently. He formerly managed the Casino Theater, Chicago. The Olympic is owned by Buffalo men, including Messrs. Jacobson and Slotkin. Five acts of vaudeville and first-run moving pictures are featured. The matinee price is ten cents and the evening prices ten and twenty cents. The Olympic is on Lafayette Square and is handsomely decorated and furnished.

E. Meadows has resigned as manager of the special feature department of the General Film Company, in Buffalo. After June 1 he will be connected with the executive staff of the Colonial Motion Picture Corporation of New York City. Before taking up his new position, Mr. Meadows is enjoying a trip to the Bermudas.

The Happy Hour moving picture theater, Buffalo, managed by Harry Marsey, has been redecorated and otherwise improved. Thirty feet have been added to the length of the house and as a result the seating capacity has been considerably increased. This is now one of the finest little theaters in the State.

Joseph A. Schuchert, who recently resigned as manager of the Buffalo branch of the General Film Company, is devoting his entire time to his several moving picture theaters. Mr. Schuchert is widely known as a pioneer film man. He was the originator of the Buffalo Film Exchange, which was later taken over by the General Film Company.

James A. Bailey, treasurer of the Academy Theater, Buffalo, has been appointed assistant manager of that house. He also retains his former position.

To help attract attention to the "Quo Vadis" pictures at the Hippodrome Theater, Buffalo, Manager Wallinford recently placed a lifesize figure of a wolf in front of his house. On the figure he placed this sign: "Come in and see how Lucille Love is attacked in a Jungle and makes her escape."

Manager Harold Edel of the Strand Theater, Buffalo, used a successful plan to attract crowds to "Graves's Millions," the moving picture feature playing at his house. To advertise the show he arranged with the Marine Bank of Buffalo to furnish $25,000 in bills, which were placed in bags in front of the box office. These were heavily guarded and the idea was effective. Mr. Edel recently carried a page advertisement in the Buffalo Courier on "Million Bill." Other recent bookings included William Farnum in "The Redemption of David Carson," Charles Klein's "The Gamblers," "The Sea Wolf" and Arnold Daly in "The Port of Missing Men." George Bouchard, formerly first violinist of Theodore Thomas' orchestra, has been added to the Strand orchestra, now consisting of eleven pieces and a pipe organ.

The Grand, Colonial Amusu, Majestic, Mozart and other theaters of Elmira, N. Y., recently turned over several hundred dollars of their receipts to local charity workers, known as the Seven Allied Charities.

The Colonial Theater of Elmira has been decorated and improved in other ways. The house plays vaudeville and moving pictures and is under the same management as the Victoria Theater, Rochester.

Moving pictures showing the attack on Vera Cruz were among the recent offerings at the Lyric Theater, Buffalo. Edward L. Hyman, assistant manager, looks after the many details of the house, while Manager Marcus is giving special attention to his Symphony orchestra, which he features each Sunday.

BILLY BISON.

WASHINGTON, D. C.

THOSE of the exhibitors of Washington who have houses are now facing the annual lack of attendance, for the summer weather is now with us and the outdoors are having their attractions. Many of these have already opened but another week will see all working in good shape. At the Maycroft, 621-623 H street Northeast Fred Stein is using small pocket electric lights as an aid in seating his patrons. The staff (keep) or more ushers of this park each has a lamp. When a single person or a party enters the gate, Mr. Stein flashes the number and answering flashes from the ushers shows him just where to direct the patrons. There is no noise from the calling of the employees or the disagreeable snapping of fingers and when the rush is on it can be easily handled. This park has been renovated and on warm nights it is a very comfortable spot.

Manager Semmes has announced that it will probability Glen Echo Park will open for the season on Saturday, May 23. Arrangements have been made with the General Film Company for the service.

Those of the Washingtonians who visited Baltimore last week and attended the festivities of the league of that city are still singing its praises. All are of the opinion that a better entertainment could not have been furnished, and they say nothing in the world can beat Baltimore's hospitality. Among those who were on the Washington party were Mr. Mrs. and Miss Herbert, Mr., Mrs. and Miss Joy, Fulton Brylawski, Joe Morgan, John Payette and Mrs. Fuller.

The Gem Theater, at 1423 Seventh street, Northwest, is one of the new additions in the field here, having been opened about two weeks ago. F. Hasle and F. Mayer are the proprietors of this house, which is one of the most attractive in that section of the city. It has a seating capacity of 250 and is subdivided for the white and colored patrons. A subdued light is produced by six eccentric fixtures of the direct-indirect type, the lights being set in ornamental globes. The ceiling is ornamented in buff, green and red, in pleasing contrast. The walls are old rose in color with embossed borders in gold, beneath which the wall has been tinted buff and stenciled in design. There are two exits, one on either side of the screen, at the rear. The operator's booth is roomy and well ventilated, and the Power's Six machine is presided over by Mr. Milton Wolf. Mr. Hasle, of the firm, is an old-timer in the game and is the proprietor of several houses in Virginia. The service is furnished by the General Film Co.

In line with the present Mexican unpleasantness the pictures showing the preparedness of the American army are likely to meet with great favor, especially in this city, where are located the headquarters of the Army, Navy and Marine Corps, and the people seem to be watching for the release of such a series as has been taken by the Selig Company, which will depict all arms of the service, including setting-up exercises, drills, skirmishes, etc. The films showing the cavalry in action will prove very popular, for this branch of the army always gains applause through the daring feats of its members performed while in the saddle, but the most exciting reel will be that showing the boys in blue and khaki under fire. These pictures were taken under the direction of the War Department and will prove true to life.

The "Queries and Comments" columns appearing in one of the local daily papers under the heading of "Motion Picture News," are proving quite a feature and the readers are availing themselves of the opportunity of gaining information of all kinds concerning the business. Two of the four papers are devoting considerable space to the industry, printing short sketches of the plays as well as gossip concerning exhibitors, the players, and others interested.

H. M. Osborn has severed his connection with the General Film Co. pany, and J. Leo Yates, who formerly covered Virginia, West Virginia and North and South Carolina, will now do the work for them.

J. P. Anderson, of the Warner Feature Film company, has just returned from a four days' flying trip through the South.

The Rambler, under the management of Joseph A. Hayden, has been opened at Ninth and O streets, Northwest. This house has a seating capacity of approximately 500.

A charter has been granted by the Virginia State corporation commission at Alexandria, Va., to the Peerless Amusement Company, Inc., of that city, having a capital stock of from $2,000 to $25,000. The officers are W. A. Boyd, president, and B. F. Vernon, secretary, both of Washington, D. C.

The Favorite Theater, on H street near North Capitol street, has installed a Reiser screen and each afternoon when the home team is out of the city the house is crowded with enthusiastic baseball fans. This theater was recently remodeled and enlarged, more than one hundred additional seats being put in. The interior was redecorated and a new lighting system installed. Manager Watson has now a very attractive theater.

Tom Moore gladdened the hearts of some two hundred or more inmates of the district jail with a two-hour moving picture show. He was assisted by Fred Hinkley and G. W. Pennell. This show was followed by a vaudeville entertainment in which the prisoners themselves participated.

Samuel Greenberg, manager of the Empire Theater has made a hit with the school children of the Northwest section, and a jigger hit with the parents of said youngsters, through his donating that theater to their use recently, for the purpose of raising funds for the support of their playgrounds. He started the ball rolling by inviting the youngsters to make a grand rush for the theater where a free show was awaiting them, and as the fame of entertainment was flung the trunk of the manager. He opened the show with a film showing the raising and unfurling of the American flag, which operation so stirred the eight hundred youngsters that they all stood up while the picture of the flag remained on the screen. This was followed with views showing the scenes of Washington, Interest. And other famous men, with moving pictures showing Washington Crossing the Delaware, etc. Two weeks later he invited the parents to pay the regular admission, to see their youngsters on the screen and every mother and father who every found that they could drag along made a pilgrimage to the Empire to see Mary or Johnny running across the target spot.

Mr. M. Coleman, proprietor of the Star Theater, was the one of that name to the misfortune of the neighborhood in which he is located for the, same purpose. Cooperating with Mr. Coleman was the Warner Feature Film Company and their "Saving Beauty" and "Vitagraph's Wonderful Eyes" were shown to the youngsters. This is in a good cause and both Mr. Coleman and Mr. Greenberg are to be commended for the and they have forgiven the children.

© L. LINZ

SAN FRANCISCO

THE Rossbins Photoplay Company has been incorporated here with a capital stock of $50,000 by J. J. Rossbins, M. O'Brien and J. Fazzy, this city to the principal office of business. Mr. Rossbins has had a long experience in the producing business in which the new concern will engage.

M. E. Cory has adopted a straight two reel moving picture policy at the Fairyland Theater, 432 Fillmore street. For some time a two-reel show for adults has been in force three evenings a week and this has now been made the regular rate.

Plans are being made for the erection of a moving picture house on Van Ness avenue, near Sutter street, to be opened shortly after the municipal street railway on the avenue is completed.

A number of other new theaters are also projected for this city, to be ready for occupancy before 1915. A house with a capacity of 800 is to be erected at Polk and Union streets, and another is planned for 1 and Twenty-fifth avenue in the Sunset district. Mr. Fields of the Central Sunset Improvement Association is interested in the latter.

The Bell Theater, located on Columbus avenue, is closed, but will probably be opened shortly. The Home Theater, on Church street, is also closed temporarily.

The Sunset Motion Picture Company has received a cablegram from Petropaulovski, Siberia, advising that the steamer S. King & Wingo, with the moving picture expedition of this company aboard, arrived safely on May 5 on its way to the Far North.

Oliver Kohrlaine, manager of the Kohrlaine Cement, Fresno, Cal., and Emil Kohrlaine, of the Kohrlaine Cement, at Marysville, Cal., were recent visitors here. Conditions are reported to be improving in the interior districts.

E. Swift Dean, the experienced cameraman has accepted a position with the United States government and will go to Alask shortly on the revenue cutter "Bear" with a full moving picture outfit. He expects to return about next December.

The Exhibitors' League of San Francisco plans to give a picnic at Paster's, near Fulton, late in May and from the preparations that are being made a great time is promised. Members of the Sacramento local and the Alameda county local have been invited to attend and it is believed that fully three hundred persons will be on hand. The various exchanges have offered a number of valuable prizes and many of the leading exhibitors will be seen in action in the field events that are planned.

The Motion Picture Exhibitors' League of San Francisco is making a strong campaign to enlarge its membership, and a series of open meetings has been held to induce non-members to come and learn something of the benefits of organized effort. The $10 initiation fee has been waived for thirty days and the monthly dues have been reduced from $2.50 to $1.50.

H. H. Buck, assistant general manager of the World Film Corporation, is in San Francisco to make a stay of several weeks, having arrived recently from Chicago and a number of changes have been made in the Coast film offices. C. B. Price, formerly district manager here, has been transferred to the Los Angeles branch, of which he has charge. Harry C. Dunn, formerly manager of the Denver office, has been made manager of San Francisco and will be assisted by R. H. Clark, until recently with the Golden Gate Film Exchange. William V. Wood was in charge of the San Francisco branch when it was opened, is acting as traveling representative.

The Greater Film Company is now operating its five new offices as follows: Daily service and two new of the finest exchanges are to be found in the district. Double the former space is now being occupied and new fixtures have been installed throughout. The

offices being fitted up handsomely in hardwood, with all the most modern conveniences. Manager L. Bories is justly proud of the new establishment, and is receiving many congratulations from members of the trade on the improvements.

The National Film Producing Company has opened headquarters at 111 Turk street, San Francisco, in the center of the film supply and exchange district. This concern plans to produce feature films, and already has contracts on hand for some to be used in the Prohibition campaign now under way. Title and commercial work will be specialized on and a well-equipped laboratory is now in operation. It is also planned to handle film and supplies, and arrangements are being made to secure agencies. E. N. Dusenberry is general manager of the concern, and E. E. Beers is general director.

D. S. Markowitz, who has for some time been acting as traveling representative of the Universal Film Manufacturing Company, handling the "Traffic in Souls" features, has been appointed factory agent for the Coast for the Precision Machine Company, and will probably establish offices in San Francisco.

Bernard Wolf, who left San Francisco recently for New York in the interests of the Vitaslide Company, 70 Turk street, has been stopping at most of the large cities enroute and has forwarded some large orders to the local headquarters. The local business of this concern is growing rapidly and the factory is being enlarged to accommodate this. The novelty slides manufactured by this concern are being ordered extensively by business men for advertising purposes, opening an entirely new field.

Pathe's weekly is now being released by the Eclectic Feature Film Company and this is bringing a large increase in business to the local exchange.

L. D. Purdy, who has been conducting the De Luxe Theater at 4908 Telegraph avenue, Oakland, Cal., for some time, has abandoned this house and opened for business near by on Telegraph avenue, near Claremont. This new theater is of concrete construction and is one of the finest houses in Central Oakland. It seats 750 persons and has a gallery. The new playhouse is known as the Claremont Theater.

The Peninsula Theater, at Daly City, Cal., has been opened after having been closed for some time.

E. J. Miller, of Williams, Cal., is conducting a moving picture circuit in the towns of Maxwell, Willows and Arbuckle, showing pictures two nights a week at each place.

H. Morrison has opened an airdome theater at Arbuckle, Cal., and plans to conduct this throughout the summer.

Charles O. Kauffman is erecting a new playhouse at Colusa, Cal., and will occupy this as soon as the airdome season is over.

P. J. Hanlon, who conducts a moving picture theater at Vallejo, Cal., has returned home from a two weeks' trip to Southern California.

The Stockton Amusement Company has been incorporated at Stockton, Cal., with a capital stock of $25,000, by J. E. Amenda, J. P. Triolo and G. Hawes.

The season for traveling moving picture shows at Quincy, Cal., has opened, one of the first to show there being Paul R. Sprague with pictures of the last rodeo at Salinas.

A new building is to be opened on University avenue, Palo Alto, Cal., this to be occupied when completed by the Novelty Theater.

Joseph Wiesman, a theater owner of Oakland, Cal., has commenced suit for $825 damages and an injunction against the Motion Picture Projector Operators' Union. According to his complaint he operates his own machine in his own theater and has been boycotted because he has refused to install a union operator to do the work. He asks for an injuntion restraining the union from further boycotting him.

The Alhambra Theatrical Company is preparing to erect a moving picture theater on Hudson avenue, Ogden, Utah, with a seating capacity of 2,000. The building and site will cost $150,000. H. A. Sims is manager of the company.

J. R. Crone, manager of the San Francisco and Los Angeles branches of the Pacific Mutual Film Corporation, states that with the advent of summer business is showing a steady increase, especially in the country dirtricts. Mutual service is now being used by more exhibitors than ever before.

San Francisco exhibitors were recently given an opportunity of viewing the film "Samson," this having arrived here a short time ago.

Sidney Ayres, who is playing with the "Flying A" Company at Santa Barbara, was a visitor this week at Oakland, Cal., bringing Mrs. Ayres and baby Ayres with him for a visit with relatives.

CHURCH.

MISSOURI.

GEO J. SCHERER, assistant manager of the Navajo Film Company, of Kansas City, has resumed work after an illness of six weeks from inflammatory rheumatism.

An epidemic of scarlet fever at Polo, Mo., has forced F. B. Hendren, manager of the Electric Theater, at that place, to close down temporarily.

The Gayety Theater, of Omaha, Neb., is the latest to turn to the silent drama as a means of crowding the house during the summer months. Feature attractions, with runs of a week, will be utilized, the admission price being fixed at 25 cents. E. L. Johnson is manager of the theater.

The Kansas City Feature Film Company has opened a branch at Des Moines, Ia., the style being the Des Moines Film & Supply Company. Offices have been taken in the Utica building. R. C. LiBeau, who has spent four years with the Oklahoma City and Milwaukee branches of the General Film Company, has charge of the new branch, which will carry both films and supplies.

A suffragette parade is still novel enough to attract attention and motion picture men were plentiful in Kansas City on May 9, when the first pageant of the kind in this section was staged. J. J. Brown, Pathe Weekly representative here, took several hundred feet of pictures of the vote-seeking women, while the Holt Feature Film Company, of Manhattan, Kan., also had men on the ground. Several amateurs have invested in cameras, apparently, and practiced on the suffragettes. A special feature department has been created by the Kansas City branch of the Universal, with C. W. Potter in charge. The supply department has been enlarged and placed under the management of H. G. Gill, who has been with the Oklahoma City branch for the past year.

W. S. Roberts has opened an airdome at Council Grove, Kan.

The Orpheum Theater, a big time vaudeville house, presented motion pictures exclusively, beginning May 18. The initial attraction was a seven-reel picture of the Indian wars, said to be historically correct. The transfer of allegiance of the Orpheum for the summer emphasizes the fact that the exhibitor who is in the moving picture business during the entire year has a good many things to contend with during the hot months. Several of the vaudeville, burlesque and legitimate houses in Kansas City have changed to motion pictures recently.

J. J. Brown is the author of a new plan which shortly will be put into commission in Kansas City. Mr. Brown proposes to take motion pictures of all important local events and show them in Kansas City photoplay theaters.

J. C. Wirthman, a druggist, of Kansas City, is the projector of a new $200,000 moving picture house at Thirty-first and Troost avenue, which will seat 1,800. The buildings now occupying the site will be razed and work on the new theater begun in the near future. The structure will have a frontage of 114 feet on Troost avenue and 220 feet on Thirty-first street. A stage, 30 by 65 feet, will be a feature. Modern ventilating and lighting systems are provided by the plans, which have been completed by local architects.

A marked tendency toward higher prices is evident in Missouri and Kansas exhibitors' circles, applying to those in the smaller towns as well as in the larger cities. Exhibitors of Ottawa, Coffeyville and Pittsburg, Kan., have announced that ten cents will be the prevailing price of admission in the future. The movement is so general that many of those interested in the industry predict the passing of the five-cent theater, which would be a development of gratification to most members of the profession. In some cities photoplay theaters have charged five cents so steadfastly that to many persons a moving picture performance is synonymous with "nickel show." A general raise in admission fee would have the effect of eliminating this expression as well as allowing exhibitors to make a fair profit on their investments, it is said. Those who cling to the five-cent fee are reducing the number of films from four to three, or in some cases, two.

Edward W. Green a Kansas City exhibitor, has asked the police to assist him in recovering three films alleged to have been taken by a messenger. Mr. Green sent the young man to a local exchange for the film. The boy failed to return, according to the exhibitor.

An old Sunday closing ordinance has been revived at Pittsburg, Kan., by the W. C. T. U., members of which swore out warrants against the owners of the five motion picture theaters of that city, causing their arrest. The proprietors were released on their own recognizance and continued operating. The law providing that motion picture theaters shall close on Sundays is about four years old, and is practically a dead letter. An effort to enforce it was made about three years ago, but the jury refused to convict the first defendant tried, and the prosecutors abandoned their efforts along this line. Pittsburg is in the heart of the Kansas coal mining section and hundreds of miners depend on the silent drama for their Sunday entertainment and recreation. Labor leaders have taken a flat-footed stand in behalf of the photoplay theaters and will assist the exhibitors in repealing the law.

At a session of the upper house of the Kansas City council on May 11, a number of ordinances allowing the erection of aridomes was passed. The measure prohibiting such places of amusement is still pending in the city council. There appears to be however, only a remote chance for any action on it, as a number of other ordinances have caused its relegation.

MURRAY.

ST. LOUIS.

THE Memorial Presbyterian Church operates a moving picture show in connection with its Sunday School, to which tickets are issued to only those children who attend Sunday School regularly.

A 1200 foot reel of St. Louis sights was shown to a few members of The Business Men's League in the director's room. Pictures were taken of downtown streets with a camera mounted on a street car trouble wagon. Spring fashions were snapped from the society parade in Forest Park, views from Art Hill showing Pageant stage, and the First Regiment National Guards in parade.

When Malcolm Williams appeared in the leading role in "The Brute," at the New Grand Central during the week ending May 16th, he was recognized as an old stage favorite by many St. Louisans. Mr. Williams formerly starred in a stock company at Pope's Theater.

C. N. Sutton, representing the Syndicate Film Corporation, has opened an office in the Mutual Exchange, where he will handle the bookings for the Thanhouser feature, "The Million Dollar Mystery."

The theater in Delmar Garden, one of the largest amusement parks in the state, which has in previous seasons run a straight dramatic bill, will show moving pictures this summer with feature films as the chief attraction.

The Columbia theater, whose regular vaudeville season closed last week is showing "The Indian Wars of the West Visualized," produced by the Buffalo Bill Historic Film Co. The attendance is so much better than the management expected that they may continue to show moving pictures indefinitely. Fifteen and twenty-five cents admission is charged.

The Emmanuel Methodist Church on McCausland Avenue gives a moving picture performance each Friday night.

The "Times Movie Review," a film of local events which is issued as a supplement to the St. Louis Times, is shown each Wednesday at the following Theaters: Grand Central, Plymouth, Arco, Monroe, Union, Park, Broadway, Best, Marguerite Clark, Shenandoah, Princess.

C. E. Maberry, manager of the New Delmar Airdome, 4936 Delmar Ave., has installed two new machines for the outdoor performance, and in case the weather is bad the pictures can be moved into the theater adjoining in less than five minutes. The program consists of six reels of pictures with an excellent orchestra.

GIEBLER.

INDIANA.

THE Murat, Indianapolis' largest and most exclusive theater is giving daily matinees in which "Les Miserables," the film that is attracting attention in the leading capitals of the world, is being featured. This moving picture film is drawing big houses here.

The Alhambra, Indianapolis, is giving Hoosiers a treat with moving pictures of Meredith Nicholson's "The Port of Missing Men." Mr. Nicholson's home is in Indianapolis, and his novel naturally is a favorite with Indiana people.

The Switow Amusement Company, of Kentucky, has announced that $75,000 of its capital stock of $300,000 is to be represented in Indiana.

South Bend, Ind., is to have a municipal public amusement board under the jurisdiction of which will be every theater, including moving picture houses, of the city. The order establishing the board is in line with recent reforms of the citizens' party administration and becomes effective at once. Mayor Keller will sit on the board. The job will carry no salary.

Motion pictures are being used at the First Baptist church, Terre Haute, Ind., to illustrate the sermons.

Rain at Linton, Ind., spoiled the attendance for Lyman H. Howe's moving pictures of the Panama Canal zone at the Alcazar. Return engagements will be booked.

The Star theater, Winslow, Ind., is undergoing extensive improvements, a large dynamo being installed and a new engine and dynamo house being erected. This is the most popular motion picture house here.

W. A. Ross, manager of the Princess theater has leased the McFerren opera house in Boswell, Ind., and will produce moving pictures and vaudeville there. It is reported Ross is to form a circuit of his own in the motion picture business, he now owning several houses in and around Hoopeston, Ind.

The Airdome, Washington, Ind., has opened its summer doors with the Audley Players and moving pictures.

The Empress theater, Ft. Wayne, Ind., which offers vaudeville and motion pictures has closed a contract with the Warner people for two releases each week and an exclusive contract for McGrath's "The Million Dollar Mystery."

George J. Beihoff, district manager and special representative for the World Film Corporation, New York is in Indianapolis looking over the Indiana motion picture field. Mr. Beihoff, who is covering the entire country from New York to Seattle, is making his headquarters while in Indianapolis at the local branch of the World Film Corporation with Ed Mack, the genial Indiana manager.

In speaking of the local field Mr. Beihoff says Indiana and vicinity apparently is a hard nut to crack so far as the picture business is concerned. During the last three weeks however the World's business here has increased $2,000 worth, and many of the corporation's recent releases are booking up splendidly. Mr. Beihoff has been successful in placing several good contracts in the middle west since his advent here. Mr. Mack reports he has booked Jules Verne's "Cast Aways" with the Lyceum here for a week solid. He says this film is going fine in this territory.

Harry C. Smeltzer, former citizen of Muncie, Ind., and a member of the famous Alaska-Siberian ex-

pedition is lecturing throughout the entire seven reels of the Yosemite travel pictures now being shown in Muncie for the especial benefit of school children. The pictures will come to Indianapolis and will be shown at the English opera house.

A moving picture film censorship for South Bend, Ind., is not practicable, according to the report of Mayor Keller's investigating committee which was appointed to find out whether a municipal censor board for the city would be possible. The committee finds that some of the local picture houses may be improved in the matter of physical illumination, ventilation and temperature, cleanliness, width of aisles and location of exits. The committee finds the co-operation of schools, the public and theater owners has been generous and suggests that a permanent amusement committee be appointed instead of a censorship board.

The committee took a school census to find out the part children played in motion picture attendance. They found 279 children had never been to the shows, 291 who went "seldom," 967 visiting with adults, 1,038 boys and 997 girls who "made" the houses regularly themselves, 1286 who preferred cowboy and Indiana fighting pictures, 207 preferring comedies, 221 preferring dramatic films and 308 preferring educational. Thirteen children liked best scenes of violence and crimes.

The figures show one-third of the children like the higher class pictures. This percentage comprises the three upper grades. The committee reported further that from the best figures obtainable there are about 17,000 motion picture houses in the country with a daily attendance of from seven to ten million people; that $320,000,000 a year is spent by Americans on this indoor entertainment and that the national board of censorship passes on over 7,000 films each year. The committee estimates 10,000 South Bend children visit the local "movies."

WILLIAM.

KENTUCKY.

LOUISVILLE exhibitors have been doing a land office business during the past few days. The weather has been very fine, and the town is crowded with strangers brought here for the opening of the spring racing season. Saturday, May 9, Derby Day, found the streets jammed from early morning until late at night, and the picture houses did their full share of business all day. The fact that the regular theaters have closed for the season, and that the parks have not yet opened leaves it up to the public to patronize the theaters, and the results are surprising from the viewpoint of the man in the box office.

The Walnut Street Theater, Louisville, showed the two big Universal productions of "Sampson" and "Lucille Love" to large audiences at the local playhouse during the past week. J. Warren Kerrigan, who takes the leading part in the former production, is a very popular man in Louisville and vicinity, and anything in which he appears generally makes a big appeal to the public.

B. F. Keith's theater in Louisville has wound up its regular season of vaudeville and is now showing motion pictures at the house, although it is expected that a summer vaudeville performance will soon be started, as was done last year. The features "Indian Wars of the West" are being shown with good results. These pictures were posed for by United States soldiers and real Indians under direction of Colonel W. F. Cody, known for years as Buffalo Bill, in his Wild West productions. The story was well told in the local papers, and the public turned out strong to see the famous pictures. Two shows were held daily, one at 2:15 and the other at 8:15.

The National Theater has started its summer season and has put in effect the summer prices, ten cents for matinee performances, and ten and twenty cents for night sessions. Besides several light sketches and other vaudeville turns, two reels of Keystone comedy films were shown at the theater during the past week.

Manager R. S. Shrader, of the Central Film Service Company, Louisville, recently made a short trip to Hodgenville, where he bought up the rights of the concern operating the Opera House in that city, and will continue to operate the house for himself. He has put Harry Abney, formerly an operator at the Novelty Theater in Louisville, in charge of the house as manager. Abney has been working for the former manager of the house since leaving Louisville some three months ago. He is full of ginger, industrius and a good picture man and his many friends in Louisville are confident that he will make a go of the house for the new owner.

Clarence Bess, manager of the "Tea room" and soda fountain of the John C. Lewis Company's large department store on Fourth avenue, has taken advantage of the public's strong admiration of Mary Pickford, and is now putting up a special confection in the way of a "Sundae," which he has dubbed the "Mary Pickford Sundae." The confection sells for twenty cents and is proving immensely popular, but not in any sense of the word as popular as its "godmother."

Although Carpenter and Johnston, of Louisville, expected to take pictures of the running of the fortieth Kentucky Derby, they were unable to make satisfactory arrangements, and left the taking of the pictures to "Sweeney." However, "Sweeney" was on the job in the form of the Industrial Motion Picture Company, of Chicago, and took the pictures for Alf Oldham, who conducts the Woodland Theater in Louisville. This theater was formerly known as "Lion Garden" and is located on Preston street near Kentucky.

It is reported that Louisville men are making arrangements to open motion picture houses at Glenwood Park and Fern Grove, two summer picnic resorts located in Indiana, just across the river, a few miles from Louisville. Louisville crowds are dependent upon almost entirely to keep the latter place going, but the former resort draws its crowds from all three of the Falls Cities.

Manager M. Switow, of the Switow Amusement Company, Louisville, said that the company was putting up a new picture house at North Vernon, Ind. The house will run motion pictures and some vaudeville, and will have a seating capacity of 700. Work on the excavation has started.

The new house of the Fourth Street Amusement Company, which is to take the annex of the John C. Lewis Company, will soon be under way. D. X. Murphy & Brother, local architects, will complete the plans by June 1, and bids will be taken on the contracts at once by M. Switow, president and general manager of the company. A big force will be put on the work, which will be rushed through so as to be ready by October 1.

G. D. CRAIN, JR.

CINCINNATI

THE Orpheum, the big theater up on Walnut Hills, is meeting with complete success in its motion picture program. It is featuring in its advertising the claim that it is "the house of features," and its programs have gone far toward justifying this name, as many big multiple reel productions have been shown to the large audiences which have been accommodated regularly in the theater. The management is preparing to open the roof show of the Orpheum which is always a feature of its summer offerings, the weather so far having been hardly such as to make outdoor performances possible. Things have warmed up now, and the breezy and elevated roof garden is certain to prove attractive to large crowds nightly.

The Mutual Film Company's Cincinnati branch, in charge of Manager C. C. Hite, has been handling excellent business all through its territory, which comprises parts of Kentucky, Ohio, Indiana and West Virginia. The offerings of the Mutual have proved highly pleasing to exhibitors and their patrons, judging from reports received at the Cincinnati office, one of the most conspicuous of recent successes being the Keystone two-reel production, "Caught at the Cabaret," which also caught the fancy of audience everywhere.

The latest thing in outdoor picture shows is the big concrete-and-steel ball park of the Cincinnati team, which is one of the largest and finest in the West. Otto Luedeking and associates are using the park nightly in the presentation of big feature productions, Vitagraph's "A Million Bid" being the first of a series of productions which are promised for the summer. Fans who occupy the seats of their brethren of the ball park at night. The enterprise, while a rather novel and venturesome one, seems to be meeting with success, judging from the number of persons in the audiences; and as long as this is the case, it is probable that the use of Redland Field for this purpose will be kept up all summer. The arrangement is one which could undoubtedly be duplicated with profit in almost every city which has a baseball team.

The Family, under the management of I. Lipson, is meeting with success in the series being run by Edison, in which the adventures of Miss Dolly Desmond, the girl reporter-detective, are featured. Mr. Lipson stating recently that audiences seem to like the plan by which each installment is a story in itself, requiring no knowledge of previous productions to give an understanding of the plot.

"Les Miserables," the Eclectic production of Hugo's masterpiece, completed its second and last week at the Grand Opera House last week with marked success. Daily matinees, with two evening performances a day, were given, and the management states that all were well attended, during the entire run of the production.

M. Lynch has opened a new house at Liberty and Central avenues, in Cincinnati with a seating capacity of one thousand persons. The house is a handsome one, and starts with every indication of success. Mr. Lynch formerly owned and operated the Gem, near the busy spot in Walnut Hills known as Peebles Corner. The Gem is now handled by Wm. Munsey, who is making a success of it, as did Mr. Lynch.

Ed. Bernardi, manager of the Colonial and the Avenue, and his partner, T. A. Reilly, are building a large airdome in Bellevue, Ky., immediately across the Ohio river from Cincinnati, which will seat about two thousand persons. It will be known as the National, and will run features exclusively.

The Cincinnati "booster" excursion, which covered a large territory in southern Ohio and eastern Indiana last week, used motion pictures depicting the industrial activity of the Queen City with telling effect on the trip. Several thousand feet of film were used for this purpose, and the business men of the numerous towns visited viewed them with much interest.

A number of Cincinnati exhibitors expressed themselves recently as heartily indorsing the sentiments of the letter to the National Board of Censorship, of New York, a member of the National Board of Censorship, to the effect that Federal censorship of motion picture films is unnecessary, the National Board giving all of the censorship necessary. The local men go further, and assert emphatically that State censorship is equally unnecessary, and even more burdensome, as it subjects exhibitors to the risk of having their films rendered worthless in this state or that, and, on the other hand, threatens to deprive the exhibitors of good pictures without just cause. "You can bet on it that anything that gets by the National Board is all right, from every standpoint," declared a prominent manager in Cincinnati recently. "On the other hand, the State censors in Ohio have, to my personal knowledge, already cut out a number of perfectly unobjectionable pictures, and what they will do when they get to going I hate to think."

Friends of M. A. Neff, of Cincinnati, president of the Motion Picture Exhibitors' League of America, are much gratified at the recent action of the New York branch of the organization, taken at its semi-annual meeting at Rochester, in indorsing Mr. Neff for re-election as head of the national body. The New Yorkers will send a large delegation to the national convention to be held at Dayton, Ohio, in July, and it now seems that with the support of this and other influential branches Mr. Neff's re-election is assured.

The management of the Royal Theater, of Dayton, Ohio, recently gave a substantial "boost" to the cause of the Newsboys' Protective Association of the Dayton Herald, when it gave the youngsters every cent derived from admissions on May 8, reducing the price to five cents for that day only. The boys sold tickets all over the city, and as the program was up to the Royal's usual high standard, indicated by its usual admission price of ten cents, a nice sum resulted.

The Jefferson, of Hamilton, Ohio, ran the second installment of "The Perils of Pauline" last week, large audiences attesting the interest felt in this latest of the leading serials. The popularity of Pearl White and Crane Wilbur in the leading roles in the "Pauline" series makes it certain that it will continue to draw well, especially in view of the large amount of publicity being given to it, and the management of the Jefferson is so far well pleased with the way it has taken.

The Peerless Feature Film & Supply Co. has been incorporated at Toledo, Ohio, by Bud Munzenhenner, G. Munzeshenner, Samuel Kohn, Ferd. Munzehenner and F. Kilcheimer, with a capital stock of $10,000. The company will handle a full line of supplies, and has arranged to furnish feature service, including a number of releases of high merit.

KENNETH.

PHILADELPHIA.

REGULATIONS for the operating of moving picture houses and the governing of the future construction of buildings for such purposes were approved at the recent meeting held by the State Industrial Board, on May 6. The regulations enacted upon were that the doors of all the moving picture houses must open outward, so as to insure the patrons of the picture houses in case of fire of a safe exit. It was also decided upon that all moving picture houses hereafter would be on the ground floor of the building that they occupy.

The contract has been awarded for the construction of a moving picture theater at Marshall and Market streets for the Amalgamated Amusement Company. The new theater will have a seating capacity of 400. Work has already begun on the construction of the building and will be rushed to completion.

Much interest has been manifested among the local moving picture supply men of this city in just what the outcome will be of the convention that was held recently in the Witherspoon building by the National Organization of Sunday School teachers. At the meeting plans were discussed with approval for the use of moving pictures in the Sunday schools. Five years ago it is safe to say that a plan of this sort would have met with a very different reception. Today it is a known fact that moving picture plays of a better kind have taken on a dignity; they have invaded the field of secular education, even of science, and their direct appeal to the children is a factor that cannot be neglected in any consideration of their possibilities.

A $20,000 moving picture house is to replace the Star Theater at 410 Market street, under plans that the Peter Masaro Amusement Company is having prepared. The structure will be built of brick, with marble and glass front and will have a seating capacity of 1,000. The building will be 225 feet long and will extend back to Strawberry street. Work on the new building will be begun about June 1.

Preliminary plans have been arranged for the construction of a moving picture theater for the Montgomery Amusement Company, at 31st and Wilt streets. The building will be a one-story terra-cotta brick, 55 by 128 feet, and will have a seating capacity of 1,000. Work was begun immediately on the erection of the property and it is thought that the building will be ready for occupancy in the course of two months.

CONGDON.

DETROIT

HE Wolverine Feature Film Co., of Detroit, located in the Equity building, has been reorganized and capitalized at $15,000, the principal stockholders being David King, Charles Hagedorn and Adolph Finsterwald, all of the National Theater, and Charles Davie and Wesley R. Schram. The business in the past has been operated by Messrs. Davie and Schram, who will continue in executive capacity. The present offices will be maintained until the expiration of the lease, June 15, when larger and more spacious quarters will be secured.

Since the Majestic in Detroit was put out of business by the building being torn down, the Garland, adjoining the property, has shown a nice increase in business.

Art Blackmeyer, formerly manager of the Universal Film Exchange, recently took over the Grand Circus Theater, and is using Famous Player feature films after they have been shown at the Liberty.

Considerable boosting is being done for the coming convention of the motion Picture Exhibitors' League, which takes place at the Tuller Hotel, Detroit, the forepart of June. The various committees are actively at work on their respective duties, and everything points to the most successful affair of the kind ever held by the association.

Tom Moule, at one time with the Kinemacolor Company, and of recent years with the Princess and Garland theaters in Detroit, has been appointed manager of the Columbia Theater for the Casino Company. Mr. Moule will be ably assisted by Eddie Murphy, who has been in temporary charge of the house for some time.

H. A. Nelson, formerly in charge of the moving picture department at the Ford Motor Company's plant in Highland Park, has resigned and intends to engage in business for himself, making industrial films.

Roy A. Baker, formerly censor in Detroit, and who later organized the Columbia Motion Picture Company, is back on the police force doing special work.

Architects Cowles & Mutscheller, who are preparing plans for the theater to be erected for the Franklin Theater Company, with offices in the Kuby building, state that the same will cost approximately $100,000; it will be of brick and terra cotta, be 60 by 142 feet in size, and be located at Franklin and Germania streets.

Some time this month, the Miles Theater, of Detroit, will discontinue its policy of running a two-hour picture show, from 12:30 to 2:30 p. m., preceding the regular vaudeville show. Manager Porter contends that on account of the warm weather there is not a large enough patronage at the noon hour to justify the expense of keeping the house open, but that the same policy will be resumed in the late summer or early fall when the weather gets cool again.

Motion picture exhibitors of Grand Rapids are preparing to organize for purposes of mutual protection and co-operation in matters of common interest. The first meeting is scheduled for the coming week. One of the first matters to be taken after the association is properly organized is that of a censorship committee, which is being advocated by the municipal department of the Association of Commerce.

W. J. Donnelly, former manager of the Fuller Theater in Kalamazoo, will sell automobiles during the summer months, and return to the theater when the house re-opens in the fall.

May 24 marked the opening of a new moving picture house on Bridge street, just west of Stocking avenue, N. W., in Grand Rapids. It is known as the Alcazar, and is well equipped throughout with all morern appliances. E. N. Brown and G. H. Budde, are the lessees. It is owned by Thomas E. Graham.

The Palace, Detroit, inaugurated a new policy starting May 4. There are four vaudeville shows each day, 2, 3:45, 7:30 and 9:15 p. m. The house opens at 12 noon, running pictures until 2. It closes from 5:30 to 6 each afternoon and shows pictures again at 6 until 7:30.

Since the last legislature authorized the state fire marshal's department to inspect buildings where moving picture shows are located, 612 theaters were inspected, 439 licenses issued, 59 theaters were closed and 46 other theaters ordered to discontinue exhibiting pictures.

Judge William F. Connolly, of Detroit, has ruled that Detroit theatrical managers may post advertising matter on any private barricades, such as are erected around buildings in process of construction, etc., providing they get permission from the owners. The Department of Public Works had entered a complaint against a majority of the theaters, charging that they had been violating a city ordinance. The judge contended the barricares were erected to protect the life of citizens and were public property. He dismissed the case.

The Governor of Michigan, the Hon. Woodbridge N. Ferris, attended his first picture show on May 12 in Lansing. While he did not express any great enthusiasm, he said he could readily understand why it was that many people became "fiends" of the moving picture.

It is definitely announced that the Casino Amusement Company of Detroit will erect a new theater in the downtown district which will cost $250,000 and seat 2,500 persons, making it one of the largest and finest institutions of the kind west of New York City. Lease for the ground has already been signed, and the architect is now busy on the plans. Work will start very soon on the new structure. It is planned to make a scale of prices ranging from 10 to 25 cents, with possibly 50 for the boxes, and to give seven reels of pictures. The exact location will be given later.

A. E. Whitbeck, promoter of the Orpheum Theater, at Lafayette boulevard and Shelby street, Detroit, states that if the plans of the builders do not go astray the theater will be opened about July 15. At a recent stockholders meeting, the following officers were elected: Will A. Waite, president; Henry Guthard, treasurer; William T. Quinlan, secretary, and A. E. Whitbeck, general manager. The theater will be managed by Harry Williamson, who was formerly in charge of the Hippodrome in Detroit and who stands high in Masonic circles. The house will have a capacity of 2,130.

At the annual stockholders meeting of the Miles Theater, Detroit, the following officers were elected: C. H. Miles, president; S. X. Goldberg, vice-president; Paul C. Dulitz, treasurer, and Harry Helfman, secretary. C. W. Porter is continued as manager. The various reports submitted indicated a prosperous season and showed accumulation of a small reserve.

A meeting of all motion picture men of Detroit and suburbs was held this afternoon—May 16—at Schmidt's Hall, 32 Michigan Avenue, for the purpose of taking action in regard to censorship of pictures. All motion picture exhibitors were urged not to use any picture that is not censored by the National Board of Censorship.

SMITH.

ILLINOIS.

THE city council of Paxton has adopted the censorship ordinance which once before failed of passage, according to a dispatch from that place. The ideas of the Chicago board of censors will guide to some extent because the measure provides that no pictures can be shown in Paxton which have not been passed by the Chicago board or by the license committee and mayor of Paxton. The license committee and the mayor have the power to revoke all theater permits.

Illinois editors are now making plain their attitude toward the censorship plan. The Illinois State Journal at Springfield sees the matter from the view of the exhibitor and producer and exchange and calls any scheme for local regulation "obnoxious" and impracticable. It favors either national or state censorship. Plea for local censorship is made at Bloomington by the Pantagraph which urges the mayor and council to make provision for the work in the next fiscal year.

Signed reviews of the moving picture shows are becoming more common in Illinois. One such writer in the Evanston Index praises the subjects selected by the Evanston Theater and commends Manager New for the Saturday matinees for school children.

The Bell Theater at Cuba has started a "Save-Your-Coupon" scheme. The boy or girl with the largest number will be given a bicycle on July 4 and the mother of the winner a six-months' pass.

A petition was presented to the city council at Morrison asking that the ban be placed on Sunday moving picture shows. It was referred to the judiciary committee for action.

"Mothers! Put a dime in the hand of your boy or girl every Saturday morning and let them see the Star's Great Educational Show," is the way this Evanston house puts it to the parents.

Charles Fitzgerald, champion swimmer who has rescued 1,500 persons, was filmed at Pekin by H. D. Blauvelt, of the Pathe Weekly. A series of pictures were staged in Pekin lake. Incidentally Walter Frederich, manager of the Capitol theater, who is a high class swimmer, was one of the actors in scenes aimed to show the best methods of life-saving.

A. R. Trabard has called his new moving picture airdome at Eleventh Street and South Grand Avenue in Springfield the Family Circle.

A group of business men along North Broadway in Aurora take an active interest toward the moving picture theater entirely different from other community organizations. When this improvement association was discussing ways and means to make the neighborhood more attractive a plan was formulated for a moving picture theater. This in connection with a uniform system of decorative store fronts would draw people to the street, it was believed. Three sites are said to be under consideration and a committee consisting of Henry Dillenberg, Jacob Eye and Tim Biever has been appointed to confer with architects.

Charles E. Soutiea, who has been manager for the Vaudette Theater at Springfield for the last year, has resigned to become special representative for the Eclectic Film Company at St. Louis.

Sunday moving picture shows are prohibited in Fulton by a new ordinance passed unanimously by the city council.

Moving pictures will be used as the principal attraction at the airdome, which is being erected on Main street in Erie by the Erie band.

An airdome with an eighty foot front and which will seat 1,200 persons is being erected by Zeel Reddish, proprietor of the North State Street Theater in Jerseyville on the lot adjoining his theater.

Mrs. Robert Monts has sold her interest in the Rybolt Opera House at Kenney to Amos Rybolt, who will open the building, which has been closed for some time. It is probable that moving picture shows will be the chief attractions.

Picture shows under the management of Walter Springer have been started in Music Hall at Park Ridge. Shows will be given Tuesday, Thursday, Friday and Saturday evenings.

The Gaiety Theater, East Monroe street, Springfield, pictures in summer, has reduced its admission to five cents.

O. W. Shelton, of Tiskilwa, will use vaudeville on the program of his new airdome in that city, which he expected to have in operation about May 15.

Manager Ross, of the Princess Theater at Hoopeston, is making plans to enlarge his house because of growing business. After the improvements it will seat about 500 persons.

The Consumers Feature Film Service, of Chicago, has been incorporated with a capital stock of $2,500 to manufacture and deal in feature films and theater supplies. The incorporators are Reuben Levine, N. Wilson More, and Thomas Lindskog.

Another manager has seen the light. Dreamland Theater at Farmington announces that there will be no more vaudeville in connection with the motion picture shows, and the roller curtain is being replaced by a stationary screen.

Moving Princess Theater at Quincy dedicated its new pipe organ on the day it featured Helen Gardner in "Cleopatra."

One of the Comedy Day programs at the Vogue Theater in Springfield was viewed by sixty happy children from the Home for the Friendless in that city, who were the guests of the management.

Moving picture shows are now being given Wednesday and Saturday nights at the Opera House in Elliott.

The Warrington Theater at Oak Park, which has been playing stock, went over to the moving pictures the following Monday. The season began with the Scott "South Pole" pictures.

Harry Swift has purchased the Star Moving Picture Theater at Pecatonica, which was owned by Walter Clark, recently killed by a train in New Jersey. The schedule probably will be increased under the new management from two to three nights a week.

Cy De Vry, director of the zoo at Lincoln Park at Chicago, is again visiting Illinois towns with his moving pictures of the animals. He recently gave his illustrated lecture at the assembly hall of Emerson school in Oak Park.

A new moving picture show has been opened at Waterloo.

The opera house at Bushnell exhibited films of local scenes and people for three nights.

Roy C. Jones' Bijou at Waukegan recently gave away a chest of silver. This house is advertised "On Sheridan Road. Just a Whisper Off Washington Street." Another assertion is "Every Seat a Front Seat."

The Neal Opera House at Rantoul, Glenn Robinson, manager, will show feature pictures, such as the Famous Players' attractions, each Saturday night at ten and fifteen cents.

The Auditorium Theater in North Chicago has been taken over by William Thompson, formerly manager of the Majestic Theater at Waukegan, who will run feature films on Saturdays and Sundays.

Noah Weigant has sold the Main Theatorium at Carmi to Oliver Hurley, of Princeton, Ky. Hurley has had moving picture experience.

The Fox Theater at Aurora did good business with the moving pictures made April 15 at Mooseheart, near Aurora, when Governor Edward F. Dunne and a number of millionaires and political leaders engaged in road-making. The Fox has been making much of its "Country Store" stunt.

The Eagle Theater at Princeton announced the discontinuance of all matinees until further notice.

The People's Theater at Cuba has reduced the price of admission to five cents. Cuba, a small mining city, has three photoplay houses and with the mines not in operation, it is said business is none too good.

The Harroet Theater, George A. Goodard, manager, at Pinckneyville, gave a benefit Sunday matinee for the Western Federation of Miners when pictures of the labor troubles and disasters in Michigan were shown.

The Lyric Theater at Winchester entertained the pupils of the second primary division of the public schools.

Orphans at the Woodland and St. Francis Orphans' homes in Quincy were the guests of the Family Theater in that city when "Washington at Valley Forge" was shown.

David Godfrey, of the Commercial Bank at Philo, has been contemplating the construction of an airdome in that city which will give the residents of the village regular moving picture shows during the summer season.

The films educating children in the care of the teeth were shown again in Peoria under the auspices of the Child Welfare League. The pictures were put on this time at the Palace Theater, 1201 South Adams street.

Moving picture shows in Monticello were closed because of the prevalence of diphtheria.

Moving pictures, changing daily, will be the summer program at the Empire Theater in Rock Island. The house will be closed August 1 for remodeling, and boxes will be added to seat seventy more persons. A new system of lighting will be installed, and the place will be re-decorated and generally overhauled.

A clothier in Gibson City purchased 1,000 tickets to the new Princess Theater and gave them to his customers.

Moving pictures of the plow and automobile industries in Moline will be made for the purpose of exhibiting them at the exposition in San Francisco.

The Lyceum Theater at Braidwood has discontinued its Sunday afternoon picture shows, but will continue them as Sunday evening attractions.

Monmouth is to have its sixth moving picture theater. Otto Fowler has taken a five-year lease on a building in that city commencing November 1, 1914, and will operate an up-to-date photoplay house.

Harry Hargraves, who started the first moving picture theater in Aurora, will be the resident manager for the new photoplay house to be opened in that city by the Orpheum Amusement Company. A lease has been secured on the Harts-Plum Building at Main and Water streets and about $5,000 will be expended in remodeling it into a house seating 450 persons.

The Jewel Theater, opened several months ago on West State street in Rockford by L. H. Burkhart, has been closed.

The Airdome at Lincoln has been opened for the summer season. The initial bill was "The Last Days of Pompeii."

The city council at Moline has granted a license to E. C. DeFoe to operate a moving picture airdome at 4524-26 Fifth avenue in that city.

Homer Clark, of Monmouth, has assumed the management of the Illinois Theater at Abingdon.

The pictures of "Life in the Joliet Penitentiary" were a good attraction at Elite Theater in Waukegan. The entire state of Illinois is interested in the reform work done by the new warden, E. M. Allen, at the state prison and these films are bound to prove popular if they are not too sensationally advertised.

The censorship matter is up at Elgin where the Mothers' club recently held a conference with members of the city commission. The women were informed by Commissioner Kohn that moving pictures were under police censorship. Practically all the pictures shown in Elgin are approved by the Chicago censors and the Elgin police have been instructed to keep a careful watch on all shows.

By a majority of fifty the citizens of Galena voted to keep the moving picture and theaters closed on Sundays.

The Star Theater at Evanston has started in a pony newspaper and theater contest. A free show was given on one Saturday morning to explain the proposition to the children sought as competitors.

MIDWEST SPECIAL SERVICE.

OHIO

FLAIMING that the existing Ohio film censorship law was "railroaded" through without giving the people of the film manufacturing trade an opportunity for a hearing and that it was not requested by the public, the Cleveland Photoplay Exhibitors' Board of Trade is circulating a petition asking the legislature to repeal the act. A blank is being mailed to every motion picture exhibitor in the state, asking his opinion on the censorship and his estimate of the films, as to their morality. Sam Bullock is chairman of the committee conducting the investigation. The circular states the operation of the Ohio law amounts to "legalized graft." It is pointed out that the law required the censorship of all films and imposes a charge of one dollar per reel. It also calls attention to the exhibiting of more than 20,000 reels of film to 17,000,000 patrons of 1,000 family theaters, during the period the censors were restrained by law from reviewing the films, without a single complaint.

The Cleveland Photoplay Exhibitors' Board of Trade elected the following board of directors for one year, E. N. Downs, S. C. Morris, W. J. Slimm, for nine months, Walter Horsey, Sam Aubley, Frank Kenney; for six months, Sam Bullock, F. E. Simmons, E. W. Sprosty; for three months, L. C. Golman, E. L. Sindelar, Herman Henn.

Architect Frederick Baird, of Cleveland, has plans under way for the erection of a brick and reinforced concrete fireproof motion picture theater and apartment building for Isadore Weber at Canal Dover. The structure will cost $18,000.

Motion pictures of subjects snapped in Cleveland were displayed in work illustrating "defectives" at the National Conference of Charities and Correction at Minneapolis.

The new Alhambra Theater has opened at Cuyahoga Falls and the Pastime, in the Hale block arjoining, has been closed.

Architects Richardson & Yost, of Cleveland, are writing specifications for the erection of a $15,000 brick motion picture theater and apartment building for Mr. Crandall Berea.

"Legitimate competition" was the subject of a paper recently given at a meeting of the Cleveland Local Motion Pictures Exhibitors' League by George W. Heinbuch, manager and owner of the Superior Theater. "We often tremble when we hear the word 'competition,' especially when we have a theater with a seating capacity of 150 to 200, and just so many people seem to go out of their way to tell us about the 'big theater that is going up over there,'" said he. "At first thought this is anything but pleasant news to hear, but to me competition is the life of trade. If there were no competition we should not give the people the best we could; we should pack them in any old way."

J. H. Williams had plans drawn for a new theater at Middleport, to cost $4,500. Architect Jacob S. Goldsmith arranged the plans.

The management of the Palace Theater at Steubenville announces that arrangements have been made to run all Mutual programs henceforth.

East Ninth street, Cleveland, now the location of six vaudeville and motion picture theaters, is to have another addition to its amusement places and its glare of lights. The Palace Theater is to occupy a part of the McMillan building, 2047 East Ninth street, and Architect R. M. Hulett, who drew the plans, has been receiving bids for the construction work.

A motion picture theater will be built at Russell's Point on Indian Lake, near Belle Center, Ohio. It will have a thirty-foot frontage and extend 100 feet deep.

The prestige of the Broadway run is no longer monopolized by the "legitimate" theatrical attraction. Recently an audience composed of Cleveland exhibitors witnessed a private exhibition at the Orpheum, in East Ninth street, of "A Million Bid," the Vitagraph production, fresh from the Vitagraph Theater.

At a dinner of photoplaywrights and authors recently at the Colonial Hotel, Cleveland, a writers' club was formed. About thirty local writers were present, nearly all of whom had been successful in selling one or more motion picture scenarios. A. W. Thomas was toastmaster and those who spoke were William Lord Wright, Ezra Brudno and H. R. Bishop. The writers registered their opposition to official or political censorship of films, claiming that it would restrict the field of the writer.

Plans have been completed by Architect H. O. Wurmser, of Lorain, for a motion picture theater for V. E. McKee at Amherst, Ohio.

When Colonel C. A. Dodd, of the Columbus barracks, and his staff of officers attended the Lyceum Theater in that city as guests of Manager Harry Brown they viewed the eight reel feature, "Our Indian Wars," reproduction of several engagements in which Colonel Dodd took part in the West in 1877 and later years. In accepting Manager Brown's invitation Colonel Dodd said: "I was one of the committee appointed by the Department of War to select a location for a new United States agency in the Dakotas and we settled upon the Red Cloud agency in 1877 at Pine Ridge. It was in that vicinity many Indian wars were fought and I shall be interested to see how correctly they have been reproduced by the motion picture camera."

J. H. Williams has had plans drawn and work commenced on a new theater for Columbus, to cost $4,500.

The Standard Theater is now nearing completion in the building on Prospect avenue, Cleveland, formerly occupied by the P. C. O'Brien Company. This house, with nearly 1,000 seats, will be led and managed by Joseph Grossman.

The Unique Theater at Fostoria has been playing to large audiences of late with a program balanced with a comedy, drama and special feature each day.

A new theater to cost $15,000 will be constructed for John Leavitt at Youngstown. Plans were drawn by a Youngstown architectural firm.

An Italian theater at Mayfield and Random Roads, Cleveland, built by Italians for Italians, is planned by an organization of Clevelanders headed by Italo Viola. The promoters plan to run motion picture plays.

Bids have just been received on a motion picture theater and apartment building to be erected by Mrs. L. Trippet at the corner of Hayden and St. Clair avenues, Cleveland.

E. W. P. Smith, city electrician and Director of Public Safety Alfred A. Benesch visited motion picture theaters in several sections of Cleveland to see if city regulations were observed. In only two houses were changes ordered.

Municipal moving pictures and lectures are the latest activities of the Cleveland division of publicity and research. Offices in the city hall are being fitted up as an auditorium.

Ralph P. Stoddard and A. W. Thomas, of Cleveland, have been elected to membership in the Ed-An Club of New York. They are the only Cleveland writers who have thus far been named to membership.

The Eclectic Film Company established a distributing branch recently in Cleveland and has worked up a very satisfactory business. The Star Theater, of Cleveland, is taking Eclectic features for special Sunday exhibitions.

Architect Frank B. Hurst, of Mansfield, has plans under way for the erection of a brick motion picture theater and apartment building for Reuben Diesler at Plymouth, Ohio, to cost $9,000.

The contract has been awarded to the Potters Lumber Company for the erection of a brick and hollow tile reinforced theater building for the J. C. Walsh Hotel at East Liverpool.

The Raul Realty Company, of Dayton, has taken over the Auditorium Theater in that city, but Benjamin G. Wheeler will continue connection with the business as manager.

Architect W. A. DeVoss, of Portsmouth, Ohio, has plans completed for the erection of a brick picture theater for Rudy Kountz at Boston, Ohio, to cost $6,000.

H. W. Thomas, manager of the Arris Theater at Mansfield, has been specializing in features and has met with satisfying success.

Quimby's Theater at Kanesville is celebrating its eighth anniversary with an extra program of special reels.

The Chic Theater, 5809 St. Clair avenue, Cleveland, Ohio, has been sold by Albert Easchner to Miss Anne Grossman and the Ridge Theater, Clark avenue and W. 73d street, was sold by James Thompson to Fred Bamberger. Both sales were made through the Mutual Theater Sales Company.

A new theater seating 1,600 persons is to be erected at Superior avenue and E. 105th street, Cleveland, by the Doan Square Realty Company, at a cost of about $75,000. S. M. Hexter, who heads the Gordon Square Amusement Company, owner of the modern theater at Detroit avenue and W. 65th street, is president of the Doan Square company. He announces that the new East Side house will be the equal of Gordon Square in all its appointments and its management.

State Auditor Dunlhey has complained to the industrial commission that the expense accounts of the motion film censors, Mrs. Maude Murray Miller, of Columbus, and Harry E. Vestal, of Ada, who are at work here, is too high. He says that their hotel expenses run as high as $5 a day.

A private view of "David Copperfield," a motion picture dramatization of Dickens' masterpiece, was had recently at the Opera House in Cleveland.

The Standard Amusement Company has been incorporated for business in Cleveland with a capital stock of $10,000. Joseph Grossman, Leo W. Ulmer, E. E. Rodd, E. M. Woodall, F. E. Wirthsbafter are the incorporators.

Bees in buzzing swarms, being fed and nursed and driven into new hives all seen through the eye of a moving pincture camera. This is the subject of the state of Ohio's "movie" film production. The agricultural commission's camera and its operator, Charles J. Bensinger, have been busy traveling over the state all spring getting pictures of the right and wrong ways of trimming trees, grafting andw spraying plants, shearing sheep, planting onions and growing various crops.

Henry A. Kramp, manager of the Dreamland Theater at Springfield, Ohio, announced that he would furnish 400 five-cent tickets to his theater or as many more as are necessary to compete the $100 fund with which to buy an artificial limb for a 17-year-old Springfield boy.

RARIDAN.

WISCONSIN.

IF that front seat problem can be overcome the Colonial at Green Bay is going to do it by advertising like this: "Our very front row of seats is over 25 feet from the screen. The entire length of any other local theater is approximately 60 feet. This means just this: that our front row of seats is as far from the screen as the center seats are in any other local theater. (Don't be afraid of those front seats!)" Another was, "Remember when you come down to-night—if you can't get rear seats at once ask for front seats."

John Williams, owner of the Grand Opera House at Oshkosh, has again secured control of his house which has been operated by the Butterfield-Heiman interests. Announcement is made that with the change in management a great many high class feature pictures will be alternated with the theatrical attractions which are to continue. Archie M. Cox will remain as manager of the house.

The new Auditorium Theater in Waukesha which is being erected at a cost of $40,000 will be opened late in June or early in July.

The building at 215 State Street in Madison, owned by Christian Dick will be remodeled for a moving picture theater about July 1. It is reported.

It is reported a new moving picture theater will be erected on National Avenue, near Fifty second Avenue, in West Allis.

The Elks' Association of Kenosha has purchased the lease on the Princess Theater from Frank J. O'Brien, of Milwaukee, who has been managing the house for the last year.

The members of the Milwaukee Censorship Commission, exhibitors and exchangemen of that city, were told by O. G. Cocks, secretary of the National Board of Censorship, that censoring by hand and fast rules was not the best way. He told them that, with co-operation, the producers would endeavor to bring their releases up to the standard aimed at by the board.

The Monroe Theater at Monroe announces that it has discontinued its Business Men's Matinees.

The Turner Opera House at Manitowoc will be remodeled at a cost of about $4,000. The stockholders have effected a reorganization.

Arthur Bull and Oscar Overby have sold their Lyric Theater at Rice Lake to a Mr. Ettinger from Florida, who has assumed charge of the house. Bull and Overby have been in the photoplay business in Rice Lake for two years.

The two reel film, "A Cause for Thankfulness," was given in connection with a recital by students of the Wabash Conservatory of Music at St. John's Auditorium in Milwaukee.

"Come and Help Bring the Good Things to Wausau" is the appeal for photoplay uplift made by the Grand Opera House at Wausau in announcing the first of the Famous Players' features.

Advocacy of first class moving picture shows is one of the policies promulgated by Charles A. Keding, the newly elected mayor of Watertown. He plans to encourage such shows on the ground that educational films are closely allied with the work of the public schools and pictures that are entertaining serve a good purpose in keeping the young folk off the streets.

The Crystal Theater at Rosendale was rented by Charles W. Streeter to the Woman's Club, who operated it for a while to give the net proceeds to the new book fund of the public library.

MIDWEST SPECIAL SERVICE.

MONTREAL

THE New Grand has changed its policy from moving pictures to that of "legitimate" stock.

It is impossible to build a moving picture theater in Montreal at the present time, for the building inspector will grant no permits until the city council's new by-law comes into force, and this cannot take place for at least a month. The by-law is now in the hands of the law department. The by-law was introduced in the old city council, but was over with recent civic elections. It calls for drastic changes in the photoplay houses. Scenery, movable or stationary, is not permitted, while a clause has been inserted to insure the entrances not being choked with posters and lobby displays. A space at least fifteen feet wide and seven feet high must be left in all entrances, while provision for more exits is made. Theaters with an area of up to 1,800 square feet must have three exits, while those up to 3,600 square feet must have four exits, as well as the entrances.

The London, under the management of Mr. Lavoie, has been increasing in popularity until the seating accommodation is being sorely taxed. A recent big attraction was "The Lure of London."

"Brother Officers," a four-reel feature, portraying British troops in India, was a recent week-end attraction at the Tivoli. Mr. English, the manager, was well pleased with the results.

Mr. West, of the Family Theater, has created a high reputation for the wonderful shows he puts on. As there is a complete change Monday, Thursday and Sunday, patrons have no opportunity to complain of a lack of variety.

Packed houses are rewarding Mr. Herring, of the Mount Royal, for the care he is taking in giving his patrons nothing but the best in film features. "Samson" is a coming special feature.

Mr. Hooley has left the Montreal branch of Warner's Features and is back in his old position as manager of the Francais Theater.

The Francais' Sunday production, "Visions of Art," is gaining in popularity. The features on May 3rd were: "Mabel at the Wheel," "The Treasure of Budda," and "The Brute."

The Imperial has been showing some fine Klaw & Erlanger productions. The management announce that they have booked "A Million Bid," and "Goodness Gracious."

In securing first run of the serial film, "Lucille Love," Mr. Hemsworth, of the Crystal Palace, showed great business instinct and his reward is shown in the crowded houses he draws on "Lucille Love" days.

Manager Gus S. Schlesinger, who left Montreal to take over the management of the Strand, Toronto, was surprised on the eve of his departure, when he was presented with a beautiful gold watch and chain, and was called upon to make his valedictory address to the employees.

Mr. Schlesinger stands high in the estimation of the Mark-Brock people, his principals. In the brief period of twenty-two weeks he has been placed in charge of no fewer than three houses in different cities, with satisfactory results from a financial standpoint. The Strand Theater, in Toronto, is surrounded with competing houses, and the Mark-Brock people wish to avail themselves of Mr. Schlesinger's ability for booming the show business in connection with their Toronto house.

Fourteen years ago Mr. Schlesinger was an usher in the Court Street Theater, now Shea's, in Buffalo. Then he was one year with George Lederer, in Philadelphia. He then spent three years in the Iroquois Theater, Chicago, being known there as "Good Seat Gus." Then he managed the Geo. M. Cohan show, "The Yankee Prince," from New York to 'Frisco and back; was in charge of the Grand Opera House, New York, for two years, and then took over the business management of the St. James Theater, Boston, transferring his attention thereafter to Buffalo and Montreal.

GALLAGHER.

MICHIGAN.

PRACTICALLY a city-wide series of Saturday morning shows for school children in Detroit is planned by the Political and Civic League of that city, an organization of women. The exhibitors and exchange men of the city are showing a willingness to co-operate when the experiment is made next September. There are about 60,000 school children who would be given free shows. "The school children are bound to go to picture shows," said Inspector George Condon, "and I think it best they should go under the supervision of the educational authorities."

The dedication of the site of the Michigan building at the big exposition at San Francisco was filmed and the pictures will be shown in Michigan theaters for advertising purposes.

Perry Hiller, of Spring Lake, is exhibiting in Michigan houses where there is local interest, the pictures which he had made at the dedication of the Elks Temple in Muskegon.

Exhibitors at Grand Rapids are contemplating an organization for mutual good and for the purpose of having the semblance of unity in conferring with the Association of Commerce on the censorship plan.

The Garden Theater at Lansing was turned over to the Daughters of the American Revolution when that patriotic society wished to raise a fund for the newsboys of the city. "Washington at Valley Forge" was the appropriate feature.

Manager Silvers, of the Dreamland Theater at Cadillac, has heeded the appeal for higher class features, and will give the last three nights of each week to these films.

E. N. Brown and G. H. Budde have opened their new Alcasar Theater, seating 600, on Bridge Street, near Stocking, in Grand Rapids.

A. H. Seeley has sold the Princess Vaudette at Big Rapids to Gilbert A. Fitch.

Gilbert's new Chaslk Theater has opened at Algonac as a photoplay house, with musical features, by McKanlass orchestra and Allen Brothers in song specialties.

G. Freese, of Marquette, has taken over the management of the Lyric Theater at Ishpeming.

The Wenonah Theater at Bay City announces that it is preparing to give away an automobile for children.

The Washington Theater in Bay City opened May 10 with a four-reel moving picture show, an orchestra and a policy of five multiple-reel features each week. This policy will prevail during the summer.

The American Steel & Wire Company's picture, "Through the Furnace to the Farm," was shown at a matinee at the Gem Theater in Saranac.

The Princess is the new name of the moving picture theater which has been re-opened at Shepherd.

Arrangements were made for filming the tour of the Western Michigan Pike Association, which made a boosting trip of that part of the State.

O. D. Salisbury will conduct the theater at Owosso, succeeding B. C. Whitney, of Detroit, who gave up his lease on the building, it is said, because of small profits. Moving pictures are blamed for the decline in business.

The Veronee and Sewell Amusement Company, Limited, of United States and Canada, has been granted a charter by the Secretary of State of Michigan to do an amusement business, with a capital stock of $1,000. The main offices are at Petersburg, Mich.

The Bon-Ton Theater at Jackson has installed a new $3,500 pipe organ.

MIDWEST SPECIAL SERVICE.

IN THE MIDDLE WEST

A MUNICIPAL moving picture theater will be a feature of the restored White City Park at Dayton, O., which will be re-opened under the direction of City Manager Waite. The building was damaged somewhat by the flood, but it was planned to have it in shape for re-opening about May 30.

The Lona Theater at Sedalia, Mo., is conducting a baby show and voting contest.

"Sunny Hours in St. Joe Valley" was the attractive title chosen for a series of local pictures made in South Bend, Ind., the joys of living in South Bend were told in story form, the sight-seeing revolving about a newly-married couple. The pictures were taken under the auspices of the Chamber of Commerce which arranged for their exhibition at the American Theater on Michigan Street for six days, after which it was planned to send them touring through the St. Joe Valley.

It is reported Grafton, Ohio, is to have a new moving picture show.

Extensive changes in the interior and exterior and the installation of another machine are among the plans made for the Luna Theater at Girard, Ohio, by Manager Pennock.

Charles & Van Crew, of Weeping Water, Neb., have purchased the Elite Photoplay Theater in that city from B. S. Johnson.

J. W. Glenn, who has operated moving picture theaters in Beatrice, Neb.; San Francisco and Los Angeles, Cal., and Seattle, Wash., has returned to his old home town of Fremont, Neb., where he has taken a three-year lease on the Lyric Theater from Nat Johnson and opened it May 11 as a moving picture and vaudeville house.

MIDWEST SPECIAL SERVICE.

IN THE NORTHWEST.

PLANS for a model club house for rural social centers are being circulated through the northwest at the suggestion of the Council of Grain Exchanges. These specifications are designed to fill a number of neighborhood needs which have been emphasized at meetings of development associations. The model club house not only has a stage for amateur shows, but is equipped with a moving picture machine. Costs of construction and equipment vary from $3,000 to $6,000.

"The Grand is Raising its Standard," said that house in Brainerd, Minn., when it presented "The Merchant of Venice."

"The isolated mining camp must be provided with schools with playgrounds, with a public hall suitable for dances, entertainments, moving picture shows and a night school," a convention of coal mining men at Seattle was told by M. C. Butler. Mine workers should be provided with healthful recreation to prevent their engaging in undesirable pastimes.

Commissioner Roderick Murchison, of the Works Division of the City Council at Duluth, Minn., wants moving picture managers to throw requests on the screen that patrons leave their programs behind and not litter the street with them.

It is reported that M. H. Powers, cashier of the First State Bank at Bowbells, N. D., will equip a building for use as a moving picture theater.

Moving pictures have replaced vaudeville at the Orpheum Theater in St. Paul, Minn., for the summer.

Two buildings at Madison, S. D., will be razed to make way for the new moving picture theater to be erected by S. K. Leen, owner of the Ruby Theater.

"An improvement on moving picture theater architecture is foreseen as a general thing under the ordinances requiring fireproof construction," says Perry Crozier, of the Crozier Construction Company of Minneapolis.

L. L. Prisbey, of Luverne, Minn., has purchased the equipment of the Crystal Theater at Pierre, S. D., from G. F. Cleaver and will reopen the house. Cleaver had made arrangements to locate some place in Minnesota.

The Lyric Theater in Minneapolis was quick to secure the films made of the suffragette parade in that city and did good business with them three nights.

A balcony is being added to the village hall at Fertile, which is being wired for electricity and otherwise equipped for operating a moving picture theater.

The Royal Theater at Crookston, Minn., has been sold to Arch L. Zacherl, of Fargo, N. D.

Freeman & Lynde have bought the Lounge Theater at Huron, S. D., from Carlson & Ramsell.

The Orpheum Theater at Duluth, Minn., has closed its vaudeville season, but will run feature pictures during the summer.

Ben Huntington, of Winona, Minn., made arrangements to take a reel of pictures of the schools, industries and an automobile parade at Lake City, Minn.

A. K. Pay expects to have his new moving picture theater, now being constructed on Tenth Street in Sioux Falls, S. D., open about June 1.

The Empson Packing Company of Longmont, Col., which had the pea canning industry filmed a year ago, reports satisfactory results from this form of advertising.

MIDWEST SPECIAL SERVICE.

IN THE SOUTHWEST.

THE moving picture is peculiarly effective in the work of the Railroad Y. M. C. A., according to Secretary Thomas Prout, of Wichita, Kan. His organization gave twenty-two picture shows last year against none the preceding year. The value of the photoplay lies in its ability to keep the railroader out of harmful places. A sedate passenger conductor, who had a "lay-over" in St. Louis every other night, once became very enthusiastic to a correspondent of the Moving Picture World over certain photoplays which he had seen through the work of the Railroad Y. M. C. A. He confessed his eagerness to get in on time, wash up and spend an enjoyable evening seeing the pictures, where previously he had been dependent entirely on the reading room or outside attractions.

The new moving picture airdome at Matagorda, Tex., which has been opened by C. W. Burkhart, will be known as the Lovers' Delight Theater, according to the newspapers. Opinions of intelligent mothers of sixteen-year-old misses, on this name, would be interesting.

R. L. and T. D. Long, of Houston, Tex., who leased the Dixie Theater at Brenham, Tex., made a number of changes before re-opening the house.

O. B. Gwyn is contemplating the erection of a theater building at Des Arc, Ark.

W. J. Kaufman applied to the city council of Houston, Tex., for a permit to operate a moving picture airdome at 1813 North Main Street in that city.

The Motion Picture Trades Club of Texas expects to secure for the state fair at Dallas next fall the first motion picture exposition ever held in the South, the plans now in charge of a committee headed by E. T. Peters, of Dallas. The plans as first suggested include showing the public something about the making of pictures, exhibition of some of the leading pictures and introducing some of the photoplay stars. In this last division, Mary Fuller, of the Edison Company, is given prominence, Dallas laying claim to her as a former resident. The film supply houses of Dallas are lending every encouragement to the committee.

A new city hall is being erected at Maxwell, N. M., a portion of which will be used as an opera house.

Pictures will be shown at Philharmony Hall in Wichita, Kan., only Friday and Saturday and Saturday matinees during the month of May, and the programs will be limited to features. A two-manual pipe organ has been installed.

The business of the Palace Theater at Walters, Okla., has been merged with that of the Broadway Theater and the shows, under the management of Wollham & McNees, are now conducted at the Broadway.

W. M. Rutherford has secured control of the Pastime Theater at Claremore, Okla.

Cox & Van Noy are now conducting the Happy Hour moving picture theater at Tishomingo, Okla., Charles Gilliam selling hisinterest in the house to Albert Van Noy.

The Bijou moving picture theater at Comanche, Okla., has been closed.

W. S. Murphy has purchased the Highland Theater at Guthrie, Okla., from R. D. Lewis.

"Tess of the Storm Country" was well enough received at the Pearce Theater in Houston, Tex., to allow the management to wisely book a return date.

Lee Gunnison's Royal Theater in Atchison, Kan., has entered upon a summer season of moving pictures, principally features. The first five-reel show brought ten cents, but the regular admission will be five cents.

MIDWEST SPECIAL SERVICE.

Picture Theaters Projected

Brawley, Cal.—J. L. Manahan is having plans prepared for a three-story theater, store and office building, 104 by 125 feet, to cost about $25,000

Winfield, Ia.—Electric Theater Company, C. A. Pratt, manager, are planning to erect a two-story moving picture theater, 32 by 160 feet.

Wapello, Ia.—Frederick Keck is having plans prepared for a one-story moving picture theater, 30 by 90 feet.

Louisville, Ky.—Switow Amusement Company will shortly erect a two-story balcony moving picture and vaudeville theater at 440-446 South 4th street, to cost $75,000. There will be a store on the ground floor front.

Charlestown, Mass.—George T. Horan, Thompson street, is preparing to remodel his theater building. About $20,000 will be expended for the improvements.

Worcester, Mass.—Matthew Kennedy, is planning to erect a two-story moving picture theater, 50 by 120 feet, to cost $35,000.

Fairmount, Minn.—A local syndicate is having sketches prepared for a two-story theater and store building, 44 by 90 feet. The structure will comprise two stores, stage and a dance hall.

Escanaba, Mich.—John Cleary, 321 Wells avenue, is having plans prepared for a one-story theater building, 50 by 140 feet.

Grand Rapids, Mich.—United Theater Company, 332-6 Monroe avenue, are preparing to convert a store property into a one-story modern moving picture theater.

Marquette, Mich.—Frederick Douckers, 139 North Washington street, will shortly erect a one-story moving picture theater, 25 by 93 feet, to cost $7,000.

Brooklyn, N. Y.—Gustav Konigswald is planning the erection of a one-story moving picture theater, 42 by 100 feet, to cost $10,000.

Brooklyn, N. Y.—L. C. Wasserback, Avenue J, contemplates building an open air theater, to cost $3,000.

Brooklyn, N. Y.—Main Building Company, Inc., 1464 Eastern Parkway, are planning to erect a one-story moving picture theater, 52 by 52 feet, to cost $10,000.

Brooklyn, N. Y.—American Mortgage and Holding Company, Inc., 1422 Pitkin building, are having plans prepared for a two-story moving picture theater, store and billiard rooms, 67 by 75 feet, to cost $15,000.

Brooklyn, N. Y.—Herbert Amusement Company, H. S. Fagan, president, 465 Thirteenth street, are having plans prepared for a one-story moving picture theater, 52 by 122 feet, to cost $15,000.

Brooklyn, N. Y.—C. P. Crawford, James building, New York City, is having sketches prepared for a three-story theater building, 200 by 125 feet, to cost $200,000.

New York, N. Y.—R. Groos, 853 Southern boulevard, is planning for alterations to his moving picture theater, to cost $5,000.

New York, N. Y.—Henry Acker, 2472 Grand avenue, is having plans prepared for an open air theater to cost $3,000. Cohen Brothers & Peyser are the lessees.

New York, N. Y.—Edison studios, Decatur avenue and 199th street, are having plans prepared for a four-story moving picture theater, 28 by 45 feet, to cost $20,000.

Buffalo, N. Y.—Cramp & Company, Philadelphia, Pa., have been awarded the contracts for the erection of two theater buildings for the Mitchell H. Mark Palace Theater Company. The first will be a one-story fireproof structure, 120 by 166 feet, to be erected at Ferry and Grand street, to cost $200,000. The other will be a four-story fireproof building, to be erected on Main street, and cost $150,000.

New York, N. Y.—Oestreicher & Van Brink are planning to expend $5,000 for alterations and improvements to their moving picture theater.

Phoenix, N. Y.—Sackett & Parke, Syracuse Savings Bank building, Syracuse, N. Y., are preparing plans and specifications for a two-story moving picture theater, store and apartment building, 50 by 110 feet, to cost $15,000.

Clarkson, Neb.—Bohemian Society here are having plans prepared for a two-story opera house and lodge building.

Fremont, Neb.—Nels Johnson contemplates during the summer converting a store and residence property into a moving picture theater.

Gordon, Neb.—C. W. Wigginton, 220 South 13th street, Omaha, Neb., is preparing plans for a one-story moving picture theater, 25 by 100 feet, to cost $4,500.

Coshocton, Ohio.—E. O. Selby has awarded the contract to E. L. Jacobs for the erection of a one-story moving picture theater, 34 by 130 feet, to cost $12,000.

Cleveland, Ohio.—Doan Square Realty Company, 352 Rockefeller building, are having plans prepared for a three-story theater, store and office building, 127 by 156 feet, to cost $75,000.

Columbus, Ohio.—Dawson & Holbrook, Outlook building, are preparing plans for a four-story theater building, to cost $75,000. J. W. and W. J. Dusenbury are the lessees.

Franklin, Ohio.—Fostoria Commercial Club, Carl Smith, secretary, Fostoria, Ohio, are planning the erection of a three-story theater building here, 66 by 132 feet, to cost $60,000.

Philadelphia, Pa.—Title to the Spruce Street Theater, a moving picture house on the north side of Spruce street, 80 feet east of Sixtieth street, has passed from Arthur Blackburn to Benjamin Wolf, for a price not disclosed, subject to mortgages of $11,850. The lot is 40 feet by 100 feet, and the assessed valuation $18,000.

Allentown, Pa.—West End Amusement Company, Ltd., 602 No. 6th street, are planning the erection of a one-story moving picture theater, 34 by 105 feet.

Palmerton, Pa.—L. W. Wolensky has awarded the contract to Cyrus E. Reetz for the erection of a one and two-story moving picture theater, store and apartment building, 34 by 180 feet, to cost $15,000.

Republic, Pa.—Capuzzi Brothers will expend $5,000 in the remodeling of their moving picture theater.

So. Bethlehem, Pa.—Robert Moyer is to build a one-story moving picture theater, 60 by 190 feet, to cost $10,000.

Providence, R. I.—E. C. Wheeden and C. W. Typer, 27 Exchange street, are planning the erection of a one-story theater building, to cost $35,000.

Milwaukee, Wis.—Dr. W. H. Finney, Clintonville, will build a two-story moving picture theater, lodge and dance hall, 33 by 120 feet, to cost $8,000.

Menominee, Wis.—Augustus Schoenoff is having plans prepared for a one-story moving picture theater, 33 by 112 feet, to cost $10,000.

Cincinnati, O.—Forest Theater Company, Lee Ach, president, are having plans prepared for a moving picture theater to be erected on Forest avenue, west of Reading road, to cost $20,000. The house will be known as the Forest Theater.

Buckeye Lake, O.—J. W. Glass and Thomas Rhodes are having plans prepared for a one-story amusement pier, 100 by 225 feet, to cost $15,000.

Rittman, O.—A. J. Gaffnet is having plans prepared for a two-story moving picture theater and store building, 60 by 137 feet, with two stores on the ground floor. Theater will have seating capacity of 300.

Amherst, O.—V. E. McGee will build a one-story addition to his moving picture theater, 30 by 36 feet, and 40 feet high.

Warren, O.—Walters & Ward are having plans prepared for a one-story moving picture theater, 43 by 100 feet, with seating capacity of 500.

Zanesville, O.—S. E. Lind, 517 Main street, is having plans prepared for a one-story moving picture theater, 45 by 100 feet, with seating capacity of 600.

Cleveland, O.—James Orenski, 7803 Superior avenue, is having plans prepared for a one-story moving picture theater, 100 by 33 feet, with seating capacity of 300.

Cleveland, O.—Jacob Babin and S. H. Stecher, 1406 Williamson building, are planning the erection of a one-story moving picture theater and store building, 90 by 125 feet.

Cleveland, O.—H. A. Cone, 1228 Schofield building, is preparing plans for a three-story moving picture theater, store and apartment building, 80 by 110 feet.

Cincinnati, O.—Clifton Amusement Company is planning to erect a one and two-story moving picture theater, to cost $25,000.

Conneaut, O.—Conneaut Theater Company, E. E. Stiles, secretary, are having plans prepared for a two-story theater building, 61 by 113 feet, with seating capacity of 850.

Sugarcreek, O.—S. L. Baltzly is planning to erect a one-story moving picture theater, 25 by 75 feet, with seating capacity of 250.

Bellaire, O.—J. R. Greenlee, 3237 Belmont street, has awarded the contract to C. D. Keyser, 41st and Harrison streets, for the erection of a three-story moving picture theater and store building, 66 by 115 feet, to cost $20,000

Middleport, O.—J. H. Williams is having plans prepared for a two-story moving picture theater, with seating capacity of 300, to cost $5,000.

Providence, R. I.—An option has been secured by the Emery Brothers on a site which they intend to erect a commodious moving picture and vaudeville theater.

Cleburne, Texas.—J. W. Green contemplates the erection of a modern moving picture theater in this city, with seating capacity of 800, and to cost about $5,000.

Beaumont, Texas.—J. C. Christopher, owner of the Crystal Theater here, is having plans prepared for the erection of another picture theater in the near future.

Ft. Worth, Texas.—T. P. Finnegan and others are interested in a project to erect a moving picture theater in this city.

Lynchburg, Va.—M. L. Hofheimer is having plans prepared for a moving picture theater to be erected here during the summer.

Alexander, Va.—A. S. K. Atkinson, 3801 Macomb street, Washington, D. C., is preparing plans for a two-story moving picture theater, 45 by 100 feet, to cost $10,000.

Suffolk, Va.—J. F. Lotzie is planning to erect a moving picture theater here.

Norfolk, Va.—J. W. Winn is planning to erect a modern moving picture theater in the near future.

Norfolk, Va.—Palace Amusement Corporation is having plans prepared for a two-story moving picture theater, 114 by 56 feet, to cost $25,000.

McMechen, W. Va.—Bernard Bliske, of Wheeling, is having plans prepared for a three-story theater and business block, 52 by 108 feet, to cost $20,000.

Warwood, W. Va.—Harry McKown, 1908 Market street, Wheeling, is having plans prepared for a one-story moving picture theater, 42 by 100 feet, with seating capacity of 400, to cost $12,000.

Green Bay, Wis.—H. Goldman is planning to erect a two-story theater building, 50 by 160 feet.

Port Washington, Wis.—John Menge, Jr., 603 Matthews building, Milwaukee, is preparing plans for a one-story moving picture theater, 37 by 120 feet.

Hortonville, Wis.—Hortonville Hall Association are having plans prepared for a two-story opera house, 50 by 120 feet.

Menominee, Wis.—August Schoenoff is planning the erection of a one-story moving picture theater, 33 by 112 feet, with seating capacity of 500, to cost $10,000.

Tacoma, Wash.—William Armour is having plans prepared for a modern moving picture theater to be erected here.

Colfax, Wash.—The Ridgeway Theater, which is being remodeled into a moving picture theater, has been leased by Mrs. J. A. McDonald.

Scottsboro, Ala.—J. H. Snodgrass is having plans prepared for an opera house to be erected in the near future.

Ft. Wayne, Ind.—Henry M. Williams is having plans prepared for a four story theater and office building, 60 by 150 feet.

Ft. Wayne, Ind.—A stock company has been formed and plans are being prepared for a one and two-story theater and office building, 80 by 142 feet to cost $150,000.

Bluffs, Ill.—Thomas Mehan is planning to erect a one-story moving picture theater, 25 by 85 feet.

Chicago, Ill.—A. Olszewski, 3252 So. Halsted street, intends to make certain alterations and improvements to his theater building.

Chicago, Ill.—Mrs. L. M. Johnson is having plans prepared for the erection of a two-story theater, store and loft building, 125 by 125 feet. Lubliner & Trinz, 41 South Wabash avenue, are the lessees.

Champaign, Ill.—F. & H. Amusement Company, 104 South Michigan avenue, Chicago, are having plans prepared for a two-story theater building, 80 by 150 feet, to cost $75,000, to be erected in this place.

Beloit, Kan.—W. S. Gabel is to build a one-story moving picture theater here in the near future.

Concordia, Kan.—Clark McConaughey has awarded the contract to Scott Brothers for the erection of a two-story moving picture theater and apartment house, 100 by 45 feet, to cost $6,000.

Minneapolis, Minn.—Arcade Amusement Company have awarded the contract to Fleisher-Rose Construction Company, 742 Plymouth building, for the erection of a moving picture theater, 45 by 120 feet, to cost $22,000.

Duluth, Minn.—Emil Nelson, 2109 Superior street, is planning to erect a $50,000 theater building, 50 by 140 feet.

Gary, Minn.—J. E. St. George will shortly build a moving picture theater, 25 by 100 feet, to cost $35,000.

Omaha, Neb.—American Amusement Company, 10th and Hickory streets, have awarded the contract to Hiatt & Fairfield Company, 230 Omaha National Bank building, for the erection of a one-story moving picture theater, 25 by 100 feet, to cost $7,000.

New York, N. Y.—Nathan Langer, architect, 81 East 125th street, is preparing plans for three moving picture theaters. The first calls for plans to convert a police station into an up-to-date film theater, to cost $10,000; the second, a one-story structure, 50 by 100 feet, to cost $12,000; the third, a one-story building, to cost $10,000.

Brooklyn, N. Y.—St. Mark's Amusement Company are having plans prepared for alterations and additions to their moving picture theater, to cost $8,000.

Buffalo, N. Y.—Stratford Theater Company, William G. Hoack, president, are having plans prepared for a theater building, 70 feet high, 88 by 132 feet. The house will be known as the Stratford Theater.

Mt. Vernon, N. Y.—W. J. Irwin, 403 East 138th street, New York City, is having plans prepared for an airdome, 60 by 150 feet, to cost $2,500.

Dayton, O.—Indian Lake Amusement Company are having plans prepared for a one-story airdome, 38 by 100 feet, to cost $2,500.

Youngstown, O.—Ferber & Shea, 214 West 42nd street, New York City, is planning to erect a four-story theater building here, to cost $150,000. L. B. Cool, manager of the Park Theater, East Federal street, is the Youngstown representative.

Philadelphia, Pa.—William J. Vernon has conveyed to the Tenant Motion Picture Company the premises 1526-28 Cumberland street, together with 2440 North Sydenham street, in the rear, occupying a lot at the southwest corner

of Cumberland and Sydenham streets, 36 feet on Cumberland by 88 feet on Sydenham street, and 70 feet on the south line. The properties were conveyed subject to a mortgage of $5,200. Their total assessed valuation is $7,100.

Carnegie, Pa.—C. M. Metsch, First National Bank building, East Liverpool, O., is preparing plans for a four-story moving picture theater and apartment building, 40 by 135 feet.

Holmesburg, Pa.—Herman Miller, 1420 Chestnut street, Philadelphia, Pa., is preparing plans for a one-story moving picture theater, 40 by 100 feet, to cost $10,000.

Memphis, Tenn.—Kennerly & Stiegemeyer, Benoist building, St. Louis, Mo., is preparing plans for a one-story theater building, to cost $75,000.

Eau Claire, Wis.—Holmes & Seybert have awarded the contract to Hoppner & Bartlett Co., 414 Grand avenue, for the erection of a one-story moving picture theater, 30 by 100 feet, to cost $10,000.

Atlantic City, N. J.—Acting for a New York and London syndicate Charles Dillingham, the New York theatrical promoter, has made an offer of $1,300,000 for the old ocean pier property and the Hotel Alamac, facing the pier at Tennessee avenue. The pier is one of the few unrestricted properties on the beach front. The syndicate's plans provide for a magnificent pier structure to contain two theaters and a palm garden, restaurant; seating capacity 1,500. Sherry, of New York, contemplates leasing the premises.

Cleveland, O.—Philip Surad, 3209 Woodland avenue, is planning the erection of a one-story moving picture theater, 40 by 82 feet, with a seating capacity of 300.

Fostoria, O.—Fostoria Commercial Club is planning the erection of a three-story theater building, 66 by 132 feet, to cost $60,000. Kohl & Heinz, proprietors of the National Theater, Cleveland, Ohio, are the lessees.

Philadelphia, Pa.—Sauer & Kahn are preparing plans for a moving picture theater with a seating capacity of 2,000, on Seventeenth street, below Venango, for the Tioga Realty Company. The building will have a frontage of 42 feet on Seventeenth street, and the main body of the building at the rear will be about 120 feet square. The structure will cost about $50,000.

Philadelphia, Pa.—The vaudeville theater at 913-15-17 Market street, 48 by 200 feet, assessed at $575,000, and the moving picture theater, 1211 Market street, lot 20 by 180 feet, have been conveyed by Jules E. Mastbaum to the Central Market Real Estate Company. The property 913-15-17 Market street was conveyed, subject to a mortgage of $562,500, and the property 1211 Market street was conveyed subject to an annual ground rent of $10,350 and a mortgage of $35,000. The Central Market Street Real Estate Company also has taken title from Henry W. Schorr to the premises, 333 Market street, lot 26 by 308 feet, together with the premises 23 North Fourth street, lot 18 by 65 feet, for a nominal consideration, subject to mortgages of $238,000.

Washington, D. C.—William F. O'Donnell, 1248 Seventh street N. W., is planning to erect a two-story moving picture theater, 32 by 100 feet, to cost $4,000.

Washington, D. C.—N. T. Haller, Corcoran building, is preparing plans for a one-story moving picture theater, to cost $9,000.

Battle Creek, Ia.—J. D. Warnock is having plans prepared for a one-story theater and store building, 50 by 125 feet, to cost $15,000.

Chicago, Ill.—John Hulla, 140 South Dearborn street, is preparing plans for a one and two-story theater building, to cost $100,000.

East St. Louis, Ill.—Washington Theater Company are having plans prepared for an airdome and stage.

Morton Grove, Ill.—O. Ramehow is planning to erect a one-story moving picture theater, 28 by 21 feet.

Louisville, Ky.—Cherokee Amusement Company, 543 South Fifth street, are having plans prepared for a one-story moving picture theater, to cost $8,000.

Nevada, Mo.—John W. Williams is having plans prepared for a theater building, 65 by 160 feet, with seating capacity of 900, to cost between $30,000 and $35,000.

St. Louis, Mo.—Louis Cella and associates are planning the erection of a ten-story theater and office structure, 144 by 120 feet.

St. Louis, Mo.—St. Louis Grand Opera Association, George W. Simmons, chairman, 9th and Spruce streets, are having plans prepared for a six-story opera house and apartment building, to cost $250,000.

St. Louis, Mo.—Lowenstein Brothers, 915 Chestnut street, are planning for the erection of a two-story theater, dance hall and store building, 150 by 315 feet.

Duluth, Minn.—William Cook and F. St. George are having plans prepared for a moving picture and vaudeville theater to be erected during the summer months.

St. Cloud, Minn.—Roland C. Buckley is preparing plans for a three-story theater and masonic lodge building, 44 by 100 feet, to cost $35,000.

St. Paul, Minn.—Hiller, Hoffman Company, 904 Rice street, are planning the erection of a moving picture theater, store and office building.

Detroit, Mich.—Pollman & Ropes, 602 Sun building, are preparing plans for a two-story moving picture theater and office building, 30 by 110 feet. The theater will have seating capacity of 400.

New Bedford, Mass.—E. G. Bullard, 132 Pleasant street, is preparing plans for a $40,000 moving picture theater.

Baltimore, Md.—Contes Amusement Company are having plans prepared for a one-story moving picture theater, to cost $8,000.

Havelock, Neb.—James Dalton is planning the erection of a modern moving picture theater in the near future.

Omaha, Neb.—J. M. Nachtigall, 333 Paxton block, is preparing plans for a one-story moving picture theater, 25 by 100 feet, to cost $7,000.

Columbus, O.—Horace L. Chapman, Wyandott building, has awarded the contract to J. W. Heckert, Ruggery building, for the erection of a three-story theater, store and flat building, 80 by 187 feet, to cost $80,000.

Rayland, O.—Bellaire Amusement Company are having plans prepared for a one-story balcony moving picture theater, 50 by 120 feet.

Fostoria, O.—Temple Theater Company are having plans prepared for a one-story moving picture theater and auditorium, 130 by 45 feet. Theater will have seating capacity of 670.

East Liverpool, O.—Walsh Theater Company will erect a brick and concrete moving picture and vaudeville theater, with seating capacity of 1,200 and to cost about $50,000.

Dayton, O.—Julius Leopold is planning to erect a modern moving picture theater with seating capacity of 600. There will be a stage for vaudeville and the house will be known as the Mecca Theater.

Ardmore, Pa.—John C. Norton, Bryn Mawr, Pa., is preparing plans for a one-story moving picture theater, to cost $15,000, to be erected on Ardmore avenue.

Philadelphia, Pa.—The Apollo Theater, at 52nd and Thompson streets, has been purchased from Berman Brothers by Samuel F. Wheeler, of the West End Trust Company. It is understood that the price paid for the property was close to $100,000. The Apollo Theater is a brick and terra cotta structure on a lot 78 by 152 feet, with a seating capacity of 1,200. In addition to the Apollo Theater, Samuel F. Wheeler now controls the Fifty-second Street Theater, at 52nd and Sansom streets, and the new Belmont Theater, on 52nd street, north on Market, which are two of the largest theaters in the 52nd street section.

Philadelphia, Pa.—Jacob H. Mayerson has disposed of his moving picture theater at 4817-19-21 North Broad street, lot 44 by 13 feet 8 inches, to Luviano A. Magazzi, for a consideration not disclosed, subject to a mortgage of $23,366. The assessed valuation is $20,000.

Philadelphia, Pa.—A one-story brick moving picture theater, to cost $5,000, is being erected at 31st and Wharton streets for the Star Amusement Company.

Cape May, N. J.—Bullett & Edwards, 235 South 22nd street, Philadelphia, Pa., are planing the erection at this resort of a one-story moving picture theater, 35 by 60 feet, to cost $8,000.

Jersey City, N. J.—M. W. Raleigh and F. J. Kersey, 183 Old Bergen road, have awarded the contract for the erection of a two-story moving picture theater, to cost $18,000.

New York, N. Y.—L. A. Sheinart, 194 Bowery, is preparing plans for a moving picture theater, with seating capacity of 600, to cost $12,000.

New York, N. Y.—Sonn Bros., 149 Church street, are having plans prepared for a moving picture theater, to cost $40,000.

CHEROKEE COMPANY BUILDING NEW THEATER.

The Cherokee Amusement Company has received a building permit for the erection of a $10,000 fireproof picture theater at 1589 Bardstown Road, Louisville, Ky. The building will be one story high, built of yellow pressed brick and trimmed with white cut stone. The interior will be tastefully decorated and will have a seating capacity for 700 persons.

FIRST CLASS AIRDOME TO BE OPENED IN WASHINGTON, D. C.

An open air picture theater to be known as Washington Park is being constructed near the corner of 18th and "You" Streets, N. W., Washington, D. C. It is being built by Austin H. Brown, proprietor of the Washington Theater, a house seating 400. This theater was opened in 1912, and was the first to run a regular ten cent admission. It has always maintained that price. The airdome gets its name on account of being in close proximity with the Washington Theater. When weather permits the airdome will be open, and on rainy evenings the theater will be used. R. A. Babbit, who is the manager of the Washington, will manage the airdome, and A. C. Horton will be chief operator. The Washington Park will have a seating capacity of 1,000, and is situated in the most exclusive part of the National Capitol's residential section. Its dimensions are 50 by 105 feet, and all conveniences will be provided for. The booth will be of brick.

Exhibitors and Convention Visitors

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A two-reel feature of exceptional power

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BLANCHE SWEET

and

HENRY WALTHALL

Confidential Advice to Exhibitors

It is our purpose in our advertising announcements to try to state as nearly as possible the exact truth regarding all Majestic releases, and we hope exhibitors may learn to rely on these statements. We try to have all our pictures good pictures and to give you always a dependable program, but in the very nature of things not all releases can be "world-beaters" or "knock-outs." There must be a difference—some pictures better than others. We owe it to the exhibitors and the public to tell just what these differences are. Hence the following:

Majestic Guide for Exhibitors

THE DOUBLE KNOT, two reels, for Sunday, May 24—a strong, thrilling drama.

THE SONG OF THE SHORE, one reel, for Tuesday, May 26—Nothing exceptional. Just a fair picture, featuring Courtenay Foote.

THE STOLEN RADIUM, one reel, for Friday, May 29. Rather a novel detective story but nothing extraordinary.

THE SOUL OF HONOR, two reels, for Sunday, May 31. For our opinion of this picture see announcement above.

THE NEWER WOMAN, one reel for Tuesday, June 2—a delightfully amusing comedy drama presenting Dorothy Gish and Robert Harron.

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MAJESTIC MOTION PICTURE CO.

Studio, 4500 Sunset Boulevard
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NEW YORK

Calendar of Licensed Releases

Current Releases

MONDAY, MAY 25th, 1914.

BIOGRAPH—Price of the Drinks (Comedy).....
BIOGRAPH—Widow Muggin's Wedding (Comedy)...
EDISON—A Lady of Spirits (Sixth of the "Wood B. Wedd" Series—Comedy) .....
KALEM—The Treasure Ship (Special—2 parts—Drama)
PATHE—Rastus' Riotous Ride (Comedy).....
SELIG—The Baby Spy (Special—2 parts—Drama).....
SELIG—Hearst-Selig News Pictorial, No. 25 (News)..
VITAGRAPH—A Sentimental Burglar (Drama).....

TUESDAY, MAY 26th, 1914.

CINES—The Cigarette Maker of Seville (Special—2 parts—Drama) .....
EDISON—The Mystery of the Amsterdam Diamonds (Seventh of the "Chronicles of Cleek" Series—Drama) .....
ESSANAY—Blind Man's Bluff (Drama).....
LUBIN—The Particular Cowboys (Comedy).....
LUBIN—For Two Pins (Comedy).....
MELIES—A Hasty Judgment (Comedy-Drama).....
PATHE—Making Steel (Educational).....
PATHE—The City of Agra, India (Travel).....
SELIG—The Clock Went Wrong (Comedy).....
SELIG—Simp Simpson and the Spirits (Comedy).....
VITAGRAPH—Cutey's Wife (Special—2 parts—Com.)

WEDNESDAY, MAY 27th, 1914.

EDISON—Lost—A Pair of Shoes (Comedy).....
ESSANAY—Pat Casey's Case (Comedy).....
KALEM—The Bottled Spider (Special—2 parts—Drama)
LUBIN—The Trunk Mystery (Special—2 parts—Drama)
MELIES—In the Days of Guillotine (Drama).....
PATHE—Pathe's Weekly No. 38, 1914 (News).....
SELIG—Dawn (Drama) .....
VITAGRAPH—The Boys of the I. O. U. (Comedy)....

THURSDAY, MAY 28th, 1914.

BIOGRAPH—The Science of Crime (2 parts—Drama)....
ESSANAY—Sophie Starts Something (Comedy).....
LUBIN—The Crowning Glory (Spec.—2 parts—Drama)
MELIES—The Stolen Formula (Spec.—2 parts—Drama)
MELIES—Jack and His Motorcycle (Comedy).....
MELIES—Jack's Inheritance (Comedy).....
SELIG—Hearst-Selig News Pictorial, No. 26 (News).....
VITAGRAPH—Hunger Knows No Law (Drama).....

FRIDAY MAY 29th, 1914.

EDISON—The Two Vanrevels (Spec.—2 parts—Drama)
ESSANAY—When the Lightning Struck (Special—2 parts—Drama) .....
KALEM—And the Dance Went On (Comedy).....
LUBIN—The Test of Courage (Drama).....
SELIG—Second Childhood (Comedy).....
VITAGRAPH—Mr. Bunnyhug Buys a Hat for His Bride (Comedy) .....

SATURDAY, MAY 30th, 1914.

BIOGRAPH—A Daring Getaway (Drama).....
EDISON—Mother and Wife (Drama).....
ESSANAY—Broncho Billy's Cunning (Drama).....
KALEM—The Coming of Lone Wolf (Drama).....
LUBIN—A Tango Tragedy (Comedy).....
LUBIN—Circus Time in Toyland (Comedy).....
MELIES—Terrible Alternative (Spec.—2 parts—Drama)
PATHE—The War of the Lilliputians (Spec.—2 parts—Comedy-Drama) .....
SELIG—The Girl Behind the Barrier.....
VITAGRAPH—The Mystery of the Hidden House (Special—2 parts—Drama).....

Advance Releases

MONDAY, JUNE 1st, 1914.

BIOGRAPH—Death's Witness (Drama) .....
EDISON—Conscientious Caroline (Comedy).....
KALEM—The Barrier of Ignorance (Special—Two parts—Drama) .....
PATHE—The Joking Bricklayers (Comedy).....
—Monaco (Architecture) .....
—When Dreams Come True (Drama).....
SELIG—The Adventures of Kathlyn, No. 12 (The King's Will—Special—Two parts—Drama) .....
—Hearst-Selig News Pictorial, No. 27 (News)..
VITAGRAPH—Miss Raffles (Comedy-Drama).....

TUESDAY, JUNE 2d, 1914.

ECLIPSE—Trapped By Wireless (Special—Two parts—Drama) .....
EDISON—With His Hands (Fifth of "The Man Who Disappeared" Series—Drama) .....
ESSANAY—An Angel Unaware (Drama).....
LUBIN—Summer Love (Comedy) .....
—A Brewerytown Romance (Comedy).....
MELIES—Peter Loves Work (Comedy).....
—An Unfortunate Idea (Comedy).....
PATHE—Dogs of War (Drama).....
SELIG—The Sheep Runners (Drama).....
VITAGRAPH—The Last Will (Special—Two parts—Drama) .....

WEDNESDAY, JUNE 3d, 1914.

EDISON—By Parcel Post (Comedy).....
ESSANAY—Beans (Comedy) .....
KALEM—The Call of the Tribe (Special—Two parts—Drama) .....
LUBIN—Kiss Me Good Night (Special—Two parts—Comedy) .....
MELIES—Maud's Glove (Drama) .....
PATHE—Pathe's Weekly, No. 39—1914 (News).....
SELIG—The Rummage Sale (Drama).....
VITAGRAPH—Wanted, a House (Comedy).....

THURSDAY, JUNE 4th, 1914.

BIOGRAPH—The Idiot (Drama) .....
ESSANAY—Sophie Pulls a Good One (Comedy).....
LUBIN—A Girl of the Cafes (Special—Two parts—Drama) .....
MELIES—A Good Excuse (Comedy).....
—Their First Quarrel (Comedy).....
—Pauline's Necklace (Special—2 parts—Drama)
SELIG—Hearst-Selig News Pictorial, No. 28 (News)...
VITAGRAPH—A False Move (Comedy).....

FRIDAY, JUNE 5th, 1914.

EDISON—When the Men Left Town (Special—Two parts—Comedy) .....
ESSANAY—The Elder Brother (Special—Two parts—Drama) .....
KALEM—Reaping for the Whirlwind (Comedy).....
—A Trip to Mt. Lowe (Travel).....
LUBIN—Blotted Out (Drama).....
SELIG—Willie's Haircut (Comedy).....
—His First Ride (Comedy).....
VITAGRAPH—The Maid from Sweden (Comedy)....

SATURDAY, JUNE 6th, 1914.

BIOGRAPH—Captain Kidd, the Bold (Comedy).....
—In the Nick of Time (Comedy).....
EDISON—The Counterfeiters (Drama).....
ESSANAY—Broncho Billy's Duty (Drama).....
KALEM—The Hour of Danger (Drama).....
LUBIN—Fire! Fire! (Comedy).....
—The Female Cop (Comedy).....
MELIES—Who's Who (Special—2 parts—Comedy).....
PATHE—The Lost Heir (Special—Two parts—Drama)
SELIG—Rose O' My Heart (Drama).....
VITAGRAPH—Too Many Husbands (Special—Two parts—Comedy) .....

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Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, MAY 24th, 1914.

CRYSTAL—Their New Lodger (Comedy).....
ECLAIR—Mother Michael (Comedy).....
—From Kandy to Colombo (Scenic).....
REX—Avenged (Drama).....

MONDAY, MAY 25th, 1914.

IMP—A Mexican Warrior (Comedy).....
POWERS—When They Grew Jealous (Comedy).....
—From Interlaken to Briezne (Scenic).....
VICTOR—The Sheep Herder (2 parts—Drama).....

TUESDAY, MAY 26th, 1914.

CRYSTAL—Dead Broke (Comedy).....
—A Change of Complexion (Comedy).....
GOLD SEAL—Lucille Love, The Girl of Mystery (Series No. 7—2 parts—Drama).....
UNIVERSAL IKE—Universal Jr. and His Mother-in Law (Comedy) .....

WEDNESDAY, MAY 27, 1914.

ECLAIR—The Link in the Chain (3 parts—Drama).....
JOKER—Willy Walrus and the Baby (Comedy).....
NESTOR—The Passing of the Beast (Drama).....
UNIVERSAL—Animated Weekly, No. 116 (News).....

THURSDAY, MAY 28th, 1914.

FRONTIER—Hiram and Zeke Masquerade (Comedy)..
IMP—The Dawn of the New Day (Drama).....
REX—Shadowed Lives (Drama).....
STERLING—Hearts and Swords (2 parts—Drama).....

FRIDAY, MAY 29th, 1914.

NESTOR—Captain Bill's Warm Reception (Comedy)...
POWERS—The Feud (2 parts—Drama).....
VICTOR—A Princess for a Day (Drama).....

SATURDAY, MAY 30th, 1914.

101 BISON—Cast Adrift in the South Seas (2 parts—Drama) .....
FRONTIER—Brother for Brother (Drama).....
JOKER—The Magnets (Comedy).....

SUNDAY, MAY 31st, 1914.

CRYSTAL—Some Hero (Comedy).....
ECLAIR—The Bar Cross Liar (Drama).....
REX—The Stone in the Road (Drama).....

MONDAY, JUNE 1st, 1914.

IMP—His Last Chance (2 parts—Drama).....
POWERS—All the Dog's Fault (Comedy).....
—The Arsenal of Lloyd at Trieste (Scenic)...
VICTOR—The Golden Ladder (Drama).....

TUESDAY, JUNE 2nd, 1914.

CRYSTAL—Easy Money (Comedy).....
—A Midnight Supper (Comedy).....
GOLD SEAL—Lucille Love, The Girl of Mystery (Series No. 8—2 parts—Drama).....
UNIVERSAL IKE—Universal Ike, Jr., In a Battle Royal (Comedy) .....

WEDNESDAY, JUNE 3rd, 1914.

ECLAIR—The Stirrup Brother (2 parts—Drama).....
JOKER—Their First Anniversary (Comedy).....
NESTOR—Children of Fate (Drama).....
UNIVERSAL—Animated Weekly, No. 117 (News).....

THURSDAY, JUNE 4th, 1914.

FRONTIER—The Joys of a Chaperon (Comedy).....
IMP—(Title Not Reported).....
REX—Swede Larson (3 parts—Drama).....
STERLING—Snitz Joins the Force (Comedy).....

FRIDAY, JUNE 5th, 1914.

NESTOR—Sophie of the Films (Comedy—Series No. 1)
POWERS—Heart Strings (Drama).....
VICTOR—The Doctor's Testimony (2 parts—Drama)..

SATURDAY, JUNE 6th, 1914.

101 BISON—On the Verge of War (3 parts—Drama)...
JOKER—Bess the Detectress (Comedy).....

Mutual Film Corporation

SUNDAY, MAY 24th, 1914.

KOMIC—Nell's Eugenic Wedding (Comedy).....
MAJESTIC—The Double Knot (2 parts—Drama).....
THANHOUSER—Algy's Alibi (Comedy).....

MONDAY, MAY 25th, 1914.

AMERICAN—The Lost Sermon (2 parts—Drama).....
RELIANCE—Our Mutual Girl, No. 19.....
KEYSTONE—Fatal Flirtation (Comedy).....

TUESDAY, MAY 26th, 1914.

BEAUTY—Jane, the Justice (Drama).....
MAJESTIC—The Song of the Shores (Drama).....
THANHOUSER—Was She Right In Forgiving Him (2 parts—Drama) .....

WEDNESDAY, MAY 27th, 1914.

AMERICAN—Sheltering an Ingrate (Drama).....
BRONCHO—The Wharf Rats (2 parts—Drama).....
RELIANCE—The Angel of the Gulch (Drama).....

THURSDAY, MAY 28th, 1914.

DOMINO—The Embassador's Envoy (2 parts—Drama)....
KEYSTONE—The Alarm (2 pars—Comedy).....
MUTUAL WEEKLY—No. 74 (News).....

FRIDAY, MAY 29th, 1914.

KAY-BEE—The Embezzler (2 parts—Drama).....
PRINCESS—A Telephone Strategy (Comedy).....
MAJESTIC—The Stolen Radium (Drama).....

SATURDAY, MAY 30th, 1914.

KEYSTONE—(No Release This Day).....
RELIANCE—Silent Sandy (2 parts—Drama).....
ROYAL—Bombsky and the Bombs (Comedy).....

SUNDAY, MAY 31st, 1914.

KOMIC—An Exciting Courtship (Comedy).....
MAJESTIC—The Soul of Honor (Two parts—Drama)
THANHOUSER—When the Wheels of Justice Clogged (Drama) .....

MONDAY, JUNE 1st, 1914.

AMERICAN—Metamorphosis (Two parts—Drama)....
RELIANCE—Our Mutual Girl, No. 20.....
KEYSTONE—(Title Not Reported).....

TUESDAY, JUNE 2nd, 1914.

BEAUTY—Drifting Hearts (Drama).....
MAJESTIC—The Newer Woman (Drama).....
THANHOUSER—From the Shadows (2 parts—Drama)

WEDNESDAY, JUNE 3rd, 1914.

AMERICAN—A Prince of Bohemia (Drama).....
BRONCHO—Shorty's Trip to Mexico (2 parts—Com.)
RELIANCE—A Pair of Cuffs (Drama).....

THURSDAY, JUNE 4th, 1914.

DOMINO—The Latent Spark (2 parts—Drama).....
KEYSTONE—(Title Not Reported).....
MUTUAL—Mutual Weekly, No. 75 (News).....

FRIDAY, JUNE 5th, 1914.

AMERICAN—Mein Lieber Katrina (Comedy).....
KAY-BEE—Tennessee (2 parts—Drama).....
PRINCESS—His Enemy (Drama).....

SATURDAY, JUNE 6th, 1914.

KEYSTONE—(Title Not Reported).....
RELIANCE—Rose Bush of Memories (2 parts—Drama)
ROYAL—Tango Troubles (Comedy).....

Simplex

$300 on and after June 1st, 1914

When the Simplex machine was placed on the market over three years ago, its list price was fixed at $275. Since then, from time to time, expensive additions have been made which have greatly improved it.

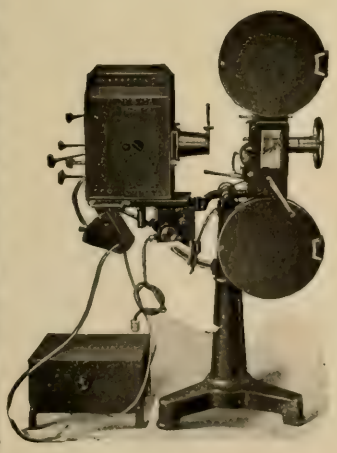
When Simplex first entered into competition with the then established makes of machines, the trade recognized that it set a higher standard in design, materials and workmanship than had ever been known before in motion picture machine construction.

Simplex Quality is responsible for our present large business necessitating 25,100 sq. ft. of floor space and 250 men to make enough machines to fill our orders.

Simplex Quality is responsible for the wonderful reputation and demand achieved by the machine in North and South America, Europe and the Orient.

Simplex Quality has forced improvements in other makes of machines which suffered much by comparison.

Simplex Quality will be maintained by the makers of the machine, and in order to do so and give the exhibitor a machine which for month after month is absolutely dependable, free from break-downs and excessive wear, and projects as good a picture after 18 months' use as it does when new, it is necessary to now advance the list price $25 (effective June 1st, 1914).



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LICENSED FILM STORIES

RELIC.

THE SHEEP RUNNERS (June 2).—Jim Woods, a tractable old sheep runner, dwells with his daughter, Beth, in a mountain cabin and does his best to keep his wandering flocks from infringing upon the meadows claimed by the cattlemen. Dave Rivers, himself a black sheep, pretends friendship for Woods on account of his daughter and vainly tries to make an impression upon her. One day there comes to Woods' humble home Morris Brayton, a young man from the Middle West, who is in search of health, and soon finds that and something else—for Beth Woods is a true tonic.

One day in the little village a trio of cattlemen in a "thirst parlor," while protesting friendship for Woods, frame up a scheme to oust him from the neighborhood, and enlist Rivers in their nefarious enterprise. Brayton overhears this plot and pleads with old man Woods to leave the matter in his hands. He discovers Rivers as the active malefactor driving Woods' sheep down the mountains over into the territory of the cattlemen and remonstrates with him. This results in a desperate fight—the men grappling and struggling on the edge of a precipice until they at length go over, clasped in each other's arms. Happily, Rivers is at the bottom of things and Brayton's life is spared. Old Woods and his daughter next morning searching for their flocks, find Brayton. The girl immediately shows her father the man of her choice by her joy in finding him alive, and they seal their betrothal with a kiss in the presence of the old man. This forms a spirited chapter of real life in the great West.

THE RUMMAGE SALE (June 3).—Septimus Snow, a quaint, old-fashioned man, lives a secluded life and earns a precarious living by copying manuscripts. While he is poor, he is, nevertheless, a gentleman, the modern fashions have passed him untouched, while the courtly manners of long ago are reflected by him. Septimus conceives a great desire to possess a dress-suit. As his means are most modest, he is at his wits' end to secure the society garb. Finally he sees the object of his quest at a rummage sale. While he hesitates over it, Rose, one of the society girls, writes on the reverse side of the price tag: "The buyer of this dress-suit acquires entree to the best society in town." Delighted at the prospect of regaining his social prestige, Septimus buys the suit.

Aunt Salina, with whom mischievous Rose lives, is a wealthy maiden lady of uncertain age. Septimus receives a bid to a reception, and decides that would be the time to test the potency of his newly acquired clothes. He rigs himself out "fit to kill" and makes his appearance at the function, and after embarrassing experiences with the flunkies is discovered by Rose, who bespeaks the respect of those present for her guest. Conscious of having committed some modern social error so frightens Septimus that he flies for refuge upstairs and unwittingly seeks to retreat in the boudoir of Aunt Salina. This haughty maiden lady, curiously enough, takes a decided liking to the intruder, and the result is that she marries Septimus. Mischievous Rose, who sold him the suit at the rummage sale, also comes into appreciation of Uncle Septimus' finer qualities as a man superior to his clothes.

WILLIE'S HAIRCUT (June 4).—Johnnie Brown is ordered, much against his will, to the barber to have a close hair-cut. Accompanying him is also a note asking the barber to have his father's razor honed. On the way Johnnie meets Willie Green, the adored child of a temperamental mother, who is compelled to wear long golden curls and clothes of a cut that are ridiculed by the rough youths of the neighborhood. The artful Johnnie persuades Willie to take the razor and the note, which requests the close hair-cut, to the barber for him. The result is that Willie, despite his tearfests, is shorn of his beautiful locks. When he returns home his mother goes into hysterics over the spectacle of her darling boy, but Willie has such a new-born sense of manliness that he hurriedly soothes her, and rushes off to play ball with the other fellows—a new boy. Willie Green's father, on coming home and learning the truth of the situation, slyly rewards Johnnie Brown for his share in accomplishing the manly transformation.

HIS FIRST RIDE (June 4).—A tramp, evidently weary of walking, discovers a messenger boy's bicycle, and takes possession of it. He then starts around the town and runs amuck with various people, accomplishing hilarious results with more varieties of funny falls than one usually experiences in a pair of slap-stick comedies.

ROSE O' MY HEART (June 6).—Accused by George Armstrong, a fellow clerk in a bank, John Marston is unjustly condemned to a long imprisonment. He is forced to leave his young wife and little baby girl, to whom he has given the pet name of Rose o' My Heart. After the prison doors close upon him, Fate favors Armstrong, who is advanced to the presidency of the bank.

Finally released, Marston comes back a gray and broken man, to seek out his wife and child. The latter has developed into a beautiful young woman, who has the love and admiration of Horace Manly, a locksmith, but she feels she cannot give herself to him in marriage while the stain rests upon her father's name. When the latter returns from prison, Manly generously prevails upon him to become his partner, he, himself, being skilled in lock and safe-making. One day the First National Bank experiences some difficulty with its huge safe, and Marston is sent to rectify matters. He is asked into Armstrong's private office, and finds him standing alone before the open door of the big vault. Human nature is human, and he begins to scourge the guilty man in spite of himself. Armstrong, fearing violence, runs into the safe, closes the door, which locks, leaving the astonished Marston outside. He immediately gives the alarm, but the stupid policeman at first believes that Marston was trying to rob the safe. When he explains the situation, his partner, Manly, is also sent for. Both lend their efforts, and through their combined skill Armstrong is liberated, but in an unconscious condition. This brings on an affection of the heart from which he succumbs, but not before he confesses that he was guilty of the crime for which Marston had suffered. The rest of Marston's life is made happy and his beloved child, Rose o' My Heart, blooms as the wife of his honest partner, Manly.

JUDGE DUNN'S DECISION (Special—Two Parts—June 8).—Judge Dunn, in addition to commanding respect of the bar, has a social standing of the high order in the great city where he presides as a magistrate. He is a busy man—very much occupied with the duties of his position, so that his family largely take upon themselves the social obligations, are active factors in the dispensing of hospitality, and are always in the functions at the current call of society. Mrs. Dunn is a popular matron and her young lady daughter, Kate, follows in her footsteps as a frivolous society woman. They spend large sums on the latest and most daring clothes, and the mother is addicted strongly to the game of Bridge. She becomes a confirmed gambler, and both mother and daughter are a constant attendants at card parties. Judge Dunn is so fully occupied with the cares of office, that he does not understand these things.

The chief factor of order in the Dunn mansion, is a clever and attractive second-maid, Anna Gregory, who supports her poor, old mother through her own efforts. She, constantly in association with all the feminine finery that her mistress and the daughter flaunt day and night, has a great longing to possess the things she cannot afford. While she lives in an atmosphere of extravagance, her own modest wages are frequently backward, and finally quite an accumulation is due her. Her poor mother must pay the rent for the humble home, and beseeches her daughter to bring the matter urgently before her mistress. As Mrs. Dunn spends her income up to the last cent for frivolous things, she is at her wits end to raise ready cash, even for such a needy case like this; but she loads the girl with gowns and fine feathers in lieu of real money. Of course, the poor girl appearing in this finery, excites suspicion in her own set, and it even attracts the attention of Judge Dunn. She leaves the secluded situation and secures a position in a department store where she, so well dressed and obliging, that she proves an unusually attractive employee—consequently courting criticism from her associates, and praise from her employer.

In the interim, things are going from bad to worse with Mrs. Dunn in her extravagant ways of living, and her make-shifts to get ready money. Finally, she is so hard pressed to pay gambling debts, that she purloins her husband's diamond studs from the safe in the bed-room and pawns them. Then comes a night when the Judge must needs appear in full dress. He goes for his studs and finds them gone. Mrs. Dunn in terror throws suspicion upon Anna, her late maid.

The insinuation cast out by Mrs. Dunn takes immediate root in the suspicious mind of the police, and Anna is arrested and confined in jail to await trial. The fact of her fine dresses has confirmed unpleasant rumor concerning the poor girl; so she has no calls in prison from her late associates. Her poor mother alone is left alone to bear the burden and the ignominy. In the interim, Judge Dunn gradually awakens to the fact that all is not well in his own home. This is intensified by the bitter cry of Anna's por mother, who visits the Judge in Chambers, and tells him before he condemns her own daughter that he had better watch his own family, whose actions have not been above reproach. While the magistrate swallows his wrath, his suspicions are involuntarily quickened.

Gambling debts are again pressing Mrs. Dunn. One evening the Judge returns home unduly early and happens to observe his wife make a draft upon the family safe. He hurriedly opens the safe after she closes it, and confirms the fact of the purloining and follows his wife to the pawn-brokers. She is hardly out of the pawn-shop before he is in and through his authority as a minion of the law secures the copy of her receipt and description of the goods. The next day poor Anna comes before the Judge in court. He dismisses her case; but orders her mother and herself to meet him in chambers and immediately 'phones to his own home, calling his wife and daughter.

In the meantime detectives have produced another unwilling party in the form of a fast young man, who has been waiting on the Judge's daughter, Kate, and had at the same time attempted the downfall of Anna. This interesting quintette are summoned to the Judge's room, each ignorant of the coming of the other. Primarily, the Judge administers a severe castigation to the hard-faced young snob, who preys upon women and whose sense of decency is only confined to clothing himself in the latest fashion. Kate sees the falsity of her friendship and Anna is congratulated on her escape from such a whelp. The stern man of the law does not flinch then and there from upbraiding his own women folk and shows how their frivolity and extravagance came near ruining the life of a virtuous, hard-working girl. These evil idlers are forced to acknowledge their fault and apologize to poor Anna and her mother. Presumably the Dunn family's reformation begins at home, while Anna and her mother bravely begin life anew with an unstained name.

THE ADVENTURES OF KATHLYN—No. 13 (The Court of Death) (Special—Two Parts—June 15).—Kathlyn and her party, having escaped a dreadful death from the rain of fiery lava, and the great rocks that fly and darken the air with the eruption from a volcano, observe its subsidence with profound gratitude. They have had so many miraculous escapes that this finale, a seismic disturbance—which is the crowning one—has singular value in a sensational way, in proving a visual motographic triumph. They remain in the shelter of the cliff until the eruption ceases, and then escaping the burning streams of lava, move resolutely on to find the treasure trove. Unfortunately, Kathlyn has lost the idol, which necessitates a hunt requiring valuable time. However, they finally come into the cave, and learn from the native who was badly wounded by Umballah, that they have arrived too late, as that arch villan has decamped with the treasure. The dangers that infest the island, the fruitlessness of their search, inspire them to get away from the place of death and destruction as quickly as possible. On the seashore Kathlyn sweeps the horizon with her powerful binoculars, and sees Umballah's boat almost hull down in the dim distance. He has a great advantage in start, but they take up the chase unfalteringly.

When Umballah reaches his native heath, his first precaution is to rush to the chief boatman's hut, where he hopes to temporarily cache his gold; but this he finds occupied by the great servitor of Bruce and Kathlyn in saving the lives of himself and his child, refuses to aid the intruder. Umballah is instantly furious, knocks the man down and hurries away to a nearby jungle, which happens to be the lair of leopards. He is unaware of this, but before he has time to hide his gold, the leopards return and Umballah with his followers fly for their lives, leaving the treasure. Kathlyn and her party, having landed and been informed of the situation by the faithful boatman, invade the jungle, find the deserted gold, which they place in the panniers on their mounts and take to their own camp.

Umballah and his natives presently regain courage, and returning to bury their gold, find it has been taken. He immediately surmises that Kathlyn and Bruce are of the neighborhood and instructs the natives to search the village for firearms and appealing to race hatred, to "take back the gold from the white devils who had robbed him." The natives secure rifles and ammunition and surprise the camp of Kathlyn and her party. Umballah, at the point of his rifle, forces Kathly and her father to mount horses and commands the natives to take Bruce and the others to the boatman's hut and hold them prisoners. Bruce and Ramabai, a little later escape from the natives, return to the camp where the gold has been hidden, unearth it and proceed to Allaha to give it up to the Supreme Tribunal.

Umballah, with devilish malignity, manages to get his prisoners incarcerated in the Court of Death, with the purpose of torturing them, and then feeding Kathlyn to the lions. In the interim Bruce and his companions have reached the court of the Supreme Tribunal and proffered the dignitaries the great treasure they have found, but they refuse to accept the gold until Kathlyn has been found. This stirs Bruce to unusual activity. He impresses a number of soldiers outside the Royal Guard, and starts an extensive search. They bring to him a slave who is crawling painfully on the earth, having been bastinadoed by Umballah until his feet are cut to pieces. He informs them where Kathlyn and her father are detained just about the time Umballah has arranged to free the lions in the arena. Ramabai climbs upon the balcony of the Court of Death, and has there a spirited personal enounter with Umballah, who finally disarms him and drags him into his private chamber.

Bruce hurries around to the enclosure, having rescued Kathlyn, who implores him to save Ramabai. He enters the house just in time to save that worthy from being stabbed by one of Umballah's slaves. The master villain, Umballah, is finally captured and turned in bonds to the treadmill, where he is destined to work out his days. Kathlyn gives the gold to the poor and is freed forever from the throne by the Supreme Tribunal. A week later, accompanied by her father, her sister and the faithful Bruce, they reach the coast and set sail for their beloved California, where Kathlyn's marriage to Bruce is assured. Thus culminates this singular series of adventures, that have proved an "open sesame" to a new interest for the world in moving pictures. (The End.)

EDISON.

MOTHER AND WIFE (May 30).—George Steele had made all the money he possessed by his own efforts, and was proud of it. He was a plain man, and the son of plain people. The idea that anyone should be ashamed of him or any of his family had never for a moment occurred to him. When, by a stroke of luck, one of George's inventions began to pay him tremendous royalties, he was enabled to fulfill his dearest wish by marrying Marion Ashmead. When Marion discovered that George's mother smoked a pipe, she was greatly disgusted. Accustomed, as she was, to surroundings of delicacy and refinement, the plain, substantial crudities of the Steele home came to her as a distinct shock. So distasteful did it all seem that she began at once to beg George to buy a house more fitted to their new position in life.

George readily complied with her wish. A couple of months later, they were safely installed in the new house. Old Mrs. Steele did not care for the change. The associations of the old home meant more to her than George could possibly have realized. Marion would not let her smoke her pipe in the new house, and in addition the young wife continually made the poor old woman feel that she was distinctly unwelcome. At last old Mrs. Steele crept quietly away one night, and went back to the old home. George's discoverey of his mother's action led to a dramatic scene with Marion, which ended in George leaving his wife alone in the new house, and going home to his mother.

After George left, Frank Reynolds, a life-long friend of Marion's, became very attractive to her. Under his influence, Marion gradually drifted back into the careless gay life of society. One night, luring supper at a large dance, she lighted a cigarette. As she did so, a sudden remembrance flashed upon her of the cruel words with which she had reproached George's mother for smoking her pipe. After the dance, Reynolds kissed her. Filled with remorse, Marion returned home. As she reviewed her conduct of the past few weeks, a wave of homesickness and regret swept over her. Putting on her things, she hurried over to the old house. George was reading to his mother beside the fire. Sobbing, Marion flung herself into the kind old arms.

"Mother," she cried, "I have come home!"

CONSCIENTIOUS CAROLINE (June 1).—Caroline was one of those people who have so much character that they only fit company for angels. She had an idea that it was an eminently practicable and beautiful scheme to guide one's life by a fixed system of rules and regulations. She was somewhat calmy in the crumpet about rules and regulations. Whenever she found a new motto, she stuck to it like a leech. So when she found a tasteful placard with the inscription "Do good, no matter who is hurt," she promptly bought it and hung it in her room. Shortly afterward, Caroline accepted a position with the firm of Schnitzel and Perigord, jewelers. At the time Caroline entered their employ, the two partners were engaged in a hot discussion regarding the merits of a tiara they had lately bought. Caroline straightened out the quarrel in her helpful way by informing the partners that the only way to be happy was to be good.

But a few days later, the quarrel broke out afresh. A certain count desired to buy the tiara. Perigord was in favor of taking the tiara to the count immediately, but the cautious Schnitzel restrained him, on the ground that they had no proof of the count's financial responsibility. The result was a terrific argument, which Caroline again succeeded in stilling. The partners finally agreed to go to his hotel and interview the count. The count gave immediate proof of his solvency, and Perigord was dispatched back to the store to get the tiara. Meanwhile, Caroline had been tormented with a fear that she had left the door of the safe open. True to her principles, she started back to town to correct her fancied neglect. At the store, she found Perigord engaged in opening the safe. Instantly jumping at the conclusion that he was trying to rob his partner, she had him arrested. Schnitzel waited at the hotel until the angry count informed him that he would not buy the tiara on any condition. The next morning, after Schnitzel had procured the release of the infuriated Perigord, the two partners advised Caroline to seek employment in a church. She was entirely too good for them.

WITH HIS HANDS (Fifth Story of "The Man Who Disappeared"—June 2).—Through the help of Jennie, the girl he had saved from the hands of the gangsters, John Perriton was enabled to get a position as a riveter's helper in the construction company in which Jennie herself was employed. So Perriton, still under his alias of "John Pottle" entered upon new duties, which were as strenuous as they were unfamiliar. Sortly after Perriton's arrival at the works, a good deal of trouble was caused by the unwarrantable discharge of several of the employees. Recognizing John's intellectual superiority, the men chose him as a spokesman to express their grievances to their employers.

Carter, the head of the works, was a hard unjust man with no regard whatever for the rights of the men working under him. When John courteously told him of the men's grievances, he cursed him roundly, and ordered him back to work. Realizing the power a man of John's type would gain among the men, Carter called a private detective, named Brownson, and ordered him to discover some pretext on which John might be discharged. He dared not discharge the man without any reason, because he knew that it would take very little in the existing state of discontent to precipitate a general strike. Brownson's scheme to ruin John Pottle was very simple. He took a piece of dynamite and put it in John's lunch basket. Then he complained to the police inspector that he suspected John of a plot to blow up part of the works.

But Jennie, owing to her position in the company's office, had learned of the plot and managed to extract the stick of rynamite from the lunch basket. When John was seized and searched, no incriminating evidence of any sort was found upon him. Jennie told him of the plot, and John set out post-haste to interview Brownson. He found him on the top girder of the great buildings the company was constructing. Brownson attacked him with a hammer, and a fierce hand-to-hand conflict followed. Brownson was the stronger man, and gradually forced John over the edge. At last John lost his last finger-hold and fell. Brownson lost his balance and fell after him. Luckily enough, John was saved from Brownson's fate by striking another girder. After he had been taken to the hospital, Jennie sent for Mary Wales, the girl for whose sake John had given up everything in life. But when Mary came to the hospital and saw Jennie bending tenderly above John, she did not understand, and went away without a word.

BY PARCEL POST (June 3).—When old Scraggs told Jimmy's mother that he would positively foreclose the mortgage on her home unless it was settled in full by the following Friday, the poor woman was in considerable distress. She was practically without money, and did not have the least idea in the world what she was going to do with either Jimmy or herself. As she sat in anxious bewilderment, an article in the newspaper caught her eye. It was to the effect that the parcel post service was now prepared to take packages of any sort or description weighing 100 pounds or less. His mother weighed Jimmy, bought the requisite stamps with her last few coins, and mailed Jimmy to an aunt who lived some distance.

The postman was at first somewhat reluctant to accept so unusual a parcel, but a perusal of the new rules convinced him that Jimmy met all the requirements perfectly.

After a long ride in the mail car, Jimmy and a sack of mail were dumped off at the proper station. Here he was received by Mike Casey, a kindly old Irishman, who informed him that he would have to stay with the other mail in the baggage room until the morning delivery. Then, promising to bring him some supper in a short time, Casey departed.

"Hallberg"

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Many of you start in the M. P. business without any experience and hire the cheapest operator you can get. This is a mistake, and the longer you live the more you will regret it. The operator is the man behind the gun. Would you expect our big naval fleet to make good if you put inexperienced, underpaid operators behind guns costing thousands of dollars? No! You know you wouldn't. Why in the world should you then expect a perfect picture on your screen with an underpaid, inexperienced operator? Pay a good operator what he wants and give him a "HALLBERG" A. C. to D. C. Economizer, and one or two new M. P. machines of the latest type, such as you may want, and believe me you will drive your competitor out of business and double your profits. Never try to put over something which you know is not right; you will only fool yourself. My success is due to the high quality of the machinery and equipment which I deal in, and also to the experience which I have had, and, believe me, I never invest in anything cheap. It costs many times more in the long run. TAKE A TIP FROM FATHER.

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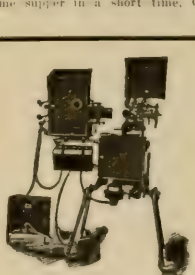

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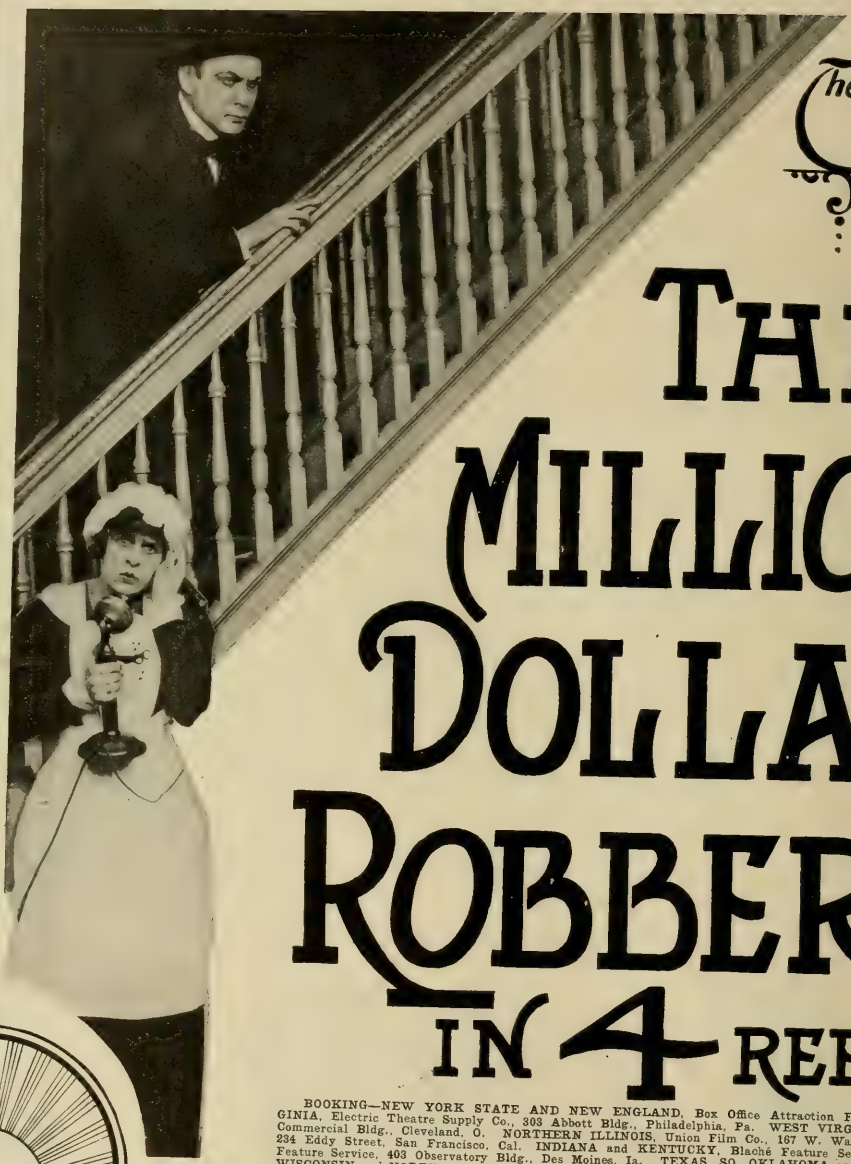

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HIS BEAUTIFUL DAUGHTER - MISS CLAIRE WHITNEY
The innocent inspiration of the strange crime

HIS SECRETARY - - - - - - MR. HARRIS GORDON
The victim of a clever plot

THE BUTLER - - - - - - MR. FRAUNIE FRAUNHOLZ
Whose degradation complicates the baffling case

THE MAID - - - - - - - MISS VINNIE BURNS
Who unearths a criminal and puzzles a detective

THE BANKER - - - - - - MR. HARRISH INGRAHAM
The gentleman-scoundrel of the false clue

THE JUDGE - - - - - - - MR. HARRY MACK
Who prevents a miscarriage of justice

THE DETECTIVE - - - - - - MR. J. W. CONWAY
Whose genius solves the extraordinary problem

THE POLICE CAPTAIN - - - - - - MR. JACK BURNS
Who captures a desperate character

THE HYPNOTIST - - - - - - MR. EDWIN BRANDT
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SOLAX-FORT LEE-NEW JERSEY

A little while after he had gone, Ed. Stoneman, a yeggman, broke into the station with the felonious intent of robbing the mail bags. Jimmy, who had found an old revolver, immediately rushed to the defense. The yeggman fled, with Jimmy in hot pursuit. Thanks to Jimmy's vocal efforts, enough men were around to seize the thief. Then it was discovered that a large reward had been offered for the apprehension of the captured man, which naturally fell to Jimmy. With it in his possession, Jimmy hurried home, arriving just in time to pay Scraggs, and save house and goods for his grateful mother, and himself.

WHEN THE MEN LEFT TOWN (Special—Two parts—June 5).—When Honoria Dawley was elected mayoress of the town, new and startling things immediately began to happen. The hand that rocked the cradle placed firmly on the help made the poor old ship of state go through a series of stunts which were in many ways remarkable. The men were the chief sufferers from the new order of things. Honoria and her peers had peculiar ideas about liquor, tobacco and all the small masculine vices. The fact that their wives and daughters were running things seemed highly amusing to the men until they discovered that they could neither smoke, drink nor gamble under any circumstances whatever. Rob the lioness of her cubs, the eagle of her mate, and you will but separate not man from his pipe and his bottle! After two days of the new regime, the indignant males of the town assembled and decided to teach the women a lesson. After dark that night, they stole from their homes and fled to a place of refuge, fifty miles distant. When day dawned, there was not a man in the place.

After the first gasp of surprise, the women decided that they were in possession of a splendid opportunity to show the men exactly how useless and unnecessary they really were. They would prove that masculine help was absolutely unnecessary in the management of a large municipality, and in a few days the crestfallen men would come slinking home. Like many another golden dream, this beautiful idea suffered when it was subjected to the actual proof. The women discovered that tidying up a whole town was subtly different from dusting the parlor and tying velvet bows on the what-not. It was not quite so easy to handle large ash cans as it might seem from the point of view of the casual onlooker. Then again, all such intricate affairs as the trolley line had to be abandoned completely. Nobody dared to monkey with the dingusses that make the car go. Finally the exasperated feelings of the forsaken wives and sweethearts were given expression in a monster parade of protest. They could not reach the men by telegraph because nobody could work the key, but a means was at last discovered in some pigeons Tom Carson had sent to his sweetheart. A wild scene took place when the men finally returned.

THE COUNTERFEITERS (June 6).—When Carl Herrmann, Joe Slavak, and Hiram Osborne found that the alloy they were using for making counterfeit money was not satisfactory, they were, to be somewhat colloquial, rather up against it. None of them had enough technical knowledge of the subject to be able to suggest a remedy. After a heated and fruitless discussion, they decided that the only thing to do was to consult an expert. Since the nature of their business forbade their taking the problem to an assayer through any legitimate channels, they hit upon a clever plan. When Paul Richards, a young assayer out of work, happened upon an advertisement in the morning paper, offering a position in a well-knowm smelting corporation to a trained assayer, he hastened to the address given. To his surprise, the officials of the smelting company knew nothing whatsoever about the advertisement. As the disappointed young man was leaving the building, however, he was met by an affable stranger, who, after a few casual remarks, informed Paul that he himself was in need of a trained assayer. Paul gratefully followed the heaven-sent stranger, who, as it happened, was none other than the versatile Mr. Carl Herrmann.

When they arrived at the counterfeiters' place of business, Paul was taken directly to the work shop, and locked in it. A note thrust under the door informed him briefly and briskly that there he was and there he should stay until he found some way of improving the alloy. Thanks to an oxy-acetylene torch, and the help of Herrmann's stepdaughter, however, Paul did not stay quite as long as the counterfeiters fondly hoped. He burned through the bars of his window, slid down a rope and went for the police. After he had brought several husky guardians of the peace into the room via the aforesaid rope, Paul pushed the following note under the door: "Come in. I have exactly what you need."

When the triumphant counterfeiters entered, they met with the surprise of their lives.

ESSANAY.

AN ANGEL UNAWARE (June 2).—Mrs. Dixon had an ungovernable temper which finally brought about a separation between her and her husband. She moved to other parts, taking her child with her. In the years that passed, he longed for the companionship of his wife and finally seeks pleasure in the company of one of the factory girls. Grace, the girl he admires, had taken a room with a widow and one evening she asked permission to bring her gentleman friend. The widow gladly consents and

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BEANS (June 3).—Mary, a farmer's daughter, is noted for the delicious beans she takes. When her father engages a cook, Mary is terribly hurt and leaves her home for the city, where she finds employment as a cook in a restaurant. The old saying "The best way to a man's heart is through his stomach," proves true, and she soon has a host of admirers. Many funny incidents occur through these admirers trying to make love to the pretty country cook. Her father and sweetheart go to the city in search of her. They find her in a restaurant cooking beans for the patrons. They induce her to return home, where her sweetheart tells her that she can cook beans for him the rest of her life.

SOPHIE PULLS A GOOD ONE (June 4).—Miss Sophie Clutts graduates from the Dental Correspondence School and decides to start out for herself—to hang a shingle in some neighboring town and make her living by pulling both the teeth and the legs of the community. She is idly dreaming in the stage that is carrying her to Snakeville, when she is suddenly awakened by the command "Hands up!" and a burly outlaw steps up to her relieving the female dentist of a few fillings in the way of chocolate creams. Sophie finally arrives in town, purchases an outfit, rents a dental parlor, hangs out her shingle and waits for business. Several of the Beau Brummels about the post office had taken a slant at Sophie as she entered her office and were taking great pains that they should see her. The pains were greater when they left the office, however, and they swore that it was painful to know her. Sophie finally captures the outlaw, whose suffering from a troublesome tooth on accout of the candy he had appropriated from Sophie, necessitated his calling on her. Sophie is given the reward money and hatsily leaves town for other parts, much to the bewilderment and relief of the Snakeville inhabitants.

BRONCHO BILLY'S DUTY (June 6).—Broncho Billy, a doctor and minister in the far West, is overwhelmed with grief one evening when he returns to his home to find a note from his wife stating that she could not bear the lonliness any longer and had gone to town with the man she loved. A few years later she is forced to her bed where she finally dies of a broken heart. Broncho had been told of her condition and hastens to her in time to kiss and forgive her. The negligent husband returns and Broncho Billy forgetting himself, is about to slay the man, when he suddenly remembers the note his wife had left for him, with these words, "Never forget your duty to your God."

THE ELDER BROTHER (Special—2 parts—June 5).—Irving Caldwell had never known want. When his father died a great part of the estate went to the spoiled lad. When he became of age he was too good to work and spent most of his time with questionable company in and about the great white lights.

His dissipation brought him into contact with a man named Leider and the two enjoyed the reputation "The City's greatest sports." Phillip, Irving's brother, had taken what money was left him and took up the study of medicine. He graduated with high honors—opened an office and knuckled down to work. Irving became very much infatuated with a cabaret dancer. She was a good girl but cared only for the pretty things Irving would occasionally give to her. Leider was fast becoming a rival of Irving and one night the two quarreled, as both were determined to escort her home. During the argument the dancer stole out through a side door. An intoxicated man knocked her down, injuring her ankle. Phillip, who happened to be passing in his machine assists her to her home. He is greatly impressed with the girl's beauty and personality and as Fate will have it, he falls a victim to the love god. When Irving returns home in the wee small hours of the morning, he finds philip seated in a huge fireside chair deeply thinking. Irving tells him of his infatuation—that he is madly in love with a cabaret dancer. Phillip is horrified. Several days later Irving insists that Phillip accompany him to the cafe to see the girl he worships. The elder brother finally consents to go. His pulse quickens and his heart beats as if it would break when he discovers that the girl he has learned to love is the cabaret dancer that Phillip had spoken to him of. She leaves the stage, dances through the aisles among the jolly throng, stands before the bewildered Phillip—whispers to him that he must see her—but he is disgusted. He brushes her aside and leaves the cafe.

The dancer is now madly in love with Phillip, and after he had spurned her, she determines to injure him in some way, if possible. Love is something that should not be trifled with and he had trifled with her love. He should pay. She decides upon a plan of leading Irving, Phillip's brother, astray. She allows Irving to believe that she loves him, but at the same time she is conspiring with Leider, who is jealous of her, as to how she can harm him. Leider has always pretended to be his friend, and, when the opportunity presents itself, he gives Irving a box of "dope!" cigarettes. The deadly cigarettes grip the unsuspecting Irving. Phillip notices that there is something decidely wrong with Irving and is positive that the dancer is at the bottom of it. That evening he calls at the cafe and invites her into a private dining room, where he pleads that she

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let his brother alone. Leider informs Irving that his brother is alone with the dancer. The infuriated brother rushes into the room with the water bottle and is about to strike him down when the dancer interferes. The excitement is too much for Irving and he collapses. His brother takes him to his home and puts him to bed. Phillip then examines Irving's cigarette case, takes one of the cigarettes, cuts it open and discovers that it contains cocaine. The dancer had followed Phillip to his home and she pleads with him to allow her to remain at Irving's bedside. Leider no longer able to withstand the strain on his conscience, rushes into the sick room where he finds the dancer with the two brothers. He confesses his wrong-doing, completely exonerates the innocent girl and pleads jealousy. The following morning Irving is greatly improved and swears never to smoke again. The story ends pleasantly with Phillip holding Ruth tenderly in his arms—she having promised to become his wife.

PATHE.

PATHE'S WEEKLY NO. 37, 1914 (May 20).—On the Way to Mexico.—How sailors and marines aboard ship prepare for war—pictures taken by a Pathe Weekly camera man aboard the battleship New York enroute to Mexico.

Galveston, Tex.—American refugees escaping from Mexico City mobs by refuge under the British flag, arrive here on the Dixie and the Esperanza.

Vera Cruz, Mexico.—United States sailors and marines formally turn over the city to General Funston's regulars; all Huerta's political prisoners are released from San Juan prison.

Indianapolis, Ind.—Children of Indianapolis celebrate the advent of the merry month of May with a pageant and dancing.

Chicago, Ill.—To demonstrate the perfection of a new fire prevention device, a huge tank of gasoline is set afire and the blaze put out in ten seconds.

Fresno, Cal.—With flowery floats, outdoor games, dancing and a carnival, Fresno makes merry in its annual Raisin Fete.

Washington, D. C.—Votes for Women! Here in the national capital suffragist leaders storm Congress to demand the ballot for their sex.

Jacksonville, Fla.—The thinning ranks of Confederate Veterans hold their reunion here and return to the G. A. R., a battleflag captured more than fifty years ago.

San Francisco, Cal.—The finest dogs on the Pacific Coast compete for prizes in the Golden Gate Kennel Club show.

Paris, France.—The King and Queen of England pay a royal visit to France and are entertained by President and Mrs. Poincaire.

THE JOKING BRICKLAYERS (June 1).—You know the well-dressed butting the man of superior air who offers suggestions to hard working mechanics, telling them what he thinks they should do. Usually the workmen listen good-naturedly but when Mr. Hurlburt, fashionably dressed from his patent leather shoes to his silk hat, essayed the role of general advisor to a force of bricklayers, they objected.

From their perch on the first story scaffold the workmen are in an ideal position to object. Mr. Hurlburt never suspected. When the mechanics said "three" Mr. Hurlburt found himself beneath a shower of bricks and mortar. When he could breathe he shouted for the police. They came on the run and what happened is history.

MONACO (June 1).—This is the home of the most magnificent gambling place in the world—the famous Casino at Monte Carlo. But great as is her sway the Goddess of Chance runs second to Nature.

WHEN DREAMS COME TRUE (June 1).—The story of a broken doll mostly for children but with a human note throughout that gives it a place in every heart.

DOGS OF WAR (June 2).—The newest thing in the way of assistance to the army in time of war is the use of dogs as messengers. The Airedale terrier has been found to be the best adapted to this peculiar service and hundreds of these dogs have been trained and sent out with the Swedish army. The recent Swedish Military manoeuvers gave an opportunity to the world to see these canine soldiers in actual service and the moving picture record of the conflict will be found absorbingly interesting and unusually exciting.

Lieut. Frejman with a squad of scouts is ordered to secure what information he can concerning the movements of the enemy. A war dog called "Tell" is assigned to the squad as emergency messenger and Lieut. Frejman starts into the war zone. The scouting squad trails a temporary telephone line from the field headquarters to a point of vantage from which the enemy is sighted. Lieut. Frejman opens communication with his commanding officer at headquarters. He reports the enemy sacking a nearby town and—but the phone connection is severed suddenly. The invaders have included the temporary telephone line of the defenders in their destruction of all sources of communication.

Instantly Lieut. Frejman realizes what has happened. He scribbles his report to hearquarters, fastens it to "Tell's" collar and away goes "Tell" The commanding officer writes his further instructions to Lieut. Frejman. But when "Tell" returns he finds his master seriously wounded. Back he trots. He is discovered by the enemy and pursued. But with remarkable intelligence he eludes his foes, arriving safely in camp with Frejman's dying message. The General despatches a hospital squad to Frejman's relief and "Tell" leads them to the spot. And in times of peace "Tell" is the pet of the man whose life he saved. But in war "Tell" is a soldier like a regular enlisted scout.

THE LOST HEIR (Special—2 parts—June 6).—Count Covani, a confirmed invalid, lives in a beautiful house, lavishes all his affection on his motherless son. The little fellow, Harold, is playing with his father, who has on his coat, one of his "Awards of Merit" medals. Pleased with its beautiful coloring Harold gets permission to wear it and with his nurse goes to a country circus in town for the day. Returning to the home, the maid tearfully tells the sad news. A search is at once made and what little hope had been cherished is dissipated when the child's helmet is found by the river's edge. Meanwhile the circus leaving town that night passes through a woods on the outskirts of town and the circus man and his wife find the sleeping child. They take him with them and decide to adopt him.

Count Covani seeks the assistance of his brother who makes every endeavor to find the child but in vain. As time goes on and no word is heard of the boy, the now sorrowful and hopeless father makes his will. He leaves all his money and property to his brother, with the proviso that if no word of the lost son and heir is had before the 21st birthday of the boy the will is to remain unchanged. Sixteen years later Harold, now a sturdy athlete and famous equestrian, is happy with his foster parents and in love with his foster sister. He is a big feature in the circus performance. Through chance a newspaper item, telling of the loss of Count Covani's son some years before is brought to the attention of the old showman and the particular point of identification, the medal found on the child, assumes great importance. Just what the old circus man would have done is hastened by his meeting with an accident. He discloses to Harold the circumstances of his adoption, the little suit and the medal and is anxious to assist Harold gain his inheritance.

Meanwhile, Harold's Uncle Charles is living in the palatial home of his brother, now dead sixteen years, but ever comes the haunting thought that the rightful heir will return. His fears are justified, for shortly before Harold's 21st birthday, Harold comes to the home of his early childhood and asserts his claim. Charles ridicules the young man's story, stating that the old circus man must be delirious. Harold returns again to the circus for more proof. Thinking to delay Harold's return until the time shall have expired by the terms of the will, his Uncle Charles endeavors to impede the boy's return with proof. Then follows a series of exciting moments. A fire on the train, a narrow

escape from death and other obstacles do not prevent the arrival of Harold the second time at his former home where in an interview with his uncle's lawyer, he convinces him of the truth of his claim.

Despite the despicable methods of his Uncle Charles, Harold, of a forgiving nature, retains his uncle as manager of his big estate, gives him part of his fortune, and then goes to the old circus folks who had been his early benefactors and returns with the girl of his choice and is happily married, bringing joy and comfort to his foster parents' declining years.

KALEM.

THE BARRIER OF IGNORANCE (Special—2 parts—June 1).—Emerson, a young physician, loves Nancy, an ignorant mountain girl. Mrs. Marshall, his sister, urges Nancy to break with Emerson, saying that the marriage would ruin his career. Heart-broken, Nancy consents. She later marries Jim Ferris, an uncouth mountaineer. Emerson becomes a confirmed bachelor. Years later, Nancy, withered by hard work, decides to have her daughter Jess educated. Ferris, however, objects, but Nancy is determined to have her way. She sends Jess to Emerson with a note reminding him of the past and requesting that he look after her daughter. Ferris learns of Nancy's deed. In his anger, he accidentally shoots her. Arriving at Emerson's home, Jess hands him her mother's note. Emerson, now a famous surgeon, is deeply affected and promises Jess to obey her mother's request. Mrs. Marshall conceives a violent hatred toward the newcomer.

Six months pass. The wound in her head has affected Nancy's mind. Ferris requests Nash, a country doctor, to help him, but the man fears to perform the operation necessary. Emerson leaves home for a few days. During his absence, Mrs. Marshall orders Jess from the house. When Emerson discovers what has transpired, he is furious. The man hastens after Jess. Upon her arrival home, Jess learns of her mother's illness. Emerson arrives shortly afterward. The change in his old friend's heart almost breaks the surgeon's heart. He offers to perform the operation that will restore Nancy to health. Due to the influence of the country doctor, Ferris refuses Emerson's offer. In desperation the surgeon locks both men in the barn and performs the operation. The men break out. Securing the aid of neighbors, they return to the house. But Emerson stops them on the threshold. Holding up his hand for quiet, he tells them Nancy will live.

THE CALL OF THE TRIBE (Special—2 parts—June 3).—Ouray, an ambitious young Indian, is sent East by Captain Huff, an army surgeon, to acquire a medical education. The officer writes to his brother, who is also a doctor, requesting him to aid the boy. As time passes, Ouray forgets Nookah, the chief's daughter, to whom he is betrothed. He falls in love with Ellen, the daughter of his benefactor. Later, Ouray graduates at the head of the class. Dr. Huff eventually shares his practise with the boy. Believing that he is on an equal social footing with his write friends, Ouray asks Ellen to marry him. The girl consents. To Ouray's astonishment, Dr. Huff flies into a rage when he learns of their betrothal. After ordering Ellen to return the engagement ring, he bluntly notifies the boy that an Indian shall never marry his daughter.

Captain Huff secures a leave of absence and arrives at his brother's home in time to learn the state of affairs. He also scores the Indian for his presumption in desiring to marry a white girl. Chief Big Bear is stricken with a fatal illness. Before he dies, the Indian notifies his tribe that he wishes Ouray to succeed him as head of his people. Nookah is sent to notify Ouray to return to the tribe. The maid comes upon Ouray just as Captain Huff finishes his reproof. She silently places the chief's war bonnet in the boy's hand. The call of his tribe reminds Ouray that he has been faithless in his vows to Nookah. Placing his arm about the maid's shoulder, Ouray turns his back upon the ways of the white men and returns to his people.

THE HOUR OF DANGER (June 6).—In honor of Mary's engagement to Robert, a young country doctor, her mother gives a dinner. Ethel, Mary's city cousin, attends the function. The girl engages in a violent flirtation with her cousin's fiance. Mary later sees her sweetheart kiss Ethel. She bitterly reproaches Robert and breaks their engagement. At Ethel's instigation, the young doctor decides to the city, where he builds up a successful practice. A year later, Mary hears that Robert and Ethel have been married. Prostrated, the girl has an attack of brain fever. During her illness, Mary becomes deeply attached to her nurse and resolves upon nursing as a career. Upon her recovery, she goes to the city and enters a hospital. As time passes, Robert, despite the arrival of a daughter, is unhappy. Ethel is flighty and shallow, while her extravagance keeps him constantly in debt. Shortly afterward, the woman is killed in an automobile accident. The husband showers his affections upon his child.

Several years later, little Helen is taken seriously ill. Robert sends for a nurse and Mary is assigned to the case. The discovery that it is Robert's child who needs her help, startles the girl. The sight of Mary brings back the doctor's old love for his former sweetheart. Mary, however, turns a deaf ear to Robert's avowals and because of Helen's love for her, aids greatly in saving the child's life. Upon Helen's recovery, Mary departs, leaving Robert heartbroken. The following night, Mary receives a message which tells her that Helen has had a relapse. She hastens to the little sufferer's side. Through the long night she and Robert fight for the life of his child. When morning dawns, all danger has passed. Realizing his great need of her, Mary consents to be Robert's wife.

LUBIN.

A BREWERYTOWN ROMANCE (June 2).—Emil Schweitzer rules Lena Krauthmeir with an iron hand. She loves to tango. Emil does not dance. Tango Heinz (Emil's rival) is the champion Tangoer of Brewerytown. Emil takes Lena to the cabaret, and while he is out buying cigarettes she dances with Heinz. Emil returns and starts a fight. Drawing a gun, he chases Heinz. Heinz dashes through the streets with Emil following shooting, and Lena a close third. They knock down pedestrians, break up stands and set the town in an uproar. During the chase Lena meets her old sweetheart, "Cassidy the cop," and he joins in.

Emil chases Heinz to the riverfront. Being cornered, Heinz to avoid being shot dives off the dock and swims to a boat loaded with nitro-glycerine. Emil from shore shoots and hits the cans, the boat blows up and Heinz goes sailing in air. Tickled at what he has done, Emil starts for home when Heinz falls from the sky onto Emil's neck. The fight is resumed. Cassidy and Lena rush to the scene; the cop separates them. Heinz tells Lena that she must choose between Emil and him. Lena gives them the laugh, and chooses Cassidy. Emil and Heinz look at each other. While their backs are turned Lena and Cassidy push them overboard and start for the ministers. Emil and Heinz come up out of the water, look at the empty dock, kiss each other and both sink.

SUMMER LOVE (June 2).—Eloise Gilard and Major Torence are in love, and for years Eloise has been patiently waiting for him to propose. He is about to come to the point and she is thrilled with expectancy but he loses his nerve and Eloise is furious. Frances Boyer and Jimmie Lodge, sweethearts, quarrel because Jimmie refuses to let her tie his tie the way she wants it. To arouse the Major to activity, Eloise flirts with Jimmie. To arouse Frances' jealousy, Jimmie flirts with Eloise. What is more natural than for Frances and the Major to meet. Eloise being very wealthy treats Jimmie like a king, while the Major is all attention to Frances. The two couples meet. Eloise introduces Jimmie as her future husband. Not to be out done, the Major introduces Frances as his future wife. The young folks are staggered for neither of them had spoken a word of marriage. Believing the joke has gone far enough, Jimmie and Frances are about to make up; but the old folks drag them apart.

Later Eloise and Jimmie are strolling in the park. To get rid of her from him Jimmie tells her he is going for a cigar. She insists on getting it for him. While she is gone Jimmie sees Frances and the Major walking through the gardens. He hides behind a tree; the Major seats Frances on a bench just vacated by Jimmie and proceeds to propose to her. Angered, Jimmie signals Frances to shake the old man. She feigns faintness and sends the old fellow for a glass of water. Then the young couple proceed to make up. Eloise and the Major return, she with the cigar and he with the water. They see the loving couple, both realize that "Youth craves Youth and Age must take its place." The Major proposes to Eloise and is accepted and soon preparations are made for a double wedding.

KISS ME GOOD NIGHT (Special—Two Parts—June 3).—Betty, a petted society girl, develops the habit of leading young men to believe she intends to marry them and then suddenly jilting them. The engagement rings of all of her victims she keeps as trophies, and carries them suspended by a ribbon to her fan handle. Bob hears that his brother, Jack, is the latest victim of Betty's whimsicalities. Jack, in despair, begins to let drink get the better of him. Bob, angered at Betty's trickery, determines to teach her a lesson. He secures an introduction to her and soon proposes. Betty accepts. A few days later comes the note breaking off the engagement and Bob's ring is added to those of four other victims.

Bob now proceeds to carry out his plan. He takes all of Betty's rejected suitors to her house and a minister, for he realizes that he is really in love with her. He interrupts a call at Betty's home, carries her by force into an adjoining room, forces her to apologize to the suitors she has tricked and then compels her to live up to her agreement to marry him. Betty is forced to marry Bob. As soon as the ceremony is completed, she breaks away and flys up to her room. Bob follows, forces an entrance to the room and proceeds to lay down the law to his wife. All of the trickery in her rebellious heart rises to the surface. She assumes a subdued air and even coyly invites Bob to kiss her goodnight. As he bends toward her to do so she hits him over the head with a flower vase and escapes from the room. Bob, half-stunned, crashes in the door with a chair, determined to follow her. Betty, still dressed in her ballroom finery boards a train for a suburban hamlet. Two crooks, intent upon burglary, follow her. Bob, in mad pursuit, just misses the train and races with it in his car until Betty's destination is reached. The sheriff of a rube town offers to shelter Betty with his wife for the night. The crooks secretly follow her. Bob arrives a few moments later and finds out where Betty is staying. He, too, starts for the sheriff. Betty orders the arrest of a man following her, and Bob, upon his arrival at the sheriff's home, is immediately arrested. As the sheriff leads the indignant Bob to his own automobile and prepares to haul him a prisoner back to the village, Bob hears Betty's screams. He breaks away from the sheriff and rushes back into the house to find her struggling with the crooks. He puts the thieves to rout, and they are taken into custody. As Betty recovers from the severe ordeal she has just gone through, she looks up into Bob's face and realizes that after all it is best to obey a husband.

A GIRL OF THE CAFES (Special—Two Parts—June 4).—Dorothy Vernon, a typical girl of New York City life who by a accident of birth and environment is practically brought up on the streets, finds herself at the age of twenty two, pretty, well dressed living in rather luxurious style but she owes it all to her earnings as a stool pigeon for a bunch of crooks and she is getting sick and tired of the life she lives. Jim Clark, a young Arizona farmer, finds himself at the age of thirty, a widower with a lonesome little girl who must depend on his housekeeper, Miss Brown, for such motherly attention as she receives. Miss Brown dislikes children and thinks realizes that her daughter is leading a none too happy a life. He determines to advertise for a wife who will be a mother to his daughter. He does so and his "ad" meets the eyes of Dorothy Vernon. She sees here an opportunity to cut loose from the old wicked, tiresome life. She accordingly answers the ad and in course of time receives the money with which Jim sends her to come to him. They are married and the future looks rosy. Miss Brown looks with a suspicious eye on the well dressed New Yorker, and one day comes across a letter which leads her to suspect something of the life which the wife had lead prior to her marriage. The husband is informed and then follows a sequence of events, which brings shame and sorrow to the wife but through which the love of a noble man burns truly, and Dorothy finds that she has indeed found a haven of rest for her tired soul upon which she can depend forever.

BLOTTED OUT (June 5).—General Rossi, in command of the arsenal in Mexico City, offers to sell the plans of the arsenal to the insurrectos. The offer is accepted and Rossi returns to get the plans. While searching for the documents, Capt. Alonzo Calvo, who is attached to Rossi's staff, enters. He he sees the document which the confused Rossi hurriedly places in his pocket but attaches no importance to the incident at the time. Rossi passes the document to an insurrecto spy who, in the guise of a blind beggar, is stationed in front of a church and in exchange receives his pay. The beggar then gropes his way to the outskirts of the city. He is recognized by a Federal lieutenant and a file of soldiers and arrested. Searched at the prison the plans of the arsenal are found in his shirt. Next morning Rossi's command having been moved to the outskirts of the city to meet the attack of the advancing insurrectos, the general receives a letter from the president of Mexico. Rossi, very busy writing, tells Calvo to open and read the communication. The letter states that the enclosed plans of the arsenal were found on a captured insurrecto spy, that but two keys have been issued to the arsenal's strong box, and instructs that Rossi arrest the man responsible for the sale of the plans.

Calvo, seeing the document, knows at once that Rossi is guilty. The general, seeing that Calvo knows, and fearing him, determines upon a bold stroke. He arrests Calvo and sends him to prison. Calvo's young bride, Anita, is warned of his arrest and hurries to the courtroom just in time to hear the military judge sentence her husband to be shot. She determines to take desperate measures, mounts her horse, goes to the arsenal, secures a revolver and then, going to camp calls Gen. Rossi out and pleads with him to save Calvo's life. Rossi refuses. Anita then draws the revolver and holding it against Rossi's side compels him to write an order for her husband's release. She snatches the order and starts on her horse for the prison. Rossi, recovering his nerve, calls for his guard and hurriedly writes a countermand of his order for Calvo's release. He is about to hand the order to a messenger when he is shot dead by an insurrecto sharpshooter stationed in a tree some distance away. In falling forward across the table, the order still in his hand, Rossi's other hand knocks over the ink bottle and the ink flows over the fatal order blotting it out. Anita reaches the prison wall with the release just in time to save Calvo from execution.

THE FEMALE COP (June 6).—Myra McGinnis is an old maid who thinks the whole world of men who are trying to flirt with her when they are only laughing at her odd face and dress. Her suffragette friend shows her that the Chicago authorities have appointed women police, so they at once go to the police station and talk the chief into giving Myra a badge. She plays a cute stunt on a policeman and obtains his coat and hat and arrests everyone she meets simply for the want of something to do. She finally tries her work on two drunks and finds quite some trouble in landing them in the station house and only succeeds in doing so with the assistance of several yards of clothes line. The next morning the case is put before the Judge and the only evidene that can be found against the prisoners is from Myra claiming that they all flirted with her. The Judge looks at her and thinking this impossible discharges the prisoners and orders Myra from the station house. She is taken to the door and thrown out as the ex-prisoners shower her with a cart load of none too fresh vegtables. At the moment her suffragette friend enters only to enter into a hair pulling match.

INDEPENDENT FILM STORIES

CRYSTAL.

EASY MONEY (June 2).—Lizzie is imbued with with the idea that she is not fitted for her duties as a kitchen mechanic, but that her attainments should get her a job as a heroine in the moving pictures. She goes to a studio and induces the director to give her a trial. Then things happen. She breaks up scene after scene and causes consternation among the other actors, especially the bedding lady, over whom she causes to be spilt a plate of soup. She is fined two dollars. After a hard day's work, she is handed her day's pay, which after deducting the fines, amounts to fifty cents. She goes back to her kitchen convinced that her place is by the gas range and not in a studio.

ECLAIR.

THE STIRRUP BROTHER (Two Parts—June 3).—As the story goes, Ranse, young ranchman, and Yenna, daughter of a neighboring ranchman, are lovers, though in secret. This, for the fact that their fathers are enemies, nursing the memories of an old feud. Ranse, while in town for supplies one day, saves a much begrimed hobo from abuse at the hands of a gambler. "Curly," as the tramp is called, is made drunk by the cowboys and crawls into Ranse's wagon to sleep, hiding under the straw. On arriving home, Ranse discovers his presence. Ranse has taken a liking to the happy, bright-eyed fellow and though his friends warn him, he gives the tramp food and shelter. The next morning Curly is carried protestingly into the yard, dumped in the trough and made to scrub himself. Then clean clothes and a shave is provided and "Curly" comes out completely transformed. Later, he becomes a favorite with the boys.

Some time later, Yenna's father discovers her attachment for the son of his enemy. He writes to Ranse's father, threatening to kill him if the two marry. Ranse's father, in time, forces the boy to promise that, as his son, he will never marry into Yenna's family. Yenna is made to take a like oath about Ranse's family by her father. The young people meet for the last time and each return gifts and letters. However, Ranse, in going through the bureau for letters, has unearthed an old yellow sheet, signed, "Ransetten Truesdale," and reading as follows: "This day my boy was born; his right hand lacks a finger."

The import of this message dawns on Ranse and hunting up an old family servant, he forces her to tell him the following strange story:

Thirty years before, while her master was fighting for his lands, his young wife died, leaving a little baby boy. The boy is the father's only comfort after this. One day the boy was kidnapped by drunken sheep herders. To fill the vacant place in his heart, the father adopted a baby boy left on his door steps one day. This boy grew to manhood believing that he was the ranchman's own son and that boy is Ranse. Ranse comforts his foster father with what he has discovered; he determines to leave. But before he leaves his eyes fall on "Curley's" hand it lacks one finger. Soon father and son are reunited, while Ranse rides joyously off in search of the girl of his heart, whom he is now free to marry.

A MARRIAGE FOR MONEY (June 7).—Farmer Rondillard is notorious throughout the neighborhood for his bad temper and miserliness. Rondillard tumbles into a pond, near his farm, and his servant, Martha, helps him out. The old farmer is overwhelmed by her kindness and he gives her a shilling, with instructions to buy a ticket in the National Lottery. He learns the number of her ticket. Some time later, the farmer hears that it has won a prize of $8,000. Thereupon the old man determines to keep Martha in ignorance of her good fortune, and to make her his wife. He makes advances. Shortly afterwards she consents to marry him. He is thinking of the prize and she is thinking of his reputed wealth. After the festivities are over, Rondillard speaks of the lottery ticket. Great is his dismay to learn that Martha has never had a ticket. With his shilling she has bought a highly-colored pair of stockings.

SOCIETY AT SIMPSON CENTRE (June 7).—A most beautiful series of drawings showing the doings at the small village of Simpson Centre. The town cut up, the old maid, the Village Beau Brummel, the village belle and several other very funny characters are shown in a series of funny incidents, and the drawings cause them to perform the most startling and laugh provoking actions, which is the legitimate funny comic drawings, and bound to please.

BISON

A MIDNIGHT SUPPER (June 2).—Charlie Delbrest visits his old college chum, Dr. Burke. There is no one home. Vivian, the doctor's wife, comes home later. Charlie, hungry, goes to the pantry. He gets tangled up in the gun closet and precipitates it to the floor. Vivian hears the noise, goes down to the kitchen, and mistaking him for a burglar shoots through the door. Charlie takes a fall into the jam. The jam streams through the crack between the door and the floor and Vivian thinks it is blood. She phones the police. They arrive and are just about to drag Charlie off to jail. When doctor arrives and recognizing his old college chum, explanations are given, and ends well, with Charlie promising to think twice before he lets his hunger get the better of him in the future.

ON THE VERGE OF WAR (Three Parts—June 6).—Pedro Villard is advised by his brother, Jose, that the base of American operations on the West Coast must be ascertained at once and at any cost. Pedro's operations do not fully develop until he learns that Lieutenant Freeman, U. S. N. has been detailed to make those tracing plans. While racking his brain for a method to secure these tracings, Villard drops into a theater. There he sees Professor Polari, a hypnotist, accomplish remarkable results along the line of the occult, using for his subject, a young woman whom he advertises as his daughter.

Immediately, Villard enlists the services of the hypnotist. The young woman is placed in a trance and sent to Freeman's home in answer to an ad calling for a secretress. She is employed, her movements in the house are controlled from a distance by Polari. Under his directions, she steals the tracings. The theft is almost immediately discovered and to cover her act the girl sews the papers up in the lining of an opera cloak Mrs. Freeman intends to wear at the charity ball.

Controlling the girl at a distance has been a great strain upon the hypnotist. At his side the spy is breathlessly awaiting for information. By means of telepathic waves the hypnotist reads the girl's thought. "At the Charity Ball, Mrs. Freeman —" the hypnotist can go no further. He collapses and dies. In the meantime Lieut. Freeman discovers the papers. In place of the genuine, he inserts a couple of blank papers in the coat. Villard locates the decoy papers in the cloak. His accomplices are captured, but he escapes after a thrilling chase, to his country where he meets death for failing in his mission. The girl, now free, is taken under the care of Freeman and his mother; and there is a suggestion of romance to come between the young people.

FRONTIER.

THE GIRL AND THE HOBO (June 7).—The ranchman sends his foreman, Arthur, to town for the monthly payroll. En route Arthur stops at Dolly's house for a brief chat. Dolly's mother gives him a sample of some goods he promises to get for her. But coming back the bundle of goods drops from his saddle. Arriving at Dolly's he gives her the payroll to keep while he goes after the lost package.

Meanwhile a hobo and his pal are sauntering around when they come to a ranch house. Through a window they see a girl showing her mother a large roll of money. They break in, but not before Dolly phones the ranchman. Frantically searching for a hiding place for the money, Dolly sees the pies that her mother has been making, one of which is unfinished. She hurriedly stocks the money under the crust and then places the pie in the oven.

The tramps break through from the living room into the kitchen. They see the fresh made pies and start devouring. Meanwhile the ranchman's cowboys are on the way. Finishing the pies, all but one, the bobos demand to know where the money is hidden. Dolly gets one of them immured in a closet and the mother is threatening the other with a rolling pin when the men arrive. Arthur also returns, and Dolly insists that he have a piece of pie. Under the crust Arthur finds the payroll.

NESTOR

CHILDREN OF FATE (June 3).—For five years Dorothy had put up with her husband although all his refinement, delicacy and love for home since been drowned in drink. Dorothy had reached the turning point. She answered an advertisement calling for a leading woman to accompany a repertoire show West. She was given the position and that night left. She soon learned that the manager had not hired her solely as an actress. When the manager's advances became unbearable Dorothy stepped from the train at a western town. She finds employment as a waitress. She is improperly approached by a cowboy when a champion arises in her defense. Her defender is Wally, a young ranch owner. Their acquaintance ripens and he proposes to her only to learn that she is already married.

In the meantime Dorothy's husband gets in a fight with an acquaintance and kills him. In his hurry to escape he takes the dead man's coat, leaving his own. The dead man is identified as Dorothy's husband. She reads of her husband's death and marries Wally. Shortly afterward the husband turns up, attempts to blackmail her. Wally and his cowboys pursue him. The husband falls down an embankment and is killed.

SOPHIE OF THE FILMS—No. 1 (June 5).—Dear simple Sophie leaves the old homestead to become a motion picture heroine. With the last of her slender means she graduates from the Bunkem School of Dramatic Art. Fortified with a diploma Sophie presents herself at the studio of the Uneda Feature Film Company. She displays her diploma to the erratic director of production and he laughs in her face and sends her home.

Unfortunately for Sophie she made a hit with the manager and the leading man. Thus when the leading woman quit because she was not allowed to take a bath during working hours, Sophie was called up and given the position. The mistakes that Sophie made were many and grevious. The leading man made love to her between scenes and the director curses her inexperience and discharged her. The general manager, however, refuses to let her go and poor Sophie is detained, little conscious of the troubles in store for her.

UNIVERSAL

ANIMATED WEEKLY NO. 115 (May 20).—Scenes on the Border.—Army Day Parade in El Paso, Texas, in which 6,000 American troops participate. Sub-title Mexican refugees camp at Fort Bliss. Removal of refugees at Fort Wingate, New Mexico.

The Kentucky Derby.—Old Rosebud breaks world's record for the mile and one-quarter race at Churchill Downs, Louisville, Ky.

Saved from Death.—Thirteen survivors of the burned S. S. "Columbian" are rescued after 40 hours of torture on rough sea. Presenting medals to the crew of "La Touraine" who risked their lives in the Volturno disaster.

Picturesque May Festival.—Dances given by school children of Seattle, Washington.

Shriners in Atlanta.—Members of the Mystic Shrine hold conclave in the Southern Banner City — Atlanta, Georgia.

Oil Tanks Afire.—Mounting hundreds of feet in the air flames dance in dense smoke as oil tanks burn—Linonville, N. Y. Sub-title: The smoke could be seen in New York City, 72 miles away.

Annual Reunion at Jacksonville.—Beautiful ceremony is performed upon presentation of old battle flag to the Veteran Regiment Jacksonville, Fla.

A Dangerous Livelihood.—Nervy daredevil walks tight rope 100 feet above street—Pasadena, Cal.

New York's Finest.—7,000 policemen parade in honor of brave heroes who are presented with medals by Mayor Mitchell of New York.

Cartoons by Hy. Myer, World famous cartoonist of Puck.

JOKER

THE FATAL LETTER (May 30).—Schultz is an excessive smoker. One day he feels his heart churning like a pump. The doctor says, "Cut out smoking or turn up your heels." Schultz chooses to quit smoking. He does quit for one day. He is so satisfied with his display of self denial that he sets in and smokes five boxes of Havanas without stopping.

When the doctor arrives he prescribes that Schultz go into the mountains out of reach of tobacco. Mrs. Schultz is a good wife, but Schultz is carrying on a flirtation with one Trixie. Before leaving for the mountains he writes a letter to Trixie. He neglects to mail it, however, and leaves it in an old coat at home. The terrible thought of Mrs. Schultz finding this letter dawns upon him during his journey to the mountains. Schultz turns up the road in his hurry to get home. He arrives just in time. In future Schultz is a wiser and a better man.

IMP

LODGE LOONEY LUTHER (May 25).—Luther, a middle-aged clerk, is crazy about lodges. He attends a meeting every night in the week. Lodge expenses cause a drain on his slender income and sworn for Luther's brother, the family, a wife and grown-up daughter, would suffer. Luther goes broke buying a lodge helmet and it is a proud day for him when, accompanied by his humiliated family, he parades to the photographers to "sit" for his picture.

One morning while working on the street Luther gives the high sign to a club member. A passing stranger imagines that Luther is fixing a fire hydrant and has him arrested. Luther telephones his brother, who while agreeing to get him out, decides to cure him of the lodge craze. Luther, crushed with humiliation, gets out and goes home to bed. His brother secures the services of his three clerks and together, dressed in black robes, they visit the house, arouse Luther from a troubled sleep and heap coals of fire on his head, exacting a promise to devote more time to home and family. Next day Luther is in bed with a nervous breakdown. A doctor is called in and diagnoses the case as "Lodgeocities," caused by too many secrets in the brain. Luther tears up the lodge chart and to the gratification of the wife, promises to reform.

STERLING

KIDS (June 15).—Chandler and Jimmie are rivals for Charlotte's hand. Chandler takes her out for a walk of an evening. Jimmie calls to serenade and is chased by Charlotte's mother. Jimmie meets the couple in the park and the two youngsters arrange for a fight. Billy to be Chandler's second. Jimmie is beaten and seeks refuge behind his lady-love's skirts. Chandler and Billy carry the girl off and start a game of hide and seek.

Jimmie approaches the girl when she is alone and offers her ice cream as a solace. Charlotte's stomach gets the best of her and she accepts Jimmie's offer. Chandler approaches and denounces her for her duplicity as well as the wretch rival. Chandler picks up a handful of mud and throws it at Jimmie, but it strikes Charlotte in the face. Jimmie washes the face and the two go for a ride in a boat. Chandler pushes them into the stream without oars. Then, realizing the danger he has placed them in he rushes for help. Billy rushes to tell Charlotte's mother. After passing through a series of novel adventures, the children are rescued and once more everything ends well.

MUTUAL FILM CORPORATION

AMERICAN.

METAMORPHOSIS (Two parts—June 1).—The eccentric professor, Burr, believes that the soul of man is tied to his body by fear alone, and that, if absolute courage is found, the spirit will be able to free itself. Gray, a young society man, stimulates belief and sympathy for the old man, in order to gain his assistance in winning the love of Rose, his daughter, but Rose, unknown to either, has fallen in love with a young gangster, Arthur, whose home is not far from Burr's house, a relic of the past that stands in the slum. Gray, pursuing the policy that he hopes will win Rose, entertains society that Burr may lecture on his theories, and these are favorably received by the society folk.

In the meantime, through fate, Arthur and his gang come to loot the second floor of the house while all are interested in the lecture downstairs and Rose here discovers them. Arthur recognizes her and saves her through fighting and routing the two gangsters that have entered with him. When Burr and Gray rush in, Rose turns to her father: "Here is courage, father." But the courage of Arthur is physical and he quails before the look of disapprobation in the eyes of the old man. Following this, Burr engages in a vain search for courage and then, despairing of mankind, he embraces an opportunity to join a scientific expedition sailing for the unknown South Seas, although Rose bitterly protests and does not want to leave Arthur. Finally, however, when she has to choose between the gangster and her father, she decides that it is her duty to go with her parents. On the day of sailing, Arthur follows them to the wharf, and here Gray foolishly irritates the quick tempered Arthur and would have been struck down but for the quick motion of a discarded sweetheart of Arthur's, who takes the stab. Arthur is placed in prison. Burr and Rose settle on a South Sea isle.

Time passes. Hearing no word from Burr or Rose, Gray plans to search for them. On the isle Burr sees that Rose is gradually fading away, unhappy without her lover. After a while he tells her: "I'm too old for thy companion, daughter. I'll bring thee thy lover." Weakening his body through fasting, he deliberates his spirit, and this spirit returns to the United States, liberates Arthur from prison, influences him to embark upon the ship that carries Gray in his search for the professor and Rose, and there prevents Gray and Arthur from recognizing each other. In the chart room the spirit unseen, with its influence unfelt yet directs the course of the ship to the isle, and then returns to the body. Rising, Burr tells Rose that he leaves her, but that her lover comes to take his place. He then falls back dead as the spirit again leaves the body. As Arthur and Gray arrive the spirit performs its last mission. Arthur's gangster impulses are conquered and the good in him brought to the surface. Gray, planning to force Rose to yield to him, is led aside under the spirit's influence. The spirit of Gray is conquered and the body of Gray, dominated by the spirit of Burr, carries Rose and Arthur back to civilization and happiness.

A PRINCE OF BOHEMIA (June 3).—Tom Manning, a struggling New York sculptor ever ready to divide his last dollar with artist friend, has a woman model, who dies of consumption while posing, and begs Tom to adopt her little child. Tom's financial condition makes this additional responsibility almost impossible, but the sweet affection which the child instantly bestows upon him so wins his heart and endears herself to Tom that he feels repaid for the sacrifice. The little girl forms an extreme attachment for Manning and proudly calls him her papa to everyone, much to Tom's pride.

Tom has a sweetheart that he left in San Francisco five years before. She, being anxious to see Tom again, begs her father to take her along on a business trip, which he is taking to New York. Dorothy wires Tom of her proposed visit and he and his adopted little girl make great preparations for her arrival. Dorothy in New York surprises Tom with a visit to his studio, but finds him called out by an artist friend. She finds the little girl in the studio and she innocently assures Dorothy that she is Tom Manning's little girl. Dorothy, thinking that Tom has been false to her, leaves and refuses to listen to any explanation from Manning, who returns to the studio just as Dorothy is leaving.

Dorothy returns to her father and the old gentleman determines to demand an explanation from Manning, and they return to the studio in no very good humor. Carew, an artist friend, surmising the situation from seeing Dorothy leaving Tom's studio in grief, intercepts Dorothy and her father and explains the relationship of the little girl, who calls Tom papa. Tom, after Dorothy's departure sat in self-dejection before his fireplace with his little girl on his lap and they fall asleep. Dorothy, entirely reconciled and apologetic for her hasty conclusion, steals into his studio and finds the sculptor and the little girl asleep and awakens Tom with a kiss of forgiveness.

MEIN LIEBER KATRINA (June 5).—Heine, the proprietor of a small restaurant, proposes to Katrina, his buxom head waitress, and is promptly accepted. After the wedding, the situation is reversed and Katrina becomes the "proprietor," while Heine is forced to wait on the tables. Katrina nags at Heine incessantly and one day gets him so nervous that he unfortunately spills some soup on the village constable. Katrina pleads frantically with the constable not to arrest Heine, but the constable is furious and marches Heine off to the lock-up. Safe in his cell, Heine stretches out comfortably on his cot, murmering "Home aindt nuddings like dis," and is soon peacefully dozing. Katrina is determined to free Heine and strikes upon an ingenious plan. Soon after, she appears at the jail and delivers a pie to the constable for Heine's dinner. The constable decides to eat the pie himself and discovers a large file inside. He arrests Katrina for "attempting to aid in a prisoner's escape," and locks her up in the same cell with Heine. Heine objects strenuously to Katrina for a cell-mate, and manages to escape through the window. Katrina attempts to follow Heine, but is too large to squeeze through the window and is forced to remain in jail, much to Heine's delight. Heine returns to the restaurant and resumes his position as boss of the cash register. He is running things with a high hand, when the constable appears angrily on the scene to rearrest him. Heine finally placates the constable with a large sum of money from the cash register and sends Katrina the following note, sandwiched between two slices of bread:

"Mein Lieber Katrina—Ven you gedt oudt in six monds, you can come pack to vork as a vaitress.—Heine."

Katrina is nearly prostrated and rages about furiously. She quickly recovers, however, and produces from her hosiery a wad of bills. She purchases freedom and returns to the restaurant. Needless to say, Heine once more becomes a "waitress" while Katrina resumes her position as "boss" of the cash register.

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THANHOUSER

WHEN THE WHEELS OF JUSTICE CLOGGED (May 22).—Jim sells his crop and secures enough money to lift the mortgage. He goes with Nell to pay, but stops at a saloon for a drink. During Nell's protestation Manuel, a gambler, learns of the mortgage money, and plans to get it. He starts his game. Jim, in luck, finally wagers his all against advice of Tom, a stranger. He loses, and Tom picks up the shells to show that none held the elusive pea.

Manuel escapes and wounds Jim. Tom, having met Nell, plans to recover the money after the searching party return and report failure. He tracks Manuel and holds up the stage in which he is making his escape, retaining Manuel while making the rest drive off. It then dawns upon him when he learns that the posse is pursuing (the holdup having been reported) that he may be hanged. He rides to Nell's house and throws the money through a window, explaining his hurry. Nell mounts and follows the posse and after explanations, the boys vote to acquit, while Nell and Tom ride off toward the horizon of a new life.

WAS SHE RIGHT IN FORGIVING HIM? (Two parts—May 26).—May was a poor girl and lived with her mother, who was ill. She goes out to seek a position in order that the mother may receive medicine and food. She goes to an artist's studio and finds that she is the only poorly dressed girl there, and feels very badly about it. However, the artist admires her and gives her a position as model in his studio. Everything is going smoothly for awhile, until the artist makes love to his model. He leads his little model to believe that he is madly in love with her. She believes him and is very happy. The other artist's models try to tell her that he makes love to all and everyone, but she won't believe them.

She comes to find out that the other model's words are true. He writes her a note one day and tells her that he can't have anything more to do with her. May goes to his studio. His valet tells her that he has left town, and didn't leave any word where he would be. Walking home, May faints, and is picked up by a young girl who is studying music in Paris, by the name of Grace, who is rich, and takes May to her home (May's), and cares for her. Upon their arrival to the house, they find that May's mother has died. Grace takes May to her own home and cares for her. She also cares for May's little baby, and loves it as though it were her own sister. May becomes very ill, and is taken to a home in the South for consumptives.

While Grace is at a concert one day, she meets Jack, the artist. They are attracted to each other, and this attraction rapidly ripens into love. Jack comes to see Grace at her home, and wants to know about the little boy that she cares for. Grace tells him that he is the little boy of a poor friend of hers. Jack wants to marry Grace, and wants her to give up the child to its mother when they get married. This Grace refuses to do and vows that she will take care of the little fellow all her life. While they were thus discussing, the maid comes in with a telegram, which reads: "May much worse, better come at once." Grace asks Jack to accompany her. They take the child with them. Upon arriving at the hospital, Jack discovers that May is his model, and the little fellow his own child. Grace finds this out and becomes

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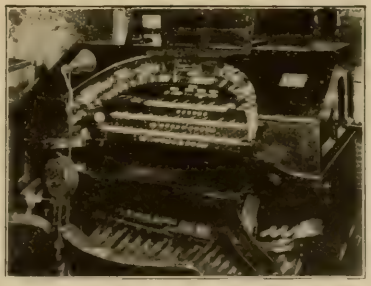

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very sad, and sends for a priest, who marries Jack and May, after which May passes away. Before dying, however, May gets Grace's promise that she will marry Jack, and make him happy, and to take care of her little boy. Grace considers this, and finally decides to forgive Jack.

ALGY'S ALIBI (May 24).—Algy was ready to go home to a waiting wife and dinner when Jack and Jim pounced upon him and insisted he go to a smoker. Algy knew his wife wouldn't want him to, but over the phone, after a promises to be home early, May consented. Algy behaved all right at the smoker until the Steplight Sisters started to sing. He objected. He insisted that he'd rather see them dance, and to let the show go on, they danced. When their number ended, Algy started to talk on temperance. Then the crowds objected. Hats and shoes were hurled at Algy, who went to the floor upon the dressing room of these awaiting their turn. In a free-for-all fight that followed Algy, escaping through the wings, got into the dressing-room.

Meanwhile May waited. And while she waited she got angry. Algy got tired and fell asleep. He woke up to find himself alone. His first thought was of May and home. He went there, but his heart failed him and he went to his office. May wrote notes to Jack and Jim, asking if Algy slept with them all night. Having lost Algy they didn't know, but each took a chance and wrote back that he did. Then May got wise that something was wrong. At Algy's office Jack and Jim and Algy confided with each other over the mixup in answers. Algy fixed up an alibi. Burglars had entered the office on a late return and tied him up. He had his pals do it for him, and when they had finished May came in. She left him tied up for the day, after dismissing the clerks for a day's holiday.

THE LEGEND OF THE SNOW CHILD (May 29).—A wealthy retired farmer and his wife deeply regret that they have no child to cheer them in their old age. They are attracted by the sounds of happy children playing in the snow outside and go to the window to watch them. The children are building a snow man and the old farmer proposes to his wife that they too shall go out in the snow and build a snow child.

They select a spot in the front yard and build a child out of snow. The neighbors think they have gone crazy, but the man and his wife continue their childish amusement until they have finished a beautiful snow child. They then return to the house and resuming their former places in front of the fire fall asleep and dream that their snow-child has come to life.

The snow child fades away and a real live child is there in place of it. It dances about for joy and dances its way into the house. The farmer and his wife awake to find their their dream come true. They are astonished and amazed, and cannot believe that it is a real live child. The child tells them that she is the daughter of the North Wind that her name is Snow White. The farmer and his wife falls on their knees and give thanks to God for sending them such a beautiful child.

Snow White cheers and comforts them until Spring comes. As the winter fades away she gets weaker and weaker. One day the children come for her to go out in the woods and look for the first spring flowers. Arrived at the woods the children build a large fire. One of the little girls finds the first flower of spring and the children dance around the fire in celebration. Snow White stands at one side disconsolate, though urged to join the fun by the other children. At last the children tiring of their dancer wander off in search of other flowers. The fire has a wonderful attraction for Snow White. Gradually and reluctantly she approaches it and is transformed from a living child back into a snow child, which rapidly melts before the intense heat of the fire until it is nothing but a shapeless mass of snow.

RELIANCE

OUR MUTUAL GIRL (No. 20—June 1).—Margaret, the niece of Mrs. Knickerbocker, was nowhere to be found. The papers were full of it. Her aunt knew only that she had gone to the East Side to search for Ada Taylor, and when she received an anonymous note asking her to meet the writer at Fourteenth street and Broadway if she would have information of her niece, she suspected kidnaping and blackmail.

"Fat" Taylor, Ada's brother, came to the house again on the evening of Margaret's disappearance, demanding news of his sister. Mrs. Knickerbocker questioned him sharply in regard to "Our Mutual Girl," but neither could help the other. Telling herself that it was a wise move to enlist Taylor in her service if possible, Mrs. Knickerbocker gave him money to finance a search for Margaret, and then further fortified her position by hiring detectives to watch her new confederate.

Meanwhile a gang of thugs on the East Side, determining to profit by the announcements they had seen in the papers, had plotted to use Ada as a means of extorting blackmail. They forced her to take a note to Mrs. Knickerbocker's door, and when the butler attempted to question her, the gangsters fell upon him, and tearing the girl away, speeded off with her in an automobile. It happened at the time that Mrs. Knickerbocker was in consultation with the detectives in the library. Hearing the butler's cries, they rushed out and entering the touring car which the detectives had left just around the corner of the house, gave chase the length of Manhattan. At South Ferry the gangsters swarmed onto a boat that was just leaving the slip. Chartering a launch, Mrs. Knickerbocker and the detectives followed. But the thugs, holding up a roll of bills bribed a tug to come alongside, and jumping aboard, made their escape.

That same day, a society burglar, who went by the name of Raffles sent his butler from the richly appointed uptown apartment down to the gangsters' den, with a message.

"Lay off this job, boys, it's mine," he wrote. And with him in the game, together with the East Side crooks, things looked black indeed for "Our Mutual Girl" and her protegee.

THE ROSE BUSH OF MEMORIES (Two Parts—June 6).—The old gardener's pride was his rose garden, and one bush in particular, growing in the heart of the sweet-scented enclosure, he cared for as though it were a child. When Ogilvie and his sweetheart Eleanor fell into the way of coming every evening to visit the garden, the old man would watch them with loving eyes as they wandered through the dewy fragrance, and when they paused at the door of his little house to wish him good-night he had always ready a pearly long-stemmed rose, fresh plucked from that most precious plant of all.

On their marriage day, the old gardener gave them the rose bush. He transplanted it with his own hands. It was set in front of the bride's cottage, and Ogilvie and Eleanor slipped a ring, which had long been a keepsake between them, onto a branch and let the new twigs imprison it there. But dark days came. The young husband and wife quarreled, and separated. With sorrowful heart, their old friend, dreaming to see alien hands touch his gift, spaded up the rose bush and took it home to his own garden. Meanwhile, Ogilvie and Eleanor are trying to forget each other in travelling. She wearies first and returning near her old home, takes a small house. Scarcely six months later, in a real estate office one day, the old gardener sees Ogilvie asking about a quiet place where he can write and farm a little. He manoeuvers to have the dealer take Ogilvie to Eleanor's cottage.

Meanwhile the gardener hurries home, happily intent on bringing the two together. He digs up the rose bush, and under cover of the darkness, that evening plants it in front of Eleanor's house. The following morning, when Ogilvie arrives to see the place, he catches his coat on a thorn and in extricating himself, notices in the heart of the bush a little band of gold. Full of wonder, he lifts his eyes, to see, standing before him, Eleanor, his wife. The next moment their hands are clasped above the fragrant blossoms—and the eyes of the old gardener, standing just behind them, unobserved, are suddenly dim with happy tears.

FOR THE SAKE OF KATE (Two Parts—May 23).—Tom Jennings is in love with Cherry, a dance hall girl, and intends marrying her against his father's (Sheriff Jennings') wishes. Angry at his father's refusal, Tom leaves home. After wandering about the country he falls in love with a notorious outlaw, though he does not know who the latter is, and while together the outlaw leaves Tom one night in camp, rides to the home town of Tom's father and robs the postoffice, then returns to the camp boasting of his crime, etc.

When the robbery is discovered, Sheriff Jennings sends young Arizona Dick, a suitor for his daughter Kate, after the robbers and promises his daughter's hand if he catches him. Dick goes, catches up with the outlaw and Tom and captures Tom, the outlaw escaping. Tom protests his innocence, but goes with Dick, not knowing where he is being taken. The sheriff is away, but Kate is home and of course recognizes her brother.

Her appeals cause Dick to let Tom escape and Dick is thrown in jail himself for allowing him to get away. Tom escapes and Dick is released by Kate and follows Tom, and finding him secures a description of his companion of the night before, and also the information that the outlaw had framed up another hold-up that night. Dick goes there with the intention of capturing him, but allows him to go after extracting a written confession that Tom was not with him in the postoffice robbery. With this vindication of the boy, Dick and Tom go home to the sheriff, who is overjoyed at his son's return, etc. Dick and Kate, of course, marry, as do Cherry and Tom.

IZZY THE OPERATOR (May 20).—Izzy Hupp is appointed night operator at the little western town of Tropico. Being a stranger in the town he causes much amusement to the natives by his size and dress. While looking over the little town he renders a service to Miss Myrtle Ferns, the belle of Tropico, and incurs the enmity of Bud Kelton, a western loafer, who thinks to frighten Izzy by bluffing him. Izzy gives Bud a good thrashing. Bud makes Myrtle believe Izzy a coward. Izzy hunts for Bud to prove the coward part. Bud and Red Roger plan to disgrace Izzy by robbing the little station, but Izzy blinds them by throwing tobacco in their eyes and thus saving the property, besides winning Myrtle as his assistant for life.

(Continued on page 1308)

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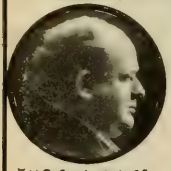
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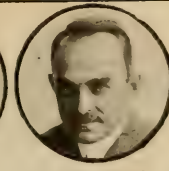
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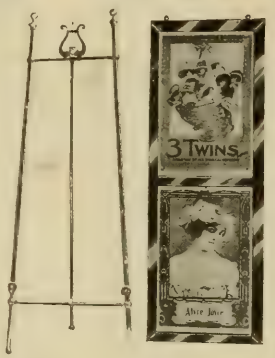

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(Continued from page 1302)

WHEN THEY GREW JEALOUS (May 25).—Though hubby and wifey are of a jealous nature, they are happy together. The boys at the office, knowing their nature, fill hubby's pockets with fake letters from an actress. Of course the wife finds them and immediately she decides to seek the advice of mother. While on her way to mother she slips and sprains her ankle; she is brought home in Uncle Bill's auto. Hubby observes his wife pass in a strange car and he too becomes jealous. He rushes home only to see the stranger bidding the wife an affectionate goodby. A quarrel results and they separate, hubby taking up his abode at the club while wifey goes home to mother.

In the meantime the good natured Uncle has learned of the scheme of the office boys put through and of the jealousy of the young couple. When the wife returns to her house to get her belongings she finds everything of value gone. Hubby joins her, and thoroughly scared lest they have lost their property, they rush through the house together. In an upper room they find a note from Uncle telling them to forget their jealousy and live happy. They do.

BRONCHO.

THE WHARF RATS (May 27).—Most mothers are more or less mistaken in their sons. Mrs. Reed loved so blindly her younger boy, Edward, who was a clever scamp, that her elder son, Jim, a big-hearted but rather stupid chap, failed to come in for his deserved share of mother affection. Jim was always down on his luck, while Edward was never lacking for good clothes and plenty of money to jingle in his pockets. And Jim knew where his brother got his money and his clothes, too, but would never have thought of "squealing" on him.

The fact was, Edward belonged to a gang of "Wharf Rats," who pillaged freight boxes and robbed anybody whom they could hold up around the piers. With gangsters, it is but a step from robery to blacker crimes. A certain old man who had sold a boat and had the cash in his pockets was assaulted and killed. Edward Reed escaped but was run down by the police—and Jim, to save his mother from a broken heart, offered himself up as the murderer. On the way to jail, however, he makes his getaway.

Several months later, in a western city, Jim happened to see, in a newspaper, "a personal" addressed to him. It was the dying wish of his mother to see once more the son who had disgraced her. He beat his way east on a freight train, and though, on arrival, he was recognized by the police, he managed to evade arrest and went to his mother's bedside. She must have ceased breathing but a few minutes before he entered, for the withered old face was still faintly warm, and her hand was convulsively closed upon a crumpled bit of paper. Jim drew the letter gently from the lifeless fingers. It was from Edward, confessing his past, promising to live straight for the future.

As Jim is sitting in a trance of grief, the letter on his knee, the desolate stillness is broken by voices and the tramp of feet. Rising, he quickly draws the sheet over the face on the pillow—and stepping into the adjoining room, faces the officers of the law. For her sake, Edward shall have his chance. For himself, nothing matters now.

DOMINO.

THE AMBASSADOR'S ENVOY (May 28).—A very important treaty bearing on international affairs which would, if it were known, involve the United States in a war with Japan, was signed and given to Richard Hastings to keep over night and deliver to the State Department in the morning. Baron Matsumoto, the Japanese Embassador, through secret channels, learns of this treaty and dispatches his envoy, Kamuri, to secure it. Kamuri's plans are helped by the fact that Hastings is summoned away for the night. Kamuri, with several accomplices, racks the safe in which the treaty is kept but they are foiled by the fact that Mrs. Hastings, suspecting something, had removed it previously to a far safer hiding place. Hastings returns unexpectedly, and finds Mrs. Hastings as she had been trussed up by the Japs but the treaty was saved.

BEAUTY FILM

JANE THE JUSTICE (May 26).—Jane Higgins is the handsome daughter of the Holtville constable. On her popularity she is elected Justice of the Peace, and as her knowledge of the law is somewhat limited, she deals with culprits after her own sweet will. When a charming young man is brought before her, charged with shooting on private grounds, she demands a few dollars fine, and lets him go. His brief term in court, however, has not been wasted; he and the fair justice are mutually attracted. Jane's father, greatly incensed, in his capacity of constable, orders the bold stranger away.

In the hope of being again "brought to Justice," Harry, the Hunter, invades the private domain of a certain James Dudley—Copperhead Esquire, and is discovered by the constable, trout fishing. The stern old man marches him to a cell in the Holtville lock-up, and sits down to guard the offender himself. Overcome, however, by his exertions, he falls asleep, Jane steals the keys, liberates the young man and locks up her father in his place. From her strategic position, the young woman informs the elder Higgins that she will release him only on condition that he consent to receive Harry, the Hunter, as his son-in-law. The young man is summoned to receive the paternal blessing, and Father Higgins takes the Justice of the Peace and her lawless lover to his bosom.

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PICTURESQUE BACKGROUNDS — SPLENDID PHOTOGRAPHY

Robert, a bank clerk, is entrusted with a large sum of money. He is followed by a fellow clerk, robbed and thrown into a sewer to cover all trace of the crime. After many days of wandering in the underworld, he finds an opening and staggers out an insane man and is taken to an asylum, where he remains many months. His former fiancee, who has become a celebrated prima donna, comes to sing to the inmates her famous opera, "Mignon," and her voice restores to Robert his lost memory. Through a cigarette case which she had given Robert, she locates the criminal, who is her most ardent suitor, and he receives his just rewards.

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DRIFTING HEARTS (June 2).—The child of a wealthy young artist and his wife dies. The parents are heart-broken. Later, they drift apart, the husband seeking forgetfulness in painting, while his wife is in society. The husband becomes attracted by a model, who sympathizes with him.

The wife, believing her husband thinks more of art than of her, listens to the pleadings of an infatuated admirer. The husband writes a tender note and places it with a pearl necklace as a birthday present for his model. He is called away and the model enters; sees the note and present and is touched by this proof of love. She goes to dress for posing. The wife, who has finally consented to leave home with an admirer, enters the studio to secure a miniature of her dead child. She sees the present and the note, reads the note and thinks it is for her. It is the anniversary of their wedding day. She breaks down. Her husband returns and his wife rushes to his arms. The model, who has been an unseen witness attires herself for the street and entering the studio, shows the note to the artist, which she had hastily penned to herself, offering her a position in Paris. Knowing she is doing her duty, she says good-bye, and leaves the now happy pair. The impatient admirer, waiting at the station, decides the lady does not care for him and leaves alone.

MUTUAL WEEKLY.

MUTUAL WEEKLY, NO. 72 (May 14).—**I. W. W. "Mourners" for Colorado Strikers.**—Thousands of them gather in Mulberry Park, New York, to protest against government action in the West.

England's King Visits France.—British Monarch and his Queen are guests of President Poincare.

A Flower Festival in Algiers.—Spring season is celebrated in North African state.

Grain Elevator Collapses.—Immense concrete structure topples over in Western Canada.

General Sickles Dies.—Last of the Great Civil War heroes passes away in New York.

Home Rule Unpopular in England.—Thousands opposed to Irish Independents meet in Hyde Park, London.

First Train Into Prince Rupert.—Official transcontinental express on Grand Trunk Pacific arrives on Western Coast.

Cycle Car Races in France.—Small motors compete in exciting contest at Rambouillet.

Dog Races at the Pas.—Far Northern Canadian town is scene of unusual Spring sports.

Monaco Season Opens.—Annual meeting of motor boats and hydroplanes at Monte Carlo.

German Fleet in South America.—Warships pay friendly visit at Montevideo, Uraguay.

Largest Ostrich Farm in U. S.—Hundreds of birds produce vast profits, at Phoenix, Ariz.

Latest Fad in California.—Pasadena ladies take the champanzees as household pets.

Shriners in St. Louis.—Visitors en-route to annual imperial session are entertained by Missouri brothers.

Suffragette Day in Chicago.—Thousands of "Vote for Woman" advocates in line on Michigan boulevard.

MAJESTIC.

THE LOVER'S GIFT (Two parts—May 17).—James Dayton, a wild youth in the West, finally settles down and becomes engaged to Jess McKim, daughter of a wealthy rancher. Sheriff Reed, who has long been a protector of Jess from childhood up, warns Dayton against bad companions, but Dayton is seen talking to Daphne Dore, a woman of the underworld. The news is brought to Jess, who throws down Dayton for his conduct. Daphne, jealous of Jess, gets in an argument with Dayton, fires at him, but accidentally kills another man. Dayton is accused and hides in Jess's home. The sheriff follows, and Dayton escapes to the desert, whither the sheriff follows after discovering from Daphne the truth of the affair, and brings him back to the girl. But Dayton has shot him, believing he is after him for the killing, and the sheriff dies after safely returning Dayton to Jess's arms.

THE SWINDLERS (May 19).—A young man comes to New York to secure a position. He falls in love with his landlady's daughter and later secures a position with the firm of Get-Rich-Quick Investment Company as a solicitor. These people are swindlers, and the landlady falls victim to their lurid advertisements, through the young man. A police captain, friend of hers, informs her that the company is a swindle and that it is to be raided that night. Knowing that the boy is in their employ she forbids his associations with her daughter and accuses him of being in league with the swindlers. He pleads his innocence, and promises to get back the money which she had invested.

He hurries to the office of the company, forces his way into the president's private room and finds the crooks packing their plunder into grip sacks ready to escape by a back door. He starts to make a fuss and they hold him up with revolvers, escaping out the back door. Meanwhile the raiding police have entered the outer office. Our young man has rushed to the back door to follow the crooks, and struggles with the door. He breaks through just before the police enter the president's room. He follows the crooks and sees them escape in a taxi. In another taxi he follows, overtakes them, seizes a grip of loot, is hit over the head and dragged into the taxi. They carry him into the country and dump him out bound and gagged. After they are gone he is found by a farmer and released. He has found a sailing schedule of a steamship in the office and notes a mark against the sailing time of an Atlantic liner. He gets back to the city and is waiting at the steamship pier when the crooks disguised, arrive to sail away. Our young man penetrates the disguise and holds them up at the gangplank. Fearing a scene they give him the widow's money. The ship is ready to sail. The police are coming. The delay results in the arrest of the swindlers. The young man is off to the widow's home, where he returns her cash and is forgiven.

THE WHEELS OF DESTINY (Two Parts—May 10).—Hart was down on his luck—hungry—penniless—when Pietro Ravelli befriended him. The well-to-do Italian gave him a full meal and then conducted him through devious alley ways to an old ramshackle house, which at that late hour of the evening was swarming with Ravelli's fellow countrymen. Hart scented one of those Italian secret societies which exist in defiance of the law. Urged to cast his lot with theirs, however, a spirit of recklessness, born of the misfortunes of many bitter weeks, goaded him into accepting these desperadoes' confidences. He learned that the mano nera preyed upon people of wealth whom it blackmailed into paying large sums for their personal safety.

About a fortnight later, Hart was instructed by Ravelli to secure a position in the household of Judge Durand, a retired justice who had previously imprisoned several members of the mano nera. Ignorant of Ravelli's motives, Hart applied to the Judge and was soon made his private secretary. He fell in love with Alice Durand, his employer's

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Mrs. Dunn	Isabel Evesson
Mary Dunn, the boss' daughter	Mildred Manning
Norris, a young lawyer	Thurlow Bergen
Louise Gray, formerly Louise Stevens	Virginia Pierson
Clerk in Norris' office	Creighton Hale
Mrs. Brown	Ada Sherman
Head gangster	M. O. Penn
Norris' young brother	H. S. Chamberlain
Norris' mother	Gertrude Norman
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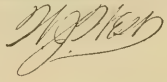

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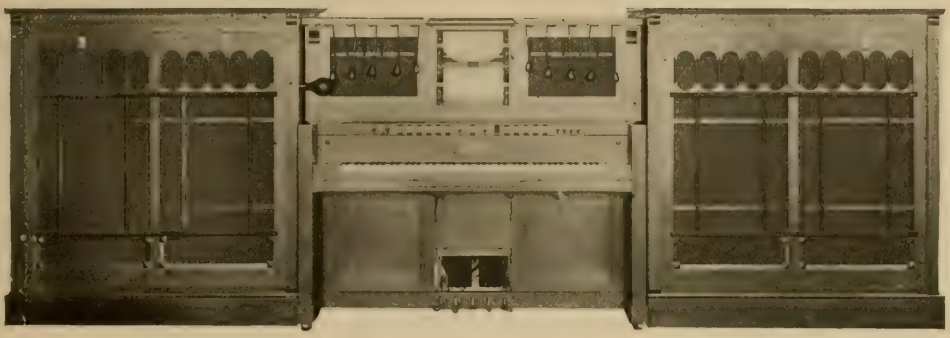

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daughter—but on the very evening that he was intending to ask her to marry him, he received preemptory orders from Ravelli to report to headquarters. There he was commanded, under threat of death, to kill the father of the girl he loved.

At the risk of his own life, he revealed the plot to the Judge and informed the police. All the members of the society were arrested except Ravelli who made a dramatic escape, and Hart's friends, fearful for his safety, persuaded him to go abroad. A few months later, however, news reached him on Jurge Durand's death. The same announcement came to the ever watchful eyes of Ravelli, who, knowing that his betrayer would return to comfort Alice, hid himself in the vicinity of the Durand house.

The evening of the lovers' reunion, a desparate character skulked in the street opposite the Durand grounds. There were voices beyond the hedge—Pietro Ravelli crept nearer, levelling his gun. Then out of the sense shadow of the drive, rushed a huge automobile. It reaped down the crouching man. His stifled groan was drowned in the whirring of the wheels of destiny into the darkness.

THE SOUL OF HONOR (June 13).—Old Colonel Potter had distinguished himself in 1812, and his son Dick, was made a lieutenant fighting for the confederacy. One July noon in '63, worn out with hard riding, Dick dropped from his horse at his father's house. He carried important despatches, he said, but could not resist stopping off a few hours to see his wife, Nancy, and get a rest. Nancy urged him to stay all night, but the Colonel sternly reminded the young officer that he must put his country before his happiness and Dick went that evening somewhat reluctantly, to saddle his horse. Meanwhile Nancy had let the animal loose, and despairing of being able to find the horse in the darkness, Dick gave in to her entreaties to stay.

Early next morning, a courier rode up with the news that a battle fought at dawn had been lost, because Lieutenant Potter had not reached camp with the despatches. Ignorant that his son was still under his roof the father hotly declared that he must have been killed, as otherwise a Potter would never have failed in his duty to his country. The courier rode on to trace the missing officer, and a few minutes later, the Colonel discovered his son on the point of continuing on his mission. Sick with shame, yet undinching, he told the young man that it was too late, that he had disgraced the family name and his country. Then leading him to his room, Col. Potter took down his revolver and laying it silently before Dick, left him.

The lieutenant took farewell of his wife as though he were going on his journey. Out of sight of the house, he drew rein. Then, through the still morning air, a shot rang out.

The father found his son's body five minutes after he fell. He cleaned and reloaded the revolver, placed it in Dick's belt, and simulating evidence that the young officer had been surprised and attacked, stole sorrowfully away. A little later, the courrier was stooping over the dead lieutenant. "Died like a soldier!" he muttered.

FEATURE FILM STORIES

MUTUAL.

THE LIFE OF GENERAL VILLA (Seven Parts).—Vivid fighting scenes photographed under fire by Mutual cameramen under special contract with General Villa are the features of this motion picture. Many scenes are shown of the Battle of Torreon. They show the Constitutionalist forces advancing under fire with the shrapnel kicking up the dirt all around. Many other interesting scenes are shown of the artillery in action under fire, laying railroad track under fire and similar war time activities.

General Villa himself, with his generals, appears in many of the scenes. The famous Constitutionalist leader is seen to good advantage. The old saying that "War is Hell" is well exemplified in the pictures showing the burning of the dead and other views of the seamy side of the conflict.

Some of the battle scenes are shown as battle scenes. Other views of the actual fighting are worked into a film dramatization of the life of General Villa, which is preceded on the screen by a sub-title, "The Tragedy in the Career of General Villa." This tells the story of Villa's life as follows:

Years ago, Pancho Villa was a young rancher living alone with his young sister and doing well. One day a young lieutenant of the Mexican Federal Army came to that locality with another young officer. The lieutenant became smitten with Villa's sister, and with the aid of his companion, abducted her and ruined her.

The sister, after telling her brother, died, and Villa journeyed to the garrison town and killed the lieutenant, but the companion escaped. Villa then sold his rancho and with a small body of his men escaped to the mountains, vowing warfare on all mankind in revenge for the death and ruin of his sister. He became a bandit, and by meeting and defeating other bandits, became the chief of a great band and the terror of the northern part of Mexico. He was particularly sore at the Federal Government, and when the revolution broke out, he sided with the revolutionists and their leader. Sallying forth from the mountains he blew up trainloads of Federals and met and defeated every Federal army that was sent against him, captured town after town and city after city. At the last great and decisive battle he met face to face the Federal officer who had assisted in the abduction of his sister and helped to start him on his road to banditry and outlawry and kills him with his own hands upon the battlefield. The Federals are defeated, and Villa is finally proclaimed president of the great Republic of Mexico—he who once was an outlaw with a price upon his head.

HOME SWEET HOME.—The photoplay shows John Howard Payne, the author of the famous song, "Home Sweet Home," as he left his home at Easthampton, Long Island, to go upon the stage, his success there and final failure and imprisonment for debt. We then see him go abroad to England, where he writes plays, and finally is forced to sell them all in a bundle to a producing manager for a few hundred dollars. He is shown at the height of his success, at his love affair with the widow of the poet Shelley and his subsequent flouting by that lady for his more successful countryman and rival in love as well as in letters—Washington Irving. His flight to France, his writing of "Home Sweet Home," that deathless lyric, his return to the land of his birth, and at the last, his death while American consul at Tunis, alone, unhonored and unsung—and then his mother's death, disappointed and grieved that her beloved son had done so little for the world.

Then, in a series of little slices out of life, are shown the mistake his mother had made in believing her son died leaving nothing. The strains of Payne's immortal song have echoed and reechoed 'round the world and all classes and races of man and womankind have attuned their ears unto its message.

First we see a little Western frontier town with its one little lunch counter run by a young girl, "Apple Pie Mary." To the rough townsmen and the miners she is cold and hauty not to their words of love, but instead, opens the floodgates of her heart to an Eastern boy, on prospecting bent for gold. Her heart won, she would forsake this flower of the Western highways for a stately beauty of the hothouses of Eastern society, but the gentle strains of "Home Sweet Home," played by the halting and stumbling fingers of a peripatetic minestrel, guide his wandering footsteps back into the paths of duty and real love, and he finds his "Home Sweet Home" in the calico covered arms of "Apple Pie Mary."

A swift transition to another class of life, and there is seen where the walls of an apartment house are ruthlessly torn away and we see revealed a husband, elderly and past his prime, and his partner of life. The husband, immersed in the cares of business and no longer young, lavishes jewels and clothes and pleasures on his beautiful young wife, but she grows tired of them and fails to recognize the sterling worth of her husband and allows a younger and handsomer man to talk love lyrics into her ear while he urges her to leave her good but uninteresting and unromantic partner and fly with the younger Romeo, and seek unlawful happiness with each other. Torn by the struggles between her imaginary love of this youthful lover and her duty and respect for her husband, the young wife is about to leave her home when through the open window comes the haunting air of a violin. The air is "Home Sweet Home," played by the master hand of a famous violinist to a chambermaid on the floor below. Its message is clear to the young wife, and she dismisses her cavalier and remains true to the man she had wed.

A third shift on the great stage of life and is seen a poor old mother and her two sons, whom she loves and cherishes, but who are both very bad boys. One of them is fortunate enough to acquire some money, and the other covets it and attacks his brother. Both are carrying deadly hate in their hearts for each other, and in a fight to the death both are killed. The old mother is rendered insane with the shock and sits dry-eyed, shrieking aloud in her agony of heart, her very soul bared by the terrible tragedy that has come upon her, when the mellow tinkling of a guitar in the hands of a neighbor restores her to a reasonable being, and she finds peace and consolation in her faith in God. Needless to say, the mellifious melody was "Home Sweet Home!"

Thus, in a series of life's dramas of smiles and tears, is shown the influence of the most beautiful and far-reaching of songs, and it is suggested in the play that Payne's mother at last realized that her son had made one great success of his life, though it was but to be the evel-living and deathless lines of "There's no place like home!"

JESSE L. LASKY

THE MASTER MIND (Five parts).—Pledging to revenge the execution of his brother, whom the District Attorney caused to be convicted, Richard Allen, a quaint individual who takes delight in concealing his identity by playing the role of a valet to an extravagant young man in New York, plots for the downfall of the prosecutor and educates his cleverest female crook, "Three-Arm Fanny," with a view to having her fascinate and marry the District Attorney.

The "Master Mind," under various disguises, informs the District Attorney that he will receive the four aces at certain intervals and when he receives the ace of spades, the end will be near.

Richard Allen, known as the "Master Mind," conceives many diabolical plots looking forward to the ruination of his enemy, the District Attorney, and finally succeeds in arousing his anger and jealousy, and is about to crush the unsuspecting attorney when "Three-Arm Fanny," who has really fallen in love with her husband, pleads with the "Master Mind" to withdraw and the "Master Mind," who has come to love Fanny himself, does withdraw through love for her, and disappears, to be seen no more.

The powerful gang of crooks, over which he held a formidable leadership, is disbanded and the District Attorney, not knowing that Fanny is a reformed crook, goes on in his own way, becomes Governor of the state, and everything ends as it should.

GLORIA AMERICAN CO.

ON LIFE'S HIGH SEAS (Four parts).—We are at Naples, under the reign of the Bourbons, in the year 1820. The tyrannical rule ingenders in the population a love of country and a strong desire for liberty. The men most oppressed unite for the redemption of Italy and bind themselves by an oath; they offer their young lives as a sacrifice for the mother country. Three Bourbon officials, who are found to have taken part in this oath, are taken prisoners and condemned to death. The sad news becomes known to their comrades in the cause and they decide to save them. The fisherman Nunzio, an ardent patriot, lives in a wretched little house with his wife and son, Peppeniello. To Nunzio is given the task of saving his comrades. Everything is ready and by the words of the confederate a new hope of rescue is aroused in the dismal prison. On a dark night, when a storm is raging on the sea at the place of rescue, the officials are saved and sheltered in the cellar of the fisherman's house.

A serious illness of the wife of Nunzio darkens the joy which he feels over the success of the rescue. He does not find a way to get the necessities for the poor sick woman. Unnoticed by anyone little Peppeniello notices the arrival of the fugitives. The little boy has searched in vain for assistance for his mother and is on his way home, sad at heart, when he learns that a large sum is offered to the one who can give information about the three officials who have disappeared in the night. Urged on solely by the desire to bring aid to his mother, he hastens to the chief of police and bertays the secret of his house.

The three officials are again taken into custody, and Nunzio, when he learns the terrible truth, drives little Peppeniello from the house, who is guilty only of loving his mother, and then Nunzio gives himself up to his comrades, accusing himself of being the indirect cause of the ruin of his confederates. Justice is to be executed, but Peppeniello, who has realized the seriousness of his mistake, arrives after many hardships in time to confess his guilt. Advised by the sergeant, Aniello, he sets fire to a little building at the prison, where

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his father is also confined, as the police have succeeded in arresting him. The plan works very well. Everyone is busy putting out the fire and the child succeeds in unlocking the door of the room where his father and the officials are confined. All the prisoners are set free, Nunzio alone is recaptured. He is to pay the penalty for all.

The guns of the Bourbons are ready to fire upon the fisherman, when Peppeniello in desperation throws himself into his father's arms to die with him. The soldiers refuse to fire and the officer is no longer able to command. The affection of this child is very touching and everybody calls for mercy. The punishment of death is changed to everlasting exile and the family of the poor patriotic fisherman departs, never to return.

APEX.

THROUGH FIRE TO FAME (Four Parts).—The Duke of Harrington, who is engaged to the Baroness Rauxel, a millionairess, is in financial difficulties, and is beset by his creditors for immediate settlement of their claims. In agony of mind, he cannot conceive how his honor can be saved, until he recalls a dangerous and daring "Fire Act," which he witnessed years ago in India, and which he thinks might be turned to good account as a music-hall "turn." Disguising himself, he secures a two months' contract to perform such act, at a salary of £1,000 per month, under the pseudonym of "The Great Unknown."

While signing the contract he is introduced to Lola Vandissen, an actress who evinces great interest in his forthcoming performance. The first night arrives, and the thrilling "Fire Act" is received with tremendous ovation from both audience and members of the company.

The identity of "The Great Unknown," however, remains a secret, and he continues his attentions to the Baroness, who, hearing of the wonderful performance, asks him to take her to the theater to witness it. He cannot refuse, and conducts her one evening, but arranges with an attendant to call him away on "business" just before his turn is due. This is done, the "Fire Act" is given, and he returns to the Baroness. While behind the scenes, however, he is a witness of Lola's jealousy, who creates a scene when she discovers her fiance in the act of kissing another artist. "The Unknown" calms Lola's temper, and her interest in him is further aroused, until she determines to discover his identity. She encounters him entering his dressing room without his disguise, but he eludes her, although she waits for him to emerge after his act. It is apparent, however, that Lola and "The Unknown" are attracted to each other, although Lola creates another scene with her fiance on account of his attentions elsewhere.

One night, during the performance of the "Fire Act" there is an accident to "The Unknown" apparatus. The theater catches fire, and in the panic which ensues, and which is most realistically portrayed, a performing baboon, which has been continually tormented by Lola's fiance, breaks loose from its cage. The "Unknown," seeing the animal at liberty, takes refuge in the corridor of the theater, from where he is a witness to Lola's fiance being overcome by smoke, and falling senseless to the ground, and to the baboon, who has been trained to use a knife, finding him and instantly stabbing him to death, afterwards escaping through a window.

Lola, who has previously been rescued from the flames by "The Unknown," rushes along the corridor and discovers the dead body of her fiance. She is horror-stricken and falls on her knees, staining her dress with his blood. She is discovered by the other artists and attendants, and promptly accused of the murder, and although the "Unknown" is aware of the actual culprit, he is afraid to speak for fear of betraying his identity and thus jeopardizing his engagement with the Baroness. Lola is brought to trial. "The Unknown" engages the best known counsel to conduct her defence, and, by an irony of fate, is chosen as foreman of the jury.

The day of the trial arrives, and the court scene is in harmony with the gorgeous staging of the whole production—magnificently represented. Evidence is given that Lola was found beside the dead man's body, and that her handkerchief and dress were besmeared with blood, while several witnesses testify to the scenes which aroused her jealousy at the theater. Notwithstanding all the efforts of the Duke, she is found guilty, but before sentence is pronounced, the Duke's conscience triumphs and he asks to be allowed to speak. Amid breathless excitement he explains how he, the Duke, is the famous "Great Unknown," and tells the court how he witnessed the murder by the Baboon.

Among the audience in the court is the Baroness, his fiancee, who, at his explanation, leaves the court in disgust. The verdict is reversed, Lola is released, and on the following morning she is seen entering her rooms accompanied by the Duke. She thanks him for saving her life, and tells him of her intentions of going abroad. This the Duke will not hear of, and instances his devotion in having announced his identity in order to save her life. Lola needs little convincing of the depth of the Duke's love for her, and the story ends with the lovers in close embrace.

HEPWORTH AMERICAN.

THE HEART OF MIDLOTHIAN (Five Parts).—Effie and Jeanie are the two daughters of a humble Highlander, Crofton Deans. Jeanie is engaged to a young minister, but Effie is secretly married to a notorious outlaw, her sister alone being aware of this. Effie obtains work in an Edinburgh harness-maker's shop. A letter from the outlaw tells her that he has succeeded in finding a home for her with Old Margery, who lives in the woods with her half crazy daughter, Madge Wildfire. Here a child is born to Effie and the outlaw begs her to keep silent, assuring her that both their lives depend upon it, for in those days if a woman concealed the birth of her child and any mishap overtook it, she was held to be guilty of murder. Madge, who has been driven mad by the loss of her own baby under somwhat identical circumstances, steals the baby and hides it. In her despair, Effie wanders away in search of the little one and eventually arrives at her father's home, distraught and in a sad plight. The outlaw, in the meantime, hears of Effie's misfortune, and abuses Old Margery for her carelessness. Thereupon, in order to be avenged on the outlaw, Old Margery informs the authorities and Effie is consequently dragged from her father's home and arrested on a charge of murdering her baby.

Meanwhile, Crazy Madge, leads the soldiers to the outlaw's hiding place but he eludes them. Effie's trial comes in, and everything hangs upon whether Jeanie will admit that she knew of her sister's condition. Although loving her sister devotedly, Jeanie cannot tell the lie that would save Effie and the sentence of death is pronounced. Jeanie then shows the depth of her affection by going on foot to London, to get a pardon from the king through the influence of John, Duke of Argyle, but Crazy Madge and Old Margery plan to kidnap the girl lest their scheme of vengeance should miscarry. They are successful but at the last moment the discursive mood of Crazy Madge changes and she assists Jeanie to escape. She at last arrives in London and, by the aid of John, she secures an audience with Queen Caroline and Lady Suffolk and although at first start the case seems hopeless a pardon is promised to her. A few days later the pardon arrives, and Jeanie sets out for Edinburgh. She arrives on the outskirts of the town on the morning of the execution and is again waylaid by Madge and Old Margery. Old Margery attempts to shoot her but once again the unstable mind of the mad girl veers round and, stepping in front of Jeanie, she receives the bullet and is mortally wounded. Jeanie hastens on and arrives at the place of execution. The outlaw, in the meantime, finds the baby in Madge's keeping and arrives upon the scene. Thus the complete innocence of Effie is proved. The final tableau shows the Outlaw, his wife and child happily reunited.

MOHAWK FILM COMPANY

HEARTS OF OAK (Five Parts).—Old Luke, a Maine fisherman, is in the last stages of smallpox. He sends Crystal, his little daughter, for aid to the grist mill owned by Terry Dennison. Two of the millers shrink from the child, but Terry hastens to the bedside of Luke, who has died in the meantime. Terry takes the child to the cabin of Owen, another old fisherman, and keeps her there until it is certain that she has not been infected with the disease. Then he takes care of her in his own home and later adopts an orphan boy, Ned Fairweather, as a companion for little Crystal.

Ned and Crystal become inseparable companions and when they have grown up they fall in love with each other and become engaged. While Ned is away on a trip to Boston, Crystal is standing on the rocks, looking at a photograph of Ned. Owen mistakes it for a photograph of Terry, and convinces Terry that Crystal is really in love with him. When Terry is finally persuaded to make a proposal of marriage, Crystal is dumbfounded, as her love for

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him is that of a devoted daughter, but she manages to conceal her surprise, and, out of sheer gratitude and a mistaken sense of duty, she throws her arms around him, and consents to be his wife. Ned returns from Boston. Crystal talks over with him the great debt of gratitude they owe Terry, and they both agree to sacrifice their love on the altar of duty.

Two years elapse. Terry and Crystal are married and are the parents of a little girl, named Crystal, after her mother. Ned, who left home shortly after their marriage, has not returned. Owen, who has been shyly courting Aunt Becky, is a guest at dinner in the Dennison household and insists, as always, that an extra place be set at the table in the event of Ned's unexpected return. When Ned actually bursts in upon them he receives a warm welcome. His return has been prompted by his uncontrollable love for Crystal and, after dinner, while strolling along the beach, he urges her to go away with him. Crystal's answer is to point to her wedding ring.

Terry, standing on the rocks above the beach, has heard all. Overwhelmed by the knowledge that Ned and Crystal have sacrificed their own happiness in his behalf, he decides to go away forever. He makes a confidant of Owen, but pretends to others that business complications make it necessary for him to leave his home town. Before leaving, however, he exacts an oath from Ned that in case he should not return or not be heard from after an elapse of five years, he (Ned) will make Crystal his wife. Five years elapse. A vessel is wrecked and blows up on a reef. A sailor, who is washed upon the beach in an exhausted condition, is nursed back to life by an old beachcomber. The sailor proves to be Terry, who is now totally blind.

Ned and Crystal, with Terry's little daughter, enter a churchyard. The child picks flowers to place on the monument that has been erected to the memory of Terry Dennison. Crystal and Ned, accompanied by their friends, enter the church. It is the day of their wedding. Terry enters the churchyard, feeling his way with a cane, and sinks exhausted by the side of his own monument. Little Crystal approaches and chats in a friendly manner with the old sailor. He tells her that he is blind, and asks her to spell out the name on the monument for him. When he realizes from what she says that he has been talking to his own child, he is greatly overcome with emotion. While the child is trying to comfort him, the wedding party emerge from the church. Crystal does not recognize Terry, but Owen is not deceived, and, promising to look after the old sailor, tells Crystal he will be at her house later on. By this time Owen and Aunt Becky have been married, and in order not to sadden Ned and Crystal's wedding day, Owen takes Terry to his own home, where he puts him to bed. But he soon has to break the sad news to them as Terry is nearing his end. Thereupon Crystal, Ned and Terry's little daughter hasten to Owen's cabin, where they are seen weeping around the bedside of poor old Terry, who smiles with happiness at the fulfillment of his most cherished wish.

GAUMONT.

THE WHITE LIE.—Maud was married to a very well educated man, who had drifted down to the lowest depths and had become associated with several men of very bad character. On the day the story opens Ralph Ansell, her husband, returns, followed shortly after by one of his original friends, who proposes that they should commit burglary and endeavor to obtain some very valuable jewelry, which he has located in a wealthy residence.

Maud, hating the life that she is being forced to lead, decides to leave her husband and go away. The poor girl wanders about homeless and is taken care of by some nuns, who train her as a nurse. Meanwhile Ralph Ansell and his friend, Joe Carter, in the act of committing the burglary are discovered and traced to their hiding-place. A desperate encounter follows. Ralph is shot by the police while trying to swim the river, and Joe Carter is caught and sentenced to seven years' imprisonment.

Maud is not aware of these facts, and some years later, while nursing the Earl of Bracondale, she reads the news of the release of Joe Carter, and the history of the case is revived and mention made of her husband's death. At this time the Earl of Bracondale has become infatuated with Maud and proposes marriage. While they are spending their holiday at the Seaside, Ralph Ansell, who is supposed to have been fatally shot by the police, but who had cleverly escaped, recognizes his wife. He follows her and endeavors to blackmail her. He is successful in forcing her to make an appointment at midnight, when she promises to hand him over her jewelry, as she has no actual money to give him. By curious coincidence, Joe Carter had that night intended to burglarize the place, no tknowing who resided there. He breaks into the house and is disturbed by footsteps. Hiding behind the curtain, to his astonishment he sees Maud enter the room, followed immediately after by Ralph Ansell (whom he thought dead) and notices the passing of the jewelry. A dispute arises between Maud and Ralph and he is about to kill her. This is too much for Joe Carter (who had always had a secret love for Maud) and in a fit of desperation he shoots his late co-partner in crime. Realizing that he has aroused the household with the noise of the revolver, he begs Maud to accept the revolver and suggests that Ralph was killed in self-defense, he escaping unknown. The family believing this "The White Lie."

LIFE PHOTO FILM COMPANY.

THE GREYHOUND (Five Parts).—(Claire Fellman, wife of Louis Fellman, alias "The Greyhound," after unsuccessfully pleading with her husband, confidence man and card sharp, to forsake his ways, determines to leave him, yet watch his movements. Her pleadings being of no avail, she determines to inform the police in advance of every contemplated scheme of her husband, in order to frustrate them.

Associated with "The Greyhound" is Jack Fay, alias "The Pale Face Kid," an uncouth crook, J. Crawford Alexander, alias "Whispering Alex," a suave gentlemanly, intelligent card sharp, and Baroness Von Hoffide, alias "Deep Sea Kitty," an adventuress. The various preconceived plans of the quartette all go astray because of the timely intervention of the police, until finally suspicion is aroused that Claire, the Greyhound's wife, has had a hand in the frustrating of their plans.

Claire, awakening to the fact that her final endeavors to reform Fellman are of no avail, determines upon suicide. She is about to consummate the act when McSherry, formerly a card sharp, but now reformed, and in the employ of "The Eye," a police inspector, and who has always loved Claire, intervenes, and persuades her to permit him to act as her protector. Because of Fellman's brutal treatment of his wife, McSherry vows vengeance and thereafter devotes his time shadowing Fellman and his clan. "The Greyhound," before leaving for Europe, entered into a death pact with his wife, who still loved him. Claire drinks the poison potion, while Fellman leads her to believe that he has taken his. However, the dose is not fatal, and merely renders her unconscious.

A letter of introduction to Mrs. Allen and her son, Porter, and daughter, Bess, is forged by "Whispering Alex," giving Fellman entry into their circle. A scheme is hatched whereby the Allens are to be defrauded of a vast sum of money, and "Deep Sea Kitty," on her part, intrigues to ensnare young Porter Allen into a promise of marriage. On board the S.S. Olympic, going to Europe, the Allens, Fellman and his associates meet. McSherry and Claire are on the same boat, Claire going to Europe to recover her health, under McSherry's protection.

The card sharps enveigle Bob, Bess Allen's fiance, into a poker game. McSherry, seeing that the boy is in bad company, joins the game and by one of his old tricks, gives Bob the winning hand. On board ship, Fellman sees his wife, and believes that she is the ghost of herself come to haunt him. The plans of Fellman and his clan are frustrated by McSherry, and they are exposed. Things go from bad to worse for them, until finally Fellman, laboring under the delusion that his wife's ghost continually pursues him, in a fit of despondency and desperation, falls overboard and is drowned.

EAST INDIA FEATURE FILM CO.

IN THE LINE OF DUTY (Four Parts).—Dr. Warren, a reserved man of a seemingly stern, cold nature, which is roused only in behalf of his loved profession, is an army surgeon, stationed in India. In the pursuit of his duties, he leaves his beautiful, pleasure-loving wife, Alice, to her own devices. Captain Richard Alston, a handsome young officer, tries to make up for the husband's neglect by paying the pretty wife decided attention. Dr. Warren's suspicions are aroused, but at this juncture he is called away by an attack of plague at the river camp, some distance away, where a serum that he has discovered is demanded to stem the death rate. Dr. Warren works heroically among the wretched huts of the natives, nursing the sick and burning down the hovels to prevent the spread of the infection. In her loneliness, Alice sends for Captain Alston. On the road he encounters a child stricken with the plague. Alston puts the little one on the saddle before him and gallops away toward the hospital. When later he arrives at the Warren villa he reels with an awful sickness—the deadly infection has overtaken him. Alice, horrified and distressed, suddenly discovers a note to her husband, advising him of the plague at the river camp. This is her first knowledge of the reason for his absence, and suddenly she realizes that it is her husband she fears for most, and loves most, after all. At this moment the Indian servant announces the approach of Dr. Warren, returning after successfully accomplishing his surgical labors. Alice drags Alston into an adjoining room and goes to meet her husband. The doctor wonders at her nervous, frightened manner, when there is a sudden crash in the next room. The doctor rushes in, followed by Alice, following, and finds Captain Alston prostrate on the floor. Alice springs between the angry husband and the helpless officer. Dr. Warren pushes her aside, and going into his laboratory, selects a revolver from the wall. As he turns to go, Alice confronts him and forcefully reminds him of his duty as a soldier and a surgeon. Torn by conflicting emotions, but moved by his sense of professional duty to suffering humanity, the doctor hesitates only a moment. Forgetting all other impulses, he treats and cures the stricken captain. After Alston recovers, he goes to the doctor and promises to do whatever may be asked of him as atonement. The doctor asks him to promise to leave the country forever. Then, turning to his wife, he tells her to choose whether she will go with the captain or remain with him. Alice, now awakened to the full nobility of her husband, asks him to let her remain. The doctor, too, realizes his neglect of Alice, and husband and wife are at last united on the basis of a greater understanding and a truer and more abiding bond.

FAMOUS PLAYERS.

A WOMAN'S TRIUMPH (Four parts).—Jeanie and Effie Deans are the two daughters of old David Deans, a thrifty Scotchman and strict church member, living near Edinburgh. David has reared his daughters in accordance with his rigid and austere ideas of life. The two sisters are as different in appearance and mind as two people could possibly be. Jeanie is steady, calm, noble and unaffected in dress and manner, while little Effie is gay and flighty, fond of finery and flirtations. Arriving at womanhood, Effie falls in love with young Georgie Robertson, the prodigate son of a rich minister. Georgie has wandered far from his father's home and fold, and in his love for adventure becomes entangled with a band of smugglers. Under promise of marriage, Georgie often meets Effie secretly and gains her love and trust; but on his way to their prospective marriage is waylaid and arrested, in company with the leader of the smugglers, and thrown into prison. Effie has kept her family in ignorance of her love and betrothal, and has withheld from Jeanie even a greater secret—that she is to become a mother. Crushed by her misfortune, little Effie manages to secure a position in Edinburgh, and there receives word from Georgie, in prison, to go in her hour of trouble to friends of his who will care for her. She goes to these people, Madge Wildfire and her mother, a strange, eccentric pair, the mother a wicked old hag, the daubgter demented through grief over her dead babe. They shelter Effie while her own little one is born, but the crazed Madge steals the young infant, leaving it alone by the roadside. The child is rescued by strangers, but is lost to Effie, who finally returns home, still guarding her sad secret. And there, for a time, she finds peace and quiet. But the old hag, fearing lest Effie accuse Madge of stealing the child, determines to accuse Effie of killing her own babe. Effie is torn from her dazed and grief-stricken family and thrust into prison, awaiting trial. During this lapse of time Robertson has escaped from prison, and incited a riot to rescue the smuggler-leader, who is popular among the town folks. Learning that Effie, too, is in the prison, Robertson also strives to effect her release. To his alarm and surprise, Effie refuses to leave the prison until her innocence is proved, and he is forced to leave without her. Desperate, he remembers the old Scotch law to the effect that if the accused has told any of her family that she is to become a mother, the statement is accepted as an evidence that she does not intend the death of her child. Robertson therefore writes Jeanie, begging her to meet him at midnight at an old church, and bidding her tell no one why he wishes to see her. This note he gives to Mr. Butler, a young minister, who loves Jeanie and is loved by her. Butler bears the note to Jeanie, pleading to know the reason for this appointment; but she steadfastly refuses to tell him, causing an estrangement between them. Jeonie meets Robertson, and he pleads with her to lie in court and thus save her sister. Meanwhile, Butler has been questioned by the authorities, on the occasion of a visit to Effie, as to his acquaintance with the escaped prisoner, Robertson, and is forced to reveal the contents of the note he bore to Jeanie. A searching party goes in pursuit of Robertson, led by Madge Wildfire, who knows the district better than the others. Madge divines the men mean danger to Robertson, whom she admires, and warns him with a wild song, so that he escapes in time, but without having secured Jeanie's promise. Jeanie visits Effie in prison, and is again begged to tell one little lie to save her sister's life, but she cannot escape her slavery to truth and honor, and refuses. At the trial Effie is condemned to die. Jeanie then goes barefoot to London and begs the Queen for her sister's life, telling her all. Though they offer the pardon in exchange for Robertson's hiding place, she staunchly refuses to reveal it. Her loyalty and strength appeal to the Queen's sympathies, and she grants the pardon. Stopping for nothing, she hastens back to the prison, and reaches the place of execution just in time. And so Jeanie slaves her sister's life without the blight of having told a lie.

COSMO FEATURE FILM CORP.

THE HOUSE OF TEMPERLEY (Four Parts).—Owing to the gambling extravagancies of Sir Charles Temperley, the careless, good-natured, elder son, the House of Temperley is on the verge of ruin. While he is spending his time in reckless dissipation, creditors invade Temperley Manor, to the distress of Lady Temperley and the younger son, Captain Jack. Sir Charles, on his return, realizes the seriousness of the situation, and promises his brother to give up card playing. Unfortunately Sir John Hawker, an unscrupulous gamester, playing with marked cards, has gained a hold over Sir Charles, his cheating being noticed by Jakes, a bookmaker, whose enmity he has incurred. Sir John persuades Sir Charles to play for still higher stakes, but Captain Jack arrives, and reminds his brother of his promise.

Sir John Hawker discovers a young pugilist of great promise, Gloster Dick, and seeing in him a further opportunity of fleecing Sir Charles, suggests

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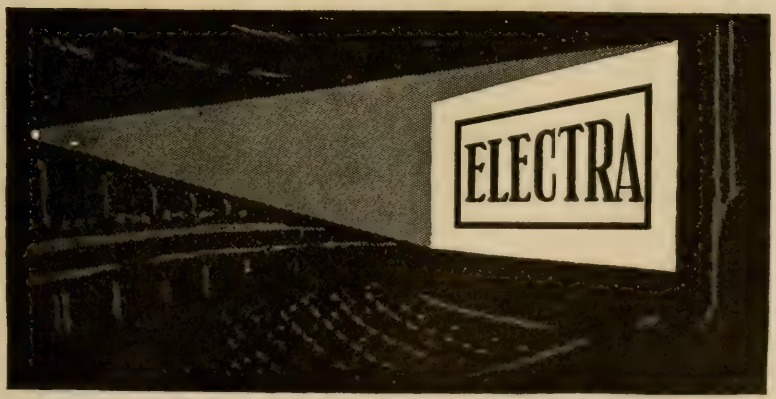

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a match, the fight to be for very heavy stakes between two fighters who have never been in the prize-ring before. The challenge is accepted after the terms have been modified to include any man who has not been in the ring for five years. This enables Sir Charles, in default of a better nominee, to make use of the services of Ginger Stubbs, an old prize-fighter who has been to the wars with Captain Jack as a servant.

In the meantime, Lady Temperley has persuaded her ward, Ethel, who is an heiress in her own right, to marry Sir Charles. Ethel, who has lived with the Temperleys all her life, is much moved by Lady Temperley's distress, and agrees, although she is really in love with Jack Temperley. Later, when Jack declares his love, Ethel tells him of her engagement to Charles, and Jack, broken-hearted, determines that when the forthcoming fight is over he will leave the country.

Sir John Hawker receives disturbing reports of Ginger Stubbs' progress in training, and fears the result. He arranges with Jakes to have Ginger Stubbs carried off on the eve of the fight. The fight will then be awarded to Gloster Dick. By a ruse Ginger Stubbs is accordingly seized and carried off; but, at the last moment, just the referee is about to award the match to Gloster Dick, Jack Temperly, himself a skilful amateur, throws his hat in the ring, fights for Sir Charles, and wins an exciting battle. Sir Charles has previously discovered that Ethel is in love with Jack, and knowing that Hawker is a dead shot, sees in a duel an opportunity for him to clear the way for the two lovers.

Sir John Hawker unsuccessfully schemes to break up the ring; Sir Charles accuses him of this, and, after an angry scene a duel is arranged. Sir John fires before the signal is given, wounding Sir Charles, who returns the fire with fatal effect. Sir Charles Temperley, in the final scene, joins the hands of Jack and Ethel, contented in the knowledge that the fortunes of the House of Temperley are now safe.

SOLAX.

THE MILLION DOLLAR ROBBERY (Four parts).—Falsely accused of the theft of a million dollars in securities from the safe of his wealthy employer, an honest young private secretary finds himself powerless to prove his innocence because of the perjury of an unprincipled butler who has been bribed to testify against him.

The daughter of his employer is the innocent cause of the activity of his powerful enemy, who is an influential banker and the rival of the secretary for the hand of the girl. One of the secretary's cuff links found near the looted safe suggests to the banker the possibility of fixing the crime upon him. The butler accepts a large sum of money from the banker in return for bearing false witness, but is suspected of dishonesty by the band because of his sudden show of wealth. Detectives are put upon his track, but he learns of his danger and succeeds in effecting his escape, thus making it appear that he himself is guilty of the theft. As a hunted criminal with the police instructed to arrest him on sight he becomes a desperate character and selects the banker as a likely subject for a successful scheme to obtain money. By a clever ruse he obtains an audience with the banker, leaving him bound and gagged several thousands dollars poorer. But his bold move leads to his discovery by the police, who follow him successfully in spite of a spectacular flight in which Broadway, the Bowery, the Brooklyn Bridge and Flushing Railway Station play an important part. The opening of a large cantalever bridge at the psychological moment places the butler in the clutches of the law, but the banker is afraid to identify him as his assailant and there is no direct proof of his connection with the million dollar robbery.

Expert find only the safe owner's finger prints upon the combination of the safe, and a famous detective becomes interested in the peculiar case. He looks up the life history of the victim of the robbery and finds that the old capitalist suffers from a common but little understood affliction. By substituting a hypnotist for the old gentleman's barber he succeeds in obtaining a statement which proves that the capitalist removed the money box from the safe with his own hands and hid it in a fireplace while walking in his sleep. The butler is immediately accused of perjury, but fights desperately against arrest and when finally cornered leaps from the top of a high building to his death. The capitalist carefully follows the instructions given by himself while hypnotized and finding his loot safe and with intact, begs the forgiveness of his falsely accused secretary and welcomes him as the husband of his daughter.

FILM RELEASES OF AMERICA.

THE LOTTERY OF LIFE (Three parts).—Unutterably shocked is Frederick Sawyer when he received a letter informing him that his brother Harold had committed suicide mysteriously. No reason for his act is known save that he was a member of the Mysterious Club, an organization of sinister name and reputation. Engaging a detective, Sawyer attempts to solve the mystery. They learn that the members of the Mysterious Club all insure their lives heavily, naming the Mysterious Club as beneficiary.

John Van Geldern is introduced to Sawyer at a social gathering. Van Geldern's suave and gracious personality has its effect upon Sawyer. Van Geldern is suspected of having evil designs upon Sawyer. The detective and Sawyer's sweetheart, Edna Brown, watch him carefully. Sawyer is blind to the intentions of Van Geldren and does not suspect that he is being stalked as a potential new victim. To confirm their suspicions, the detective and Edna trail the suspected man as he winds his way through the mazes of wharves and buildings at the water-front. He disappears suddenly in a mysterious passageway and they are compelled to abandon the surveillance.

Van Geldern offers Sawyer membership in the Mysterious Club. In his blind belief in Van Geldern, he forgets that the Mysterious Club was the cause of his brother's death and accepts the invitation. Accompanied by Van Geldern, Sawyer goes to the headquarters of the Club and Van Geldern convinced of his mental power over Sawyer, has the temerity to tell him that the Mysterious Club is an organization for men indifferent to life. "At certain of our meetings," he goes on, "each member selects a card and whoever draws the ace of spades has to follow instructions, after insuring his life, naming the Club as beneficiary." Foolishly, Sawyer accepts the membership. He sits at the table and the cards are shuffled. Of course he draws the fateful ace of spades. Van Geldern tells him that he has a choice of deaths. A revolver and a bottle of poison lie on the table. Withdrawing into an adjoining room, the Club members await the sound of a body falling to the floor.

Edna and the detective, learning that Sawyer had gone to an unknown destination with Van Geldern, have again tried to find the place where Van Geldern had disappeared. Successful, they enter the building. Becoming separated, the detective strays into the room, where he finds Sawyer covering the Mysterious Club members with the revolver given him to shoot himself. He had decided that he did not care to die. The girl rushes in at the door at the end of the room where the Club members are. Van Geldern holds her in front of him to prevent Sawyer from shooting. Van Geldern, dragging Edna, goes to the roof. A wild chase over the house tops. Still pulling the girl after him, Van Geldern jumps into a boat. A hot pursuit by the police and Sawyer. The girl finds an opportunity to escape and she is rescued. Van Geldern snatches at a rope attached to a drawbridge. The bridge breaks in the center and Van Geldern is drawn high aloft. Unable to climb to safety he drops into the water and is captured. With his arrest "The Lottery of Life" ceases.

ROADWAY STAR FEATURES, Inc.

MR. BARNES OF NEW YORK (Six Parts).—Mr. Barnes of New York, a wealthy American traveling in Europe, meets Count Musso Danella, who invites the American to visit his estate in Corsica. While there, Barnes meets Marina Paoli, the Count's ward, who is anxiously awaiting the return of her brother, Antonio, an officer in the service of France. A few days later, Barnes fails in an attempt to prevent a duel between Antonio and an English officer, who kills Antonio and leaves behind a revolver borrowed from a brother officer. Marina and the Count arrive after the English officer had boarded his ship, Marina swearing vengeance against her brother's unknown slayer.

In her search for the English officer, Marina, the Count and Tomasso, her foster father, go to Egypt. They arrive after the bombardment of Alexandria, in July, 1882, and their search takes them even into the hospitals filled with the wounded. There Marina meets Lieut. Gerald Anstruther who has been badly injured and whom she nurses back to health. Later they fall in love.

In the meantime, Barnes meets and falls in love with Lieut. Anstruther's cousin, Enid. In Monte Carlo, Barnes and Enid meet Marina, Enid learning that Marina and her brother are engaged. Business takes Barnes to London. While he is gone, the Count, from Gibraltar, advises Marina that he has found her brother's slayer. His suspicions are founded on the fact that the revolver with which Antonio was killed is the property of Lieut. Anstruther. The Count does not know that Marina is engaged to the English officer.

The Count succeeds in bringing the Lieutenant to Monte Carol. Marina, through her love, has abandoned her vendetta, and the Count, through jealousy, determines to permit Marina to marry the Lieutenant before he tells her that it is the Lieutenant whom she seeks to destroy. Barnes, in London, learns of the conditions, and knowing Lieut. Anstruther to be guiltless, hastily returns to Corsica. He arrives a few hours after the wedding.

The Count tells Marina that she has married her brother's slayer and endeavors to have her kill her husband. She refuses, whereupon Tomasso, the foster father, proceeds to carry out the vendetta. Through a mistake, Tomasso kills the Count instead, and Barnes arrives just in time to explain everything, recall Marina to her husband's love, thus preventing further bloodshed. He also succeeds in his own love affair with Enid.

LOVE, LUCK AND GASOLINE (Three Parts).—Bunny's daughter, Lillian, is quite justly known as Miss Tomboy. She returns the love of Cutey, a wealthy young chap, whom Bunny does not favor. Bunny does his best to prevent meetings between his daughter and Cutey, so everything develops into a battle of wits between Bunny and the combined forces of Miss Tomboy and Cutey. Bunny becomes owner of a fast sailboat, just about the time Miss Tomboy wins a swimming race in which she wears a boy's costume. For this prank, her father locks her in her room for a week, taking all her pretty clothes away from her. While she is in this dilemma, Cutey learns that Bunny's captain has been taken ill, a fact which will probably cause Bunny to lose the race in which his new sailboat is enterer.

Cutey figures that Miss Tomboy can sail the boat to victory, so he succeeds in getting a suit of his clothes to the girl. She climbs down the porch, and true to his prediction, proves herself the winner. Bunny is delighted until he learns that it was his daughter who so ably handled his fast little craft, then his delight turns to chagrin and he determines to make Miss Tomboy sail to his friend, Van Alstyne, an impossible being for Miss Tomboy. She determines to elope with Cutey and sends him word to have his fast steam yacht ready to make a rush for Newport. Van Alstyne learns of the scheme, advises Bunny and they start in pursuit in Bunny's steam yacht, a much faster vessel. In his dilemma, Cutey sends a wireless to his friend who owns a fifty-mile-an-hour racing motor boat. Immediately the friend sets out and soon passes Bunny's yacht and overtakes Cutey and Miss Tomboy, taking them aboard and starting another race for Newport.

Bunny, in determination, starts after the speedy motor boat in a hydro-aeroplane. Miss Tomboy sees him coming and Cutey hurries to shore and succeeds in getting a racing monoplane. Bunny, in his anxiety to have his aviator overtake the monoplane, fails out of the dying boat into the water, being rescued by his daughter and Cutey. The battle of wits convinces Bunny that Cutey would make a worthy son-in-law so he gives his consent. Cutey and Miss Tomboy fly across the sea to happiness just as Van Alstyne hurriedly arrives. He is too late, and Bunny's sense of humor permits him to enjoy a good laugh at the expense of the crestfallen Van Alstyne.

GENERAL FILM CO.

FACING THE FOOTLIGHTS (Three parts—Pathe).—Marjorie Helms and her husband, a young inventor, are thoroughly in love with each other and happy in their simple home life with their one child, a little daughter. Helms is conducting experiments with a view of improving certain high explosives and seems in a fair way of obtaining success. His laboratory being in his house, his wife has a habit of calling for him when it is time for him to finish his evening's work.

With their little daughter she calls on him one day at the laboratory and the child pleading with her father to make some fireworks for her, he explodes a small quantity of powder. His wife and child have no sooner left the laboratory than they hear an explosion and see a burst of flame from the building. A spark from the impromptu firecracker had found its way unseen into the closet where the chemicals are stored and havoc results.

With the aid of a servant, Marjorie rescues her husband from the wrecked and burning building. He is carried to a hospital, where he lies ill for a long time before he is recovered. His wife, in the meantime, has had a laboratory built and equipped for him and what with hospital expenses and other needed expenditures, finds that their funds are exhausted and some laboratory bills still unpaid. She fears to tell her husband, as she wishes to keep him from worry, and determines to shoulder the burden herself. Going to Matcham, a theater manager and close friend of her husband's, she asks for his advice. He proffers to her a profitable engagement at his theater to pose for classical living pictures. With great reluctance and distress she accepts, but on the condition that her husband be kept in ignorance.

She appears before the footlights and wins success, and each night as soon as she can leave the theater hurries to the laboratory to get her husband as had been her habit. All is well for a while, but something excites his suspicion and he determines to spy upon her. He follows her to the stage entrance of the theater, and then buys a ticket for the performance. Dumbfounded, he sees his wife upon the stage and on the conclusion of her act goes directly home. His wife calls at the laboratory and fails to find him there. Going to the house, she finds him a changed and angry man. He overwhelms her with abuse and vituperation until she falls fainting to the floor. Later when she has recovered from her swoon, but is still weak and ill, he goes to her still determined on his course. She asks him to bring her the strong box and then shows him the unpaid bills, the theater contract and all the evidences of their need for money. He is overwhelmed in the face of the facts and full of contrition and humility begs his wife for forgiveness, which she grants.

BLOOD WILL TELL (Three parts—Essanay).—Years ago—during the Colonial days, John Randolph had neglected his wife, Georgia. She loved him with all her heart, but his forgetfulness soon killed the spark of love that had remained. Richard Brinsmore, a handsome chap, cared for Georgia more than he could tell, and Georgia was learning rapidly to care for him. One evening, Georgia finds her husband making love to another woman—it is then that she decides to leave her husband—to elope with the handsome Richard. Randolph becomes furi-

Film Bulletin, Illinois and Wisconsin

No	Name of Subject.	No. Reels	Maker.
200	Resurrection (Blanche Walsh (New Print)	4	Masko
201	Gallows of the Gods	3	Fra
202	After Many Years	3	Hepworth
203	Traducer	3	Eclair
204	Alone in the Jungle	2	Selig
205	Cheyenne Massacre	2	Kalem
206	Tigris (New Print)	4	Itala
207	Jean's Evidence (Florence Turner)	2	Turner
208	Heart of a Hunchback	4	True
209	Lotus Dancer	4	True
210	Crisis	2	Bison
211	Bride of Lammermoor (Constance Crawley)	3	Kennedy
212	Wild Beasts at Large	2	Vitagraph
213	Tragedy of the Arena	3	Vitagraph
214	Shackled Souls	3	Dragon
215	Higher Courage	2	True
216	Engine of Death	4	Apex
217	Whirl of Destiny	4	Mundstuk
218	Hari Kari	3	Apex
219	Palace of Flames	4	Itala
220	Mary Magdalene (Constance Crawley and Arthur Maud)	3	Kennedy
221	Blind Fate	2	Hepworth
222	Copper Mining in Calumet	2	Commercial
227	Trap (Wilfred Lucas)	3	Criterion
228	Black Thirteen	3	Apex
229	Saved by Radium	3	World's Leaders
230	The Doom of Darkness	4	True
231	Hole in Her Stocking (Helen Gardner)	3	Helgar
232	Race for Rubies	3	Trans-Oceanic
233	Desert's Sting	3	Criterion
234	Fantomas IV	4	Gaumont
235	Duke's Talisman	4	Gaumont
236	Massacre (New Copy)	2	Biograph
237	Elsie Venner (Constance Crawley)	3	Kennedy
238	Life's Temptations	4	Midgar
239	Judgment of the Jungle	3	Gaumont
240	Angel of the House	3	Gaumont
241	The Better Man	3	Gaumont
242	Guilty Secret	3	Gaumont
243	For Queen's Honor	3	Ambrosio
244	Gambler's Penalty	3	G. N.
245	Marriage Aeroplane	3	Gaumont
246	Three Shadows	3	Gaumont
247	Hour of Dawn	3	Gaumont
248	Acquitted	4	G. N.
249	Accusing Voice	2	Gaumont
250	Sealed Orders (Lieut. Rose)	3	Italian Am.
251	Hole in Wall	3	True
253	Hour of Temptation	3	Great Northern
254	Broken Heart	3	Gaumont
257	In the Claws of the Leopard	2	Gaumont
258	Staircase of Death	3	Gaumont
259	Way Down East	5	Photo Drama
261	Charlotte Corday	4	Kennedy
263	Opium Smugglers	3	Gaumont
264	And There Was Light	3	Helen Gardner
265	Where Is Colleti?	4	I. S. P. Comedy

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forces. Under his supervision, fortifications are erected on the Isle of Orleans, to protect the approach to the city. The general gains the enmity of Vaudreuil, the vainglorious governor, when he protects Mignon Mars from the unwelcome attentions of the latter. Mignon's brother enlists in the French army and is made an officer. The English fleet carrying Wolfe's men arrives off the Isle of Orleans. Wolfe entices the Canadian pilots aboard his vessel by raising the French flag. The pilots are compelled to take the fleet up the river, under penalty of death. Mignon discovers Wolfe's ruse and rides to warn Montcalm of the approach of the English fleet.

Wolfe lands his soldiers on the Isle of Orleans, twelve miles below Quebec. The fleet then proceeds up the river and anchors before Quebec. In an effort to destroy the fleet, Montcalm prepares fire ships. But the wind and the tide are against the French, and the fire ships drift ashore. Under orders from the young commander-in-chief, Monckton, one of the British generals, seizes Point Levis, overlooking Quebec. Wolfe offers amnesty to the Canadians who lay down arms. The inhabitants, however, prove unruly. Later, the English batter away at Quebec, with the fortifications at Point Levis and the guns of the fleet. The bombardment does terrific destruction, houses being riddled by the shot and shell, while fires, caused by the rain of death, spring up everywhere. Bushwackers attack the Chateau Mars, on the Isle of Orleans, the home of Mignon. The girl and her father are in dire peril, when Wolfe and his men approach and drive the renegades before them. Wolfe makes the chateau his headquarters.

Wolfe orders an attack on the French redoubts above Montmorenci Falls. The impetuosity of the Grenadiers leads them to disobey orders, with the result that the English are compelled to retreat, after a desperate battle. The approach of the Highlanders, who cover the retreat of the army, saves the English from annihilation. Lieutenant Arleigh strives in vain to check the retreat. Fighting like a hero, he is shot by an Indian, a Caughnawaga ally of the French. The redskin is about to scalp the young soldier when Hubert Mars comes to the rescue. The Canadian saves Arleigh's life, but is himself desperately wounded. Wolfe is greatly downcast by the defeat. He returns to the chateau in dejection. Mignon looks in vain for her English lover. She learns that he is among the missing. Setting forth, she searches the battlefield among the dead and wounded. Mignon hears that Hubert is wounded and goes to the hospital to see him. To her delight, she sees Arleigh lying on the cot next to her brother. Mignon returns to the chateau and reports to Wolfe that his young aide is captured. That night, Arleigh makes his escape by changing cots with a French soldier who has died. He dons the man's uniform and leaves the hospital. Later, Arleigh succeeds in escaping through the French lines. He swims out to the English fleet.

The following day, Mignon returns to the hospital and is informed that Arleigh is dead and has just been buried. Heartbroken, she returns home with the sad news. Wolfe is stricken with a fatal illness and learns that he cannot recover. During his sickness, his brigadiers recommend an attack without his knowledge. Wolfe learns of it. Despite his weakness, the commander-in-chief rises from his bed and goes to take command. In his escape, Arleigh has learned of Montcalm's intention to send boats and supplies down the river at nightfall. He returns to the chateau and delivers his information to Wolfe. Mignon is overjoyed to find her sweetheart safe. Wolfe lays out the narrow path leading up the mountain side to the Plains of Abraham. The English troops are sent down the river and due to the password given by Arleigh are enabled to slip by the French sentries. All night long the English toil up the mountainside. When morning dawns, they are drawn up in battle array on the Plains of Abraham. The fight commences.

Montcalm, emerging from his tent, grows uneasy when he hears the sound of firing. He learns of the state of affairs. The bugles summon the French troops to battle and they march forth to the Plains of Abraham. Montcalm calls upon Vaudreuil, the governor, for assistance, but that cowardly official refuses to render aid. The French approach within firing distance of their foe. Wolfe delivers a stirring address to his men as the French approach. The battle commences. The opposing forces come together with a clash that sends both sides reeling. Forward they spring, slashing and stabbing like madmen. Wolfe is in the thickest of the fray. A shot strikes him. He falls. A tremendous shouting arrests his agony.

"They run! They run!" cries one of his aides.

"Who run?" gasps Wolfe.

"The enemy!"

"Now God be praised," the dying man whispers, "I die happy."

At the same moment, Montcalm, desperately striving to check the rout, is mortally wounded. The French commander is carried to his headquarters. He is informed that his wound is mortal.

"How long shall I live?——twelve hours more or less? So much the better. I am happy that I shall not live to see the surrender of Quebec!" he gasps.

Wolfe's body is placed aboard the English flagship to commence its journey to the land for which he gave his life. Seated in a boat on the river, Arleigh and his bride, Mignon, watch the vessel sailing out towards the setting sun.

UNIVERSAL SPECIAL FEATURES.

THE SKY MONSTER (Four Parts).—Walter Johnson, a New York millionaire, decides to aid his friend and incidentally reimburse himself and secure a large wager by flying from America to Europe and return in the given period of three days.

It seems that Johnson's friend, Mr. Parker, is in love with a music hall star named Gerdie Belle, who has left America to appear in Europe. Johnson bets his friend $100,000 he will have the lady in question in America within three days from the time of his departure, and accordingly arranges his dirigible, Keppelin Victoria Luise, for the flight across the Atlantic. Johnson embarks, and after an uneventful flight, arrives in Berlin in 17 hours, where after considerable difficulty he finally locates Gerdie Belle in a moving picture studio in Berlin. She suddenly leaves, however, for Russia, where she is to appear in a musical comedy, and there is nothing to do but for Johnson to follow her in his air craft. He arrives in time for the opening performance, and takes Gerdie Belle into his confidence, but she refuses to be inveigled into the plot. By means of a bottle of chloral, Johnson succeeds in carrying her off bodily, and after an exciting chase through the wilds of Russia, he finally outdistances the Cossacks who are pursuing them, and takes her aboard his "Sky Monster."

The heroine recovers consciousness and finds herself a prisoner in Johnson's keeping, as the dirigible is now on its way towards New York. Far in the distance the continent is gradually disappearing from view, and Gerdie Belle, realizing the folly of continuing to be cold toward her captor, finally softens her heart toward his advances.

Everything points toward a successful arrival in America, but in his hurry, Johnson has forgotten to fill his tank with gasoline, and they find themselves stranded on the Atlantic, midway between America and Europe, without fuel. Luck is again with him, however, for looking in the distance they see the "Imperator," queen of the seas, approaching. They immediately get in wireless communication and tell her of their plight, and she comes to the rescue. We see the gigantic sky monster hovering over the largest vessel afloat, and they take on a goodly supply of gasoline and depart. Later the "Victoria Luise" runs into the iceberg zone, and as the cold air causes her gas to lose its buoyancy, she settles on the ocean, in danger of being wrecked any minute. Again the airship is on its way, making all haste toward the shores of the land of liberty.

About 10 o'clock on the third day, when the "Victoria Luise" is plouging through space at 280 miles an hour, a spot appears on the horizon and by means of her searchlight she is enabled to pick up the small crafts on the shore front of the great Atlantic. She is now approaching Barnegat, and turning her head northward, steers for New York at all possible haste, for seconds are now valuable. They pass along the coast by Sandy Hook and arrive at Governor's Island with only a few minutes to spare. We see the millionaire's club, with Mr. Parker surrounded by his friends, looking at his watch and rubbing his hands with glee, because he already feels sure he has won the wager. But he is mistaken, because promptly at the door opens and Johnson, who has now won the heart of his lady love, enters amid cheers. Parker feels that even though he has lost money he at least has a chance to win the heart of Gerdie Belle, for little does he suspect that Johnson has already won his way into the famous beauty's heart. There is nothing left but praise and a promise to attend the wedding of the first man to cross the Atlantic in three days and the world's famous beauty, Gerdie Belle.

WARNER'S FEATURES.

FALSE EVIDENCE (Three Parts).—John Ainsley, Sr., at his death, unable to make provision for his son, Jack, exacts from his more fortunate business partner a promise that he will take care of the lad. In accord with his pledge, Morris Cobb sends for the youth at the completion of the latter's college term. Jack then enters upon a business career with the firm of Cobb & Company, and promptly falls in love with his benefactor's daughter, Florence, much to the chagrin of Richard Hunt, business manager for Cobb & Company, also a suitor of the girl. Hunt is an unscrupulous adventurer, but he has managed to hide his defalcations and forgeries. Jack's activities and quick perception, however, cause him grave apprehension. At a ball given at the home of Cobb, Florence receives two proposals: one from Hunt, which she rejects; the other from Jack Ainsley. The latter leaves that night as the accepted suitor. Hunt is goaded by jealousy and hatred, and determines to rid himself of so formidable and dangerous a rival. He introduces Jack at his club, and readily advances money to him on his personal notes.

To recoup his loses, Jack becomes a nightly habitue of the gambling palace. At the end of his resources and pressed by Hunt for payment, Jack is obliged to give in exchange for his debts a valuable Saracen ring. Hunt sees to it that Florence is made acquainted with Jack's habits and precarious finances. Therefore, when a robbery and assault is committed by Hunt, the circumstantial evidence is subtly made to point conclusively to Jack. Florence is rudely shaken when she finds Jack's Saracen ring on the scene of the crime, and is convinced of her lover's perfidy and guilt. In withholding the ring during Jack's trial, as an act of delicacy, Florence unwittingly robs the defence of its only tangible evidence to prove his innocence. The unravelling of the plot, however, moves speedily to a happy conclusion once the girl has the right key to the situation. In the end, guilt is punished and love is triumphant.

THE WHITE GHOST (Three Parts).—Stransky, an international crook for whom the police of many countries have been searching, learns that a party of wealthy tourists are on their way to Switzerland for an outing. He poses as the Count de Ildira, and accompanied by a valet, arrives at the Grand Hotel. It required but little maneuvering on his part to be introduced to the charming Miss Merwin and her party, thus perfecting his arrangements for carrying out his blackmail scheme.

The "Count" is apparently a great lover of outdoor sports, and during the ensuing days he often accompanies Miss Merwin on skating expeditions, or climbs with her on skiis up the snow-clad mountains. On the portico of the Grand Hotel, as Miss Merwin and her admirer are watching the skating races, a message is dropped in her lap, which reads: "If your mother does not bring $2,500 within 24 hours a terrible mishap will befall you. Let her come to Raven Hill at midnight tomorrow."

(Signed) "The White Ghost."

Again and again the mysterious messages are received, and each time they are signed by the "White Ghost." Miss Merwin's friend, Lucy Cook, arrived in the company of her father and her fiance. They are much interested in the mysterious message from the "White Ghost," and Lucy's fiance volunteers to keep the midnight appointment with the "Ghost." He does so and is struck from behind and disarmed, sinking to the snow-covered ground unconscious. Meantime, Lucy, who has secretly followed, is captured and imprisoned beneath the hill in a rude cave. Lucy's brother, a famous detective, arrives and in searching for the "White Ghost" is also dropped through the trap door into the cave. He frees himself after a time and taking a dynamite cartridge from the sole of his shoe, blows a way to freedom for himself and Lucy. After returning to their hotel, the detective neatly traps the bogus count and rounds up the rest of the blackmailers just as they are about to escape by train.

THE AIR TORPEDO (Three Parts).—At the beginnig of the story Colonel Crawford has completed a device for dropping explosive shells from aeroplanes while in full flight. Requested by his government to guard the plans of the invention with his life if need be, he has installed a safe in his home in which the plans are kept.

Colonel Crawford's son is continually getting into scrapes from which he is quite often rescued by his sister, who is married to Lieutenant Gordon, an attache of Colonel Crawford's staff. Young Crawford has unfortunately borrowed twenty thousand dollars from one of his companions, who is a spy in disguise. Pressed for the money, the ungrateful son resolves to steal the plans of his father's invention to settle his loan with the scoundrelly McDonald. Young Crawford executes the theft in the middle of the night in the presence of his sister, who has followed him into the room.

When dawn breaks, Lieutenant Gordon finds his wife in a stupor, the safe door swinging open and every evidence that the thief has made a clean getaway. The military detectives who are called in to investigate, discover Lieutenant Gordon's gloves on the table, and lock him up as the culprit. To save her husband, Colonel Crawford's daughter informs her father that his son is the real thief.

Unable to bear the disgrace that an exposure of the theft will bring, Colonel Crawford resolves to sacrifice his son's life in order to regain the precious plans. Taking his seat in a hydroplane, he flies through the air and gradually overtakes the motor boat in which the conspirators are escaping. With a blinding explosion, a shell speeds downward, totally destroying the motor boat plowing through the water beneath it. Weeks after the catastrophe has occurred, the sorrowing father received a letter from his son, stating he was not on board the boat that was destroyed, having changed his plans for flight at the last minute.

TRICKED BY A VAMPIRE (Three Parts).—Very bitter over his failure to be chosen a member of Parliament in place of the renowned inventor, Forbes resorts to foul play to ruin his successful political rival. By a liberal expenditure of money, Forbes and his secretary secure the aid of Flora, a beautiful woman, but unscrupulous enough to do their bidding. At the theater she carries on a flirtation with Alfred, which results in a friendship that quickly ripens into an absorbing love affair on Alfred's part.

Forbes and his secretary are delighted with the successful termination of their scheming and they take pains to lay the trap that will bring father and son down into the mire of shame and disgrace. Some time later, Alfred informs Flora that on the following day he is to visit the Secretary of War and explain in detail to the war experts the submarine destroyer over which he and his distinguished father have labored so long. The next day Alfred receives a note from Flora, asking him to stop on his way to the war office. Flora detains him long enough toallow Forbes' secretary to photograph the precious plans and then dismiss him. The submarine

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ous when he discovers that his wife had left him and goes in search of her, finding the couple near an old inn. Brinsmore and Randolph settle differences with a duel and Brinsmore is the victor. When Georgia discovers Brinsmore has taken the life of her husband, she tells him to go, never to return, and so it is that the handsome Richard sails for England, leaving Georgia to take care of their child. Abroad Brinsmore marries, and Georgia suffers a broken heart.

One hundred years later, a young chap with a college education, falls desperately in love with a sweet co-ed by the name of Georgia Porter. Georgia's father had plenty of money, while the youth had barely enough to live on. Stephen Mitchell becomes the college man's rival. The college man determines to elope with Georgia and she agrees. Her father becomes furious, as young Mitchell had just loaned him $2,000 with which to pay a debt, and he had promised Mitchell the hand of his daughter. There is a wild automobile ride in which father and suitor overtake Georgia and her lover. Mitchell strikes at the college man and in self-defense Georgia's sweetheart deals the death blow. He is tried for murder and finally acquitted. Some time later, a masque ball is given and Georgia determines to wear the costume of her grandmother. Her engagement is to be announced at this social affair. With her sweetheart by her side, they resurrect the old gowns and trinkets. Then it happens—Georgia finds a note in her grandmother's trunk, written years and years ago by a Richard Brinsmore, stating "that his heart was broken, but that she had his child." The man Georgia was to be married to had the same name—he was a direct descendant of the man who had so terribly wronged Georgia's grandmother—and she refused to marry him. The young college man, Richard Brinsmore, is heartbroken. On his way home he meets with an automobile accident, bringing about the termination of a love story that had lived through generations.

MELIES—GENERAL.

THE CURSE OF GREED (Five parts—May 19).—The Marquis de Luscky, having dissipated his fortune, secures financial assistance from Elias Webb, a money-lender, who, however, declines to advance further sums when the spendthrift has no security to offer. The widowed Viscountess Kinsale is a very rich woman whose affections are bound up in Peter, her only child. De Luscky, in his extremity, thinks he sees a way out of his difficulty. If only he could marry the viscountess he would be able to restore his broken fortunes, and one morning he contrives to fall from his horse in front of the viscountess's motor car. Apparently he is severely injured and is taken into her house. When news of the accident is published, Webb writes to De Luscky advising him to lay siege to the heart of his hostess. The schemer's injuries are severe, and it is weeks before he is able to leave the house. His first call is upon Webb, who agrees to provide money to enable the marquis to marry the widow, on condition that he pays him $250,000 on the death of the viscountess and her son. Together they plan a diabolical plot. When the marriage takes place, Webb is appointed tutor to Peter, and they begin a tour of Brittany. On the second evening they are at St. Malo. Peter is taken on board a fishing boat owned by Skipper Dick, a fisherman indebted to Webb, and he agrees that during the voyage the boy shall disappear. The skipper reckons on Senan, a smuggler and salt, who befriends the boy, and they escape from the vessel. For their own vile purposes De Luscky and Webb have induced Peter's mother to believe that the boy has been drowned, and she becomes seriously ill. This gives Webb an opportunity to develop the plot, and at his instigation De Luscky poisons the water he expects his wife to drink before she sleeps. Fate intervenes. The nurse objecting, the water is taken to the drawing-room, and when the marquis returns early in the morning he drinks the poisoned water and dies. The marquise is accused of murder, and is being tried when Peter and Penrose dramatically appear in the Assize Court. The boy accuses Webb of having caused him to be kidnapped and, incriminating documents being found at his house, the marquise is discharged from custody.

CLASSMATES (Four parts—Klaw & Erlanger—Biograph).—Bert Stafford is in love with his mother's ward, Sylvia Randolph. She does not reciprocate his feelings as she is in love with Duncan Irving, son of Old Irving, the store-keeper of Pine Level, South Carolina. Although Mrs. Stafford has a daughter, Phyllis, Bert is her favorite child and she has spoiled him by her indulgence of his every whim. Duncan Irving, on the contrary, is a manly chap but unfortunately his father is a habitual drunkard. On account of Sylvia's preference for Duncan, Bert is jealous and tries to pick a quarrel with him which results in Duncan being ordered from the grounds by Mrs. Stafford. Duncan passes his entrance examinations for West Point and before leaving home tells Sylvia of his ambitions. His father resolves to stop drinking which he realizes might disgrace his son. Two years later Duncan writes his father of his promotion at West Point and the old man shows the letter to Sylvia. When Mrs. Stafford hears of Duncan's success, she decides to send Bert to West Point.

A year later the cadets are shown preparing for their annual dance, to which Mrs. Stafford, Sylvia and Phyllis are invited by Captain Lane. Duncan is now a first class man while Bert is a plebe. Bert naturally resents being compelled to take orders from Duncan or Duncan's friend Dumble. Dumble falls in love with Phyllis but she does not give him much encouragement. Duncan's father also goes to West Point but does not attend the dance, fearing his clothes might embarrass Duncan. Bert asks Sylvia to marry him but she puts him off. Bert becomes furious when he sees her talking with Duncan and resolves to get Old Irving drunk in order to humiliate Duncan. When Bert takes Old Irving to his tent he is seen by Duncan's friend, Dumble, who reports the matter to Duncan. As Sylvia has previously asked Duncan not to be hard on Bert, he resolves to respect her wishes and keeps from her the knowledge of Bert's cowardly act. Duncan finds his father in a drunken condition and Bert gloats over Duncan's humiliation and insults him. Duncan demands an apology and when Bert refuses to retract his accusation, Duncan knocks him down. When Bert is picked up he is blind and Duncan and his friends, Dumble, Clay and Lindsay, are put under arrest. Duncan and his chums are court-martialed and suspended, despite the fact that Duncan declares he alone is to blame. The Staffords move to New York and although Bert recovers his eyesight, he is declared ineligible for further military service. He again proposes to Sylvia and this time she consents to become his wife. They quarrel as to when the wedding shall take place and Bert accepts an offer from an engineering concern to go to South America. Duncan goes to Washington hoping to induce the President to lift the suspension of his friends. Their reinstatement is made subject to Mrs. Stafford's signing the petition which she refuses to do.

Nothing is heard of Bert and Mrs. Stafford is led to believe that he has died of fever many miles up the Amazon. When Duncan and his friends are informed of this they offer to lead an expedition in search of Bert. Mrs. Stafford agrees to sign the petition on condition that they bring her son back with them. Phyllis agrees to marry Dumble and have Duncan act as best man if he finds Bert. Duncan wishes to save Bert in order to win back Sylvia's respect. She gives him a message for Bert which discloses to Duncan her engagement to Bert, but he refuses to give up hope as he believes she is still in love with him, despite the engagement. The relief party arrives in South America and are soon in the heart of the Jungle. As their supplies are running short, Lindsay volunteers to return for a fresh supply. During his absence, Duncan finds Bert, who is in a half-crazed condition, and delivers Sylvia's message to him. Bert curses Duncan for his failure to arrive sooner. Lindsay tries to locate his friends by calling them but is unsuccessful. Duncan gives up all hope of being rescued. He climbs a tree in a final effort to let Lindsay locate him and while there receives a message that Lindsay is on his way to rescue them. Duncan urges Bert to keep up his courage. Lindsay arrives and succeeds in rescuing the party, who are now on the verge of collapse. The scene shifts back to New York again where Bert is just recovering from the effects of his trip and although Sylvia nurses him she does not show any affection toward him. Dumble, Clay and Lindsay receive commissions as lieutenants. Dumble cannot understand why Duncan has not received a commission. Preparations are made for the wedding of Dumble and Phyllis. Bert goes away on business and cannot understand Sylvia's change of heart. Sylvia reminds Mrs. Stafford of her promise to Duncan and secures his commission for him but does not want Duncan to know of her part in the matter. When Bert returns he finds Clay and Lindsay thanking Sylvia for securing Duncan's commission for him. He tries to get Sylvia to make up with him but she evades him, having realized that it is Duncan she really loves. Bert informs Duncan that Sylvia has secured his commission so that she will be under no further obligation to him. Duncan refuses to accept the commission and tells Bert of his love for Sylvia and Sylvia overhears this. Duncan insists that Bert shall tell the truth in reference to getting his father intoxicated and as Bert is about to strike Duncan, Sylvia appears and cannot understand Bert's pleads with her in vain. Following the wedding of Dumble and Phyllis comes the engagement of Duncan and Sylvia, thus showing that virtue will always triumph in the end.

THE FATAL WEDDING (Three parts—Klaw & Erlanger—Biograph).—Cora Williams, an adventuress, is desperately in love with her wealthy cousin, Howard Wilson. She endeavors to captivate him but is treated with indifference. Howard is in love with Mabel and after a short courtship they are married. Cora, mad with jealousy, accepts the attentions of Robert Curtis, a man about town. Mabel and Howard have an ideal honeymoon and after their return Mabel sends Cora an invitation to call on them and Howard invites Mr. Curtis. Cora is furious but Curtis suggests that they accept and it may possibly lead to their mutual advantage. Cora displays a great deal of affection for Mabel but aside shows her hatred. Several years elapse. Mabel is devoted to her husband and their two children, Jessie and Frank. Mabel has two faithful servants in Bridget, the cook, and Toto, the butler. Cora and Curtis are invited to attend the christening of Frank. Cora greets Mabel effusively, hating her all the while. She is still madly in love with Howard and plans to separate him from Mabel. She believes that he will marry her if he is divorced and has the custody of the children.

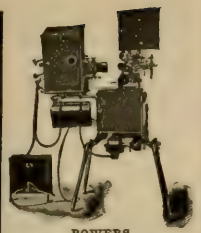
Cora suggests her plan to Curtis and he agrees to bring about a divorce for a consideration of $20,000. Cora hands him a note in which she states she will agree to pay him $20,000 on the day she becomes Howard's wife. Curtis carefully puts the agreement away and immediately starts to form his plans to make trouble. Howard receives an important message calling him to the club, which is a subterfuge to get him out of the house. Curtis leads Mabel to believe that Howard loves his cousin Cora and that later he will state that he has urgent business at the club, merely as an excuse to meet Cora. Curtis further states that he can prove to Mabel that her husband is unfaithful. He tells her to drop her fan as they are leaving if she wishes his help. Cora tells Howard that his wife is in love with some other man and intends meeting her lover that night. After the guests depart Howard tells Mabel he must go to the club. Mabel tries to persuade him not to go and begs him to return early. Mabel gives Curtis the signal and under pretense of having forgotten something he returns to the house. He forces his way into Mabel's room and locks the door.

Cora meets Howard as he is leaving his house and tells him the letter was only a ruse to get him out of the way and that Mabel gave her lover a signal and that they probably are together now. Howard finally retraces his steps and returns home, going immediately to his wife's room and is astounded to find the door locked. He climbs through the conservatory window and enters Mabel's room. The evidence is all against Mabel and Howard denounces her. Curtis is delighted that his plan so far has worked satisfactorily. Howard brings an action against his wife and is granted a divorce and the custody of the two children. Howard arranges for his cousin Cora to manage his house for him. Bridget is discharged for impudence and when Toto learns of this he tells Cora he will leave. Mabel returns to the house to say good-by to her children. Cora is provoked at Howard for allowing Mabel to return. Mabel pleads with Howard to let her have her children. Howard makes it clear to Mabel that he will provide her with plenty of money, but he refuses absolutely to allow her to have the children. Mabel on bended knees begs him to be merciful, and Howard, afraid to trust himself longer with her, for fear that he will change his mind, leaves the house.

Mabel is desparate and explains to Bridget, who is packing to leave, that she is to be separated from her babies. Bridget suggests taking them without Howard's or Cora's consent. Mabel, with the aid of Bridget and Toto, succeeds in abducting Frank and Jessie. Curtis calls and demands money. Cora upbraids him for daring to come there and tells him that not until she is Wilson's wife will he get any money. Howard returns and discovers the children missing. He is utterly distracted and Cora immediately begins a search, realizing that unless she finds the children she can never induce Howard to marry her.

Eight years have elapsed since Mabel left her home with her two children. Bridget, now Mrs. Toto, is Mabel's best friend. Mabel makes her living by sewing and her daughter, Jessie, contributes to their support by selling papers. Cora pleads with Howard to marry her. He finally tells her that he will make her his wife immediately after he recovers his children. Cora feels that her chances are slim. She meets Curtis at a secret meeting place and tells him Howard's ultimatum. Later on Cora and Curtis see Toto on the street and believe at last they have a clue. Toto, having recognized them, rushes home to warn Mabel. Cora and Curtis discover Mabel and the children and notify Howard. Jessie and Frank, who is very ill, are taken away from Mabel and Bridget is re-engaged to care for them. Bridget tries to comfort Mabel by telling her that it will all come out all right. Cora is triumphant and Howard promises to marry her the next day. Curtis, slightly under the influence of liquor, calls, and Cora is furious at him. Toto, who accompanied the children home, hides behind portieres when Curtis enters the room. Cora asks for the written agreement and Curtis tells her that it is in his laboratory across the river. Cora refuses to give him any money till she is safely married. Toto follows Curtis from the club, discovers where the paper is kept and takes impression of the keyhole. Toto and Mabel go to Curtis's room and find agreement. Howard and Cora are ready for the wedding. Toto and Mabel arrive just in time and denounce Cora and Curtis. Curtis attempts to shoot Toto and hits Cora. Before Cora dies she confesses the plot. Mabel gives Howard the agreement which Cora made with Curtis. Howard begs Mabel's forgiveness and they are reunited, thus bringing the story to a happy ending.

WOLFE, or THE CONQUEST OF QUEBEC (Kalem—Five parts—May 25).—General Wolfe, appointed commander o the expedition against Quebec, comes to bid his mother goodbye. Before sailing, the general calls upon his sweetheart, Katherine Lowther. She presents him with a locket containing a miniature of herself. Wolfe places the jewel on a chain about his neck. Mignon Mars and her brother, Hubert, of a Canadian family, are captured by a body of men attached to the Royal Americans. Lieutenant Arleigh, the officer in charge, secures their release. Mignon loses her heart to the young officer. General Montcalm arrives at Quebec and takes command of the French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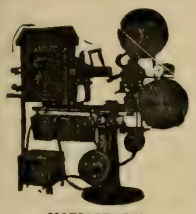
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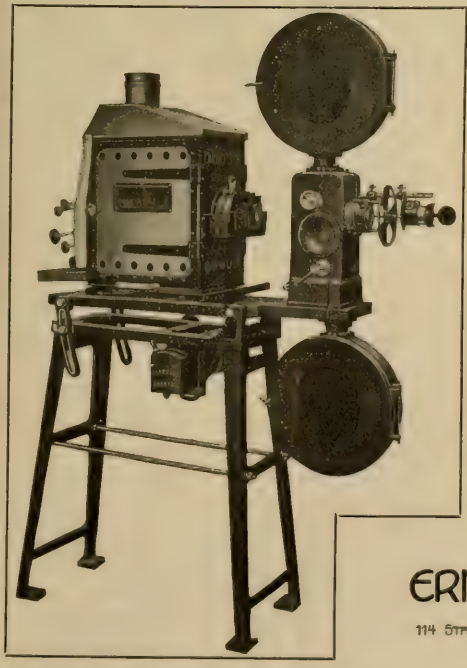

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plans are then sold to a foreign government, and in the midst of the terrible accusations hurled at his father, Alfred, in a fit of despondency, takes his own life rather than face the world.

INCOGNITO (Three Parts).—It is the story of a boy king named Prince Animeno, who cannot ascend the throne of Alidara until he reaches maturity. Meanwhile, a Regent named Ormuz is chosen as sovereign of the realm. From the moment of his elevation he plots to become permanent dictator and to this end solicits the aid of the unscrupulous Princess Orkanda—herself quietly scheming to become queen. Orkanda, a born strategist, assures the Regent if he will dissuade Arimeno from marrying the beautiful Princess Olga, to whom he is betrothed, and marry her instead, she will thus rightfully and legally become Queen of Alidara, and in gratitude will keep Armus in power as the recognized and permanent ruler. Armuz agrees and induces the boy king to take a sea voyage.

Princess Olga scents the plot and exposes the two. As a result, she is imprisoned by Ormus, but escapes after bribing her keepers. Fleeing to the coast, she attempts to hail the ship on which Arimeno is sailing, but her escape is discovered and she is pursued. Infuriated at the thought of their plans miscarrying him in the event of Olga notifying the king, the conspirators scheme to kill her. Olga, however, reaches a railroad and induces the officials to let her disguise herself as a fireman. Although hotly pursued by her enemies, Olga eventually arrives at a seaport and charters a launch. Passing a port she is sighted and guns trained on her. Amid a hailstorm of bullets, her frail craft is sunk, but Olga, supposed to have been killed, is rescued in the nick of time by Arimeno, who is attracted to the scene by the commotion. She relates her story and Arimeno immediately makes plans to foil the traitors. An article is published, announcing that Prince Ranko, a cousin, supposed to be lost, has been found and is returning to Alidara. Disguised as Ranko, Arimeno is lavishly entertained by the treacherous Regent. He schemes to make him king and the husband of his co-conspirator—Princess Orkanda. Airmeno, however, reveals his identity and banishes the Regent, and ascending the throne, he marries Olga.

THE PATH OF SORROW (Three Parts).—Philip Norton's life is saddened by the home-coming of his daughter Laura, a vain widow who thinks more of dress and clothes than she does of her ten-year-old son, Frank. His anguish is quite apparent, as he observes his daughter openly make love to Richard Harding, his trusted secretary. Fortunately for the banker's peace of mind, Harding receives Laura coldly and expresses his preference for Helen, a poor seamstress. Laura finds a note book that Harding dropped, and learns from it that he and Helen have secretly married.

Taking the butler into her confidence, Laura outlines a plan for revenge that will put Harding behind prison bars. A few mornings later, Norton discovers his private safe open and the contents scattered about. Suspicion points to Harding and and when a pencil inscribed with his initials is found in the room his doom is sealed. A few months later Helen dies as her baby daughter comes into the world. Fifteen years later a dramatic meeting occurs between Laura and the butler who was her accomplice in the safe robbery. The shock kills Laura who leaves a confession absolving Harding of the crime.

Meantime Harding's daughter has grown up as a pickpocket—the tool of some clever crooks. The closing scenes of "The Path of Sorrow" picture the reunion of father and daughter, her welcome into the home of Laura's son, the butler's attempt to blow up the banker's home, and for a climax the butler's confession, clearing Harding's name.

HIS FLESH AND BLOOD (Three Parts).—Ralph Bradford, a wealthy lawyer, sightseeing on horseback, loses his way and inquires at Dora's house how to return to his home. Meeting Dora, he falls in love and induces her to elope, but ashamed of the difference in their life, he marries Dora secretly and takes her to a boarding-house under an assumed name.

Two years later, one of the male boarders admires Dora's baby, but Bradford misconstrues the interest, drives Dora away and takes his son to his own home. Dora threatens a revenge that culminates a few months later in regaining her son. Bradford keenly feels the loss and determines to spend his fortune to regain him. Later, Dora at the point of death, succeeding in winning the affection of Bill Duke, a boniface, and his wife, induces Bill to raise Jack as his own son, and gives the boy his name. Bradford, to ease the pangs of remorse over the loss of his offspring, becomes guardian of Freda Fowler, and years later sends his own son, innocent of the misdemeanor for which he stood charged, to the reformatory to congregate with future criminals.

Escaping, Jack returns to his old haunts and becomes the leader of "'Smiling Jack' Duke's gang," named after himself. The gang, terrorizing the community, draws out the energies of Bradford, who has now become the district attorney to put an end to the gang and puts detectives upon the trail of the leader. Freda, having grown up under Bradford's care regarding him as her father, takes kindly to Bradford's desire to look with favor upon Herbert Hamilton, a prominent politician, whose favor Bradford courts, until she meets "Smiling Jack," whose gangsters, robbing a clergyman, were put to rout by Jack, who, taking the clergyman home, meets Freda. With them it was love at first sight. Jack, escorting Freda home, met his father but neither knew, nor did Bradford know that the man he thanked was the leader of a gang. The detective sent out to get the goods on Duke made the acquaintance of "Ferret" Smith, a habitue of the underworld, and made a deal with "Ferret" to squeal. Bradford recognized Bill Duke, one day, as the man who took away his son, and gives chase, but failed to get him. Jack, in the meantime, has become attached to Freda, and blocks the gang's scheme to kidnap Bradford. A few days later he is guest at a reception at the Bradford house when the gang learns of "Ferret's" double-cross, and hunts him down. The claws of the law closing around Jack, he confesses to Freda his identity and swears that although guiltless of the "Ferret's" death, he was guilty of other wrong-doing and was willing to take the penalty. Jack surrenders to Bradford. He is sentenced to five years at hard labor, when Bill Duke confesses to Bradford that "Smiling Jack" was his own flesh and blood. But Freda, knowing he was more sinned against than sinning, parted with Jack at the cell door with a kiss of love and told him she would wait for his release.

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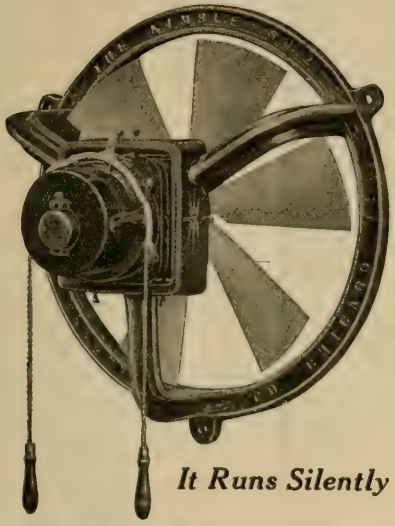

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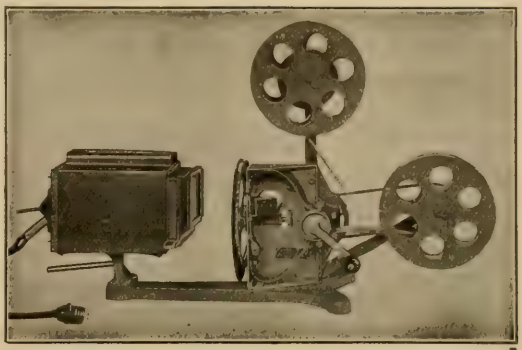

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MANAGER.

SLR/AM

INDEPENDENT RELEASE DATES

AMERICAN.

May 25—The Lost Sermon (2 parts—Drama)...
May 27—Sheltering an Ingrate (Drama).....
June 1—Metamorphosis (2 parts—Drama)....
June 3—A Prince of Bohemia (Drama).....
June 6—Sparrow of the Circus (Drama).....
June 5—Mein Lieber Katrina (Comedy).....
June 8—The Oath of Pierre (2 parts—Dr.)....
June 10—Sparrow of the Circus (Drama).....

BEAUTY.

May 12—Her Heritage (Drama).....
May 19—Courting of Prudence (Drama).....
May 26—Jane, the Justice (Drama).....
June 2—Drifting Hearts (Drama).....

101 BISON.

May 23—The Triumph of Mind (3 parts—Dr.).
May 30—Cast Adrift in the South Seas (2 parts—Drama) .....
June 6—On the Verge of War (3 parts—Dr.)..

BRONCHO.

May 20—Breed o' the North (2 parts—Drama)..
May 27—The Wharf Rats (Two parts—Drama)
June 3—Shorty's Trip to Mexico (2 parts—Comedy) .....

CRYSTAL.

May 19—The Dancing Craze (Comedy).....
—The Masher (Comedy).....
May 24—Their New Lodger (Comedy).....
May 26—Dead Broke (Comedy).....
—A Change of Complexion (Comedy)..
May 31—Some Hero (Comedy).....
June 2—Easy Money (Comedy).....
—A Midnight Supper (Comedy).....
June 7—(No Release This Day).....

DOMINO.

May 14—Forest Vampires (2 parts—Drama)...
May 21—The Fires of Ambition (2 parts—Dr.).
May 28—The Ambassador's Envoy (Two parts—Drama) .....
June 4—The Latent Spark (2 parts—Drama)..

ECLAIR.

May 27—The Link in the Chain (3 parts—Dr.)
May 31—The Bar Cross Lair (Drama).....
June 3—The Stirrup Brother (2 parts—Dr.)..
June 7—A Marriage for Money (Comedy).....
—Society at Simpson Center (Comedy)..

FRONTIER.

May 16—Won By Wire (Drama).....
May 21—Johnnie from Jonesboro (Comedy).....
May 23—The Sheriff's Story (Drama).....
May 28—Hiram and Zeke Masquerade (Com.)
May 30—Brother for Brother (Drama).....
June 4—The Joys of a Chaperon (Comedy)....
June 7—The Girl and the Hobo (Drama).....

GOLD SEAL.

May 12—Lucille Love—The Girl of Mystery (Series No. 5—2 parts—Drama)....
May 19—Lucille Love, the Girl of Mystery (Series No. 6) (2 parts—Drama)....
May 26—Lucille Love, the Girl of Mystery Series No. 7) (2 parts—Drama).....
June 2—Lucille Love, the Girl of Mystery (Series No. 8—2 parts—Drama).....

IMP.

May 25—A Mexican Warrior (Comedy).....
May 28—The Dawn of the New Day (Drama)...
June 1—His Last Chance (2 parts—Drama)...

JOKER.

May 20—Their Vacation (Comedy).....
May 23—The Strenuous Life (Comedy).....
May 27—Willy Walrus and the Baby (Com.)..
May 30—The Magnets (Comedy).....
June 3—Their First Anniversary (Comedy)....
June 6—Bess the Detectress (Comedy).....

KAY-BEE.

May 8—The Substitute (2 parts—Drama)....
May 15—In the Cow Country (2 parts—Drama)
May 22—A Social Ghost (2 parts—Drama).....
May 29—The Embezzler (Two parts—Drama).
June 5—Tennessee (2 parts—Drama).....

KOMIC.

May 24—Nell's Eugenic Wedding (Comedy)....
May 31—An Exciting Courtship (Comedy)....
June 7—The Last Drink of Whiskey (Com.)..

KEYSTONE.

May 21—When Ruben Fooled the Bandits (Comedy) .....
May 23—Our Large Birds (Educational).....
—Acres of Alfalfa (Educational).....
May 25—Fatal Flirtation (Comedy).....
May 28—The Alarm (2 parts—Comedy).....
May 30—(No Release This Day).....

LUX.

May 1—Only an Iceman (Comedy).....
May 8—Jim's Mother-in-law (Comedy).....
—In Good Company (Comedy).....
May 15—The Girl in the Auto (Comedy).....
May 22—Just Neighbors (Comedy).....
May 29—Sweethearts (Comedy).....
—Venice (Scenic).....
June 5—In Love with a Suffragette (Comedy).
June 12—A Family Feud (Comedy).....
—View of the Alps (Scenic).....
June 19—The Newlyweds (Comedy).....
June 26—A Day's Outing (Comedy).....
—The Telephone Operator (Comedy)....

MAJESTIC.

May 19—The Swindlers (Drama) .....
May 24—The Double Knot (2 parts—Drama)...
May 26—The Song of the Shore (Drama).....
May 29—The Stolen Radium (Drama).....
May 31—The Soul of Honor (Two parts—Drama)
June 2—The Newer Woman (Drama).....
June 7—The Intruder (2 parts—Drama).....

NESTOR.

May 22—Could You Blame Her (Com.).....
May 27—The Passing of the Beast (Drama)..
May 29—Captain Bill's Warm Reception (Com.)
June 3—Children of Fate (Drama).....
June 5 Sophie of the Films (Comedy—Series No. 1) .....

POWERS.

May 22—Sisters (Drama).....
May 25—When They Grew Jealous (Comedy)..
—From Interlaken to Brienze (Scenic)..
May 29—The Feud (2 parts—Drama).....
June 1—All the Dog's Fault (Comedy).....
—The Arsenal of Lloyd at Trieste (Scenic)
June 5—Heart Strings (Drama).....

PRINCESS.

May 29—A Telephone Strategy (Comedy).....
June 5—His Enemy (Drama).....

RELIANCE.

May 25—Our Mutual Girl—No. 19 (News)....
May 27—The Angel of the Gulch (Drama)....
May 30—Silent Sandy (Two parts—Drama)....
June 1—The Intruder (Drama).....
June 1—Our Mutual Girl No. 20.....
June 3—A Pair of Cuffs (Drama).....
June 6—Rose Bush of Memories (2 parts—Drama) .....

REX.

May 24—Avenged (Drama).....
May 28—Shadowed Lives (Drama).....
May 31—The Stone in the Road (Drama).....
June 4—Swede Larson (3 parts—Drama).....
June 7—Closed Gates (Drama).....

ROYAL.

May 16—At Bay for a Day (Comedy).....
—I Should Worry (Comedy).....
May 23—Three of a Kind (Comedy).....
May 30—Bombsky and the Bombs (Comedy)..
June 6—Tango Troubles (Comedy).....

STERLING.

May 14—Papa's Boy (Comedy).....
May 21—Neighbors (Comedy) .....
May 28—Hearts and Swords (2 parts—Com.)..
June 4—Snitz Joins the Force (Comedy).....

THANHOUSER.

May 19—The Day of Flanders (2 parts—Dr.)....
May 22—The Legend of Snow White (Drama).
May 24—Algy's Alibi (Comedy).....
May 26—Was She Right in Forgiving Him? (Two parts—Drama) .....
May 29—The Legend of the Snow Child (Drama)
May 31—When the Wheels of Justice Clogged (Drama) .....
June 2—From the Shadows (2 parts—Drama)..
June 7—The Scrumb Lady (Comedy).....

UNIVERSAL IKE.

May 19—Universal Ike in Pursuit of Eats (Com.)
May 26—Universal Ike, Jr., and His Mother-in-Law (Comedy).....
June 2—Universal Ike, Jr., in a Battle Royal (Comedy) .....

VICTOR.

May 22—A Disenchantment (2 parts—Drama)..
May 29—A Princess for a Day (Drama).....
June 1—The Golden Ladder (Drama).....
June —The Doctor's Testimony (2 parts—Dr.).

FEATURES.

HEPWORTH AMERICAN FILM CORPORATION.

May 7—The Mistress of the Air (Deer Brand) (3 parts) .....
May 11—The Murdoch Trial (Turner Films, Ltd.) (4 parts) .....
—The Heart of Midlothian (Hepworth's) (5 parts) .....
May 18—The Capture of a Sea Elephant and Hunting Wild Game in the South Pacific Islands (Blinkhorn's Natural History Travels) (5 parts).....

UNIVERSAL SPECIAL FEATURES.

Jan.—Absinthe (4 parts—Drama).....
Feb. —Merchant of Venice (4 parts—Drama)....
March —Won in the Clouds—(3 parts—Drama).
March —Washington at Valley Forge (4 parts—Drama) .....
April —The Spy (4 parts—Drama).....
April—Samson (6 parts—Drama).....

CRITERION FEATURES.

Feb. 11—The Trap (3 parts—Drama).....
Feb. 28—The Desert's Sting (3 parts—Drama).

KENNEDY FEATURES, INC.

Jan. 21—The Bride of Lammermoor (3 parts—Drama) .....
Feb. 4—Mary Magdalene (3 parts—Drama)...
Feb. 18—Jess (4 parts—Drama).....
March 4—Elsie Venner (3 parts—Drama).....
March 18—Charlotte Corday (4 parts—Drama).

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AMERICAN FILM MFG. CO.

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LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Pathe, Selig, Vitagraph.

Tuesday—Edison, Essanay, Geo. Kleine, Pathe, Lubin, Melies, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe Selig, Vitagraph.

BIOGRAPH.

May 14—Her Mother's Weakness (Drama).....
May 16—While the Band Played (½ R.—Com.)
—Almost An Outrage (½ R.—Comedy).
May 18—The Father's Scapegoat (Drama)....
May 21—Romeo and Juliet (Comedy).....
—Percy the Lady Killer (Comedy)....
May 23—The Road to Plaindale (Drama).....
May 25—The Price of the Drinks (Comedy)..
—Widow Muggin's Wedding (Comedy).
May 28—The Science of Crime (2 parts—Dr.)
May 30—A Daring Getaway (Drama).....

EDISON.

May 18—The Adventure of the Counterfeit Money (Fifth of Octavius—Amateur Detective Series (Comedy).....
May 19—The Light on the Wall (Fourth story of The Man Who Disappeared (Dr.).
May 20—Seraphina's Love Affair (Com.-Dr.)...
—Three Knaves and a Heathen Chinee (Comedy) .....
May 22—The Southerners (Special—Three Parts (Drama) .....
May 23—A Tight Squeeze (Eighth of Dolly of the Dailies series) (Drama) .....
May 25—A Lady of Spirits (Sixth in Wood R. Wedd series—Comedy).....
May 26—The Mystery of the Amsterdam Diamonds (Seventh in Chronicles of Cleek—Drama) .....
May 27—Lost—a Pair of Shoes (Comedy).....
May 29—The Two Vanrevels (Special—Two Parts—Drama) .....
June 1—Conscientious Caroline (Comedy).....
June 2—With His Hands (Fifth story of "The Man Who Disappeared"—Drama)...
June 3—By Parcel Post (Comedy).....
June 5—When the Men Left Town (Special—2 parts—Comedy) .....
June 6—The Counterfeiters (Drama).....

ESSANAY.

May 15—Ashes of Hope (Special—2 parts—Dr.)
May 16—Broncho Billy's Leap (Drama).....
May 19—The Uneven Balance (Drama).....
May 20—Actor Finney's Finish (Comedy).....
May 21—A Snakeville Romance (Com.-Dr.).....
May 22—The Voice In the Wilderness (Special—2 parts—Drama).....
May 23—Red Riding Hood of the Hills (Dr.)..
May 26—Blind Man's Bluff (Drama).....
May 27—Pat Casey's Case (Comedy).....
May 28—Sophie Starts Something (Comedy)..
May 29—When the Lightning Struck (Special—Two parts—Drama) .....
May 30—Broncho Billy's Cunning (Drama)....
June 2—An Angel Unaware (Drama).....
June 3—Beans (Comedy).....
June 4—Sophie Pulls a Good One (Comedy)..
June 5—The Elder Brother (Special—2 parts—Drama) .....
June 6—Broncho Billy's Duty (Drama).....

KALEM.

May 13—A Man's Soul (Special—2 parts—Dr.)
May 15—A Darktown Wooing (Comedy).....
—The Girl and the Gondolier (Comedy).
May 16—The War Bonnet (Drama).....
May 18—The Fringe on the Glove (Special—2 parts—Drama).....
May 20—The Redskins and the Renegades (Special—2 parts—Drama) .....
May 22—Tight Shoes (Comedy) .....
—Advanced Styles for Fall and Winter, 1914-15 (Fashion) .....
May 23—The Vengeance of the Vaquero (Dr.)..
May 25—The Treasure Ship (Special—2 parts—Drama) .....
May 27—The Bottled Spider (Special—2 parts Drama) .....
May 29—And the Dance Went On (Comedy)..
May 30—The Coming of Lone Wolf (Drama)..
June 1—The Barrier of Ignorance (Special—2 parts—Drama).....
June 3—The Call of the Tribe (Special—2 parts Drama) .....
June 5—Reaping for the Whirlwind (Com.)...
—A Trip to Mt. Lowe (Travel).....
June 6—The Hour of Danger (Drama).....

GEORGE KLEINE.

May 5—The Broken Chain (Cines—Special—2 parts—Drama) .....
May 12—The Toreador's Romance (Cines—Special—2 parts—Drama).....?
May 19—Mystery of the Fast Mail (Special—Eclipse—2 parts—Drama) .....
May 26—The Cigarette Maker of Seville (Cines Spec.—Two parts—Drama) .....
June 2—Trapped By Wireless (Eclipse—Two parts—Special—Drama) .....
June 9—The Trap-Door Clue (Celio—Special—2 parts—Drama).....

LUBIN.

May 9—With the Burglar's Help (Comedy).....
May 12—The Wallflower (Comedy).....
May 13—In the Northland (Special—2 parts—Drama) .....
May 14—Madam Coquette (Special—2 parts—Drama) .....
May 15—The Signal (Drama).....
May 16—He Said He Could Act (Comedy)....
May 19—He Won a Ranch (Comedy).....
—Her Horrid Honeymoon (Comedy).....
May 20—Love's Long Lane (Special—2 parts—(Drama) .....
May 21—A Leaf from the Past (Special—2 parts—Drama) .....
May 22—Life's Lottery (Drama) .....
May 23—A Country Girl (Comedy).....
May 26—The Particular Cowboys (Comedy).....
—For Two Pins (Comedy).....
May 27—The Trunk Mystery (Special—2 parts—Comedy) .....
May 28—The Crowning Glory (Special—2 parts—Drama) .....
May 29—The Test of Courage (Drama).....
May 30—A Tango Tragedy (Comedy).....
—Circus Time in Toyland (Comedy)..
June 2—Summer Love (Comedy).....
—A Brewery-Town Romance (Comedy)..
June 3—Kiss Me Good Night (Special—2 parts Comedy) .....
June 4—A Girl of the Cafs (Special—2 parts—Drama) .....
June 5—Blotted Out (Drama).....
June 6—Fire! Fire! (Comedy).....
—The Female Cop (Comedy).....

MELIES.

May 19—A Good Excuse (Comedy).....
—Their First Quarrel (Comedy).....
May 20—Fifteen Years Later (Drama).....
May 21—Like Father, Like Son (Comedy).....
May 23—The Buried Crime (Drama).....
May 26—A Hasty Judgment (Comedy—Drama)..
May 27—In the Days of Guillotine (Drama)....
May 28—The Stolen Formula (Special—2 parts—(Drama) .....
—Jack and His Motorcycle (Comedy)....
—Jack's Inheritance (Comedy).....
May 30—Terrible Alternative (Special—2 parts—(Drama) .....

PATHE.

May 11—Hearts Are Trumps (Comedy).....
May 12—Wood Carving and Turning at St. Claude, France (Industrial).....
—The Jerboa (Habitat Africa—Zoology)
May 13—Pathe's Weekly, No. 36 (News).....
May 14—The Strength of the Weak (Special—2 parts—Drama) .....
May 16—The Precious Twins (Special—2 parts—Comedy) .....
May 18—Col. Heeza Liar—Farmer (Picture Cartoon) .....
May 19—Max's Vacation (Comedy).....
May 20—Pathe's Weekly, No. 37 (News).....
May 21—Antony and Cleopatra (Special—Two parts—Drama) .....
May 23—The Conquest of Claire (Special—Two parts—Drama) .....
May 25—Rastus' Riotous Ride (Comedy).....
May 26—Making Steel Rails (Industrial).....
—The City of Agra (India—Travel)....
May 27—Pathe's Weekly, No. 38 (News).....
May 30—The War of the Lilliputians (Special—Two parts—Comedy-Drama) .....
June 1—The Joking Bricklayers (Comedy).....
—Monaco (Architecture).....
—When Dreams Come True (Drama)...
June 2—Dogs of War (Drama).....
June 3—Pathe's Weekly, No. 39 (News).....
June 6—The Lost Heir (Special—2 parts—Dr.)

SELIG.

May 13—A Pair of Stockings (Comedy).....
May 14—Hearst-Selig News Pictorial—No. 22 (News) .....
May 15—At Last We Are Alone (Comedy)....
May 16—The Taint of Madness (Drama).....
May 18—Hearst-Selig News Pictorial—No. 23 (News) .....
—The Adventures of Kathlyn—No. 11—The Forged Parchment (Special—2 parts—Drama) .....
May 19—A Ticket to Happiness (Com.-Dr.)....
May 20—Teaching Father a Lesson (Drama)....
—A Korean Dance (Dancing).....
May 21—Hearst-Selig News Pictorial—No. 24 (News) .....
May 22—Music Hath Charms—Not (Comedy)...
—As Time Rolled On (Comedy).....
May 23—The Estrangement (Drama).....
May 25—The Baby Spy (Special—Two parts—Drama) .....
—Hearst-Selig News Pictorial—No. 25—(News) .....
May 26—The Clock Went Wrong (Comedy)..
—Simp Simpson and the Spirits (Com.)
May 27—Dawn (Drama) .....
May 28—Hearst-Selig News Pictorial—No. 26 (News) .....
May 29—Second Childhood (Comedy).....
May 30—The Girl Behind the Barrier.....
June 1—The Adventures of Kathlyn—No. 12—The King's Will (Special—Two parts—Drama) .....
June 1—Hearst-Selig News Pictorial No. 27 (News) .....
June 2—The Sheep Runners (Drama).....
June 3—The Rummage Sale (Drama).....
June 4—The Hearst-Selig News Pictorial No. No. 28 (News) .....
June 5—Willie's Haircut (Comedy).....
—His First Ride (Comedy).....
June 6—Rose o' My Heart (Drama).....

VITAGRAPH.

May 11—Miser Murray's Wedding Present (Dr.)
May 12—The Acid Test (Special—2 parts—Dr.)
May 13—Buddy's First Call. (Comedy).....
May 14—The Sea Gull (Drama).....
May 15—Bunny Buys a Harem (Comedy)....
May 16—The Countess Vesebi's Jewels (Special—2 parts—Drama) .....
May 18—Dorothy Danesbridge, Militant (Com.).
May 19—Johanna, the Barbarian (Special—2 parts—Drama) .....
May 20—The Adventure of the Rival Undertakers (Comedy) .....
May 21—Out In Happy Hollow (Drama).....
May 22—Bunny's Swell Affair (Comedy).....
May 23—Etta of the Footlights (Special—2 parts—Drama) .....
May 25—A Sentimental Burglar (Drama).....
May 26—Cutey's Wife (Special—Two parts—Comedy) .....
May 27—The Boys of the I. O. U. (Com.-Dr.).
May 28—Hunger Knows No Law (Drama)...
May 29—Mr. Bunnyhug Buys a Hat For His Bride (Comedy) .....
May 30—The Mystery of the Hidden House (Special—Two parts—Drama) .....
June 1—Miss Raffles (Comedy-Drama).....
June 2—The Last Will (Special—2 parts—Dr.)
June 3—Wanted, a House (Comedy).....
June 4—A False Move (Comedy).....
June 5—The Maid from Sweden (Comedy)....
June 6—Too Many Husbands (Special—2 parts Comedy) .....

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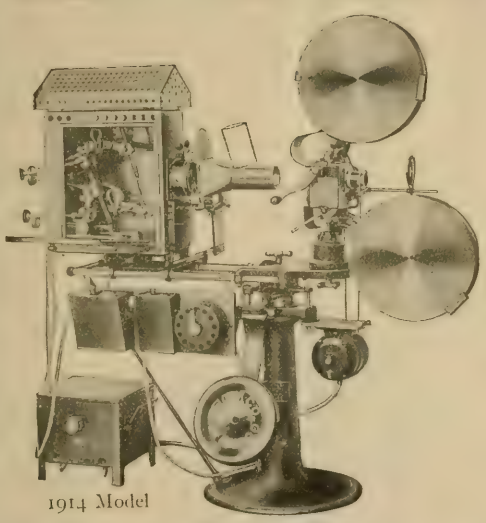

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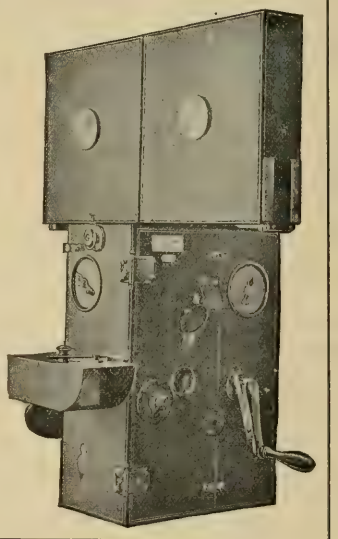

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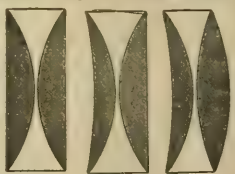

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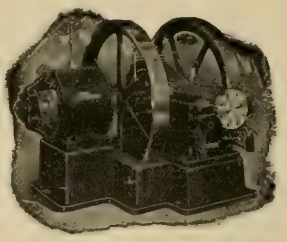

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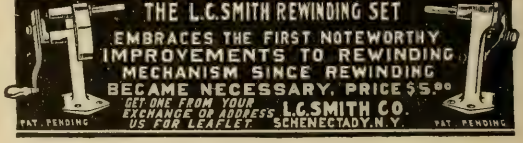
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A tractable sheep runner has a beautiful daughter, who proves a power in winning out over murderous cattlemen.

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A quaint, old-fashioned man buys a dress-suit at a bargain sale, and, in spite of his curious appearance, wins an heiress.

June 5th—"WILLIE'S HAIRCUT"
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"HIS FIRST RIDE"
A tramp runs amuck with a bicycle, experiencing many "funny falls."

June 6th—"ROSE O' MY HEART"
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MOVING PICTURE WORLD

THE FILM INDEX

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Story by Harold MacGrath Scenario by Lloyd Lonergan

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Superlative and Aristocratic Features

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The first comedy release written by America's greatest humorist, George Ade.

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HAZEL DAWN AS "ONE OF OUR GIRLS"

By The Noted Dramatist, Bronson Howard.

A Dramatic Presentation of a Dashing American Girl's Trials and Triumphs Abroad.

In Motion Pictures.

An enthralling story, founded on the big, basic realities of life,—a story of ennobling impulses and faithful love, masterly in execution. Better love stories have been produced, better mysteries have been created, better stories of a woman's courage and sympathy have been presented, but probably never before has a film subject with such an interesting combination of these elements ever been produced.

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Coming! Mary Pickford in "The Eagle's Mate."

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THE CAPTAIN'S PROPOSAL IS INTERRUPTED.

"I WONDER HOW FATHER PROPOSED TO MOTHER!"

KATE OVERHEARS THE COUNTS DENUNCIATION OF JULIE

RELEASED JUNE 10th

FILM COMPANY

ADOLPH ZUKOR, President

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THE PEERLESS MASTER

OF SLAP-STICK FARCE

CHARLIE DeFORREST.

THE IRREPRESSIBLE PURVEYOR

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Stupendous and costly film adaptation of Gerhart Hauptmann's world famous novel of the same name, in six powerful reels.

A Veritable Photo-Play Revelation

The name and fame of Gerhart Hauptmann are known the world over, alike to men of letters and lovers of the best in the field of literature. The distinguished German author is in the zenith of his literary power, and as the winner of the $40,000 prize in literature holds an enviable position in the forerank of modern authors. It was only after much persuasion that Hauptmann consented to have his story adapted for the film, and he has expressed gratification at the result.

A liberal reward will be paid for information leading to the arrest and conviction of infringers under the copyright laws.

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Produced on a scale of magnitude in keeping with the distinguished author's graphic word picture of human emotion and peril at sea.

A Production of Unusual Power

The photo-drama follows closely the absorbing and thrilling novel which bears its name. The scenes are unfolded in sequence according to the plan of the distinguished author, and nothing has been overlooked in the matter of detail. The beholder is carried in vision to many climes, and on his journey to the New World, the leading character is a passenger on a liner which sinks in midocean amid many exciting scenes of panic and heroic rescues. This episode has been pronounced one of the most remarkable and realistic ever produced in films.

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A Savoia Multiple Photoplay
Featuring our Grecian Beauty

MARIA JACOBINI

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Released May 20. State rights now selling.

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"THE GOD OF VENGEANCE"

IN 4 REELS

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Electric Theatre Supply Co., 13th and Vine Sts., Philadelphia; for Eastern Pennsylvania, Southern New Jersey, District of Columbia, Maryland, Delaware and Virginia.
De Luxe Feature Film Co., 71 W. 23rd St., New York City; for New York State and City, Northern New Jersey.
Consolidated Film Co., 295 Catherine St., Montreal, Canada; for Eastern Canada.
Casino Film Exchange, 2211 Dime Bank Bldg., Detroit, Mich.; for Michigan and Wisconsin.
Independent Features Co., Commercial Bldg., Cleveland, Ohio; for Ohio.
Colonial Feature Film Co., 228 Tremont St., Boston, Mass.; for Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut.
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Colonial Feature Film Exchange, 228 Tremont St., Boston, Mass.; for Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut.
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What "puts a feature over?"	The play? .. .. "Michael Strogoff"
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KAY-BEE

IMPORTANT NOTICE

In the MOVING PICTURE WORLD, April 11, 1914, an "Ad" was inserted wherein it said: Richard V. Spencer and Reed Heustis were responsible for all the scenarios in the Kay-Bee, Broncho, Keystone and Domino Companies. This was a mistake on our part pure and simple, as Mr. Heustis was only in the employ of the Keystone Company for a very short length of time, two or three weeks. The way that "Ad" should have been:—Scenario Department of the Kay-Bee, Broncho and Domino Companies is presided over by Thomas H. Ince, William H. Clifford and Richard V. Spencer, and Mack Sennett is the originator and author of all the great Keystone successes.

KEYSTONE

BRONCHO

MONDAY, JUNE 1st—KEYSTONE will release a one-reel comedy, "THE FATAL MALLET."

WEDNESDAY, JUNE 3rd—BRONCHO will release another one of the Adventures of SHORTY'S series, "SHORTY'S TRIP TO MEXICO," in two parts.

THURSDAY, JUNE 4th—KEYSTONE release not announced as yet.

THURSDAY, JUNE 4th—DOMINO will feature GERTRUDE CLARE, FANNY MIDGLEY, CHARLES RAY and BARNEY SHERRY in a two-part story.

FRIDAY, JUNE 5th—KAY-BEE will release a Mountain-Moonshine Story, entitled "TENNESSEE," in two parts. Those featured are MISS RHEA MITCHELL, J. FRANK BURKE and THOMAS CHATTERTON.

SATURDAY, JUNE 6th—KEYSTONE release not announced as yet.

PHOTOS

8 by 10 Photos of Players mentioned below can be had by sending to the Publicity Dept.

15 cents for one—50 cents for sets of four—$1.00 for sets of eight

MABEL NORMAND	GRETCHEN LEDERER	CHARLES RAY
MACK SENNETT	MARGARET THOMPSON	WALTER BELASCO
CHARLES CHAPLIN	TSURU AOKI	FRANK BORZAGE
ROSCOE ARBUCKLE	ROY LAIDLAW	THOS. CHATTERTON
HARRY G. KEENAN	CLARA WILLIAMS	RICHARD STANTON
BARNEY SHERRY	MILDRED HARRIS	JAY HUNT
THOS. H. INCE	SHORTY HAMILTON	

A set, 8x10 Photos of Keystone Mabel, in four different poses, 50 cents a set

New York Motion Picture Corp.

LONGACRE BUILDING 42nd ST. & B'WAY NEW YORK

DOMINO

The Livest Rental List in America

The below list represents the best that Europe offers. Each is carefully selected with an eye to its box office possibilities. Stories unusual in theme, dramatically told, photographed and staged by Europe's greatest technical experts, we believe them to have no rivals in Picturedom!

They are *Exclusive*—and can be booked on a rental basis that will appeal to you!

"A KINGDOM AT STAKE"	THREE REELS	(Eclipse)
"THE CLUB OF THE BLACK MASK"	THREE REELS	(Celio)
"A MAZE OF MYSTERY"	FOUR REELS	(Cines)
"THE BLACK CIRCLE"	THREE REELS	(Celio)
"THE BLACK THREAD"	THREE REELS	(Cines)
"THE LAND OF PROMISE"	THREE REELS	(Celio)
"LIFE'S BITTER DREGS"	FOUR REELS	(Celio)
"THE BANKER'S WIFE"	THREE REELS	(Cines)
"AN AFRICAN DIAMOND CONSPIRACY"	FOUR REELS	(Cines)

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"THE LAST DAYS OF POMPEII"	SIX PARTS	(Ambrosio)
"ANTONY AND CLEOPATRA"	EIGHT PARTS	(Cines)
"BETWEEN SAVAGE AND TIGER"	SIX PARTS	(Cines)
"FOR NAPOLEON AND FRANCE"	SIX PARTS	(Cines)

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DALLAS, TEXAS
238 Saner Bldg.,
1312½ Commerce St.

DENVER, COLO.
405 Railroad Bldg.

MINNEAPOLIS, MINN.
210 Temple Court Bldg.

SAN FRANCISCO, CAL.
407 Monadnock Bldg.

PITTSBURGH, PA.
509 Lyceum Theatre Bldg.

SEATTLE, WASH.
213 Orpheum Theatre Bldg.
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KLEINE - CINES

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(In Two Parts)
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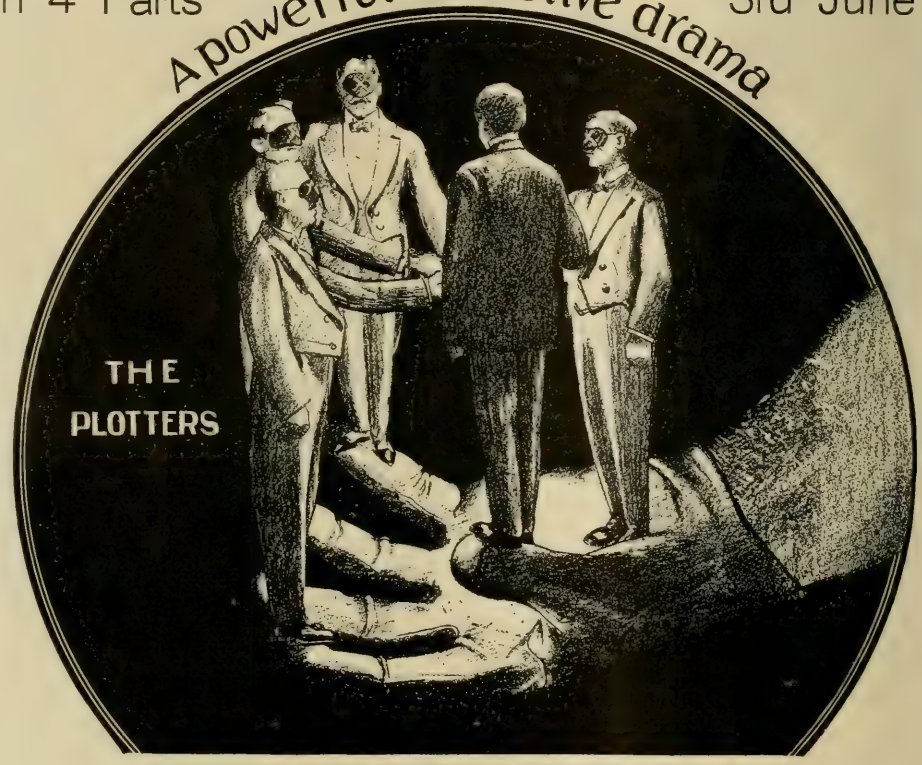

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MELIES G BRAND

The Certainty of a Good Show

When you go to the theatre you have some idea of how good a show you are going to see because other people have seen it first,—and told you about it.

When you buy a book you have a reasonable assurance that you are going to like it because of the reputation the book has gained.

The Moving Picture play, on the other hand, has, in the past, been a gamble,—it might be good, it might be bad.

It came today, and was gone tomorrow.

Nobody could tell you about it, because by the time the other fellow had seen it, you could not see it.

Today you can be sure of a good show,—if you find the sign of the wing-èd clock in front of the house.

Every Mutual Movie doesn't pretend to be the best show ever put up, but every Mutual Movie is a good show,—good from the first flash of the first scene on the screen until the Good Night sign comes at the end.

To build up such a programme as the Mutual is ending out today has taken years of effort and hundreds of thousands of dollars in money.

But it has been worth while.

Worth while to the Mutual Company because its service is more in demand than any similar service ever has been.

Worth while to the exhibitor because his steady patronage has grown steadily greater.

Most worth while of all to the patron because now, at last, he can be sure of a good show.

Whether it be a rousing Keystone comedy, a strong Flying A drama, the sweet simplicity and smart style of "Our Mutual Girl," or one of Griffith's Reliances or Majestics, every picture that bears the sign of the wing-èd clock is an interesting, entertaining picture of the type that brings people back.

If it be a multiple reel feature like "Home, Sweet Home" or the up-to-the-minute excitement of the Mexican War, you will find the sign of the wing-èd clock standing for progressiveness in moving pictures.

And now comes the great Thanhouser production—"The Million Dollar Mystery"—by Harold MacGrath and Lloyd Lonergan,—to be released two reels a week, beginning June 22nd. Too big to talk about in *part* of an advertisement—

Just mentioned here as another example of Mutual Progressiveness.

If you, who read this, are an exhibitor, you know the money value in your pocket of the reputation of a good show.

If you are a patron of moving picture houses you know how far you will go out of your way to find a good show.

To both the answer is MUTUAL.

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TERRORS OF OLD NEW ORLEANS
BY JUDGE HARRIS DICKSON
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VIRGIL CUSTARD STORIES
IN 5 ACTS
AS PUBLISHED IN MUNSEY'S MAGAZINE
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THE WORLD'S PRODUCT"
DON'T OVERLOOK BOOKING
THE BRASS BOTTLE"
BY F. ANSTEY
4 ACTS
"LIGHTS O' LONDON"
BY GEO. R. SIMS
FIVE ACT GREATEST MELODRAMA OF THE AGE
LOS ANGELES
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The bombardment of Quebec by the British fleet, the battle at Montmorenci Falls and the deadly combat on the Plains of Abraham between the French and English, are a few of the awe-inspiring scenes.

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A Four-Part Adaptation of the Famous Drama

The murder of Madeline, the sentencing of Jean to the galleys and the Battle of Fontenoy are three of the great incidents. Alice Joyce in a strong role.

Francis Marion, "The Swamp Fox"

A Three-Part Story of the War of '76

The battle between the ill-clad Colonials and the British troops fill this with stirring action. Marguerite Courtot and Guy Coombs in leading roles.

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A Secret Service story which shows the efforts of government detectives to run down a band of daring smugglers.

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A Western Drama in Three Parts

One of the greatest Indian fights ever photographed is shown in this classic of the West.

COMING

"THE BOER WAR," a spectacular five-part story of the Boers' struggle for freedom

A Striking Line of Lithographs for these Features

Released through General Film Masterpiece Service

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"THE HUMAN BEAST"

IN THREE PARTS RELEASED MAY 30th

Look Out for **Fantomas** No. 5 The False Magistrate

Fantomas No. 5 Released End of June

Book Orders *NOW*

GAUMONT COMPANY

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BARRY O'MOORE in

**The Adventure of the Missing Legacy

Octavius, the celebrated false-alarm sleuth, volunteers to find the thief who stole the Irish gardener's legacy. He discovers some remarkable clues—all of which point to the gardener himself. The Hibernian drowns his sorrows after the most ancient order and becomes entangled in the clothes-line. In unravelling him, Octavius finds the legacy tied to the end of the line.

RELEASED MONDAY, JUNE 15th

COMING SINGLE REELS:

***Conscientious Caroline**
Comedy. Monday, June 1st.

****With His Hands**
Fifth "Man Who Disappeared" story.
Drama. Tuesday, June 2nd.

***By Parcel Post**
Comedy. Wednesday, June 3rd.

****The Counterfeiters**
Drama. Saturday, June 6th.

COMING TWO-REEL FEATURES:

*****The Two Vanrevels**
From the novel by Booth Tarkington.
Drama. Friday, May 20th.

*****When the Men Left Town**
Comedy. Friday, June 5th.

**One sheets. **One and three sheets. ***One, three and six sheet posters by the Morgan Lithograph Co.*

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Thomas A Edison

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239 Lakeside Ave., Orange, N. J.
Makers of the Edison Kinetoscope Model "D."

LUBIN

"Kiss Me Good Night." Wednesday, June 3rd.

A Comedy Every Tuesday and Saturday

A TWO-REEL FEATURE Every Wednesday and Thursday

A Drama Every Friday

"A Girl of the Cafés." Thursday, June 4th.

Five Releases Each Week

"SUMMER LOVE" — **Split Comedy**
Tuesday, June 2nd
Very funny farcical story of two courting couples who fall out and fall in again.

"A BREWERYTOWN ROMANCE," — **Split Comedy**
Tuesday, June 2nd
Awful happenings caused by a girl tangoing with the wrong man.

"KISS ME GOOD NIGHT" — **2 Reel Comedy**
Wednesday, June 3rd
A beautiful jilt is beautifully cured of her failing by a modern Petruchio.

"A GIRL OF THE CAFES" — **2 Reel Drama**
Thursday, June 4th
A powerful story of how a girl criminal finds a new and happy life with a good husband.

"BLOTTED OUT" — **Drama**
Friday, June 5th
Very strong drama of the Mexican Insurrection. A loyal wife saves her husband's life. Beautiful Mexican atmosphere.

"FIRE! FIRE!" — **Split Comedy**
Saturday, June 6th
A screaming farce. A fire laddie's stuttering causes much trouble.

"THE FEMALE COP" — **Split Comedy**
Saturday, June 6th
Sorrows of an old suffragette who would be a police officer.

SPECIAL TWO REEL FEATURES

"THE CHANGELING" — Wed. June 10th
"THE LURE OF THE PIT" — Thurs. June 11th
"THE STRUGGLE EVERLASTING," — Wed. June 17th
"THE HOUSE OF DARKNESS" — Thurs. June 18th

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Chicago Office - - 154 West Lake Street

VITAGRAPH

"MISS RAFFLES"

Comedy. Monday, June 1st

She robs her own safe. She is detected by a friend of her brother. The family and police come to arrest them. It strikes everybody so funny, it all ends in a good laugh. Dorothy Kelly and James Morrison are the principals.

"THE LAST WILL"

Drama. Two-Part Special. Tuesday, June 2nd

There are four of them. One, a forgery, and three, genuine. The third and last brings happiness to all and proves very satisfactory to everyone. Anne Schaefer, George Holt, Margaret Gibson and Alfred Vosburgh make up the cast.

"WANTED, A HOUSE"

VITA-LAUGH Comedy. Wednesday, June 3rd

They find a cute one in the country. It springs a leak, explodes and catches fire. Their summer vacation goes up in smoke, and they are glad to get back to the old flat. Josie Sadler, Charles Brown and William Shea are the principals.

"A FALSE MOVE"

Comedy. Thursday, June 4th

It leads a charitable gentleman into a peck of trouble with two old maids. He is rescued by his wife, who sets him and herself right. Minnie Humphrey, Frederick Montague and Elizabeth Morrison are in the cast.

"THE MAID FROM SWEDEN"

VITA-LAUGH Comedy. Friday, June 5th

She's a fine cook, a bit noisy and a bit troublesome. She marries the father-in-law of her employer's daughter and becomes one of the family. Such a difference as a relative. Josie Sadler and an all star cast.

"TOO MANY HUSBANDS"

Comedy. Two-Part Special. Saturday, June 6th

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Drama .....THURSDAY, JUNE 11th

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KALEM COMPANY, 235-9 West 23rd St., NEW YORK

MOVING PICTURE WORLD
THE FILM INDEX — EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr. ..... President
E. J. Chalmers ..... Secretary and Treasurer
John Wylie ..... Vice-President and General Manager
The office of the company is the address of the officers.
WESTERN OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

SUBSCRIPTION RATES.
United States, Mexico, Hawaii, Porto Rico and Philippine Islands ..... 3.00 per year
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Foreign Countries (Postpaid) ..... 4.00 per year

ADVERTISING RATES.
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NOTE.—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.
(*The index for this issue will be found on page 1462*)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, June 6, 1914.

Facts and Comments

IF our friends who are so busily engaged in criticising and trying to reform motion pictures would pause for a moment and think, they might begin to realize that the motion picture of to-day and of yesterday, even in its uncensored state, has done more to advance the cause of temperance than any other single agency. Let us look at the facts for a moment or two. We know that the prohibition movement and the movement for temperance generally was at a high ebb about a quarter of a century ago. To appease a growing element of voters within their own ranks the Republican Party made great concessions to the advocates of temperance and local option. Then came a reaction, and ever since that time the cause of prohibition and of local option has been languishing. Students of political affairs have had no trouble in divining the causes of this decline. There was a deep-seated feeling in a large section of the electorate that the saloon was the poor man's club and recreation center, and that an interference with the saloon was class legislation. The late Bishop Potter, a great divine, but tolerant and enlightened, characterized the efforts of the political prohibitionists as "pharasaical." It was felt by a great majority of the voters that the time for drastic regulation or prohibition had not come.

*

Lately there has been a distinct revival of the agitation for temperance, as witness the progress the proposed prohibitory constitutional amendment in Congress. Local option has extended its field everywhere. Why? We do not for a moment believe that political prohibition is more acceptable to-day than it was ten or twenty or fifty years ago. The cause of temperance must advance, not by political enactment, but by education and by finding a substitute for the saloon as the poor man's club. The liquor interests to-day can count no longer upon the support of the millions who looked upon their right to drink beer or wine as part of their personal liberty. Without that support they can offer no effectual resistance to the cause of rational temperance. How has this change been brought about? Admittedly through the motion picture. As a clean, cheap entertainment, which a normal father of a family will delight to visit with his wife and children, the motion picture is in every possible aspect of the case far preferable to the saloon. Instead of hampering and persecuting an institution which achieves so much general good, our friends with reforming proclivities ought to help it and to extend the sphere of its influence.

* * *

A VALUED correspondent speaks of a revival of old pictures. He asks: "What is becoming of the old motion picture masterpieces, and what is to become of the masterpieces of to-day? * * * We certainly mourn the loss of such productions as 'The Mills of the Gods,' 'The Prisoner of Zenda' or 'Quo Vadis?'" He goes on to say that there is many a masterpiece well worth preserving among the single reels, and he deplores the fact "that such pictures must retire after a few months of usefulness." He throws out the suggestion of a "revival day in the exhibitor's weekly program." The question thus mooted by our friend is a most interesting and practical one, and has been considered by many exhibitors. Perhaps our friend is a bit pessimistic, and perhaps he is haunted by the recollection of the daily change craze. We believe he underestimates the life of a great production. As the whole trend in the industry to-day is toward quality, no doubt means will be found to preserve the greater productions beyond the lease of life of the ordinary film. "Revival days" have been by no means unusual in the past. We have known of an exchange which specialized in reprints and found it a most profitable venture.

* * *

AN esteemed contemporary in Great Britain lays stress on the fact that the so-called moving picture departments in the daily papers "are written by free lances who know nothing of the film industry, its great ramifications, its requirements, or its aims, and who, when they touch upon trade topics, betray their ignorance in a way which is calculated to make us smile." We were just on the point of writing a line on this subject when we noticed this well-put summing up in the columns of our contemporary, proving to us that the same evil exists on both sides of the water. There is, too, an apologetic tone in these departments, alternating with a howling dervish style of description. Eventually these departments will be conducted in the same rational and dignified way which characterizes other columns, such as the theatrical section, but just now it seems fashionable to "play up" the freak style.

What's in the Bottle?

By Louis Reeves Harrison.

SCENE: In gorgeous lobby of a big theater showing moving pictures. Cast: Exhibitor, a well-fed gentleman in pursuit of information. Critic, a *fairly-well*-fed gentleman with a cigar tipped up from one corner of his mouth and a slouch hat tipped down over his nose. Exhibitor: "Why don't you tell these producers to give us better pictures?" Critic: "Why don't you?" Exhibitor: "I thought that was your line of business." Critic: "There is another think coming to you. A few of us have been trying for years to stimulate production of what appeals to the heads and hearts of people who pay money into your box office. Yet what one of you has ever said a kindly word of appreciation of that work, or supported us in the columns of our papers?" Exhibitor: "Have a fresh cigar—a good one."

The plain truth of the matter is that neither exhibitor nor producer knows exactly what the people want. The former is necessarily biased by the demonstrations of a small but noisy part of an audience, boys who religiously applaud the flag, and honestly rejoice in the bloodiest kind of a fight, or the easily-pleased who laugh, as they do at a circus, when one or another clown stubs his toe on a pin. Some producers have a finger on the public purse rather than the public pulse, and are strongly inclined to turn out a large number of releases at a minimum of cost. Other producers have a general idea of what is wanted in the way of "fresh material," "novelty," "snap," "ginger," "originality," "punch," and so on, but these definitions do not define and it rests very largely with intelligent critics to give a clear understanding of them. And it might be just as well to consider the plight of a reviewer called upon to look at a heavily-advertised feature, whose owner says, "If you can't give me a good notice, I don't want none." No matter how intelligently honest the critic, his position, perched on the edge of a frying pan, is entirely too near "firing" for comfort.

About the only way for a critic to maintain his balance is to fearlessly tell the truth without unduly lauding or dispraising what he sees. The screen portrayal may be compared to a mechanism, an instrument of expression, more or less perfect according to methods used in its making. These methods are both intricate and fascinating. Some knowledge of them is required in order that comments may be of value, and it is not the entire purpose of a review to pass upon the process by which thought moves, to the disregard of the thought itself. Therefore the critic is obliged to go deeper. He must penetrate the ideas conveyed and determine whether they open some golden door of suggestion, whether they stir fresh ideas, whether their effect will be to ennoble or degrade, whether they kindle some splendid flame of thought or passion.

To do this requires not mere thinking, but thinking to some definite purpose. One problem continually presented to both critic and producer is that of dealing with mere novelty of situation. Attractive at first glance, especially to studio directors, novelty of situation really ranks below truth and convincingness of situation, such as rises "like spirits from the vasty deep," from a story of strong and sincere purpose. It is on this account that fearless writers succeed when half-hearted ones fail. The author who has something to say, who has some definite message in mind, can utilize any situation. The situation is only a means to an end. It is that end which leaves an impression on the minds of people gathered to watch a screen story.

Some time ago, George Tyler said that the dramatic authors of America were not only commonplace, but that there was not a spark of true genius among them—it was so printed in the Globe and Commercial by Herbert Corey. George Tyler is one of the most successful of American producers of stage plays, and he certainly has the courage of his convictions. He continues, "The press should be the great stimulus toward better things. It isn't. We do not get what we are entitled to from it. Writers do not go deep enough. Their standards are not high. They haven't the good of the game at heart." Does this apply to us? He says further, "Most so-called producers could not read a manuscript and tell what to get from it. They put their money on a gamble." One might say—well, no matter.

Moving pictures have proven a good gamble, even those of inferior quality, because the art itself is immensely popular. This popularity is not on the wane, but both buyers and people in front are more discriminating than they were, and inferior products are now affecting the attendance at small places of entertainment. It is beginning to be understood that the artistic side of the business has something to do with profitable results. Critics continue to urge the betterment of screen stories, to analyze what is being done, to offer suggestions for improvement, but what are the exhibitors doing in a matter which so directly concerns their own pockets? Their organized demand would prove far more effective than all that writers on the subject could say in a hundred years.

The advantages of an attractive package are so well known in commercial circles that arguments on that score are becoming reiteration—it is about time that we should give some attention to what it contains. Now an author who has something of value to put into his story finds the telling of it comparatively easy. As soon as he knows his subject intimately, as he might his own flesh and blood, the rest comes along without great difficulty, taking shape as if by its own volition. Any author of enough brains to illumine this or that phase of life will find his work planned for him in advance if he is unveiling motives and depicting characters in pursuit of a definite purpose. It is in writing dramas of no particular significance that the creator of them stumbles into delineation of the obvious, struggle with the superfluous and diffusion of strength among characters and events of no consequence.

The audience concentrates on what is in the bottle, on the soul of the play, hence the author's real power lies, not contriving a new incident, but in searching out the secrets of human nature and projecting them on the screen as the cause or the result of striking incidents. The audience loves beauty of interpretation. The same audience loves intensity, brilliant functioning in the evolution of characters—consistency of incident, logic in development, a combination of common sense and artistry in both conception and treatment.

People will never demand good plays to any extent. They are otherwise occupied. They will manifest approval by their attendance, and even tolerate inferior quality from good-natured faith in the art. When they are continually disappointed, they will stay away. The main cause of empty seats is an unsatisfactory performance. Do not expect more than a passive attitude from those who go to the picture show. They spend a small individual sum which is only important in aggregate and the man who gets the aggregate is the one to exhibit activity through the press and by organization for betterment of the product.

Let Us Stick to Facts

By W. Stephen Bush

NO good cause was ever advanced one inch by loose, inaccurate and misleading statements. Rev. Wilbur F. Crafts, who has taken it upon himself to regulate the motion picture industry, has declared publicly that exhibitors "must take four films and pay for them whether they use them or not." Now, every practical man knows that no exhibitor is under any such obligation. The time when the exhibitor had to take absolutely and unconditionally whatever the exchange in its wisdom saw fit to give him is largely a thing of the past. The exhibitor is free to contract for any service he desires, and he may pick his program strictly on the eclectic plan. The exhibitor who prefers what is known as the "locked-reel system" will have no trouble in getting served, and the man who wants to pick his program himself will find no difficulty in doing so. Changes from one system to the other are of daily occurrence all over the country. One exhibitor will claim that he cannot make any headway with the locked-reel system, and another exhibitor will declare that the locked-reel system is just what he needs. We are not trying to speculate as to what the final development will be as to the production of single reels and multiple reels; we are only concerned with the loose statement of a man who wants to legislate for an industry which he knows nothing about.

Another loose statement, wholly unwarranted, unjust and misleading, is Dr. Crafts' assertions that there "is no adequate supply of educational pictures." Any man who is capable of making such unfounded statements must expect to have the grain of salt added to whatever he may feel tempted to say. Dr. Crafts does not know that Pathe Freres, for instance, have a special and richly equipped educational studio in Vincennes, Paris, which is in charge of eminent scientists and the daily upkeep of which runs easily into three figures. There is also a fine educational plant in the Gaumont and the Eclair studios. These plants have been working faithfully, but they have brought no return which would be at all comparable to the outlay involved. One of the organized groups of producers has for some time maintained an educational bureau. All these competent witnesses will bear us out when we say that the response from people interested in educational pictures has been far from enthusiastic. It just about caps the climax to have a man come along and complain of a dearth of educational pictures. A well-known bureau in this city but recently sent out hundreds of circulars asking ministers and educators whether they had any trouble finding educational pictures. There was but one doubtful answer; all the other ministers and teachers replied that they knew where to get the pictures they wanted.

It is a deplorable but undeniable fact that this same man who makes such statements showing an evident ignorance of actual conditions has the ear of the national legislature, and, but for unforeseen circumstances, might have succeeded in placing his crude notions upon the Federal statute books. It has been said that the big producers are indifferent about censorship because they believe their pictures free from objectionable features and therefore immune from censorship. If such a belief really exists it is a fateful error. The action of the official censors now existing shows that there will always be arbitrary decisions based on nothing but the whims and fancies of individuals. An elderly lady in Chicago refused to pass a film because the hero or the villain or somebody fell from a height of twenty-five feet. The lady refuses to allow any plunge over fifteen feet. Another censor insisted that comedies "must have a serious purpose." A police sergeant in a town in Rhode Island declined to approve the filming of "The Scarlet Letter" because it might breed disrespect to the clergy, and another genius in brass buttons discovered that "The Merchant of Venice" could not be shown on the screen because it might offend the Jews.

We still have time to get together and fight the evil, and if an intelligent campaign based on fairness and justice is conducted with vigor and persistence, all this agitation stimulated by fanatics and busybodies and politicians will die a natural death. If the matter is allowed to go by default and the censoring mania becomes epidemic, the harm resulting to the industry cannot be calculated. Every censor board, even the very best obtainable, is no better than the plain sentiment of the public. It cannot rise higher than its source. As a matter of fact, ideal censors are scarcer than hens' teeth. The ordinary official censor board in action suggests the calm deliberation and the strict logic which is found in the ordinary psychopathic ward.

One of the troubles with this whole censorship situation consists of unwarranted assumptions upon which the boldest structures are erected. One of these unproved yet constantly reiterated assertions is the cry "We must have some kind of censorship;" "Censorship is bound to come." There are no facts to sustain such a broad and sweeping statement. On the contrary, a logical and careful mind will find considerable evidence to the contrary. We have eight and forty states in this Union. Motion pictures have been a popular amusement for the last five years at least. Perhaps I should say they have been by far the most popular form of amusement. If there existed any such crying necessity as the men of Mr. Crafts' type would have us believe, the whole country would be aflame with the demand, and the popular momentum behind the agitation would be irresistible. What are the facts? There are but two or three states where state censorship has been placed on the statute books, and everybody knows that in at least two of these states the freak legislation was due, not to any popular demand, but to political conditions.

It seems to us that under these circumstances the public may be trusted to continue its own censoring. As we have pointed out in these columns a thousand times, there is no more careful and severe censor than the exhibitor himself.

Another loose statement we would like to hit hard is the ever-recurring claim of the "evil pictures do." What about the good the pictures do? No purely human agency will ever be entirely free from faults and defects. We do not claim that the motion picture is other than the result of human work, and therefore subject to imperfections. Taking a rational standard of comparison, such as the stage or the press, we think the motion picture is free from many of the faults of both press and stage. It is at the present moment far more amenable to existing statutes than either press or stage. If we continue to entrust its morale to the sound judgment of the American public we have little cause to worry about the motion picture.

We believe it would be easy to prove that the reprehensible films have made very little money. The theaters that have a reputation for decency keep away from such things as they would from leprosy. In other words, the seal of public condemnation has been set upon these objectionable films, and what may be a temporary gain in money will in the end prove a fearful loss in prestige and reputation. Such a loss is the forerunner of destruction.

Grand Central Show Ready

New York Exposition of the Motion Picture Art and Convention of International Motion Picture Association Has All Early Earmarks of Big Success—40,000 Square Feet of Display Space Snapped Up by Representative Firms.

DETAILS of arrangement which have to do with the New York Exposition of the Motion Picture Art and annual trade convention, under the auspices of the International Motion Picture Association and the independent exhibitors of America are rapidly being completed in anticipation of the opening of the big event at Grand Central Palace, New York City, Monday, June 8th.

Charles H. Phillips,
President International Motion Picture Association.

Samuel H. Trigger, Grant W. Anson, Adolph Weiss, J. A. Koerpel, A. A. Corn, William Hilkemeier, and the other well-known New York motion picture men who have been active in the promotion of the combined show and convention for the past couple of months, announce that there is every indication that the event will surpass the successful one of last season and will establish a high-water mark for affairs of this kind which will stand for a long time.

While they are being held in conjunction with each other and under the same roof, the exposition and the convention are really separate and distinct. Of particular interest to the moving picture trade people will be helpful discussions which have been arranged for the convention. Of interest alike to these tradesmen and the public at large will be the big collection of exhibits which is being arranged for the exposition.

The exposition will be opened at 10 A. M. Monday, June 8th. Promptly at 2 o'clock on Monday afternoon, the first convention sessions will be held in the big assembly hall in the Grand Central Palace. A noteworthy announcement, too, in connection with the opening of the convention proper is that the various sessions will be opened promptly and carried out as per schedule, regardless of the number of people eligible to sit in convention who are present. This announcement has been made for the reason that moving picture people, as well as others, who have attended conventions in the past have been more or less annoyed by the disposition of managing bodies to let things take their own course. At the Monday afternoon session, the address of welcome is to be made by a New Yorker prominent in public life; choice of the individual had not been made Monday afternoon. The first trade address, on the subject of "The School and the Moving Picture Theater," by a prominent educator, is scheduled for this opening session, immediately after the organization of the convention and the appointment of Grievance and Resolutions committees. "The Church and the Moving Picture Theater," by a prominent New York clergyman, and "The Hygienics of the Picture Theater," by a member of the New York Health Department, are other important addresses scheduled for the Monday afternoon session.

H. W. Rosenthal,
Secretary International Motion Picture Association.

J. M. Rhodes,
Member Executive Board International Motion Picture Association.

The important topic of film censorship has been allotted the entire Tuesday morning session. Frederick P. Howe, of the People's Institute and the National Board of Censorship, will make the principal address on the subject.

The remainder of the convention program is as follows:

Tuesday Afternoon—"The Manufacturer and the Exhibitor," principal address by a prominent manufacturer; "The Exchange and the Exhibitor," principal address by a prominent film exchange manager; "Uniform Charges for Regular Film Service and Features"; "The Entrance of Manufacturers and Exchange Men Into the Exhibiting Business"; Report of Grievance Committee.

W. J. Sweeney,
Treasurer International Motion Picture Association.

Wednesday Morning—Report of Resolutions Committee; "The Press and Motion Pictures"; "The Poster Question in All Its Phases"; "Motion Picture Supplies."

Wednesday Afternoon—"The Effect of the Multiple Reel on the Five and Ten-Cent Show"; "The desirability and Possibility of Controlling the Length of Programs at Various Prices of Admission"; "Adverse Legislation and the Best Means of Combatting It."

Thomas Furniss,
Member Executive Board International Motion Picture Association.

Thursday Morning—"Technical Questions Pertaining to the Operation of a Picture Theater."

Thursday Afternoon—"The Establishment of a Central National Information Bureau for Exhibitors in All Parts of the Country"; "Best Method of Combining All Exhibitors of the Country Into One National Organization, and Financing of Same."

Friday Morning—"Advertising the Motion Picture Theater, Souvenirs, Country Stores, etc."; "The Exploitation of Fake Pictures by Irresponsible Exchanges and Individuals."

Friday Afternoon—Unfinished Business; Good and Welfare.

Saturday Morning and Afternoon—Unfinished Business.

At all sessions the free discussion of the various topics brought up is to be encouraged.

Promoters of the convention and exposition say that they have met with a hearty response from exhibitors throughout

the country and are, therefore, confident that the gathering at the Palace on June 8th will be a representative one and one that cannot help but prove profitable to the moving picture industry. They announce that in response to their invitation to send for credential cards, upwards of 2,100 exhibitors from as far north as Toronto, Can., as far south as Texas, and as far west as Minnesota have written expressing their intention of attending. When they visited Chicago and the Middle West a week or so ago in company with the Lubin and Vitagraph photoplayers who were in attendance at the big exhibitors' ball in the Windy City, Messrs. Trigger, Korpel and Anson were assured that fully 150 people would come on from Chicago to attend the big doings in New York City, making the journey in special cars. Another representative of the convention and exposition who visited Toronto not long ago was told that twenty-one of the twenty-two people who attended the convention and exposition last year would be back again this year and would bring with them an additional score, making a large enough number to fill a special railway coach which would leave Toronto Sunday evening, June 7th. Twenty-five members of the Buffalo Exhibitors' Association have asked for credential cards, and are expected to attend the convention. Twenty-three members of the Co-operative Exhibitors', Association of Western Pennsylvania and Western New York, who are to hold their regular monthly meeting at the Hotel Martinique, New York City, Monday, June 8th, have asked for credential cards and will stay over for the convention.

Samuel H. Trigger,
President New York State Association.

B. E. Cornell,
First Vice-President New York State Association.

The International Motion Picture people call attention to the fact that this is to be the first open trade convention which has ever been held in the United States, in the interests of the moving picture industry. By an "open trade convention," they explain, is meant a convention in the interests of every individual who is legitimately interested in the industry, without regard for his co-operative affiliations, or lack of them. They point out that while the International Motion Picture Association, an organization incorporated under the laws of the state of New Jersey, stands sponsor for the convention and exposition, the independent exhibitors of America, as well as exhibitors who are affiliated with trade organizations other than the International, will be welcomed. In this respect, they say, the convention will follow the plan which has long been in use in Europe.

Eligibility to sit in the convention and enjoy its benefits is to be established by filing with the secretary of the convention authenticated information that the applicant is the owner of a moving picture theater in some part of the United States or Canada. Not until Friday or Saturday will there be any business sessions in which the vote of every attendant at the convention cannot be recorded. The annual election of officers of the International Motion Picture Association is slated for one of the late sessions.

The entertainment which has been arranged for visiting members of the convention by the committee headed by Aaron A. Corn and William Hilkemeier, gives every promise of being something which will long be remembered. Tuesday afternoon, sightseeing automobiles will take the big party from Grand Central Palace to Brighton Beach and Coney Island, leaving at 4:30 in the afternoon. There will be a clambake at the Brighton Beach Hotel and afterwards a tour of the varied amusements at Coney Island will be made, with a return to Manhattan scheduled for midnight. Wednesday evening, the visitors will be entertained with a special program arranged in conjunction with the management of the William Morris Jardin de Danse, on the New York Theater roof; there will be cabaret diversions and dancing between the numbers. Thursday evening, a chartered river steamboat will take the visitors up the Hudson by moonlight; there will be more cabaret entertainment and more dancing. Saturday will bring the distribution of souvenirs, the Screen Club Surprise, and a farewell dance. Throughout the week the various manufacturers who have studios in New York and vicinity will keep open house and will provide their own special entertainment for visiting exhibitors, in addition to demonstrating how their pictures are made.

Besides these special diversions, it may be said that many of the things which have been arranged in connection with the exposition will be in the nature of entertainment for the exhibitors. There are to be daily dancing contests in which well-known photoplayers will execute the modern society dances in competition for valuable prizes. A voting contest to determine the most popular male photoplayer and the most popular female photoplayer is also to be held; each paid admission entitling the payee to a single vote. A band in attendance at each session of the exposition will play carefully-arranged concert programs.

Of interest alike to the visiting motion picture people and the general public will be the operation of five model theaters at the exposition. These theaters, equipped with all modern devices as models to be followed by the exhibitor who is anxious to keep right up to the minute, will be at the disposal of the various manufacturing and producing firms who are represented in the exposition's displays. There will also be a model studio, similarly operated. In illustration of just how this studio and the theaters are to be used it may be said that the Kalem Company have already made 700 feet of a 1,000-foot reel of pictures and have arranged to make the remaining 300 feet at the exposition. The scenes will be staged in the model studio, the developing, printing, etc., will be done there and, subsequently — within a few hours after the last exposure has been made — the completed reel will be shown on the screen of one of the model theaters. Visitors to the exposition will, through demonstrations of this nature which are to be made by the various companies, be enabled to follow every single step of the artistic and mechanical production of the modern motion picture.

During the current week of May 25th, the exposition floor in the Palace is occupied by the Forest Products Show which closes Saturday night, May 30th. As soon as the work of removing the extensive exhibits for this show has been completed, and not later than Thursday, June 4th, the work of installing the exhibits for the Mo-

John C. Davis,
Treasurer New York State Association

William Douque,
Secretary New York State Association.

tion Picture Art Exposition will be begun. Of the 40,000 square feet of booth space available, according to the announcement of the promoters, so much has already been sold that there is every assurance that when the doors open Monday morning, June 8th, it will be upon a capacity display.

A fairly comprehensive list of the exhibitors and what they are planning to show has been prepared by The World for the convenience of prospective visitors to the exposition; it follows:

WHO THE EXHIBITORS ARE.

Vitagraph Company—BOOTH Nos. 102-103. The American Vitagraph Eagle will spread his wings over a liberal space at the Palace in benediction for all those who gather beneath them to give the Vitagraph folks the "once over" and pass the time of day. Members of the Vitagraph company of photoplayers will assist the business department in extending the glad hand of welcome and will become better acquainted with those who see them on the screen, but seldom have the opportunity of meeting them personally.

Pathé Frères—BOOTH Nos. 347-48-49-50. Various players employed in the Pathé Frères pictures will assist the Pathé business force at the exposition, meeting visitors in the well-appointed reception booth which is being fitted up. John Pelzer is to be in charge of the exhibit and will distribute advertising literature and handsome souvenirs.

Kalem Company — BOOTH Nos. 403-04. Well-known Kalem screen favorites will be in attendance to greet their friends, and representatives of the Kalem business force will strengthen the friendly ties which have already been effected between their firm and exhibitors throughout the country. Advertising literature and souvenirs will be distributed, and a number of novel little "stunts" are being kept under cover.

Biograph Company — BOOTH Nos. 405-06. With their players so widely known because of the fact that the Biograph Company was one of the earliest in the field and through the wide advertising which the company has achieved through connections made within the past year, the Biograph booth promises to be a particularly attractive one among both exhibitors and the general public. Well-known screen people will be on hand to receive their friends.

Thomas A. Edison, Inc.—BOOTH Nos. 109-110—An exhibit calculated to impress visitors with the importance of the Thomas A. Edison, Inc., Company in the motion picture field has been prepared under the supervision of the heads of various departments of the company which have to do with the presentation of photoplays. Representative Edison players will be in attendance at the exposition from time to time to hold receptions, and there will also be included as an important part of the exhibit specimens of the various projecting accessories, including the Edison Kinetoscope, which are marketed by the company. Thomas A. Edison, known as the "Grand Old Man of the Trade," will be one of the most important visitors to the exposition and will make his headquarters at the booth which is being fitted up by the concern which he founded years ago when the motion picture business was in its swaddling clothes.

Lubin Film Manufacturing Co. — BOOTH Nos. 111-112. Pop Lubin and a number of his people from Philadelphia, in attendance at the exposition, will make their headquarters at the Lubin booth. The Lubin screen players will hold receptions for the general public and Mr. Lubin and representatives of his office force will do "missionary work" among the exhibitors in the interest of the brand of the Liberty Bell.

Essanay Film Manufacturing Co.—BOOTH No. 113. Another group of visitors from out of town, in the persons of business representatives and players of the Essanay Company, of Chicago, will make their headquarters here. The screen players will meet the friends they have made through their work in the many notable productions which the Essanay Company have made within the past few months and the business force will tell their story of superior merit to the exhibitors in the trade. Because of the wide publicity which has been achieved by Francis X. Bushman and his associates through the recent Ladies' World "Hero Contest," the Essanay receptions are likely to prove especially popular. George K. Spoor, directing genius of the Essanay enterprise, will be in attendance.

Gaumont Company—BOOTH Nos. 366-67. Exhibitors and motion picture people in general who have long admired the superior products of the Gaumont Company will find representatives of the concern on hand to greet them. The cleverly prepared advertising literature which is of such value in making Gaumont service so satisfying to the public will be distributed.

George Kleine—BOOTH Nos. 401-02. Mr. Kleine himself and his associates, representing both the Chicago and the New York offices of his company, will be in attendance at the exposition. Some of the most effective and strikingly beautiful advertising matter ever prepared for use in exploiting photoplays has been made for the Kleine Company and the display which this company will find it possible to make will doubtless prove one of the most attractive in the building.

Selig Polyscope Company — BOOTH Nos. 321 and 411. Carrying the banner of the Middle West into the Exposition Hall, the Selig Polyscope have planned an attractive display which is intended to still further popularize their performers and the wares they make. Quite a company of people from the Selig studios in Chicago and representatives from the extensive Selig plant on the Pacific Coast are expected.

Famous Players Film Co.—BOOTH Nos. 104-05-06-07-08. Handsome oil paintings of many of the prominent stars under contract with the Famous Players Film Company will be used in the decorative scheme of the group of booths which this company has reserved. Many of these notables, in the flesh, will be on hand during the period of the exposition to hold receptions, among them being mentioned: Olga Nethersole, Margaret Anglin, Pauline Fredericks, Mary Pickford, Hazel Dawn, John Barrymore, Wilton Lackaye and Arnold Daly. Novel souvenirs, especially made for the occasion, are to be distributed. A. L. Lichtman, sales manager of the company, will be in charge of the exhibit.

Jesse L. Lasky Feature Play Company — BOOTH Nos. 303-04-05-06. Prominent stars under contract with the Lasky Company will hold daily receptions in the Lasky booth at the exposition. Advertising literature will point both to what the company has already accomplished and what is being worked out at the present time.

All Star Feature Corporation—BOOTH Nos. 311-12-13-14. Harry R. Raver and his associates have a lot to talk about these days and the company's headquarters at the exposition will be made the base for renewed and more determined attacks upon the exhibitor who is in the market for the best. Dustin Farnum, Lou Dockstader, George Nash, Miss Ethel Barrymore, Edgar Selwyn, Thomas W. Ross, Tully Marshall, Digby Bell, Miss Gail Kane and Burr McIntosh, all of whom are under contract for All Star Feature Corporation productions, are some of the people with whose names Mr. Raver will conjure.

Cosmos Film Co.—BOOTH No. 338. Leo Rosenbarten, directing head of the Cosmos Film Company, assisted by H. G. Seegal, in charge of the publicity for the concern, will meet the trade while the exposition is in progress. Literature and attractive lobby displays which the company has had prepared for the exploitation of their various feature films will be used in the decorative scheme of the booth. The American production of "The Three Musketeers," for which Cosmos has the eastern rights, is the feature on which the most important drive is being made at the present time.

World Film Corporation—BOOTH Nos. 355, 357 and 359. Telephones and a stenographer for the convenience of visitors to the exposition are to be provided by the World Film Corporation in conjunction with their display. Charles D. Shrady will be in charge and will show how his concern operates to secure big business for exhibitors who show the company's special features.

Warner's Features — BOOTH Nos. 407-08-09-10. Players who appear in the feature pictures which are sold through the Warner's Features house are to be in attendance for the purpose of shaking hands with the thousands of moving picture devotees who have learned to know them and admire their work. A schedule has been arranged which provides for the attendance of representatives of the several companies on different afternoons and evenings. Pat Powers and his associates in the business end of the enterprise will also be in attendence to meet the trade.

Box Office Attractions Co.—BOOTH No. 347. The particularly attractive interchangeable lobby frames sent out with Box Office Attractions Company features will be prominently used in decorating the booth occupied by this big William F. Fox Company. Advertising literature of a special nature, intended to show the superior service afforded by the company, will be distributed. L. T. Rogers, of the company's booking department, will be in charge of the booth, and Abe Carlos, whose special activities lately have been turned to the company's State's Rights Department, will be on hand to meet the trade.

Greater New York Film Rental Co.—BOOTH No. 348. Managers of the various exchanges operated by the Greater New York Film Rental Company will be in attendance at

the exposition, making their headquarters at this booth. While lobby frames, posters, etc., are to be exhibited, the principal purpose of the company in having their representatives at the exposition is to further cement the friendly relations which have been established with exhibitors in the territory covered by Greater New York Film Rental territory.

Centaur Film Company—BOOTH No. 365. The Centaur people will call attention to their superior facilities for developing and printing motion picture film with the aid of a novel and attractive display. Their laboratories in Bayonne, N. J., are conceded to be among the largest of the kind in the country. The concern is also known as the American distributing agency for Lumiere raw stock.

Nicholas Power Co.—BOOTH Nos. 341-42-43-44-45-46. The Nicholas Power Company, manufacturers of motion picture projecting machines, will occupy one of the largest spaces at the exposition, and all the various types of projecting machines invented by Mr. Power, from the Peerlesscope to the famous Power's Six-A, will be shown. One of the most important of the exhibits will be an enlarged model of the cam and four-pin intermittent movement, which will show why there is so little wear and tear on the film when this exclusive patented device is used. The exhibit will be in charge of Assistant General Manager Smith, who will be assisted by L. W. Atwater, sales manager, and Swett, Bohannon, Griffin and Raven, traveling representatives. A cordial invitation is extended by Mr. Nicholas Power to all exhibitors and friends to make the Power booth their headquarters during the exhibition, and to visit the factory at any time during the week.

Precision Machine Co.—BOOTH Nos. 325-26-27-28. Of especial interest in the exhibit to be made by the Precision Machine Company will be demonstrations of the new Simplex Motion Picture Camera which the well-known manufacturers of Simplex projecting machines are about to put on the market. Simple in construction and easy to operate, the camera is expected to appeal to the exhibitor as something which will enable him to provide his own "very special" features from time to time by owning a camera with which he can record whatever happenings of particular value which bob up in his home town for presentation at his own theater a few days later. The new machine will hold 200 feet of film. The latest models of Simplex projecting machines will be on exhibition, of course. H. B. Coles, general manager of the company, and J. E. Robin, sales manager, will be in charge of the display.

H. W. Johns-Manville Co.—BOOTH No. 358. The exhibit provided by the H. W. Johns-Manville Company, said to be the only mechanical and electrical department store in the world, will prove of particular interest to visitors to the exposition. Johns-Manville will show asbestos wood and asbestos cloth booths, curtains, roofing and siding materials, J-M Success Fire Extinguishers and asbestos shingles. There will also be demonstrated the new Frink "Adlite" system of lighting, which is especially adapted for theaters and the Frink "Polarite" sign system. A. J. McLean, of the New York office of the company, will be in charge of the exhibit.

Koerting & Mathiesen Co.—BOOTH No. 302. The display provided by the Koerting & Mathiesen Company will consist of various models of their Excello flaming arc lamps, which they have been marketing with particular success among amusement people for some time. Besides the Excello flaming arc and the Excello-Duplex lamp, they will show an entirely new lamp called the Kandem Excello, adapted for both D.C. and A.C. use and giving up to 150 burning hours per trim. Another of their specialties for motion picture supply houses and the allied trades is a Baby Kandem Excello Lamp for A.C. work which gives nearly 2,500 c.p. mean hemispherical for 50 burning hours per trim. A novel demonstration of some of the company's new motor stock is also planned.

Ernemann Photo-Kino Works—BOOTH Nos. 307 and 308. Represented by H. J. Hoffman and A. G. Bader, well-known members of the firm, the Ernemann Photo-Kino Works will show a full line of the products for which they have become famous among the trade. Imperator, Monarch, Family Kino and Kinox projecting machines will be demonstrated, as will be various makes of rewinders, perforators, and continuous printers for studio use. The Ernemann projecting machines, Models A, B and C will have an honored place in the exhibit. Rewinding tables, cabinets for film, joining tables, and other modern conveniences for the movig picture trade will be shown.

American Seating Company—BOOTH No. 101. Occupying the same booth which they had at the exposition last year, the American Seating Company plan to further strengthen the friendship which has existed for some time between them and motion picture people in general. L. M. Olmstead will be in charge and will be assisted not only by Messrs. J. J. Gafney, H. A. Flynn, W. D. Boyle, and O. L. Menard, of the New York City offices, but also by B. C. Wilson, of Utica, N. Y., the up-State representative, who will be on hand to deal with his many personal friends. The company will show about twenty-five styles of opera chairs, some of them veneered and others full upholstered. All four of the model theaters at the exposition are to be equipped with American Seating Company products.

Pathescope Company—BOOTH No. 208. Demonstrations of the three different types of projecting machines which they have perfected for home and school use and the camera especially adapted for taking pictures to be shown in these machines are to be made by the Pathescope Company in a tiny projecting room which is being fitted up for the purpose. C. J. Warburton, assisted by Theodore Comstock, will be in charge of the display.

Grifford Machine Company—BOOTH No. 210. The host of visitors to the exposition whose business does not deal directly with the trade, but are in attendance merely because of their interest as individuals in moving pictures will inspect with pleasure the exhibit provided by the Grifford Machine Company, who will show the cunningly devised little projector which they sell for the presentation of moving pictures in the home.

Motion Picture Apparatus Company—BOOTH No. 354. Prestwich, Pathe, Moy and Erneman motion picture cameras, a new printer with an automatic light regulator (for factory work), tripods, and other supplies for the motion picture trade will be shown by the Motion Picture Apparatus Company. R. Hastings, P. Housley, and H. Wyckoff will be in charge of the exhibit and prepared to explain the points of superiority which are claimed for the products.

G. Gennert's Photo-Cines Company—BOOTH No. 61. G. Gennert's Photo-Cines Company will show a full line of their products, including projecting machines, cameras, printers, perforators, chemicals for motion picture studio work, etc. The Photo-Cines camera will be featured and, for the first time, there will be demonstrated to the trade the new Ensign Cinema camera, with a daylight loading spool with a capacity for 100 feet of film. Mr. Gennert himself will supervise the exhibit with Peter Suau and Stuart Williamson, Jr., directly in charge.

J. P. Seeburg Piano Company—BOOTH Nos. 201-202. The J. P. Seeburg Piano Company will have men on hand to demonstrate the several automatic musical instruments which they are now manufacturing especially for the moving picture trade. Starting with the manufacture of an automatic piano in 1909 with a factory capacity of three instruments a week, the Seeburg concern are now making orchestrions and the new Motion-Picture Player, which is a combination piano, orchestra, and pipe organ. The company has just moved into a six-story building of their own construction on West Erie Street, Chicago, where they are occupying 50,000 square feet of floor space.

Pyrene Manufacturing Company—BOOTH No. 315. The Pyrene Manufacturing Company, manufacturers of the well known Pyrene Fire Extinguisher, will give demonstrations on a small scale, showing the instant effect of Pyrene in extinguishing burning films, its non-damaging qualities, and also the fact that it is a non-conductor of electric current, making it perfectly safe to use on such fires. The operation of the double action pump with which the extinguishing fluid is applied will be shown with the aid of a motor and conclusive experiments intended to show the effects of heat in transforming the liquid extinguisher into a gas which stops fire, but does no damage to surrounding materials will be conducted. Attendants at the booth hope to interest visitors to the exposition sufficiently to have them visit the Pyrene factory for the purpose of witnessing demonstrations on a larger scale than it is possible to give in the Palace.

Bartola Musical Instrument Company—BOOTH Nos. 335-337. The Bartola people will show and demonstrate their mechanical musical instruments and motion picture effects machines for which it is claimed that they "do everything but talk." Members of the company's mechanical force, as well as representatives of the sales department, will be in attendance for the purpose of explaining the working scheme of the various models.

Automatic Ticket-Selling & Cash Register Company—BOOTH No. 356. The almost human devices which are being manufactured by the Automatic Ticket-Selling and Cash Register Company, of St. Louis, are to be demonstrated for the benefit of moving picture exhibitors in this booth. Just what is done and how it is done is to be vividly portrayed with the firm conviction on the part of the company

that this ocular argument will result in an even greater increase in sales of the machines during the next three months than has been noticeable during the last quarter. The company's machines are at present in operation in practically every State in the Union.

Electric Fountain Company—BOOTH No. 301. The Electric Fountain Company, whose decorative fountains are proving particularly saleable among motion picture people, have planned what promises to be one of the prettiest displays at the exposition. A booth of special construction, in arbor style with lattice work and artificial flowers, is being built and in it are to be shown one electrical fountain six feet long and four feet wide and three of the smaller types of fountains which are used as table decorations. O. F. Battaglia and E. C. Hahn will be in attendance at the booth to explain the peculiar merits of the company's products.

Picture Theater Equipment Company—BOOTH No. 351. The Picture Theater Equipment Company will show everything that is new and up to date for fitting up a moving picture house. There will be Power's, Simplex, Motiograph and Edison projecting machines, A. H. Andrews' theater chairs, asbestos booths, lobby display frames, ticket-vending machines and ticket choppers, screens, operating-room supplies and practically everything else that has to do with the picture show, with the exception of film and posters.

Lapin Musical Instrument Company—BOOTH No. 43. The Lapin Musical Instrument Company's line of devices for the production of motion picture effects to be exhibited at this booth.

Cooper-Hewitt Electric Company—BOOTH No. 203. Studio lamps for all purposes connected with the manufacture of motion pictures will be exhibited and demonstrated by the Cooper-Hewitt Electric Company. Scientific tests calculated to prove the claims of superiority which are made for the product will be made and should prove of general interest.

Day and Night Screens, Inc.—BOOTH No. 209. U. Grant Blackford, assisted by Miss Frances Theyson and E. A. Wilson, will meet the trade in behalf of the Day and Night Screens, Inc. The patented screen, which is claimed to be the only one known on which satisfactory motion pictures can be shown in the open air during daylight, as well as at night, will be used in the company's booth, showing pictures all day long and in spite of the bright artificial light used throughout the building. One of the screens will also be installed in one of the regular theaters at the exposition, and two or three others will be included in the equipment of various exhibitors who will attempt to interest visitors to the exposition by showing pictures.

Mirror Screen Company—BOOTH No. 114. Frank J. Rembusch, widely known as the inventor of the "Mirror Screen," plans to come on from far-off Shelbyville, Ind., to give personal attention to the interests of his firm at the exposition. Mirror Screens will be shown in the booth and the process of manufacture which is conceded to make them superior will be explained. Some of the pictures shown in the model theaters at the exposition will be projected upon Rembusch screens.

J. H. Genter Company, Inc.—BOOTH No. 310. The J. H. Genter Company, Inc., of Newburgh, N. Y., most widely known as manufacturers of "Mirroroide" screens and curtains, will exhibit the several products which are being turned out by them. The "Mirroroide" screens in three shades will be shown. There will be a demonstration of Mirroroide glass bronzes, in from fifteen to twenty colors, intended for interior and exterior decorating. The company's new film rewinder, mender, and cleaner will be exhibited. If possible the company will show the manufacture of Mirroroide from cloth to the finished product, using a model of their coating machine. Mirroroide screens will be in practical use in at least one of the model theaters at the exposition and in a number of the booths where projections are being made. J. H. Genter, president of the company, will be in personal charge of the booth and will be assisted by Mrs. Genter and the Misses Anna and Julia Coan and Edith Ross.

Atsco Theater Supply Company—BOOTH No. 352. The Atsco Theater Supply Company plan to show complete equipment for a motion picture theater and say that the exhibitor who looks their display over will be able to acquaint himself with just what he ought to have to be right up to the minute. As an interesting and convincing exhibit, Rex Stovel, one of the company's experts, has constructed in miniature a model theater, completely equipped from the front to the back with everything necessary to most efficient operation. Simplex and Cameron projecting machines will be shown, the latter being a new projector for which great things are claimed. The firm's Radium Gold Fibre screen will be featured in the exhibit and will also be shown in one of the four model theaters which are to be operated as a part of the general exposition display. Nat I. Brown will be in charge of the booth.

United States Printing & Lithographing Company—BOOTH Nos. 339-40. The United States Printing & Lithographing Company will be represented at the exposition by the following members of their theatrical, motion picture, and circus department: John C. Trauth, manager; E. J. Doolittle, assistant manager; Peter Gillin, A. J. McGuinness, and George Lux. Their display will be made up of samples of posters and other advertising material which they are constantly furnishing to the motion picture trade.

Wyanoak Publishing Company—BOOTH Nos. 360 and 362. Specimens of the splendid reproduction work which the Wyanoak Publishing Company have done for the moving picture trade in the past are to be exhibited by means of a tasteful arrangement of display frames. A. H. Byrd, vice-president of the company, will be on hand to answer all questions concerning the interesting process combining photography and flat press printing which is used in turning out this work so widely used in lobby displays, window cards, etc. The Wyanoak people are justly proud of some of the hand colored pictures which they have made for use in the moving picture trade.

Menger & Ring Company—BOOTH No. 324. The Menger & Ring Company, with headquarters at Nos. 440-442 West Forty-second Street, New York City, have found people in the moving picture trade, including proprietors of theaters and producers and renters of films, good customers for the purchase of the attractive picture frames for lobby display which they have been manufacturing for a number of years. Their display at the exposition will introduce to prospective customers a number of attractive novelties in this line. The firm has paid great attention to the details of construction, keeping particularly in mind the weight and durability of their frames and the weather proofing of photographs. They make packing and traveling boxes for display frames on order.

H. C. Miner Litho. Company—BOOTH No. 115. The display of the H. C. Miner Litho. Company will be designed to demonstrate the uses and advancement of lithography with special application to the moving picture and theatrical business. Members of the company who are widely known in the moving picture trade by reason of close contact with both exhibitors and manufacturers will be on hand at the booth to welcome their friends.

White Studios—BOOTH No. 323. A dignified display of high class photographs is planned by the White Studios with the idea of interesting manufacturers and individual motion picture players who are anxious to avail themselves of the advantages to be gained through the use of particularly artistic work.

Morgan Lithograph Company—BOOTH No. 322. The Morgan Lithograph Company, one of the biggest and most widely known concerns of its kind, will be represented at the exposition by men widely known in the motion picture trade from the various offices in the East and will show samples of poster work, heralds, etc., especially adapted for the use of motion picture people.

Bland Adjustable Frame Company—BOOTH No. 38. Lobby display frames especially made for the motion picture trade and adapted for the peculiar conditions common to the trade are to be exhibited by the Bland Adjustable Frame Company. Representatives will be on hand to acquaint exhibitors and moving picture men generally with the wide scope of the service which the Bland Company is prepared to give.

Mott-le-Gaige Company—BOOTH Nos. 25-26. The animated advertising devices which they have been so successful in selling among the motion picture trade will be exhibited by the Mott-le-Gaige Company, with a force from the New York offices of the concern on hand to answer all questions which are asked.

"Faithful Until Death."

Four Parts, Eclectic.

Reviewed by W. Stephen Bush.

RARELY have I seen a picture as free from padding or even an attempt at padding as "Faithful Unto Death." This, however, would be but negative praise and fail to do this feature justice. The feature has spectacular merits of a high order. For realism in war scenes this picture has rarely been equaled and never surpassed. Magnificent as these war scenes are, and true in uniforms to the last button, the chief interest centers around a most pathetic story with a strong touch of the purely tragic.

In the days of the Franco-German war, Martineau, a French telegraph operator, is called to join the reserves.

Scene from "Faithful Unto Death" (Eclectic).

He has a devoted wife and a little girl, whom he leaves behind in bitter sorrow. The wife, herself skilled at the keys, takes the husband's position. The seat of war moves nearer to the village where the wife looks after the telegraph. In the encounters which precede the capture of the village by the Germans it happens that a young German lieutenant wounds and kills Martineau. Just before he expires the latter gives the pictures of his wife and child to the young officer. The officer keeps the two photographs and is detailed to capture the railway station, where Martineau's wife has assumed her husband's position. While in the telegraph

Scene from "Faithful Unto Death" (Eclectic).

room a shot seriously wounds the German lieutenant. He cannot be moved, and Mrs. Martineau takes care of him. The German foe is full of gratitude, and, taking the pictures of the wife and child from his breast, tells Mrs. Martineau that these tokens were given him by a French soldier whom he had mortally wounded. At this dreadful discovery the milk of human kindness in the Frenchwoman's breast turns to bitterest venom and she vows to avenge her husband. The German officer recovers and is taken to the hospital. Two German soldiers are placed in charge of the telegraph, but Mrs. Martineau is permitted to remain in the house. Her little girl makes friends with the soldiers of the enemy who good-naturedly repair her broken doll. The mother sternly calls the child away, and reveals to her the death of her father. Remembering her knowledge of telegraphy, the woman now taps the wires between the station and German headquarters. In this way she learns important military secrets which she carries to the French commander. The latter takes the Germans by surprise and inflicts a defeat with terrible loss of life. At last the Germans suspect that the wires have been tampered with; a troop of Uhlans is sent out to investigate. The woman, who has again tapped the wires, is caught in the act and tried before a court martial which condemns her to death. The little child misses her mother and learns the truth from the reluctant lips of her soldier friends. They tell her there is no hope, as only the crown prince can commute the sentence of death. The little girl is undaunted, and after many delays she succeeds in getting into the presence of the famous warrior. The scene between the big stalwart prince and the little pleading child is very affecting and is played with great skill. The pardon is granted and the girl sets off on her journey to the military post where her mother had been condemned. She hands the pardon to the officer in command. The men speak in low tones, and then turn pityingly to the girl. Though she cannot understand what they say she reads her doom on their faces. The pardon has come too late—the mother has been shot to death. It is a climax of great intensity.

The acting and the selection of the types in the play are deserving of extraordinary praise. The direction is faultless. The settings are splendid and the military parts of the picture high above the average in faithfulness to detail and in correctness of strategic movements. The little artiste who played the part of the girl cruelly orphaned by fate did very good work. The mother's part was played by Miss Henny Porten. The photography in this feature is of the best—sharp and clear throughout.

EDISON STARTS COLLEGE SCENARIO CONTESTS.

The Edison Company has inaugurated a scenario writing contest among ten of the leading universities. California, Chicago, Columbia, Cornell, Harvard, Michigan, Pennsylvania, Princeton, Wisconsin and Yale are the ones selected for this experiment. Any graduate or undergraduate is eligible to enter. A prize of one hundred dollars is offered in each university, this to be awarded before December 1, 1914. Every scenario that is accepted will be purchased at a special rate of $35 for single and split reels and $75 for two reel subjects, the hundred dollar prize being awarded in addition to the purchase price of the scenario.

This contest is prompted by the conviction that the writing of motion picture scenarios offers a distinct field to men and women of collegiate training. Recognizing that there has been a great advance in public taste in regard to motion pictures, the Edison Company has turned to what it considers to be a fertile field for new ideas, and one that has been hitherto uncultivated. If the undergraduate can be interested in the writing of scenarios during the early art of his college course, he will have a splendid opportunity to perfect himself in the technique of dramatic construction under the guidance of men who have devoted their lives to the study of the subject. In meeting men from every part of the world, in his study of literature and history, the college man who is interested in the motion picture will find an abundance of material for photoplay plots.

I. W. W.'S INVADE FORT LEE.

If Tom Terriss hadn't yelled "Three cheers for John D. Rockefeller!" as two hundred I. W. W.'s were storming the gates of the palace in one of the mob scenes of "The Chimes," being staged by Herbert Blaché at Fort Lee, the result of the battle might not have been so serious. But Mr. Terriss was looking for realism, and if a brick in the back of the neck is realism he got it.

The men, consisting of every type from long-haired, sallow-faced dreamers to fierce raw-boned huskies, were carefully costumed to suit the period in which Charles Dickens' interesting story is laid and their thoughts were far removed from the sins of their enemies. Thrice did they attack the gates, led by Mr. Terriss, but in spite of the fact that they were well armed with cudgels, rocks and blunderbusses, they failed to put enough spirit into their work to suit their directors. Finally the camera started to grind and Tom Terriss was seized with a brilliant idea at the same minute. "Three cheers for John D. Rockefeller!" shouted Terriss in a loud voice and with a snarl of hatred the mob rushed forward. Rocks that had been carelessly tossed but a minute before were thrown with a will, while cudgels and wads from guns did terrible execution. The large gates were battered down in record time, and not until doors and windows had been smashed and the house entered did the I. W. W.'s realize that they were merely acting.

"Spartacus."

Pretentious Eight-Reel Pasquali Production as Presented at the Chicago Auditorium, by George Kleine.

Reviewed by James S. McQuade.

FEATURE photodramatic subjects, such as "Quo Vadis?" "Antony and Cleopatra," "The Last Days of Pompeii," "Spartacus," and others of like character, I have become thoroughly convinced can be estimated at their true value only by viewing them often. It is impossible to review any one of them with critical intelligence after seeing a single presentation. There is so much to fill the eye at all times that, no matter how mentally and ocularly alert one may be, many fine points in the production will escape attention, so that the mental image formed of the subject as a whole retains at best only a skeletonized outline. It is only by repeated viewing that the worth or demerits can be accurately ascertained. The same reasoning can be applied to patrons of these feature subjects. Yet many people think that having seen a big pictured story once, they have the right to class it as good, bad or indifferent.

I can frankly say that "Spartacus" grew in my estimation after the second, third and fourth presentations, notwithstanding that defects were also revealed on these occasions.

The story lacks the dignity of a classic, as it is for the most part pure fiction; but the Pasquali producer has offset this in large measure by the atmosphere he has created. Several imposing exteriors show views of ancient Rome, splendid triumphal pageants, fierce gladiatorial contests in the spacious amphitheater of the Circus Maximus, and scenes of battle on the mountain side, in which the Roman legions are scattered by Spartacus and his men. The final climax also occurs in the Circus Maximus, a scene that resembles the great scene in "Quo Vadis?" where the lions are let loose on the band of Christians, only in this case Spartacus takes the place of the devoted zealots for a time, the conspirator Noricus being substituted in the end. Another fine exterior shows the descent of Spartacus and his men over lofty cliffs by means of vines, in order to attack the Romans in the rear. An impressive interior shows the great feast in the palace of Crassus, during which the consul summons picked champions among the gladiators to engage in mortal combat.

The aspect of harshness which dominates the story is softened by the love scenes between Spartacus and Narona, daughter of Crassus, and Artemon and Idamis, sister of Spartacus. These love scenes were rendered still more effective, in the presentations at the Auditorium, Chicago, by the sweetly expressive music arranged by Modest Altschuler and played by a symphony orchestra of thirty-eight pieces. Indeed, never before had I thought it possible that music could be arranged so as to afford such perfect accompaniment to pictures. Had song taken the place of the pictures, the music could not have been more appropriately expressive nor more delightfully contributory to one's pleasure. George Kleine deserves much praise for his enterprise and good taste in this matter. The presentations showed a marked step forward, and the industry has been highly benefited. When one spends $2,500 per week for music for pictures, their artistic value is well appraised.

THE CAST.

Spartacus, a prince of Thrace.....Mario Ausonia
Idamis, his sister.....Signorina Christina Ruspoli
Marcus Licinius Crassus, Roman consul..Enrico Bacci
Narona, his daughter.....Signorina Maria Gandini
Noricus, chief of the gladiators.....Luigi Mele
Artemon, sweetheart of Idamis....Verdi Giovanni

The photodramatic talent of the principals in the cast is best represented by Luigi Mele, in the part of Noricus, and by Signorina Ruspoli, in the part of Idamis. Signor Mele has a most expressive face. His intense envy and hatred for Spartacus are venomously written on his visage. Just watch the workings of his features while he stands in the consul's box, in the Circus Maximus, and gazes at Spartacus alone in the arena, awaiting the entry of the lions. Note that evil, crafty look at another time, when he catches sight of the sword and cloak of Spartacus on a chair. At that moment the plot to slay Crassus and place the crime on

The Battle of the Gladiators—Scene from George Kleine's Big Pasquali Production, "Spartacus."

Spartacus flashes through his brain. Again see him express by look the impending triumph of his villainy, when he sends by the hands of the slayer of Crassus a forged message to Spartacus, bearing the name of the man just murdered. As chief of the gladiators, as well as villain, Signor Mele sustains his part well.

Signorina Ruspoli as the sweetheart of Artemon is winsome and charming. She photographs beautifully. The scene revealing her as she reads Artemon's tablet, which conveys the intelligence that he is about to consult her brother Spartacus concerning their approaching nuptials, is one of the most appealing in the entire eight reels. Every lineament of her face shows delight and happiness and her eyes shine with rapture.

Spartacus was a difficult character to assign; since brawn and muscle were indispensable in the selection. Signor Ausonia has a well knit, powerful frame, and the play of his muscles and his strength would rival those of Sandow at his best. Witness his bending and breaking of the steel bars of the gate that imprisons his sister, Idamis. Signor Ausonia, besides, is a handsome man, with aristocratic, clean-cut features, and although he is lacking in the art of expressing emotion, he succeeds in making Spartacus a hero and a convincing lover as well.

Signorina Gandini, in the part of Narona, does not fully realize the possibilities of the character. Like Signor Ausonia, she is somewhat weak in emotional scenes, and is addicted to a sameness of gesture that mars some really good

The Escape Down the Precipice — Scene from "Spartacus."

acting. This lady has an attractive face. The Artemon of Signor Giovanni is well carried, and Signor Bacci presents Crassus forcefully, although he carries too much flesh to fit the part pleasingly.

The story is laid about 73-71 B. C. Spartacus, prince of Thrace, Idamis, his sister, and Artemon, her lover, are led captives to Rome by the Roman Consul Crassus. There Spartacus and Artemon are added to the company of gladiators, and Idamis is given to the consul's daughter, Narona, as her slave. Narona, however, treats the fair captive as a sister.

Noricus, chief of the gladiators, is defeated in contest by Spartacus and nurses bitter enmity for him, especially so when his chieftainship is bestowed on the Thracian by Crassus. He spys on Spartacus, when he finds that Narona loves him, and awaits the time for revenge.

At a great feast Crassus orders Spartacus to bring before the company a number of champion gladiators to engage in deadly combat. Artemon is the sole survivor, and Crassus, intoxicated with wine, commands Spartacus to fight his friend and the lover of his sister. Spartacus refuses and calls on his fellow gladiators to free themselves, offering to be their leader.

He leads his men to the mountains, and Crassus, with his legions, encamps in a pass that hems in the gladiators. Spartacus and his force descend the cliffs by ropes formed out of vines, and rout the Roman army. Crassus is taken prisoner, but is released by Spartacus on the request of Narona.

Spartacus and Narona — Scene from "Spartacus."

Spartacus enters Rome in triumph and orders that all slaves be freed. Noricus, more envious than ever, plots the ruin of the victor. He professes friendship for Spartacus, but sows dissension in the ranks of the gladiators. Then he secures two accomplices, who slay Crassus. The sword and cloak of Spartacus are placed on the dead body and the Thracian himself, who has been decoyed to the spot by a forged message, is arrested as the slayer. Spartacus is condemned by acclamation to be thrown to the lions in the arena.

Through Idamis the fiendish plot of Noricus is discovered; Spartacus is rescued at the last moment, and throws his enemy into the arena.

BLACHE SENDS COMPANY TO MEXICAN BORDER.

Under the experienced eye of Harry Schenck, former trumpeter of Troop D, Third Cavalry; vaudeville star, motion picture actor, director and born adventurer, Herbert Blaché has forwarded a large company including Vinnie Burns, Kenneth D. Harlan and Edgar De Pauw to Fort Clark, Texas, one of the important Mexican border posts.

Director Schenck, who is armed with the scenario of a well known war correspondent novel, the title of which is being jealously guarded at present writing, will be very much at home in the territory where the scenes of the picture are laid as he spent two years at Fort Clark.

Mr. Blaché has formed a valuable connection with a cameraman now in Mexico City, who has forwarded 2700 feet of interesting war scenes to the Fort Lee studio and claims to have several hundred feet more ready for immediate shipment. This is for use in the war feature, which will also include special scenes staged at Fort Clark, in which between eight and nine thousand United States soldiers will appear.

"My Official Wife"

A Splendid Five-Reel Vitagraph Delineation of Russian Court Life; Produced by James Young.

Reviewed by Louis Reeves Harrison.

CAST.

Helene Marie (the official wife)	Clara Kimball Young
Colonel Lenox	Harry Morey
Mrs. Lenox	Rose Tapley
Sacha	Earle Williams
Constantine Weletsky	Charles Wellesley
Baron Freidrich	L. Rogers Lytton
Basile Weletsky	Arthur Cozine
Eugenie	Eulalie Jensen
Olga Weletsky	Louise Beaudet
Marguerite Lenox	Mary Anderson
Sophie	Helen Connelly

IN his magnificent screen presentation of "My Official Wife" James Young has glorified and beautified all he has portrayed, has given dignity to melodrama through some remarkable characterizations, and has proved beyond the shadow of a doubt that the screen story can be made far more effective than that of cold print. "My Official Wife" in the original form casts its emphasis on incident, and was popular because of a pervading spirit of adventure.

Scene from "My Official Wife" (Vitagraph).

Mr. Young has carefully preserved all the spirit of the original and given new significance, not only to events, but to the entire novel. This was made possible by some fine acting of the principals, especially that of Clara Kimball Young.

To Miss Young's remarkable impersonation of Helene, a young Nihilist of lofty aspirations, of unconquerable will, of spirited rebellion against injustice, is due a very large proportion of the fascinaton of "My Official Wife." Helene is of romantic temperament, one of the types that defy domestication, yet so eternally feminine that she contains within herself all the wondrous resources of deceit, all the vacillation and mystery of her sex. Though she lures and drives men at will, she is not repellently attractive, because there seems to be hovering ever near and about her a sincerity and intensity of true passion. In pursuit of a definite purpose, Helene holds herself superior to any minor obligations of conscience. She uses every feminine weapon of artifice and cunning, yet she is pure and an exalted champion of human rights. In portraying this complicated and deeply interesting character, Clara Kimball Young has placed herself in the front rank of artistes.

Next in importance to this striking character is that of a middle-aged American, Colonel Lenox, played by Harry Morey. It is a delightfully human character and admirably impersonated. Colonel Lenox has left his real wife behind when on a visit to Russia for business purposes, and is accosted by Helene, when about to cross the border. From a combination of good nature, love of adventure and gallantry, Colonel Lenox permits Helene to travel on his passport as his wife. They are barely in Russia when his troubles begin, for the chief of police, Rogers Lytton, falls in love with the supposed Mrs. Lenox, though he is at that moment looking for the dangerous Nihilist, beautiful Helene.

The chief follows them to Saint Petersburg because of his infatuation, not in pursuit of his duties, is on hand when Lenox meets personal friends and is forced to present Helene as his wife, and contributes to the social advancement of the lovely Mrs. Lenox. There is an element of comedy in this false relation, which becomes acute when Lenox and Helene are compelled to take hotel rooms together. She makes such a charming wife at the little supper in their private apartment that Lenox, true to his sex tendencies, fluctuates between conscience and inconstancy. Still true to those tendencies, he decides in favor of inconstancy, and the scenes that follow are admirably handled. All that is amusing in the relation is brought out with no sign of indelicacy.

The adventures of Colonel Lenox, in company with a fascinating woman who is keeping up the outward appearance of being his wife, while controlling his vacillating moods in private, and his growing inclination to "take the goods that the gods provide," form the most interesting part of the story, but the serious purpose of Helene is strongly developed through a series of beautiful scenes, culminating in one of the grandest ensembles ever shown on the screen—a court ball in the presence of the Czar and Czarina.

Infinite care on the part of the director, and a full appreciation of artistic requirements on the part of the scene builder, combine to make the pictures of Russian high-life and underworld, even glimpses of barbarity to Siberian prisoners, a constant succession of interesting pictures. Mr. Young has set forth all this with a degree of skill that makes it his best product, and it justifies the most sanguine prophecies of those who have had, all along, faith in his ability.

"THE OLD ORDER CHANGETH."

The Selig Polyscope Company recently purchased from the Chicago Auditorium, something like a carload of "properties" that have been regarded among the precious possessions of that house since it was established. The purchase comprised a number of very ornate pieces of furniture, of carved and papier mache work, including bookcases, mantel trees, fireplaces, rustic furniture, sets of furniture, and all the moulds of the papier mache work that were made when the house was opened. The original property bill of this house was $10,000. Most of these "properties" will be rehabilitated at the Selig Plant in Chicago, and sent to the California Plant.

Scenes from the Vitagraph five-part production, "My Official Wife."

"The Double Knot"

Majestic Two-Reeler Has a Story Which Provides Unusual Opportunities for Tense Action, Rare Scenic Settings and Splendid Photography.

Reviewed by Randall M. White.

PARTICULARLY pretentious as an addition to the Mutual program of regular releases is "The Double Knot," a two-reel picture made by the Majestic company which will go forward to the exhibitors in June. It is not often that a picture is made which so admirably combines all the details of perfection which have been found to interest moving picture devotees everywhere.

Good stories are often told on the screen. Opportunities to present highly artistic scenes are often encountered. Lively action and compelling climaxes are often employed. But it is indeed infrequent that there is found such a happy combination as is at hand in "The Double Knot" where a good story in itself permits of its being handled in the way this one has been treated. It is without the suggestion that the pretty scenic effects and the lively action and stirring climax have been "dragged in by the heels," so to speak, as mere tricks of the trade.

Scene from "The Double Knot" (Majestic).

The opening scene shows the body of a young boy awash on a picturesquely beautiful shore of the ocean. One of many rocks in the picture which are as pretty as they are wicked looking has caught the little form while the angry white-capped waves, in a perfect frenzy, try to tear it free in order that they may continue their work of destruction. The lad is rescued by another youngster of about his own age and is nursed back to health and strength in the humble cabin of an old fisherman with whom the fisherman's grandson, the rescuer, has been living.

The boys become inseparable chums and at the childish request of the little waif of the sea, there is tattooed on his breast by the Old Salt a double knot, the replica of an ornamentation which had previously been placed on the little grandson. In a simple but affecting death scene, the old fisherman leaves the boys alone in the world after having exacted from them the pledge that they will befriend each other through life.

Years later, one of the boys is discovered as a prospector in the West, bidding his sweetheart in a little mountain cabin good-bye as he sets forth on a search for gold which proves to be successful. As the prospector is on his way to file his claim to the treasure which he has discovered, he is ambushed by an Indian whom he has trusted and is in possession of his secret. A master touch of the story, presented with the aid of a particularly fine photographic scene, shows the last drops of water trickling from the prospector's canteen which has been punctured by a bullet from the Indian's rifle.

The scene changes to the cabin in which the prospector's sweetheart has been left alone. Three drunken desperadoes force the door and, finding the girl, begin a quarrel over who is to secure her as his prize. In "The Girl of the Golden West" fashion, they start a card game to settle the dispute and the girl, choosing the least of the apparent evils, induces the youngest and handsomest of the three to save her from the other pair, agreeing to marry him as a reward. The pair of rough bandits are routed and the third chap comes back to claim his bride. Unwillingly she accompanies him to his cabin in the mountains where she is once more left alone while her Stone Age suitor hurries off to summon the "sky pilot."

Fainting on the desert without water, the prospector is picked up nearly dead by a Pony Express rider who takes him to the nearest dwelling for attention. It happens that the first cabin encountered is the one where the girl is sorrowfully awaiting the return of her bandit suitor with the minister who is to perform the marriage ceremony in accordance with the girl's agreement. The prospector and his sweetheart and reunited and, when left alone by the Pony Express rider, the girl tells of her terrifying experience with the bandits. Just then the young bandit returns to the cabin after having told the minister to follow him. There is a desperate struggle between the two men and the prospector, weakened by reason of his exposure on the desert, is steadily losing. The terrified girl has made her escape into another room. The bandit forces his opponent down upon a table and has raised his knife to plunge it into his opponent's breast when he is transfixed by something which he sees when the prospector's shirt is torn aside in the struggle. The knife never descends. The last scene shows the bandit outside the cabin door gazing with far-away eyes on the "double knot" tattooed upon his own breast.

This recital indicates the inherent strength of the story. In commending the picture it need only be said that no single opportunity has been overlooked by the director, the actors, and the cameraman. That there is no recognition between the prospector and the young bandit is a touch of real artistry in the direction. It is a skillful evasion of what would have been the prosaically conventional thing to do and yet an evasion with a reason in that it seems perfectly natural that the bandit foster brother would have preferred to go his way without a confession to his associate of childhood days that he had fallen to the depths which would cause him to take advantage of a girl in distress.

A possible adverse criticism might deal with the incompleted incident of the discovered gold mine. An audience that had been won by the prospector's love story might be interested in knowing whether or not he was later permitted to enjoy the fortune for which he had toiled—but, as Kipling would say with perfect reason, "that is another story." The discovered mine, while an important incident, had served its purpose in leading to a bigger and more gripping climax.

"Whom the Gods Destroy"

A Three-Reel Features Ideal in Which an Orphan Heiress Is Being Impoverished By the Wiles of Her Overseer.

Reviewed by Hanford C. Judson.

IT is said that the gods make mad those whom they want to destroy. In this three-reel Features Ideal offering, the unscrupulous upper servant of the orphan girl (played by Maria Jacobini) bids fair to filch all her estate from her; but at the end a sudden temptation to make a big haul by one grand coup is too much for him and his chief accomplice from whom he cannot hide the chance.

Scene from "Whom the Gods Destroy" (Features Ideal).

They fight like madmen with the glittering hoard at their feet, each attempting to throw the other down a well close by and by both going in together. This clears all troublous clouds from love's bright sky and leaves a flash space or two of film at the end of the reel for the happy ending of the romance.

The situation spread out before us by the opening scenes of this picture is, we think, of exceptional interest. In the development there is a pleasing romantic trend and our in-

terest is greatly heightened by excellent character drawing. Among the human beings who are made to live before us, the old overseer, full of false counsel and guile, is the best—this part is very well acted. Other roles are not far behind it, the heroine, for instance, is natural and entirely acceptable; the sea captain uncle of the girl carries good atmosphere, although his part in the story is very slight and is also its most unconvincing part. He refuses to help the girl free herself from debts that the evil overseer strings out until she never knows when some new demand on her resources will be made. He—the uncle—then sails away on his ship, is wrecked in the Indian ocean and sends a note to her by a sailor, telling her that he is dying and that there is hidden in his garden near a well, a chest of money. This is to be unearthed with the help of directions enclosed with the note. The sailor who carries this is played with convincing naturalness. He gets drunk and confides in the friendly overseer who steals the paper with the directions on it and, after decoying his victim to the lip of a cliff, throws him into the sea.

At this point, an acceptably conventional half-wit takes a important part in the action. He has been suitably introduced in a former scene as being abused by the rough overseer and protected by the kind-hearted girl, and now seeing the murder and finding the little cylinder in which the message was carried, in a dim way feels that it concerns the girl. The note to her is in it. He cannot read and waits until the children come from school (a commendable scene) when a boy gives him the contents of it. The cousin of the girl now chances to pass and to him he shows it and they bring it to her.

The overseer has the directions to the chest near the well; but things are not all going his way. His accomplice, a rather conventional heavy rascal, has seen the murder and now looks in at the overseer's window and catches the old oaf reading the scrap of paper. He demands his part and they agree to go together by night to the place. The overseer puts the paper in his wife's box. The two villains try to steal a march on each other by getting the gold first; they meet at the well and fight till both fall in together. The overseer's kindly wife (she has not been effectively introduced) takes pity on the girl, whom she knows is in present need of money, and brings her the savings—they are in her box. The girl opening it finds the paper with the directions.

The staging—handling of the action in the scenes, backgrounds, acting and photography—is, through most of the offering, all that could be desired. Its shortcoming—which doesn't keep it from being good entertainment—is that there are undeveloped parts. For instance, we should have been told why the girl's uncle, living in the same city, hadn't known of her predicament, the more as she was reputed to be rich, and why he was unwilling to help her out of it. There are many good reasons why this might be; but since none is shown one feels a distinct hiatus in the action at the point where he come in. Taken as it is, the offering will please; for it offers plenty of good action, not too melodramatic; yet with a sufficiently conventional struggle of evil with good to be clear and exciting to the average.

WHY NOT TRY UTAH?

The Moving Picture World, New York, N. Y.

Gentlemen: Being a reader of your very valuable magazine and taking some interest in the moving picture game, I trust you will not think me presumptuous in offering a few remarks, together with a suggestion or two that may, at some time, be of benefit to the manufacturers.

I have recently returned from Europe, where for a period extending over some eight months, I have had many opportunities to visit the moving pictures. I may say I never lost an opportunity for most of the pictures brought me closer to home and familiar scenes and faces make one homesick. I noted in several countries there was some complaint, both from the managers of theaters and the patrons regarding scenes of America, as they called it. It seems they know California by heart. So many of our pictures being taken in Southern California, and as most of them are shown in the European countries, the people over there have grown tired of the same settings as a background to the stories shown on the screen.

Now merely as a suggestion, why not try Utah. An ideal country for the taking of pictures. A country where they have three hundred days of sunshine every year, a country where the climate is all one could ask, and the scenery is varied and extremely beautiful.

California does not compare with it in many respects, little is known of this country, as it has not been exploited as some of our states.

Salt Lake City, would be an ideal place for a studio for some enterprising firm of manufacturers, the exterior views are grand, the home beautiful, and the people hospitable. One can find anything from a mansion to an adobe, numerous canyons of wild and beautiful scenery, water falls and lakes without number.

As I stated above this is only a suggestion, in making it I wish to say, I have nothing to sell, no interests to dispose of, but I would like to see some one take advantage of this natural beauty spot, and a place that has never been worked. any information I can give to any one interested, they may command me.

Respectfully yours,

EUGENE SPOFFORD.

247 East 4th South Street, Salt Lake City, Utah.

"The Gap of Death"

Melodrama Around a Vaudeville Sensation in Which a Man Takes a Death-Defying Leap on a Bicycle.

Reviewed by Hanford C. Judson.

ONE holds one's breath watching some daring feat of rider or acrobat at the circus, although he knows that every precaution has been taken to prevent anything from going wrong. In this picture the sensation featured is a flying leap on a bicycle. The performance begins at the top of a high incline down which the player rides at falling speed and at the bottom takes the leap over a wide gap, called "the gap of death." The length of the production is three reels and it is undeniable that the feat could have been set forth as well in a somewhat shorter story; yet this leads up to a tense moment when we watch the rider beginning the downward flight over an incline we know has been tampered with and that is almost sure to cause his death, and is, in itself, of interest. But it has not the depth of interest of true originality or greatness; yet holds because it is woven with due regard to the laws that waken and lead on human expectation; that

Scene from "The Gap of Death" (Leading Players).

is, it is has been made fairly dramatic. Another feature of the offering, we add, is a dance, done by Florence Mayfield with six dancing girls around her. It is called "The Dance of the Flower Spirits."

In its opening, a young lieutenant is the rescuer of a pretty actress, Florence Mayfield, whose horse has got beyond the control of its driver. We then follow him as he goes into his father's palatial house and find that his people are rich and distinguished. He has plainly fallen in love with the dancer and troubled waters are not far off. He attends the performance of her dance with three of his brother lieutenants and, in the days that follow, meets the girl not seldom. His infatuation has become so widely known that an order is sent to his colonel from headquarters to restrain the too attentive youth lest he disgrace himself and the army. This point is not strongly convincing; but since we are not told the country in which it happens, we can assume that its government was middle class and Puritanical. From this point on the action is well handled. The colonel orders the youth to his room for a week-end and makes him promise that, during that time, he will not communicate with the dancer. He gives his word of honor. The colonel and the boy's father are downstairs playing chess. The dancer has become anxious about her sweetheart, not having heard from him in days, and comes to his room, opening the window and stepping in. The lieutenant remembers his promise and is dumbfounded, but can't resist her. Now it happens that the two old men fall out over the chess-board and decide to leave the decision to the lieutenant. They, together, come to his room and find the actress there.

Several years have passed. They are married and the lieutenant is earning his living by performing in public the dangerous feat of the "Gap of Death." One of the clowns of the show takes a fancy to the wife and hands her a note professing his love. This she throws down; the husband catches it up and thereupon drubs the clown, who now desires vengeance. He tampers with the incline. There's a bad accident in which the evil clown is killed and the hero badly injured. There is then a making-up scene between the aristocratic mother and the disinherited son, and a happy ending.

"The Man in the Street"

A Three-Reel Edison Drama of Temperament Skillfully Acted and Produced.

Reviewed by Louis Reeves Harrison.

A WELL-BALANCED and interesting story relating to the theft of a play, "The Man in the Street," depicts the utter helplessness of one of those storm-tossed and buffeted human creatures, the poor author, who is finally dragged down to the depths of humiliating poverty by the

Scene from "The Man in the Street" (Edison).

very nature of his noble occupation. Bernard Shaw declares that authorship is a heartbreaking business for a poor man, and it might be said for any but a man with an established income. It requires years to perfect a first literary work of magnitude, years of devotion closely akin to deprivation, for everything is going out — time, money and energy — while nothing is coming in.

Scene from "The Man in the Street" (Edison).

Joseph Gadsden, "The Man in the Street," is in much the same position as an original scenario writer, no one wants to buy, and there are plenty mean enough to steal, mean enough to take bread and butter from those who are starving, even more for recognition than for food. This most contemptible of all forms of theft is one most widely practiced, because the victims are incapable of resistance. Gadsden looks up from the wet streets into the bright window of a bachelor apartment and sees a beckoning hand, the hand of a handsome young spendthrift who has been giving a farewell dinner with the last remnants of his patrimony.

The playwright enters and warms both the inner and the outer man. The two exchange confidences. The dramatist produces from an inner pocket all he has in the world, the script of his work, "An uncopyrighted play with no name on it." He goes to sleep. The spendthrift reads the play and discovers that it has merit. He conceives the idea of redeeming his fortunes with another's work and has a servant eject the author when the latter wakes in a stupefied condition, subsequently claiming that his servant burned the script.

The spendthrift has a pull and gets the play read by a producer, with the result that it it is rehearsed, but he is unable to replace a few lines that need revision. The required change is made by a talented young leading lady, who chances to be a former sweetheart of the true author. The author lies sick at a hospital on Blackwell's Island when visited by his former sweetheart, and, at her solicitation, recalls the lines eliminated, proving his claim to what has become a popular and profitable drama. Justice is served in the end and the villain dies by his own hand.

Such is the story. The treatment is characteristically that of Brabin. The interiors offering one pleasing harmony of form after another and the exteriors, particularly the view from Blackwell's Island Hospital, contributing to the pervading sense of artistry. The work of MacDermott, Ogle and Miss McCoy is delightful, but honors go to Duncan MacRae as the villainous spendthrift. His acting is of a high order and his personality a strong contributor to the Edison Company. The theme is not entirely new, but it is presented in such a superior fashion that it affords MacRae opportunity to show the sordidness and cowardice of coddled human nature in all its nudity. He and MacDermott will succeed in making us realize that one cannot escape from the grip of environment, that the weave of custom and habit is almost too powerful for any unsupported individual to break.

BADLY BALANCED PROGRAMS.

Editor The Moving Picture World, New York, N. Y.

Dear Sir: Why should it not be possible for a large concern, such as the General Film Company, to make an effort to balance their daily releases, instead of merely throwing the films on the market just as they are received from the manufacturer, without any regard for the exhibitor whose entire daily program calls for releases of one date?

The writer has been a close observer of the film market for years, and during that time has watched the results of the various methods of distribution closely, from the time of the old "Sales Company" up to the present time. In all that time the Licensed Companies have stuck to the hard and fast rule of merely releasing the subjects on the day the manufacturer sent them around, without even considering what other subjects along similar lines might be a part of the same program.

During a recent month the General Film Company released an average of nine reels per day, including the multiple reel subjects. Six times in that month the entire quota of releases for the day were dramatic, without one subject of a lighter nature to give the program variety. Six times during that month exhibitors were compelled to use a program that consisted of dramas exclusively, and on each occasion their patrons went away with the feeling "that the pictures were good, but they must be losing their liking for moving pictures, as they were very tired after watching the program through." This complaint is often heard when the program falls this way.

On five other nights the schedule called for one reel of comedy with eight reels of drama, which is very nearly as bad as no comedy at all, for no exhibitor will use nine reels, and in using a part of the output he has no assurance that his program will include the solitary comedy. Thus on eleven nights, very nearly one half of the month, it would not be possible to absolutely count on having any comedies included in the program. On seven other nights the proportion was two reels of comedy to six reels of drama. With this percentage of comedy it might be possible to arrange two fairly well balanced shows of four reels each, but this is not possible until the exchange discards the present system of "manufacturers" as a basis for program arrangement.

On the remaining eight nights of the month the percentage of comedy was greater than the percentage of drama, in some cases as many as six reels of comedy to two reels of drama. On a few of these nights there were nearly as many dramatic subjects as there were comedies, and the careful manager could have maintained a well balanced program, but to do this he would be practically compelled to get the entire output and discard the reels he could not use. Taking the month as a whole 49 reels of comedy were released, 104 reels of drama and 21 reels of topical and educational. This shows that there was no excuse on account of lack of material, for any good manager could have made up 26 excellent, well-balanced programs with this amount of material to work with.

Another peculiar occurrence which has probably been noticed by many managers is the odd way in which releases by different manufacturers on the same day will resemble each other. Recently the writer saw five death-bed scenes, all connected with a different plot, in a program of six reels. On another occasion a program of the same length had two court-room scenes, and everybody went to jail. In a good many instances a particularly good release by one Licensed maker will be followed by one or two adaptations of the same subject by other Licensed manufacturers.

This supreme disregard for final results on the part of the greatest distributors, is largely responsible for the present chaotic condition of the film market. If the exhibitor would have some good assurance that his daily programs would always be of the same high class, and always have the space that proper selection and variety will make, he would not consider the running of outside features. If there were the market for these outside features, they would soon come their attentions and talent on turning out a number of very good programs, instead of the present wasteful system, with thousands of reels on the shelf and more thousands that will never have half the showing they deserve. No house can begin to use all the good subjects that are available at this time, and for that reason the many manufacturers will either have to stop making such a large number of subjects, or will have to be contented with the small earnings of unhealthy competition.

The remedy for the situation that confronts the General Film Company is a department that will take the subjects from the manufacturer, apportion them day by day to produce well balanced programs of four reels or more. Thus each subject would be released twice, once by the manufacturer, and once by the General Film Company, as a part of one of their programs.

The writer would appreciate any discussion or criticism which may be made on the suggestions and complaints that are registered above.

EXHIBITOR.

Canton, Pa., May 18, 1914.

New Blood in New Programs

Hopes and Projects of the Men Who Have Joined Hands in the Name of Quality—The Paramount Picture Corporation Aims to Supply the Big Theaters—Will Assure a Sale of Their Features for the Whole World.

By W. Stephen Bush.

JUST exactly three years ago The Moving Picture World (issue of May 27, 1911) deplored the conditions then existing and ventured to couple a prophecy with its regret. We said then:

> Our pet hobby of fewer and better films bringing higher prices to the manufacturer and more money to the renter and exhibitor is apparently doomed. It seems that the feature film, which will stand a week's or a month's run in certain localities, will continue to be the exception and not the rule; for the trend is to spread out in quantity instead of to concentrate on quality. Several manufacturers both independent and licensed are making active preparations to double their output. While on the face of it this may appear as a concerted measure to hold the market, it is in reality the first step to an open market. Excess of quantity begets discrimination on the part of the consumer. Quality will then govern the demand and the "standing order" incubus will be shouldered to one side in the general scramble to obtain the product that best pleases the public.

There were many friends and students in the moving picture field who, reading these prophetic words, agreed with them in their hearts though necessity forced them to bend the knee to the inexorable present. Among these latter was a studious scholarly-looking young man, a clear thinker and a master of watchful waiting. This same young man came to New York a few weeks ago and looked about him here to discover whether the helpful constructive policy which had made a moving picture paradise out of a moving picture howling wilderness in and around California might not, with equal profit, be applied to conditions as they existed all over the country. He thinks he has solved the problem and his ship is ready to race. I am speaking of W. W. Hodkinson, the president and general manager of the Paramount Picture Corporation, of which brief mention was made in the last issue of The Moving Picture World.

When I found the president of the new corporation in his office in the World Tower Building he protested his unwillingness to talk, saying he would rather wait a year or two and then be judged by the results.

"If the results are what we expect them to be they will be the best answers to all possible questions and, if, on the other hand, we have not made good, talking will scarcely change the fact."

A solid enough argument, to be sure, but not quite pertinent in the case of a man who had a record of achievement. This defect in his argument was pointed out to Mr. Hodkinson and he was persuaded to believe that the readers of The Moving Picture World would be interested in his views of the present situation and in his forecasts of the future.

"I believe," said Mr. Hodkinson, "that this union, created in the name of quality, will assure the exhibitor of a strictly high-grade program; it will lend permanency to the exhibiting profession. I think there is no other single source from which such a continuous high-grade program may be obtained. The affiliation of these big producers will give to the men who own the best theaters in the country programs of features, the quality of which has stood the test. I don't like the word features exactly, but it will do to make my meaning clear. We do not expect that our three companies will be able to supply the entire output necessary for our purposes. We may be able to do that in time—for the present we propose to go into the open market for whatever we need in addition to our own features. We will lay the world's market, not merely the American market, under tribute, and if any of the really great productions appears in the world's market we want to make room for it in our program, pretty much regardless of cost. We may eventually designate a committee to select outside supply. The great strength of this plan lies in the fact that it assures the biggest possible return to the producer. Under our system of handling features of merit the producer will, to a very large extent, participate in the actual profits of his productions. These profits will be in proportion to his quality. Can you imagine a greater incentive to a capable and ambitious producer? You see it is in the very nature of our plan to force quality. We are organized on a basis big enough and broad enough to meet any condition in the moving picture field. We have collected valuable data from exchange men of standing and experience; we have used our own observers and investigators and we know what the requirements of the high-class exhibitor are. The greatest difficulty and the ever-present bogev of the exhibitor to-day is the unevenness and the uncertainty of production. He may get a film to-day which is fine, and next week he may receive something that is awful. He needs a continuous supply. To study out this problem of assuring such continuous supply and to solve it has been my constant effort I conquered the situation when my hands were hampered by a lack of grading facilities, and now that I have no such handicaps, but splendid aids instead, I feel certain of accomplishing my object. The large number of theaters requiring this sort of service is growing larger in proportion as we outgrow the 'daily change' and the 'nickelodeon' stage."

Mr. Hodkinson has been called the Tiffany of motion pictures. They say his two watchwords are System and Quality. The name and the mottoes fit him well.

Jesse L. Lasky, one of the new triumvirate of quality hunters and quality purveyors, shares with Hodkinson the immense advantage of youth plus experience.

"We are glad of the chance to help in the building of the road of quality. The members of the new formation will work absolutely independent of each other, and there will, I suppose, always be a friendly rivalry. We could not have a greater incentive to do our very best that is afforded by the new plan. We have just acquired the filming rights of David Belasco's past successes and of his future productions. Now I do not say that we have acquired these rights because of the union with other producers, but the union will enable us to put these productions in the hands of the right theaters and picture houses all over the country, and by virtue of our union we will be able to go the limit on the productions themselves. It is clear that we did not have the same inspiration for good work under the old system; the amount of income through the sale of our pictures on the so-called state right plan was limited and irregular. Now, we actually participate in the profits of the production and herein lies the vital point of the whole scheme. We will produce Belasco's 'The Darling of the Gods' at an early date and the entire production will be staged in Japan. The same realism which forms one of the charms of the picture in the eyes of the public will characterize our production of 'The Girl of the Golden West,' the first part of which will be enacted in the famous petrified forest of Calistoga in California. We will not confine ourselves to the Belasco productions, but will tap the comic vein with such features as 'Ready Money' and 'The Man from Home.' I think that the popularity of 'Brewster's Millions' has put us on the right track there. We have added to our regular staff an artistic director who works in harmony with the stage director, the technical man and the cameraman. It is his duty to cover the minor points competently and the minor points at times are very important indeed. This artistic director is Wilfred Buckland. We look upon the world as our market and our program will have its share of whatever there is to be had in Europe, in Australia and, indeed as I have said before, every part of the world."

In a similar strain of enthusiasm and determination spoke Adolph Zukor, the president of the Famous Players' Company. Mr. Zukor looked back upon conditions as they existed when he put his first great success on the screen, "The Prisoner of Zenda."

"Conditions then," said Mr. Zukor, "were unsatisfactory. I learned this much by keeping in touch with the men who had bought state rights on this picture. Some had no right to buy the picture at all; they lacked knowledge and experience, and it is no wonder they lost money on their venture. Even those who had both knowledge and experience did not realize what they expected, their overhead expenses eating up most, if not all, the profits. Under these conditions there was no solid basis for a high-class producer, and I felt as if my capital was jeopardized. The idea of putting out different grades of pictures we abandoned as impractical; there was not a strong enough demand for the three-reel pictures with stock companies, and only the big four and five-part productions proved successful. We have now reached a stage where film plays must be treated as other plays and not as merchandise containing so many feet. Now, under the affiliation we have formed, the manufacturer participates in the profits, and if we make a mistake, if a play is produced which does not prove a success we can call it back, relying on the bigger profits of the successful plays to even matters up. The loser will be the manufacturers if the play does not come up to expectations. We rest upon this foundation: The exhibitor and the public are only too glad to pay for what is really good. The financial returns come as a sure reward for quality. This amalgamation will secure the most efficient distribution; it will create an atmosphere like that of the stage itself. The greatest minds will eventually write for the screen. Our company will stage 'The Eternal City' in Rome itself and will have the advice and coöperation of the author. This is but one of the big things that we will do; we feel that with the certainty of returns afforded by our union we can bring all our resources to bear on the production of extraordinary films."

The office of the new corporation will be in New York. Mr. Hodkinson will be assisted in the practical work by J. D. Williams, who has won his spurs in the film arena some years ago.

Doings at Los Angeles.

WILLIAM D. TAYLOR, former leading man for Vitagraph, has joined the Balboa company at Long Beach. Since securing the new release for this brand, the Horkheimer brothers have been doing great things in the way of improvement. The whole plant is being enlarged.

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The Selig company has sent a large company to Redondo, to do some big western scenes in the Palos Verdes hills. They intended going to Arizona to get locations, but these low hills will do just as well.

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Burton King and the Usona company have gone to San Diego to get new settings for a big feature picture. This place has never been seen much in any films, and King is always after new locations.

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Mr. and Mrs. Jack Russell, of Pasadena, were presented with a wee baby girl, and they promptly let Mabel Normand know that the little lady will be called "Mabel Normand Russell.

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Jack W. Johnstone, playing "Steve" in "The Virginian," and the rest of the company with its leading man Dustin Farnum will soon go way up into the mountains at Temecula to get some new scenes for that picture. They have leased 1500 head of cattle for this picture, which will be one of the best ever put on by this company. In this picture one of the rattle snakes was actually shot off the leg of the "tenderfoot."

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J. Barney Sherry, who for so long a time has kept his beach home open, has closed the bungalow and will live elsewhere. His home has been the scene of many social gatherings during the winter.

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Four companies of Broncho players have been working at Edendale in the Keystone studios this week on account of the fogs that have been bothering the mountain studio in the canyon. Only interiors can be made when it is so foggy.

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Frank R. Robertson, a well known traveloguer has been busy here for the past few weeks taking stills and moving pictures of the beauties of this part of the state. He will make a long trip up the mile high Mount Wilson and Mount Lowe, on the incline railway.

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Clune's Auditorium Theater Beautiful still continues to play to packed houses. The first week there was standing room only, and each night there were actually hundreds of movie fans turned away from the large theater.

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The Balboa company is building an addition to the assembling room. Also they are putting up a building that will accommodate ten printing machines. This is the only studio west of Chicago that prints all releases where they are taken. The drying room has been added to, and a fast drying device has been made so that film can be turned out in a little over twenty minutes. They have built a separate dark room to be used in the making of stills. Another large automobile was purchased, making eight in all. One old machine will be converted into a water wagon which will be used to springle the streets near the studio. In April this company used 1,786 gallons of gasoline in its machines.

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It is reported that Arthur Payne, son of a wealthy family of the north has been captured by the Mexicans while on a moving picture expedition in the south. He went on the launch Lola for the purpose of taking some rare pictures.

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Russell E. Smith of the Mutual says that the company does not buy any scenarios under four reels. The one reel writer will have no success here. The company is busy on all kinds of pictures at the present time, and the one reelers are written by the staff. A lunch counter house has been erected in the front yard and many of the actors eat here. The studio is far from the city, and the people have to eat.

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A wonderfully intelligent trained horse was used here this week by Director Ulysses Davis in a novel Vitagraph film. The horse did everything from turning in a fire alarm to reading from a book. The picture seems to be a good one, and the people who were in it say that it was wonderful

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At the Universal ranch the men are preparing to receive sections of the old studio from Hollywood. The stable will be moved piece by piece, and Manager Bernstein has planned and had drawn a map of the two locations, and he will move the studio by map, every move being shown on the large board.

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Pretty Cleo Madison was painfully burned in a scene last week. She was in a fire and although wrapped in asbestos her feet were badly burned and for a few days she could not walk. Joe Singleton also fared unluckily in a shooting scene. His face was scared by the powder which came from a gun prematurely discharged. Both of these actor folk are improving and will be able to work again shortly.

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Nick Cogley, who fell and suffered a double compound fracture of the left foot, is recovering nicely. He was confined to the hospital for many weeks, and last week the doctors made an x-ray photograph, which shows plainly how the broken bones are knitting. He will soon discard his crutches and don grease paint and whiskers for Keystone films.

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Sidney de Grey has closed the Fred Mace offices in the Washington building and has adjourned to the studio to get busy on the producing end of the business. Much stock was sold, and hundreds of local people were interested in the new concern. Mace has sold some interests of his abroad and will now concentrate his energies on the local company and its work. Many feet of pictures are being made all the time.

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At the Bosworth studios carpenters are repairing and enlarging the studio preparatory to the return of the company which is now working in the north. Myrtle Stedman, who so well portrayed Saxon in "The Valley of the Moon," is appearing at the same time in three different films. The company is very busy up north and expects to finish all exteriors there.

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When Thomas H. Ince, president and general manager of the New York Motion Picture company wrote and produced "Mr. Aladdin" he certainly made a hit on "Broadway," Los Angeles. All this week the play has been showing to full and appreciative houses. The story is natural, full of truth, and the action is strong and holds the audience. Reginald Barker was the producer, and the director was Raymond West, two efficient directors at the Broncho studio. Walter Edwards played the title role and Arthur L. Jarrett played the next best part. Florence Malone and Aileen Flaven were the two principal female leads and they were supported by Fannie Midgley and a number of other studio people. Owing to this big production the picture folks have abandoned the diffusers and outdoor stages for the legitimate, and they have scored a success. Many compliments have been heaped upon Mr. Ince, and his well liked players. At the first night's performance, the house was 70 per cent. full of picture players who turned out to see their brothers and sisters in the real speaking play.

CLARKE IRVINE.

UNIVERSAL'S NEW ANIMAL MAN.

"Jerry" M. Barnes, known from coast to coast as an animal trainer, has been put in charge of the big menagerie of the Universal Film Manufacturing Company at Universal City, Cal. Mr. Barnes succeeds Dr. W. W. Kirby, who died several weeks ago from injuries received when an enraged lioness attacked and clawed him.

In addition to being one of the oldest and most capable animal tamers and trainers in the business, the new head keeper of the Universal menagerie is the hero of a score of life-or-death battles with "bad" beasts. During the 25 years that he has been an animal tamer he has been attacked and dangerously wounded many times. A few years ago he figured as the hero in the rescue of a woman lion tamer who was attacked by a lioness at Leanvenworth, Kan. At that time stories of Mr. Barnes' bravery were printed over the country.

The new Universal animal tamer is a brother of Al G. Barnes, veteran circus owner, and was in charge of the Barnes circus menagerie for several years. He will be assisted in his new duties by his wife, Mrs. Ethel Barnes, who also is prominent in circus life as an animal trainer.

CORRECTION FOR LAST WEEK'S ISSUE.

Exhibitors will kindly note the following correction in the length of the Melies production, entitled, "The Thumb Print," in advertisement on page 1204 of last week's issue. By mistake, this was given as in "three parts," whereas it should have been in "four parts."

Popular Plays and Players Co.

Notes Concerning the Men Interested—Adler in "Michael Strogoff"—the First Production.

A NEW company to enter the motion picture industry which promises to become an important factor in the feature business because of the stability of its connections, the personnel of its officers and the class of productions which it plans, is Popular Plays and Players, Inc., with offices on the eighth floor of the Mecca Building, 1600 Broadway, New York City. Its first production will be "Michael Strogoff" in five reels, featuring Jacob P. Adler, the eminent romantic actor. This and the coming features, of which the next will be Andrew Mack in "The Ragged Earl" are to be produced by the Lubin Film Manufacturing Company at its various studios on a lavish scale.

L. Lawrence Weber is the president of Popular Plays and Players, Inc.; Harry J. Cohen is the treasurer and general manager; Bobby North is a director in the company and financially interested, as is Aaron Hoffman.

Mr. Weber has long been a dominant factor in theatrical circles. He is well known as one of the ablest organizers in the field and as one of the leading producers and managers. Mr. Weber has built numerous theaters and was perhaps the greatest factor in the recrudescence of burlesque, having become interested in that business during the early days of the Columbia Amusement Company. Mr. Weber's entrance into the moving picture field will bring to the film business the genius who reorganized burlesque. His close association with prominent actors and actresses and his intimacy with the entire theatrical situation will be an additional asset to Popular Plays and Players, Inc.

Harry J. Cohen, the treasurer and general manager, is widely and favorably known in the motion picture business as an experienced film man. He is a genuine "old timer" in the business. Ten years ago, in 1904, he opened the first motion picture theater in Chicago. He was in the exhibiting end of the industry for a long time.

Mr. Cohen was associated with the General Film Company from the start. At different times he was manager of the branches in Washington, Toronto, New York, Chicago, Milwaukee and Baltimore. When the special feature department of the General Film Company was organized in July, 1913, Mr. Cohen was appointed general manager. He remained in that capacity until March, 1914, when he left to organize Popular Plays and Players, Inc. Mr. Cohen has the active supervision of the business end of the organization.

Bobby North, who is one of the directors of Popular Plays and Players, Inc., is well known in theatrical circles as one of the organizers of the Gordon North Amusement Company, one of the leading producers of the higher type of burlesque shows. This company has brought out many of the best shows on the Columbia circuit, attractions which compare favorably with the musical comedies of the legitimate stage.

For seventeen years Aaron Hoffman, who is interested in Popular Plays and Players, Inc., has been specializing in comedy, particularly of the broad kind that depends on swift action. He is the author of many of the most successful comedies on the Stair and Havlin Popular Priced Circuit and several of the best shows on the Columbia circuit. He has written numerous musical comedies, collaborated on others and is the author of almost numberless monologues and vaudeville acts.

Jacob P. Adler, the great Adler, appears in the title role of the first picture, a five-part motion pictureization of "Michael Strogoff." There are other actors named Adler, but Jacob P. Adler is the man recognized as one of the foremost romantic actors of the present day. It is the belief of those who have seen on the screen some of the scenes of the picture that Mr. Adler will achieve high reputation as a motion picture actor. His many followers know that his work on the stage has demonstrated that he is a master of facial expression and pantomime. His work in "Michael Strogoff" is awaited with much interest.

For its second release Popular Plays and Players, Inc., will present Andrew Mack, in "The Ragged Earl," one of his greatest successes. Negotiations are being made for other well known theatrical stars and successes of the speaking stages.

HITE HOOKS A DUKE.

The Duke of Manchester has gone into pictures. England's titled son appeared in a scene of "The Million Dollar Mystery" at the Thanhouser Studio last week. It was the distinguished foreigner's first view of motion picture making. He likes it. Charles J. Hite, president of the Thanhouser Company, escorted him through the studio. When the party arrived in the east building, where some of the "Mystery" scenes are being taken, Mr. Hite called Director Howell Hansel to one side and told him to put the Duke into a scene. It was no sooner said than done. Almost before the Englishman realized what was happening, Director Hansel was posing him. The Duke enjoyed it, and laughingly told Mr. Hite to "crank the camera." The visitor proved such an adept that an actual scene was taken, showing him aiding Miss La Badie, the heroine of the forthcoming serial, to escape from the machinations of the Countess Olga, Miss Marguerite Snow, and her band of conspirators.

Grace Darmond.

GRACE DARMOND, a recent acquisition to the Selig Stock Company in Chicago, who has made good in a variety of parts, in modest and meritorious fashion, is still in her teens, although she has had ten years of actual stage experience. She made her debut in the title role of "Editha's Burglar," under the direction of William Jackson. She traveled in this popular play (which, by the way, was the first drama written and presented by Augustus Thomas, now reckoned as America's most successful playwright) for two seasons. She next joined the stock company at the English Opera House in Indianapolis, where she played two seasons in every variety of part—from child to old woman. In recounting this experience, Miss Darmond remarked: "I consider my training in stock work as absolutely invaluable. It was constant change and a big spur to originality, and good hard work, I can assure you. It would be hard to name any school more difficult and exacting than that of the stock company where you change a bill every week, and are rehearsing and memorizing a new play while you are still almost getting your bearings in the medium in which you are working. It calls for continual study, much alertness and eternal vigilance. I have heard many actresses complain of the strain involved in the memorizing of roles under such conditions, but confess this was always stimulating to me. In an after experience, I played the same roles in short pieces for protracted runs, and found them most wearisome on account of their monotony."

Grace Darmond.

Miss Darmond played a whole season in a sketch by Geo. M. Cohan, and was for two years associated with J. F. Bannister's Company in "Old Lang Syne." She is simply delighted with her picture experience at the Selig plant. Up to date she has appeared in about a dozen plays prominently, and confesses that in all points they appeal to her more than the work of the theatrical stage.

GLICKMAN TO APPEAR IN "THE LAST CONCERT."

Charles J. Hite, president of the Thanhouser Film Corporation, had made it possible for Ellis F. Glickman, foremost of Jewish character actors, to be seen in silent drama. There has just been produced at the New Rochelle Studio, a photoplay by Mr. Glickman, called "The Last Concert." In this four-reel feature production teeming with heart-stirring situations, Mr. Glickman, who plays the lead, brings a touch of genuine humor, washing away the expected tear and lighting the scenes with a smile. Mr. Glickman has played more than eight hundred character parts on the speaking stage, being at one time leading man for Bertha Kalich.

"The Last Concert" is Mr. Glickman's second appearance in the silent drama, his previous story, "Repentance," having proved an unprecedented success. Miss Minnie Berlin plays opposite Mr. Glickman being supported by a strong cast headed by Nolan Gane, Thanhouser's leading juvenile actor.

Moving Picture Educator

SOME NEW ECLAIR EDUCATIONALS.

THE natural history series of films for which the Eclair Company is noted is increased by the valuable addition of several new subjects at this time. The thoroughness with which these pictures are shown is indicative of exhaustive study, great patience, and a carefulness in detail which makes them standards of authority as well as powerful agencies for the importation of knowledge.

Water Turtles.

These carnivorous animals, which are so well known to the schoolboy at play, are now taken with him into the classroom, where by a more thorough acquaintance with it he may become informed of its nature and habits. The pictures show first how advantage is taken of their gluttony to catch them with bait. The mouth when seen enlarged appears armed with strong horny jaws, which close with a vise-like clasp. Their existence is spent chiefly in wading in the waters, although their dual nature makes them seem to appreciate the land and water alike. As they breathe through the lungs they are obliged to frequently come up to the surface for air. As is well known they are covered with a hard shell which gives them a massive appearance, yet in spite of their somewhat cumbersome look they possess a certain amount of agility. Two pictures show how in the course of their climbing they are often victims of accidents through occasional falls from which they suffer no hurt, being so well protected by their natural armor. Also, that they are capable of entering into violent combat, when the possession of a dead fish is the reward of victory. It is particularly noticeable that when enlarged and seen in full detail the head, face and neck of the water turtle is far from ugly; indeed there is somewhat of an intelligent look in the eye. The boy scholar will be equally pleased with this picture as teaching him something more of that about which he already knows a little, while the naturalist will add it to his list of helpful films.

Exotic Butterflies.

After numerous attempts, French naturalists have succeeded in producing specimens of wonderful foreign butterflies. This film shows in particular the caterpillar of the Calligulia Japonica of Siam, British India. While the developments of these varied species is always similar, local or native conditions always lend sufficient interest to make each individual specimen worth close scrutiny.

This particular caterpillar is shown to find its food among the branches of the oaks, the leaves of which seem to provide a rich feast. The Metamorphosis: This caterpillar spins a wonderful cocoon which hangs from the branch of a tree; eventually this cocoon is cut open as with a pair of scissors. Inside the caterpillar is seen to be making use of the last moments of its vitality before becoming a chrysalis, to carry out any necessary repairs.

At the end of a period of time, which we are told varies with the different species, the butterfly emerges from the cocoon in which it is enshrouded as a perfect butterfly. The process of this development is exceedingly interesting. At first only seeming to possess the rudiments of wings, the body of the butterfly waits motionless while the wings develop. This transformation which in nature takes two hours is, of course, seen on the screen in a few minutes and is of intense interest; the same phenomenon is shown from various viewpoints. Now fully grown, the beautiful creature only lives to perpetuate its kind, and give pleasure to collectors. A number of beautiful specimens are shown.

Niagara Falls.

This world-wide known natural wonder has never before been so thoroughly and so beautifully pictured as in this film. At once gorgeous and majestic the great natural divide between New York and Canada is known as the greatest and most beautiful in the world. With a height of over 160 feet, the noise of the descent of the rushing and fall of the water is heard like rolling thunder at a distance of fifty miles, while the vapor arising from the abyss is visible at a distance of seventy miles. These magnificent waters are pictured from every possible viewpoint.

Beginning with the rapids above the falls both the American and Canadian sections are seen. The falls are viewed both from above and below, from every vantage point in picturesque display as well as a panorama of the whole, finishing with the rapids below the falls. The chief feature of this film, apart from the grandeur of the whole, lies in the splendid details, many are familiar with the falls as a whole, but few have or can ever see those views which are here shown; in this report the film is most commendable.

More Revelations of the Microscope.

From time to time the Eclair Company has issued films of microscopic revelation. The peculiar relationship between the microscope and the kinematograph are one of the best features of educational kinematography. Until its revelations were enlarged in living realities upon the screen the uses of the microscope were limited, now thanks to the living picture they are not only unlimited in the scope of their revealing power, but also in their teaching qualities.

To show the "dust" on a butterfly's wing is one of the first features, and simple as the first suggestion may seem, when pictured a new idea comes from the revelation, as is equally so the hairs of a bat.

For botanical purposes the section of the cup of a plant, the section of the stalk of a flower, show wonderful detail which to many seemed never to exist. The common grass of the field is seen to possess laws of natural beauty with systematic construction that make it appear almost a crime to tarmple it under foot. The work of nature is wonderful even in a blade of grass.

The thread-like algae of the marshes so often despised is now revealed as it grows rapidly while being looked at upon the screen, for it grows "while you wait;" it is thus easily seen how the malarial marsh growth is so quick. The picturing of other weeds which show how stagnant water gets its greenish color, as also the quick development of animalculae in a glass of water in which a bouquet of flowers has stood but a few days is very interesting.

The stings of insects are shown, as well as the stinging points of grasses or weeds like the nettle. Blood, human and animal, is seen in various contrasts, and the lower forms of certain life, like ants and wood-lice, are pictured and naturally described.

The beauties of crystallization is also revealed, even a drop of syrup assumes forms which are beyond the power of human manufacture and of entrancing qualities; we shall never tire of what this series may continue to produce.

Writing in the Schools.

Several years ago when the Kalem Company showed at the finish of every film the name "Kalem" in process of writing, as if written by an invisible hand upon the screen it was predicted that some day that same method would be used to teach writing in our public schools. That day has come. During the last twenty years the method of writing as taught has been changed almost as many times. We have had recently what is known as the "Palmer Method" introduced in our public schools. It now appears that the author, Mr. A. N. Palmer, is now going to use the moving picture to teach his method of so-called perfect writing. Even as "Kalem" was once written, now he begins with the name of your home town or city. In Des Moines he begins by showing how to write "West Des Moines High School" upon the blackboard. The film he uses is 300 feet in length and shows the proper writing posture of both teacher and scholar the right position for writing upon the wall, blackboard or the paper on the desk; the methods of most gracefully and easily holding the pen, pencil or chalk, together with the best and easiest letter formations.

Mr. Palmer's idea is to have these films shown in every schoolhouse everywhere. In this way a great impetus will be given to the use of the moving picture in the school. During the old method of teaching, the body of the teacher was always between some of the class and the writing, now on the screen, the fact that the invisible hand will write will be easily seen of all, and the plan argues for good success. We are especially glad because it brings nearer the day when there will be a picture machine in every school.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

THE movement made by the local Feature Film Renters' Association to wipe out unfair and illegal practices on the part of tricky exhibitors deserves the heartiest support that can be given it by all interested in the business. The specific charge made by the association is that certain exhibitors operating two or more theaters rent films for one of them, but use the films in all their houses on the same night without making arrangements for that purpose with the renters from whom the films are procured; and, in many cases, the films are also sub-rented to houses in which the exhibitors have no interest.

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About two weeks ago occasion was taken to pointedly refer in these columns to such practices in taking up the complaint of an exhibitor that he was a victim of oppression because the exchange had almost doubled its charge for the film service given him. The exhibitor openly boasted when making the complaint that he was really only paying half the amount the exchange thought he was paying, because the cost was split between himself and another exhibitor he allowed to use the films.

* * *

The complaining association says the exhibiting of films in more than one theater with the payment of but a single rental price strikes at the very foundation of the rental business, which is perfectly true, but the offenders do not, and will not, look at it in that light. By some mysterious process of reasoning such exhibitors hold that upon payment of a fixed price for the use of films for one or more nights they have the privilege of doing as they please with them, provided the films are returned by the time contracted for in as good condition as when received. This is the line of argument an exhibitor gave recently when the subject was under discussion: "I pay the price asked for the rental of films for a certain period. I can take those films where I please and use them, or let them remain idle. They are my property during the term of my contract and I alone am responsible for them. If I let somebody else use them and they become damaged or destroyed I am accountable to the exchange. Suppose I do allow another house to use them on the same night or nights for which I hired them? It is up to the exchange to stop the other fellow, and if they do not interfere why should I worry? It is a matter of business with me to make my service cost as little as possible. The exchange does not lose anything because I know the other fellow cannot afford to pay their price. The more houses use their films the more advertising the make of goods they handle gets. They should not worry so long as they get what they consider the films are worth while rented to me."

* * *

The exhibitor was asked if he would complain if the exchange rented a duplicate set of films to his neighbor to be used during the same period covered by his rental. He replied that such a proposition was unfair. "They would have no right to give me a program and put my neighbor in competition with me. If I pay them their price they should protect me so that I may get returns."

* * *

The protest of the Renters' Association is gratifying to many veterans in the motion picture business because it gives publicity to a condition of affairs that has existed since the rental system was first inaugurated and gives promise to bring about an endorsement of the contention the veterans made from the first, that sub-renting was unfair and illegal.

* * *

The assertion of the Renters' Association that the trickery strikes the foundation of the rental business fails to convey the full extent of the evil. Several years ago it threatened to cripple the entire business. At that time the renters did not have means, financially or otherwise, to locate and stamp out the practice. The offenders had full swing and were creating an immense amount of trouble in the business, but so shrewdly did they conduct their operations that the real sufferers were unable to account for the troubles that brought loss of business and continual strife into the field.

* * *

Exhibitors all over the country were complaining to the exchanges that films, of which they were supposed to be the sole exhibitors in certain territories on certain nights, were shown on the same night by their competitors. Time and again exhibitors who had advance bookings for certain films at advanced prices cancelled the bookings because competitors exhibited the films before the date the contracting exhibitors were to get them. The exchanges, in turn, complained to the manufacturers and they were powerless to straighten the matter out. The complaints showed there were more copies of certain subjects in use than had been manufactured. Finally, they concluded that the trouble was due to people "duping" subjects, and they so notified the exchanges, who similarly notified the exhibitors, with assurances that steps were being taken to locate the "dupers."

* * *

For a time the exhibitors were placated; but for a short time only. Some "dupers" were located and put out of business, but the complainaints saw no falling off in the competition put up against them by the tricksters. The climax came when some experienced men found that films used by the competing forces were not "dupes," but bona fide copies bearing the private marks of the original makers. There was no stemming the tide of angered sentiment on the part of the aggrieved exhibitors then. Peremptory cancellations of contracts flowed into the rental exchanges. Naturally, the consequent falling off of business made it necessary for the exchanges to cancel or reduce their orders with the manufacturers.

* * *

Now, then, let the offending exhibitors stand before the bar of public opinion and answer to the indictment that their practices were primarily responsible for the formation of the so-called motion picture trusts, so far as the operations applied to exhibitors. And they had strong allies in the bogus export agents who secured films at export prices and resold them in competition with the legitimate concerns who were obliged to pay domestic rates. When the manufacturers got together one of the first steps was to locate and attend to the sub-renters. The latter then put up the same kind of arguments that the offenders of to-day are making, but eventually they were forced to give way. It is quite true that the evil was never wiped out, but it was reduced to an extent that brought back the lost business and re-established confidence on the part of the legitimate exhibitors in the rental exchanges and manufacturers.

* * *

The immense increase during the past two years in the number of film-producing companies, and consequent multiplicity of agencies and rental exchanges, has re-opened the field for the tricky exhibitor. But few of the oldtimers are in it again. Most of them are comparatively newcomers to the exhibition line who imagine that the "circuit" and "sub-renting" schemes are original with them. It is known that many of these people have gone into the business with their plans based upon these unfair schemes. They have been heard to declare "I wouldn't go into the business if I had to depend upon one house. I have three locations," as one said, "and I can make the one set of films cover them all."

* * *

While the Feature Film Renters' Association will not have on hand the task imposed in earlier days to squelch the unfair exhibitor, still it is face to face with a proposition that no doubt many of its members did not foresee when they embarked in the business and one that they must meet quickly and decisively. It is for that reason that the writer has gone into the past performances of the corner-cutters. An effort has been made to impress upon the renters that their losses through the unfair practices are not confined to the rentals lost by the use of films in unauthorized houses. The legitimate customers are to be reckoned. If they are not protected there will be a falling off in their trade. Every unauthorized sub-renting kills the chance for the original renter to get a subject into other houses that might make direct rental. And many good houses may be swerved to other channels when they find cheaper houses putting on features that they know the places cannot afford to pay for. Suspicion at once attaches to the rental agency.

* * *

Successful handling of the problem will depend in a large measure upon the courage of the campaigners. They will be met by all sorts of intimidations and threats to boycott their products and, for a time, there may be a drop in rentals; but affairs will eventually become satisfactorily adjusted by elimination of the cheaters and demonstration to the legitimate exhibitors that their interests are being cared for. The exchange that doubled the rental price of the exhibitor who boasted that he really only paid half of what he was supposed to pay was the first to start the cleaning up. The Feature Renters' are the second in a good work. Now let all the other renters fall in line. They will have the hearty coöperation of the manufacturers, although some sub-renters do not think so. They figure that the manufacturers do not care, because one set of films used in two or more theaters in one night will wear out quicker and make sales for new sets.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Here's One Viewpoint

PERHAPS you may not think that censorship has anything to do with advertising for exhibitors. But it has. It is the most damning advertisement that can be given a house, the sort of advertising that the decent manager does not want and yet cannot avoid in part, at any rate.

Stop a moment and think just what the censorship and proposed censorships mean.

Now and then the Federal authorities arrest some publisher for a book of more than ordinary frankness in a day of startling frankness. Now and then the police authorities prohibit the presentation of some play more than ordinarily nasty in a day of general filth. Here and there a song has been suppressed because it was too vulgar, *but of all the forms of entertainment in these United States, the motion picture is the single example that is regularly censored by appointed authority.*

Ninety-nine out of every hundred photoplays are far more decent than the bulk of the present day stage presentation. They are more decent than many of the books now enjoying the greatest sale and of certain magazines of large circulation, and yet the photoplay alone is subject to police inspection, whether these police be the municipal uniformed force or the city or state-appointed officials.

Is it to be wondered that many persons, a very great many persons, accept the implication of excessive morality as an established fact and regard it as confirming their own uninformed belief that the pictures are viciously vile?

And who is really to blame?

Can we honestly blame the long-haired reformers who are perhaps the most active in securing these enactments?

Can we argue that from malice and all uncharitableness they have, without provocation, put this stigma on the business?

Or would it not be better to admit that we of this business, or certain of us, are the ones directly responsible for having placed in the hands of the reformers the arguments that have been used?

The men of the motion picture business are the ones who are primarily to blame for the state and local censorships and the proposed broad Federal legislation.

And please understand that nothing whatever in this article has in the least an open or secret bearing upon the state of affairs in Ohio. This has to deal with the entire country and not with any state or city. This is not a pre-convention argument for or against Mr. Neff and we had gotten this far with the article before we realized that it might be so construed, hence this disclaimer. The matter is bigger than the state of Ohio, larger than any particular section of the country. Mr. Neff had nothing whatever to do with the proposed New Jersey censorship, and has nothing to do with the proposed Federal action, and this article deals solely with nation-wide conditions. Please keep this fact clearly in mind.

Nor is this article primarily to argue for or against censorship. It is merely to point out that if we have censorship it is because the motion picture business is to blame.

The Causes

The reason why there are censorships is because the limits of decency have been exceeded. They have been exceeded, very often, by those who now declaim most loudly against the unconstitutional restraint, just as the small boy who munches unripe fruit blames his colic on the green apple and not on the fact that he eat it. Some months ago an Ohio exhibitor wrote that what he had to say about White Slave pictures might be all right, but that one of these subjects was at the moment making more money for him than any title he had ever had in his house. We wonder how loudly he is raising his voice right now against the censorship, and yet these slaver pictures were one of the most potent arguments in favor of censorship not alone in Ohio, but in every part of the country. If he does not like the censorship he has himself and others like him—to blame. And it is not alone the manager who offends who gets the blame, but the just and the unjust suffer alike.

Take ten men sitting on a bench, all perfectly quiet. They attract no particular attention. Let one of these men utter a shout and at once he attracts attention to them all. Nine of the men are still silent. The people all look at the tenth man and mentally comment that the ten are a bunch of rowdies. All get blamed for the single offense. The scores of decent minded, self respecting men, with a proper regard for their business reputation; men who would not, for business reasons if none other, offer the salacious and offensive, are all blamed for the actions of those who do give offense by using immoral plays *or by seeking to create the suggestion that what they offer is immoral whether it is or not.*

Last week, in front of a prominent New York house was a one sheet carrying this impressive literary effort:

Anguish swept her soul with a devastating flood of frantic feeling. Upon the lips of the tightrope dancer, she saw her husband pressing the carnal kiss.

That's a pretty little line to back up a soul-kiss lithograph, isn't it? Would you want your young daughters to line up in front of that poster and wonder what a carnal kiss was and perhaps go home and look it up in the dictionary?

If you had the unfortunate mental makeup that led you to desire to make all others as pure in soul as you thought yourself to be, wouldn't you hustle home and start a censorship movement? It does not matter that the play this paper advertises is not as red as it is painted. It is sufficient that this sewer-brained effusion is pasted in front of the house, presumably as an indication of what is to be seen within. It is not only in pictures that the lithograph is the most objectionable feature of production, but that is beside the point. The point is that exhibitors use this paper. It is but logical to argue that they use it for no other purpose than to appeal to the public with the suggestion that the play to be seen within is wickedly immoral. The manager goes on record as wishing to cater to the taste of the vicious and depraved. It would be possible to film Uncle Tom's Cabin and give all of the paper to the hankering of Legree for Cassie while the film gave this merely as incidental, but the effect on the man who saw the paper and not the play is what counts, not what the play really is.

Can that manager complain if, in the interests of common decency, some legal check is placed upon his pandermings to the lowest, filthiest, most debased creatures?

When a stage play offends, the police take action. They suppress the single presentation and the evil is abated. The film if too ubiquitous to permit individual action in the case of each offender. The film that is stopped to-day in one theater is exhibited to-morrow in another and in still another the third day. Censorship is a blanket movement, suppressing the play completely within the jurisdiction of the censors. And it must be remembered that where a season may not bring forward three hundred stage plays, that many subjects are less than a month's production of the studios.

And the Manufacturer

And so we come to the manufacturer. If no filthy plays were made, none could be sold. On the other hand, if none could be sold, none would be made, and so back the blame comes to the exhibitor, who in turn blames it on his public. It cannot be denied that at bottom a certain section of the public is as much to blame as is the manager for catering to the demand or the manufacturer for supplying it. But if the manager caters to the demand he should be willing to submit to the consequences just as the keeper of a disorderly house expects to go to jail if his "pull" does not prevail against the efforts of the reformer.

The trouble with the censorship is that it gives all pictures and all theaters the same unpleasant notoriety that should accrue only to the offenders. If the censorship operated only against those who are really to blame, there could exist not the slightest objection to such supervision, and the decent managers would be the first to welcome this restraining influence.

But the stigma of censorship applies to all houses, and for the greater part these censorships are hopelessly, impossibly idiotic in their administration. One censoring official has been quoted as saying that the Keystone police force is supremely funny. Another official, a member of another censorship board, declares that the Keystone Kops are vicious in that these farces engender a contempt for the uniform. Both cannot be right, perhaps both are wrong, but who shall decide where censors disagree? Wherein do they differ from other men and women with personal likes and dislikes? That is the vicious part of the censorship. Thousands, perhaps millions of persons must submit to having forced upon them the likes and dislikes of three to seven men and women who are notable for the peculiar kinks in their modes of thought. Where the various forms of graft are absent, the most abhorent feature of the censorship is the gross incompetency of its administration.

Back to the Point

But we are wandering from the direct argument, which is this: If we suffer from a censorship, we have only our own associates to blame. The original censorship, the National Board, was not formed by fanatical reformers to bear down the business. It was organized to prevent the formation of the more dreaded local police censorship. Fifty per cent of the agitation was caused by the films and the rest was due to the lurid paper; not all of which in those days was made expressly for the films, but was taken from the stocks on the lithographers' shelves, the advertising matter of defunct melodramas.

If there were no vicious films, no misleading lithographs and other advertising matter, there would be no need of censorship, but the dog has been given a bad name and he may yet be hanged.

But even if there does exist a class of improper pictures or pictures advertised with improper paper, it does not follow that the manager must use this material. There are far too many splendid productions for it to be argued that a manager must take what is given him or nothing at all. He does not have to make his bid for trade with "The Bull Dogs of the Bowery." He can run the product of the companies that make clean and decent stuff. The Selig production of "The Spoilers" is just as startling as "The Slave of Sin," it will bring more money in proportion to the investment in rental, and it is cleanly done. There are some sensational scenes in the production, stuff that will not appeal to those who see evil in all, but it is cleanly, artistically done, and the offense of filth lies in its grossness rather than in the fact. If it is nudity you desire there are many films in which the players are stripped almost to absolute nakedness, and yet the artistic charm of the production rises superior to the fact of nudity. It is not argued that all photoplays must adhere to the standards that would be approved by Little Lord and his smaller sister, but that what is done

shall be done so well that no offense is given. And in the last reduction the manager who deliberately caters to all that is evil has no excuse. There is better, cleaner film: material that would bring him in greater returns if only he knew how to use it. Since he willfully offends, it should be the part of the various organizations of exhibitors to endeavor to hold him in check. It is through the exhibitors' associations that the censorships may be avoided, not through legal fights against the establishment of censorships, but by appeals to public opinion which render them unnecessary.

More than once this department has shown how local censorships have either been avoided or overthrown. If each exhibitor would pledge himself not to use vicious subjects, but to return them to the exchange with a demand for a rebate; if the exchanges could be prevailed upon to refuse to take from the manufacturer the offensive material, there would quickly come about a new order. From every point of view it seems to be up to the exhibitor, as an individual and in association.

And Sensation

And too much sensation is almost as bad as immorality since it creates a bad impression. You cannot hold it down to a single standard. There is bound to come a time when the demand for sensation is above the supply. The man of simple tastes is content with beefsteak year after year. The clubman turns to Worcestershire, then to tobasco and in the end even that loses its savor and leaves him with a jaded palate that may be appealed to only through conning combinations of condiments. Cater to the standard demand and your business will remain standard, but give heed to the growing insistence for greater sensation and you'll find the time arrive when you lose your patrons because sensation is exhausted.

Think all this over before you go to the convention and when you get there talk about it.

Good News

We have repeatedly spoken of the excellent work done by the Moving Picture Sales Agency of London in providing its clients with good advertising matter far the subjects it handles. B. Nicholls is an expert when it comes to getting out advertising matter as well as in selling films, and now much of this material will be available to the American managers through the establishment of the Cosmofotofilm Company here under the management of Paul H. Cromelin, which is virtually the American branch of the Nicholls enterprise. The special subjects released through the Cosmofotofilm are plentifully supplied with real advertising material as Mr. Cromelin recently demonstrated. The booklet for the London Film Company's "The House of Temperley," which is the first example of the New York production, is capitally done both in text and illustration.

Cut Copy

Will those friends who are good enough to send in photographs of their advertising displays, be good enough to add to our indebtedness by getting them to us in reproducible shape. It may be a more simple matter to roll an unmounted photograph in a newspaper and send it in that way instead of chasing down to the stationer's and buying a photomailer, but it is impracticable to make a halftone from a creased picture. Time and again pictures go into the waste basket because they are ruined in the mails, and others find the same resting place because they are not accompanied by description of any sort. We are always glad to receive and reproduce photographs of advertising displays, but we like to know the name of the theater, the town it is in, the cost of the display, if it is some special stunt, and any other detail that might be helpful to others.

Playing Wide.

The Picture News, of Shreveport, La., one of the Saenger enterprises, is now made to cover the theaters of Shreveport and Monroe, La., and Texarkana, Texas; eight houses in all. Texarkana is about seventy miles in an airline northwest from Shreveport and Monroe about ninety-five miles to the east, but there are school and other notes from all three cities, and the sheet really has a place above the average program. This is our idea of an effective program; something that will be read for itself and so carry the advertising into the home. There is some house stuff, some photoplay stuff, a department for photoplay writers, general news and feature news. The last issue features, among other pictures, the Universal's "Samson." The best line in the latter advertising appears under the Samson "seal" and reads, "Ask your Sunday-school teacher about Samson." It's a good line for others to use, with or without the seal.

Thinking Alike.

Lately we told of the due bill "Paid in Full" that caused a lot of people in a California town to regard it as a pass and now come Hay & Nicholas with a check on the "regional bank" provided by President Wilson and his son-in-law, only this is a slight paraphrase which reads:

BANK OF LAUGHTER, FUN AND GOOD CHEER
FAIRMONT REGIONAL BRANCH

On Demand
Pay to the order of (Name of recipient here.)
ONE FIRST CLASS SHOW
Payable at

No. 14?.

Hay & Nicholas
Local Managers
(HANNIC THEATER.)

And they write:

The enclosed form of free pass is, so far as we are aware, original with us. We propose to use it to start our new serial pictures right. We are mailing a large number of them this week for the first installment of "Dolly of the Dailies." Next week we go up against a circus with a two-part circus picture, and for that occasion we shall mail one of these passes to the owner of every automobile within a radius of twenty miles.

By the way, the automobile mailing list is a real asset, and it doesn't cost much to get it. You can get the name and postoffice address of every car owner in the county by consulting the assessment books at the court house, and after that it is simply a matter of getting the local dealers to supply the names of subsequent purchasers.

We figure that most of the auto owners will be in town on circus day, and that if they use their pass on the show they won't come *alone*.

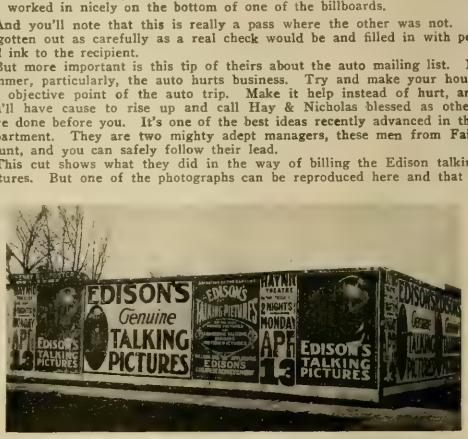
Tell us what you think of the scheme?

We inclose photos showing a part of the billing we did for Edison's talking pictures. You will notice that the stencil letters worked in nicely on the bottom of one of the billboards.

And you'll note that this is really a pass where the other was not. It is gotten out as carefully as a real check would be and filled in with pen and ink to the recipient.

But more important is this tip of theirs about the auto mailing list. In summer, particularly, the auto hurts business. Try and make your house the objective point of the auto trip. Make it help instead of hurt, and you'll have cause to rise up and call Hay & Nicholas blessed as others have done before you. It's one of the best ideas recently advanced in this department. They are two mighty adept managers, these men from Fairmount, and you can safely follow their lead.

This cut shows what they did in the way of billing the Edison talking pictures. But one of the photographs can be reproduced here and that is



not the one that uses the De Subers stencil letters referred to, which reminds us that it is to an inquiry from Hay & Nicholas that you who have them owe the cheap and effective stencils and all of you the de Subers catchlines. And this reminds us again that Mr. De Subers has gone into one of his Philadelphia slumbers. Will he please regulate the alarm clock?

Still More.

We spoke recently of Mr. Van Riper's over informative card filing system. He gives the logical answer that the space for the cameraman's name if provided particularly for the big educational and travel pictures, such, for instance, as the films from Homer Croy that will presently be released by the Universal. By the same token these are going to be a most unusual set of travel pictures; a wholly new idea.

Anyhow, Mr. Van Riper adds:

I find that it is the personal end of the business that interests my patrons. In addition to the card sent you, I have a card system supplemented by an envelope filling system, that keeps me posted about everyone of interest to my patrons that is in the moving picture business. I find this information of great value in making up my "Weekly."

The general idea which I try to follow in my advertising is that the people are interested first in their own comfort and entertainment; second, "getting their money's worth." My theater is just the thing to give them this. My theater is the thing I advertise first, last and all the time.

This is what we have been telling you for the past couple of years, but it will stand retelling. The big appeal is not the film company, but the film players. Be prepared to tell the fans about the players. The envelope filing system is good.

If we had a theater with plenty of room, we would have a reading room with all the trade and semi-trade papers and magazines and we would have a bulletin board for the latest news and photographs of all the players we could get hold of, particularly those in the films we used, and give out the Kraus postcards and do all else we could to encourage people to be interested in the screen stars and star dust. Make people interested in the players and you get something that lasts. It's not always easy to interest them in some of the plays.

Can It Be?

John Filan, who describes himself as the "Mechanic on program," sends the issues of the Nassau Theater, of Port Washington, Long Island. He adds the house seats 600 and runs mostly pictures except when they have road shows. We'll leave it to John Coleman if road shows of the real sort ever get that far out Long Island.

Mr. Filan gets out a good program, an eight-page issue that looks more like New York than Long Island. (Yes, we live on Long Island, but we can't help it.) The reading matter is either well written or well selected, and there is some of both. The program at first appeared on the two center pages, but they now are run on two right hand pages, which is much better. It the house lives up to the program it's a mighty broad gauge and interesting place. Right from the jump they got a good line of advertising and they are giving the advertiser a sheet that will be taken home and read through. It's a good production. Here is a suggestion that may appeal to others:

FIRE NOTICE.

Look around NOW and choose the nearest Exit to your seat. In case of fire walk (not run) to THAT exit. Do not try to beat your neighbor to the street.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Not Altogether That

NOW and then—and sometimes more often—we get scrapping by mail with Roy McCardell. He's an old friend and deskmate and he is just the same chap now he used to be when we'd take his "Sunday stuff" and tell him we knew there was a libel suit in it, and generally there was, not later than Tuesday morning.

Lately he had an article in the Saturday Evening Post and he made the same argument that the photoplay game was only for the experienced writer who had found success in the magazines or in newspaper work, so we fired a shot his way and ducked. This is part of what we ducked:

> I left out some good men inadvertently, but had I printed all that deserved mention I would only have further proved my case that it *takes a good writer to write good photoplays.* Not necessarily a college man, it may be a self-made student, such as in the world of letters came from the plough in the case of Burns, and from the tinker's kit in the case of Bunyan. The preponderance of bad and stupid pictures is due to the stupid people who have control of picture production in many studios, wholly or in part. These people, in many cases, can do as they please with pictures—I am speaking of manufacturers, directors and scenario editors. I see, however, a better time at hand when there will be no more ignorantly conducted picture factories any more than there are any ignorantly conducted newspapers or periodicals of any consequence. The Laura Jean Libby era in pictures is passing just as her era passed in fiction, and in the "Bertha, the Sewing Machine Girl," defunct school of drama. You may think that your department is of consequence to tyros and aspirants—it is to those who have the goods and need encouragement—but their ratio has been fixed by Frank Woods' damning statistics—one in a thousand! Your department in the Moving Picture World is really the friend, philosopher and guide of those who *can* and *do* write good moving pictures and who wish to and *will* write better ones. Even you can give no help to the helpless, although you may give hope to the hopeless. Of course, your department is very popular and very valuable to your paper, more for the last reason than the former, because it is read by those who *can* and those who *never will* equally and alike—and the latter outnumber the former as one in a thousand. Take my case: I have been getting up picture ideas, singly and in series, serious and humorous, for Puck and the comic supplements and other periodicals for nearly 30 years—since I was 13. And I have been writing moving pictures for 14 years *and I am realizing that I am just learning how.* And you will understand that I am equipped with a temperament for creation, a memory that is a storehouse for most of the things I have read, and I have read almost every good thing that was ever printed. I am very anxious to go abroad late this summer and study moving pictures in the great foreign studios—and I wish some of the leading manufacturers of America could go with me.
>
> I noted your remarks about doubting my selling by synopsis. You are correct in a measure, but I have often sent a synopsis and asked for an order for complete working script on it before I went ahead with the working scenario. I did this, because I take such infinite descriptive pains with my complete scenarios that it is only fair I should have an order for them before I go to all the pains I do. Frankly, it does not pay me to write scenarios at $50 per reel now, no more than it paid me to write them for $5, $10 and $20 in the past. But I have cheerfully written them to the best of my ability for whatever was the market price, because I felt that I could do them better than the untrained, unfitted people to whom these prices were more than generous, when the poor quality of their work was considered. I believe that many of the leading writers of to-day felt and feel as I do in the matter. One thing I cannot understand is that many of the leading manufacturers who grew rich on pictures, turned out at the time "when everything went," do not realize that those times are over and that the majority of their product is stupid, ignorant, silly and false. They have now to deal with a preponderance of people whose tastes are advanced, who know the good from the bad and the false from the true. But these very manufacturers seem to think the moving picture audiences "do not know what they want," and that what they, the manufacturers, turn out is plenty good enough. These manufacturers, instead of welcoming suggestions and criticisms from those who mean well and who have the welfare of moving pictures at heart, are impatient at suggestion and are intolerant of constructive criticism.
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> I look forward, however, to greatly improved conditions in all these things. Many significant portents encourage me to say this.
>
> I am doing very little moving picture work, except what I have orders for. The orders are constantly increasing, and in several cases I have what is practically a guarantee. I am not sending out many synopses, as I find I can sell practically all the scenarios I do. I agree with you that the *real* scenario writer should write a *real* scenario, with every detail of incident, characterization, scenes and props carefully laid out. So far as selling from a mere outline synopsis, I do not think that fair to either myself or the New Art. If I simply wished to make money out of moving pictures I would write synopses only. I firmly believe I could furnish at least four, if not more, synopses or outline plots for moving pictures, one reel or more, every day of my life. But I wish to take the pains with and have the pride in my moving pictures as much as I do with my magazine or other literary labors; and conceiving plots and selling plots alone, simply for the easy money, would not make a good moving picture author out of me, and that is what I desire to be. Owing to the cost of white paper, newspapers and magazines can progress but little, and the stage, too, is about as far as it can go. But in moving pictures, I feel sure that we are but upon the threshold of wonderful things we are going to do!

We are giving Mr. McCardell's views at some length because the views of a man who has done as much good work as he has commands attention. In the Jarr series alone, he stands unique in keeping the stories up to standard six days a week year after year, but we are not at all fours with him on that proposition that the entrance to photoplay is through the magazine or the newspaper.

And we do not agree with him that we bring help only to one in a thousand and otherwise merely bring help to the helpless. If we believed that to be true, we would have abandoned this department a long time ago. We could make more money if we did not write this department quite apart from the correspondence that this department entails. It is not that we are working for charity. Judged from the most liberal newspaper standards we are well paid for the work. But there is something more than the money in it. There is the feeling that we are doing good; not merely to the few who are already in, but to the many who might get in with help. We believe that any man of intelligence, of imagination, of perseverence, can become a photoplay writer if he sticks to it. We believe that the man who possesses these three attributes stands a better chance of success in photoplay than in story writing or in newspaper work. Mr. McCardell can remember the time when he was an absolute novice. He, like all others, had to make a start. His success has been greater than the average through mental capacity and persistent application, but there was a time when he could not write just as there was a time when Jack London could not write, when Sir Walter Scott could not write, when Dumas could not write. We think it foolish to argue that a person must first become a magazine writer in order to find success in photoplay.

It is true that most of the present successful writers of photoplays are also possessed of records as writers of stories, but this is merely because their acquired knowledge of plotting stands them in good stead. It would be worse than foolish to argue that the coming generations must follow the same path and first become magazinists in order to become photoplay writers.

For that matter we believe that we have helped more than one writer to his present success. Take John William Kellette, for a shining example. He was never a story writer, yet in less than two years he is one of the few outsiders who sell to the Thanhouser Company and is assistant editor of the Whitman Feature Company. There are a dozen others we might name who never even tried story writing and yet who have found success in photoplay. We believe that most of the photoplay writers of the next generation will get such success as they find in fiction through their earlier success in writing photoplays, and we believe that these potentially successful writers will be found among those who are at present in the novice class, but who possess the necessary persistence to stick to their studies until they gain success.

And lastly we decline to accept the Woods dictum that but one script in a thousand is worth while. The generality of editors place it at two in the hundred. It is true that actually thousands of incompetents waste postage in flooding the studios with utterly impossible work, but the average is not as small as one-tenth of one per cent. We are not trying to bring "hope to the hopeless," but hope and help to the faithful, for we believe that five years from now the man who has specialized in photoplay will stand a better chance than the veteran magazinist, if only he possesses imagination and the plot ability to direct that imagination into the proper channels.

If You Live in Rochester

If you live in Rochester, N. Y., and want to get in an Inquest Circle, there is a coroness there who has the starting of such a circle and a stamped and self-addressed envelope will bring you the rest of the particulars. Be busy.

Arrived

John William Kellette is now the editor for the Whitman Film Company. Writer would be a better word than editor, for the Whitman makes special films and the editor does not edit, but writes these stories to suit the peculiar conditions of that studio.

A year ago Mr. Kellette had hardly graduated from the novice class, though he had several years of hard work behind him. Then, like others, he found himself. In the last few months he has written many of the Thanhouser and Princess stories, and now he is an editor himself.

Given intelligence and hard work, the combination is bound to succeed, and the harder and longer the work the more lasting is the success it brings.

The Waiting Game

Lately in the Inquiry department we announced that we had had some scripts out for more than a year. Several correspondents have queried the statement and two politely intimated that the truth was not in us. The last batch of release slips we signed (May 20) were for stories submitted March 29, of last year, and January 31 and May 11 of this year. The six previous slips were all for stories dated in March and April of this year.

This does not mean that the straight free lance should be willing to let a script lie with a company for twelve months at a stretch, but it does argue that the longer it stays, in reason, the more apt it is to take root. The year-old script could not have been made when it was first sent in. It was permitted to lie until the inevitable change brought the favorable condition. More than once we have had a script made the same day it was received, and just as many times we have waited a year or more. Outside of the couple of hundred times we have intimated to some editor we were likely to starve to death before he came to a decision, we've found it paid to wait and wait with gentle patience.

Practice.

Just now a novice told us that she had trouble in getting her idea from her mind to the paper. This is what we told her:

Take an idea, any idea. Set your machine to triple space, that is, so

that it turns up three lines at a time, writing only on each third line. Write the idea. Go over it. See what has been left out. See what has been left in that should have been left out. Add what is missing. Remove what has no business there. Now without copying from the sheet, but from memory, write this again. Do the same editing. Now make a third copy and a fourth. Work on that one idea until you are content that you cannot possibly better it whether this last draft is the twentieth or the fiftieth copy.

Now take another idea and do the same thing. Then take another idea and another until with only two or three trials a reasonably good copy can be made. This is the only way to gain facility and clearness of expression.

That's easy with a two hundred and fifty word synopsis. Suppose you had to write a 30,000 word story over three times. Yet it is from doing over the long length stories that fiction writers gain their ease and strength of expression and it can come in no other way.

Mr. Merwin Says:

We quote portions of a recent interview with Bannister Merwin printed in the London Bioscope. Among other things he says:

We (The London Film Co.) are succeeding in arousing the interest of more authors of repute every day. In the latter connection I do not mean merely buying up the kinematograph rights of existing works, but inducing authors to write expressly for the camera. Adaptations must always be false art to a certain extent, and I don't think that they will last much longer, or, at any rate, be nearly so prevalent, when writers realize the possibilities of the kinematograph as a distinct new means of expression and learn to understand its demands. It is rather a wonderful thing to think that the picture playwright stands at the threshold of a new art, just as did the Elizabethan dramatists. Like the Elizabethans, they are unhampered by traditions. They are free to create their own laws and their own technique.

Personally, I have always made my scenarios as full as possible, entering into every detail of "business," as well as the broader outlines of action, and I consider this to be the right method. In fact, speaking for the London Film Company, it is not so much mere ideas we are looking for—though we do buy ideas when they are good—as a sense of characterization and construction. The writer ought to understand the technique of his medium. He ought to understand how to use "business" in the picture play just as he would use dialogue in the ordinary play. Cinema plays have become mechanical because writers do not work out full scripts, but only supply the base bones.

I believe that the future of the picture theater depends largely on the development of the fully-worked-out play by trained authors. The producer will always be of immense importance as an interpreter, but it is the story which is the basis of success. Hitherto, the mechanical side of the picture play has developed more rapidly than the purely artistic side.

The construction of a really good picture play involves a certain amount of technical knowledge, which can be acquired by any trained writer with true dramatic instinct. The technical knowledge he would need includes, in the first place, an understanding of the cinema stage as distinguished from the ordinary stage, and, secondly, a knowledge of what the camera can do in connection with the cinema stage. It involves his knowing how to *show* a story instead of telling it. He must imagine, we might say, that he is visualizing a story of a deaf man. Above all, there is necessary in understanding of time values, and of constructing a story in the proper number of sharply contrasted scenes. He must know his characters and recognize just what bits of "business" are going to give vitality to those characters and lend the right dramatic significance to what they do. In a sense, as I have said, he must learn to tell his story with "business," as the writer for the ordinary stage tells his story with dialogue. Given a story worth telling, a knowledge of the technique of the photoplay should enable any writer to present his ideas through the medium of the kinematograph. There is scarcely anything you cannot express on the screen, even to subtle points of psychology.

The most valuable method of indicating psychological development is what I call "the repeat"—that is to say, the repetition of a bit of "business," or the reconstruction of a situation, after an interval during which something has happened to further the action and to cause the bit of "business" or reconstructed situation to have a new effect on the characters involved.

Sub-titles are of great value to heighten effect, but, at the same time, the story should be clear without them. They are, however, legitimate and desirable as aids to emphasis—or as "punctuation marks," if I may put it in that way.

There has been a good deal of talk lately about things being "too artistic" or "too high-class." Nothing can be "too high-class." Things are either interesting or uninteresting; that is all. Above everything else, we must always remember that the future of this business is in the hands of the photoplaywright; the novelty of a moving picture on a screen is no longer sufficient to attract. Just as the stage depends for success upon plays that will compel attention, so the success of the cinema theater now depends upon well-conceived and well-written photplays, sympathetically produced and intelligently acted.

Without shooting at any one person in particular, but merely "chucking out a rock," who do you think has the best interests of the business most closely to heart, the man who wants synopses only or the man who tries to teach you the art? Mr. Merwin wants writers to write, not merely to suggest. He wants good writers to come in and to come all the way in. The only editor on this side of the water who can come out squarely on the same platform is Lawrence S. McCloskey. Are there others?

Correct.

A correspondent sends the advertisement of a mushroom school and says:

I was reading a local newspaper when I ran across the nclosed clipping. I could not convince my friends of its deceptiveness, so I am sending it to you, whom I know to be the champion of those who are striving to master the art of script writing.

This is an advertisement of a school that makes us wonder if Eugene Berry Watt fled to Pennsylvania when he got away from New York and the Federal indictment for the fraudulent use of the mails. It follows his scheme of advertising broadcast and it makes the same general statement.

The most elaborately misleading statement is one that reads "One man who gave the idea a tryout, writes that he earned $3,500 in six months. It is possible for an intelligent person to meet with equal success."

We call attention to the fact that the advertisement does not say "writes us," but merely says "writes." We believe the statement is correct as to the earnings, but there should be added the remark that the writer is selling not only plays, but a hardly won literary reputation. No one starting from the ground can make as much in the first six months or the second six months or the third six months. If they ever do earn $3,500 in six months, it will be through their practice and study and not because of any aid the schools can give.

Even a trained writer has to change his ideas and mode of thought to conform to the demands of the camera and some never catch the trick of writing plays. The school in question is a lying fraud and is concerned only in the money to be gained through the simple-minded who credit their misleading statements.

The Vitagraph Winner

The winner of the Vitagraph-Sun contest for the prize script will not be the man who takes down the big prize. The real winner—and there will be more than one—is the man who gets his work forcefully brought to the attention of the heads of the script bureau.

Probability.

Suppose that you should be going down the street just after a storm and should stop a prosperous and intelligent looking citizen and say: "Sir! Do you know that at the hither end of yon rainbow lies hidden a pot of dazzling gold?" Would you kick if he called the patrol wagon? Honest, now, would you?

Then why ask a few hundred thousand persons to get interested in a drama no more probable than the pot of gold theory?

Ever look at it from that angle before? Well, look at it from that angle now, and don't let it happen again. It's foolish to imagine that there is a pot of gold at the end of a rainbow, but it is just as foolish to have your hero go to the gallows when a single word would set him free or some such thing as that.

Bad Examples

Don't follow bad examples. Because something has been done is no reason why it should be done again. You see death and crime used as comedy material, but it is no sign that you should sit right down and build a comedy coffin. There may be something screamingly funny about an undertaker, but few have been educated up to that style of humor, and so it is better to leave the trappings of death to the other fellow. He might be able to make a comedy out of it, but he is more likely to come a cropper and be blamed for all the fault instead of merely his share of it.

In the same way you see a lot of white slave pictures, but don't write white slave stuff yourself. You might make a sale, but you'll take a long chance and in the long run you will lose. Stick to the nice clean stuff and you can keep right on doing business, but muddy your imagination with the unclean and you'll be sorry in the end.

Inquiries

NOTE.—No inquiries can be replied to by mail. Look for your answer here. No question can be replied to that necessitates the handling of the manuscript. Always give your name and address. It will not be published. A list of addresses to which photoplays should be sent will be supplied on receipt of a STAMPED AND SELF ADDRESSED ENVELOPE. The request should be made to the paper direct and not to this department, nor to the Answers Man.

S. A. S.—It is better practice to follow the incidents in chronological order instead of putting the producer to the trouble and expense of visioning back. If your story will be too tame without visions, it's pretty apt to be a sign that the story is not particularly good, but at a distance it would seem that you place too great a value on the surprise as compared with the mental impression a prior knowledge of the facts will give. If you know of the prior facts the enormity of the intended offense gets a greater effect than will probably come from surprise alone.

MRS F. C. E.—Write the company.

J. A. S.—Give the company another month.

A. H.—Morbid means what the dictionary says it means. In photoplay it generally means that the story is too unpleasant to interest the average healthy-minded man and woman.

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IT IS an established rule of the MOVING PICTURE WORLD and of this department that no apparatus or other goods will be endorsed or recommended editorially until such articles have been demonstrated to a member of our staff. In case of apparatus pertaining to projection this means the editor of this department.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending 4 cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay.

The first seventy-four questions are now ready and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you can't answer without a lot of study.

Question No. 35.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permission to use the contributor's name must accompany each answer, otherwise only the name of the city will be used. Theater managers looking for high class men will do well to watch the Roll of Honor.

Suppose you were obliged to assemble the field coils of a motor or generator. What test would you make to determine whether or not you had things connected right. How would you reverse the direction of rotation of the armature (make the motor run the other way) of a shunt wound d.c. motor? What effect would this have on the brushes, and what would you do to them? Would the motor be as efficient when reversed as it was before?

Roll of Honor on Question No. 29.

Joseph H. M. Smith, Forth Worth, Texas, prefaces his reply by saying: "While question 29 appears to be easy, I do not believe you will get a whole sackfull of correct answers." Brother Smith is absolutely correct. I had supposed that almost every one would answer question 29 with at least approximate correctness, but, much to my surprise, this was not the case, and out of all the replies there are only seven which can be considered as correct, and even with some of them I have had to squeeze considerably to include them in the Roll of Honor. For instance: brother Harry Grant, of Placerville, California, gives an answer which goes into the matter in great detail, and which is very good in many respects. But he says: "There are three efficiencies as applied to electric generators, viz: electrical efficiency which is the ratio of the watts supplied to the external circuit to the watts generated; the efficiency of conversion which is the ratio of the watts generated to the power in watts supplied to the generator, while the commercial efficiency, the one the operator should know, is the ratio of the watts supplied to the projection arc circuit to the total power in watts supplied to the armature of the generator." All of which is correct in dealing with a generator, but brother Grant seems to have overlooked the fact that we are not dealing with the generator alone, but with a motor-generator, and that there is fully as much loss in a motor itself as in a generator. I am including him in the Roll of Honor, however, because of the fact that, aside from this error, his answer is very good, in fact among the best ones received. Undoubtedly the brother understands how to figure efficiency, but he has failed to take the motor into consideration. Brother James also stubbed his toe when he undertook to divide 4,300 by 55 and got 86.3 as the result, but otherwise his reply is correct. Brother Minges got balled up a little, but, nevertheless he understands the matter very well. The Roll of Honor consists of Jos. H. M. Smith, Fort Worth, Texas; W. S. James, Camden, New Jersey; L. B. Minges, Lestershire, New York; Harry Grant, Placerville, California, and Harry T. Dobson, Toronto, Canada, Boston, Mass., and Chicago, Ill.

Reply to Question No. 29.

By L. S. Usher, Winnipeg, Canada.

The question:

Suppose your employer purchased a motor-generator set, for which the seller claimed 80 per cent. efficiency. Tell us what is meant by "80 per cent. efficiency," and how you would proceed to test the set, and discover whether or not the maker's claim holds good. Show how you obtain your answer by assuming the voltage and amperage, and figuring it out for us.

The answer:

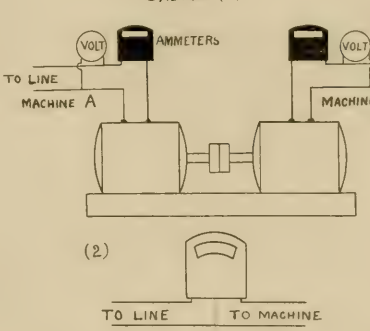
When a motor-generator set has an efficiency of 80 per cent., the generator of the set is capable of delivering 80 per cent. of the full power applied to the motor. Still another way of explaining the matter would be to say that there is 20 per cent. of the total input to the set lost in mechanical friction and electrical conversion, therefore, the output will be but 80 per cent. of the input. To test the efficiency claims of the maker, I would proceed as follows: (if the machine was an a.c. to d.c. economizer, such as I take the question to mean) borrow an ammeter and a volt-meter of suitable range to suit the set. Figuring there is already both a voltmeter and ammeter with the outfit, I would attach the instruments as per sketch No. 1, start machine and put on the lightest load—spot light or one dissolver lamp for instance. Now take a simultaneous reading of both volt and ammeters on machine A (see sketch No. 1) and of the volt and ammeter on machine B. Having made note of the readings, put on a little heavier load and again take readings of the instruments on A and B. Take and note down as many readings as you can with different loads, being sure that all instruments are read simultaneously. When you have finished, work out each set of readings of A and B. We know that efficiency may be stated as the ratio of the output to the input, so after working out the efficiency of the set of each reading, we take the average, and thus get the approximate efficiency of the outfit. Example:

Readings on Machine A		Readings on Machine B		Efficiency
Voltmeter	Ammeter	Voltmeter	Ammeter	
110	5	50	8.8	80%
110	15	48	27.5	80%

$$\text{Efficiency} = \frac{\text{Output}}{\text{Input}}$$

From above figures, output, machine B = (50 × 8.8) 440 watts; input machine A = 110 × 5. = 550 watts, therefore $\frac{440}{550}$ = .80, or 80% efficiency. The second reading can be worked out in the same manner; likewise any other readings. The figures given are, of course, fictitious. A better test could be accomplished by using two wattmeters (not "recording wattmeters") in the place of the voltmeters and ammeters. The readings would be taken simultaneously, the same as with voltmeters and ammeters, the only difference being that the direct reading is used.

SKETCH (1)



WATTMETER CONNECTIONS

In conclusion I will say the object of the test is to ascertain the difference between the input and output, therefore it does not matter what particular type of machine you have, so long as you take simultaneous readings, with suitable instruments, of both the output and input, and divide the output by the input to ascertain the efficiency in per cent. I think myself that machines should be rated on very nearly their poorest performance, instead of their best. To rate at higher efficiency than reasonably obtainable only leads to the usual troubles which false statements with regard to machinery generally bring about. I omitted to mention that when testing, both output and input must be measured with the same type of instrument. For instance: the voltmeter and ammeter on load and line, or wattmeter on load and line. You cannot use a wattmeter on the load (for example) and voltmeter and ammeter on the line. This is because the wattmeter measures the exact watts used, while the product of the voltmeter and ammeter readings is only approximate. This is more pronounced when using arc, where a certain factor must be used with calculations. If, however, similar instruments are used on both sides, the errors will cancel themselves out. If an a.c. motor is used in the set the only easy way of testing is by using two wattmeters. Wattmeter connection is shown in sketch No. 2.

It is to be regretted that brother Usher did not explain more fully as to the measuring by voltmeter and ammeter on a.c. motors. Unless the power factor results might be entirely misleading. Who can explain this in detail?

Hurls a Few Bricks.

Wallace Clay, Ogden, Utah, contributes the following criticism on brother James' article. Friend Clay is undoubtedly well posted in the action of light through lenses. Of this I have had ample proof, and therefore his remarks are entitled to serious consideration and respect.

I am moved by the spirit to register a few remarks on brother James' excellent and extensive exposition on "The Optical System of a Moving Picture Machine" on pages 357 to 359 inclusive of April 18th issue. It is probably not presumed, even by brother James himself, that his article is to be taken as a perfect text-book on the subject, but he is certainly entitled to credit for the construcion of a working treatise, while I merely am indulging in the pastime of slinging a little mud. In the first part of brother James' article he states: "The amount of refraction depends principally on the angle at which a ray strikes a prism, and the angle of the prism itself." He has neglected an important factor. We would revise the definition to read: The amount of deviation (or bend) caused in a light ray by its passage through a prism depends on three principal things as follows: (a) The refracting angle of the prism. (b) The kind of glass of which the prism is made. (c) The angle at which the ray strikes the prism; each of respective importance in the order named.

Brother James says further: "Let us consider Fig. 1C. It will be seen by following the lines with the arrows that the rays will not meet, no matter at what angle they may enter the prisms, or at what angle the prisms are themselves" which is obviously incorrect, as brother James undoubtedly sees by this time. In fact it would be an extreme case indeed in which the prisms, or a concave lens might be of such high refractive power that sufficient converging incident rays could not be brought to an actual crossing, or, in the case of a concave lens, to an actual focus. Follow his lines with the arrows backwards, and we have converging rays made parallel. Give them a little more convergence and we get a focus. Brother James says later: "I want you to get the fact that the conjugate foci are interchangeable." This is true but brother James does not go far enough in the statement to clear up what might be a hazy point in the minds of many. The point is that one of the conjugate foci of a lens system may be located anywhere distant from the lens, between a point just outside the e. f. point of said lens, and a point just inside in infinite distance, and the nearer the one conjugate foci point to the lens, the farther its reciprocal conjugate point would be from the lens. Further on brother James says: "You will readily see we not only have a weaker light reaching the lens, but a number of the rays are lost owing to their spreading and not reaching it." While brother James intimates that there are two factors tending to weaken the light intensity, the fact is that the only cause, worth considering, tending to lower unit intensity of illumination, is the spreading of the rays as shown in his Fig. 4. In his condenser formula brother James says: "Suppose we call the e. f. of the combination the principal focus, etc." This is surely the advisable thing to do, as both these terms are but different names of the same thing. The e. f. (equivalent focus) of the lens or combination of lenses, or, as it is sometimes called, the principal focus, is the universal standard by which the power of all lenses or combinations is compared, and means that distance from the optical center of the lens, or combination, at which parallel rays will be brought to a focus.

In speaking of the rear combination of the objective system, brother James says: "This lens having no focusing point, it is impossible for light rays to come to a focus, or crossing point, after leaving it, etc." Wrong again, brother James. Any combination of positive and negative lenses in which positive curvature predominates has a focusing point. The rear combination of all ordinary projection lenses has a focusing point. The mere fact that we get anything resembling an image at all, when using the rear combination alone, proves this. We know that a condenser has a focusing point, yet, what kind of an image will it make? (A fairly good one. Ed.) Brother James next draws Fig. 6, and says: "O is the crossing point. This point is never in the lens, but always in front, regardless of the focal length (e. f.) of the objective." But he shows rays crossing within the lens tube, although the text of his explanations shows that he does not believe that they do, but merely follows similar drawings by professors.

The most important rays which go to make the image do cross within the tube, however, and, as this is a point upon which I think the editor himself is even a little hazy, I will endeavor to explain the matter as I understand it. Opticians, in tracing light rays through a lens or combination of lenses to find the position of images, etc., usually take two representative rays and trace their paths through the lenses until they meet at a focus. Of the two light rays generally chosen one is the principal, or central ray, which goes through the lens or combination with the least deviation, or, in other words, the ray which goes through in the straightest path. The other ray chosen, sometimes called a secondary ray, is one which goes through the edge of the lens or combination with the most deviation, or, in other words, the ray which goes through in the crookedest path. The "principal ray" naturally goes through the "optical center" of a lens or combination, and while the "geometrical center" of a lens, or combination of lenses, is seldom the "optical center," yet the optical center is apt to be somewhere near this point and, roughly, is often considered as such. Opticians therefore generally, in making rough and ready diagrams of lens action, leave out of the plan all secondary rays and show only one "central ray" from each prominent point of the object (generally top and bottom) as passing straight through the geometrical center of the lens, or combination of lenses, and on to the image. These "central" rays are therefore shown crossed in the center of the lens tube, but are supposed to represent a bundle of rays of which very few would cross at this point. This construction is seldom literally true for a majority of the light rays involved, and is merely an accepted method of diagram. In motion picture objective systems in particular, owing to the fact that the front combination is generally the stronger of the two, we find that the principal (central) rays cross within the tube much nearer to the front combination than to the back combination, but they do not cross in front of the objective system, as brother James claims they do. If both combinations of the objective were of equal positive strength, and were used at equal "conjugate" foci" (that is, if image and object were the same size), then most of the light rays of all kinds would cross in the "geometrical center" of the lens tube; but with the unequal combinations and the unequal conjugate foci, as actually found in average projection, it is probable that most of the "secondary rays" cross in front of the lens tube.

In relation to his Fig. 8, brother James says: "When B in Fig. 8 is focused correctly D will be in focus accordingly." The brother has slipped again. It is not B but C which governs the definition or sharpness (focus) of D. Since C and D have fixed positions O must be moved to alter the definition (focus) of D. While a movement of A and B might alter the general illumination of D, yet their movement would have no effect on the definition of D. Brother James then goes ahead with the mathematics of his condenser computations, and as his condenser action theory is at considerable variance with my own, of course, his mathematics don't look just right to me. Therefore without giving any mathematics at this time I will broadly outline my own theory of condenser action, and give friend James a chance to throw a few bricks at me for a change. Here it is. The objective lens takes a great many light rays from each point on the film picture, and converges them to a corresponding point on the screen. The angle at which it receives these rays from the film picture, and the number of rays it receives from each point on the film picture depends on: (a) The e. f. of the objective lens. (b) The relative conjugate foci at which it is working. (c) The size of the diaphraghm or "stop" used, if any. (d) Size of lens, whether half size or quarter size, or smaller. (e) The make and construction of the lens in question. The duty of the condensers is: (a) To pass as many light rays (as intense a light) from the arc through the film picture to the objective lens as possible, other things being equal. (b) To have these light rays as evenly distributed as possible throughout the cross section of the beam where it strikes the film, other things being equal. (c) To have the condensed beam as nearly centered in the optical axis as possible (in line with the center of the crater, the center of the aperture, the center of the lens tube at each end, and the center of the screen). (d) To converge or bring to a focus the largest number of condensed light rays as nearly as possible to the point at which the objective lens converges or crosses the largest number of its effective projected rays, other things being equal. (e) To deliver the condensed rays as nearly as possible at the same angle at which they are to be used by the objective lens, other things being equal, so that the rays may be passed to the screen with the least amount of deviation. It will be seen that the several duties of the condensers interfere to a certain extent, and the condensers themselves are an unreliable factor, so that the compromise which shows the best average screen results should be striven for. For instance, we would not want our "spot" too big in order to give the rays the proper incident angle, else we would lose more light wasted around the aperture that we might gain by the increased affectiveness of the light that did get through. That mathematics aids in the proper selection of condensers is most apparent especially after the causes acting have been properly analyzed, and in fact this has been fully proved by brother James himself. The only thing is that he and I differ as to certain details. Toward the end of his article he says: "Photo No. 3 is the way the rays appear when the condensers are of too long focal length." I would say that in this case either the condensers are of too short focal length, or else the lamp house is too far from the motion head. Probably the latter is the case, as the very short e. f. of the said objective system would probably work better with a rather short e. f. condenser system. It is apparent that this article represents original constructive work by Mr. James, and as such deserves much more respect than these few destructive bricks hurled by Yours Truly clear across the continent, but as I have no doubt but that I will be hit by a few complimentary bricks myself, provided these few remarks ever see print, maybe things will be evened up after all. Anyway that is the way we learn. I shall try to think of each brick as a boost in disguise when they start coming my way.

Well, I am going to say a few words even if I do get my foot into it. Let me first display the density of my ignorance by saying that I do not agree with friend Clay's remarks concerning Fig. 1, page 357, April 18th issue. Perhaps I am wrong but I cannot see but what brother James has stated the even and exact truth. I do not think you could get a glass with high enough refractive index to cause the crossing of the rays under the conditions shown. If I am wrong, all right, I am wrong! But I am from that grand, old state Missouri on this particular proposition. Brother Clay is also wrong, in a way, when he says there is only one cause worthy of consideration in the matter of the weakening of the light. Let me say to him that the quality of the lens and its thickness has much to do with the weakening of the light, since glass absorbs light enormously, and the poorer its quality the greater the absorption. I would also say that the writer has occasionally used an ordinary condensing lens to project a stereopticon picture, and it projected a fairly good picture too. As to Fig. 8 it seems to me as though brother James has slipped, or else a typographical error has been made. Certainly, as far as I can see, he is wrong in saying that when B is in focus D would be in focus accordingly, since B and D have nothing to do with each other; A-B and C-D being separate propositions. As to the photographs: Photo No. 1 looks to me like a long focal length condenser, while Photo No. 2 has the appearance of a short focal length condenser with the lamp house up close and No. 3 a short condenser with the lamp house pulled back, although the position of the arc with relation to the condenser might overturn all this. However, brother James certainly knew what he was talking about so we must perforce accept his statement on that particular proposition.

James Answers Brooklyn.

W. S. James, Camden, New Jersey, answers Brooklyn as follows:

Friend Merklein has raised a point which deserves to be dealt with. Theoretically he is right, but I will show why I neglected this seemingly important point. In all moving picture machine lens systems we have to consider condensers as being perfect, so that we may have something upon which to base our calculations. Up to the present time the perfect condenser does not exist, nor is it likely it ever will exist, unless the present methods of manufacture are very radically changed. All the present lenses contain spherical aberration, and spherical aberration cannot be overcome in a single lens. We are, therefore, compelled to take the liberty of assuming perfect condensers. We will assume that brother Merklein's contention holds good, and use the formula which then becomes necessary. Let A be point "F" of the condenser conjugate foci, or, in other words, the distance between the nodal point of emergence and the condensers, and B be "fi" of the same conjugate foci. The formula then becomes minus $1/a - 1/b = 1/F$. F is used as the principal focus of the combination. Secondly this formula is: assuming C as point "f" of the objective conjugate foci, and D as "fi" of the same formula, it then becomes $1/c - 1/d = 1/F$, and F equals the principal focus of the objective.

Formula No. 2: Let us represent the diameter of the condensers as 2e and the diameter of the objective as 2f and the diagonal of the aperture as 2g. The formula then becomes: $- e \div g =$ "fi" of the condenser conjugate foci divided by itself minus the distance from the condensers to the aperture. And $e \div f =$ "fi" of the condenser conjugate foci divided by itself minus the distance from the objective in the image ("fi" of the objective conjugate foci) minus the distance between the condensers and the aperture plus half the length of the objective lens tube. All these formulæ assume a condenser free from spherical aberration. My reason for using the width and not the diagonal of the aperture is as follows: Assuming the aperture to be a circular with a diameter of 15/16 of an inch, and that we have perfect condensers, we would calculate O, photo No. 1, of the article direct, but as this is impossible on account of the poor light quality at the edge, I do the next best thing. I move the condensers toward the aperture a distance equal to the principal focus of the objective lens. This, of course, enlarges the spot considerably and largely removes the spherical aberration. I arrived at this conclusion after many experiments and calculations. What I was attempting to do was to find a method simple enough to be understood by all. If the operator himself will try some of these calculations I think he will come to the conclusion that they are approximately correct. The spot always figures out larger than the diagonal of the aperture.

I do not wish to comment on this more than to say that in a letter brother James says: "Won't you impress upon your readers that what they need is to figure the combination as point "fi" of the objective conjugate foci, i. e. exact measurement from point of aperture plate to center of objective lens when the lens is in focus. The throw and size of the picture gives a bad equation to work with, and when it is worked out only gives us the principal focus of the objective. I feel that I cannot put this strong enough. The e. f. of the lens combination is the distance required by that particular lens to bring parallel light rays to a point of focus, but the optical system does not deal with parallel rays as the condensing light cone is a converging bundle of rays." I wish also to reiterate the fact that while no doubt brother James has made mistakes in his article I still think that he is, broadly speaking, pretty close to the real facts. One thing which I do not think has been taken into serious individual consideration is the fact pointed out by friend James in the last sentence of his present letter; the optical system of the projector does not deal with parallel light rays but with a converging bundle of rays. I am quite sure that entirely too little importance has been attached to this phase of the matter by all our other correspondents.

From Chicago.

A Chicago, Illinois, member of Local No. 2 makes the following inquiries: (a) When burning two arc lamps on opposite sides of a three-wire system and the neutral fuse blows what would be the result—direct current? (b) When using d. c., suppose the bottom carbon should become grounded to the bottom of the lamp house. What would the result be? (c) Can a light be obtained from 52 volts, and if so under what conditions? (d) When using two lights on a three-pole switch, 110 volts on each side, what is the polarity? (e) In a 5 inch e.f. Gundlach-Manhattan lens what are the names of the four lenses and how are they placed?

I hesitated about answering these questions, since they are rather elementary ones for a Chicago operator to ask, but finally concluded to do so. (a) No result at all if the two arcs were using an equal amperage. If the amperage was different and the neutral blew then one lamp would burn more brilliantly and the other with less brilliance, and the net result would probably be to blow the fuses on the lamp having the less resistance. (b) If the lamp house was insulated the only immediate result would be to give the operator a shock when he touched the lamp house if he himself was grounded. If the lamp house had a good ground the fuses would probably blow, but, then again, the actual result would depend on a good many things. For instance: if it were a three-wire circuit and the lower carbon were on the neutral why there would not be any effect at all, since the neutral is already permanently grounded. (c) Yes, you could get light, but you could not get good projection light, due to the fact that an arc operating without considerable steadying resistance will not produce satisfactory projection light. 60 volts is about the least with which satisfactory projection light can be had. (d) I presume you refer to arc lamps, in which case one outside wire would be positive and the neutral negative to one lamp, and the neutral positive and the other outside wire negative to the other. (e) I do not know of any particular name which is applied to the four lenses of a moving picture objective. The outside lens of the back combination is a double convex lens but more heavily convexed on one side than on the other, whereas the inside lens of the back combination is concave on one side and convex on the other. Exactly the opposite condition prevails with the front lens, but the two lenses of this combination are, or should be cemented together, and the heaviest bulge of all lenses goes toward the screen. I suppose there really are names for these various lenses, but I do not happen to know what they are. However, the two inside lenses of the two combinations are negative lenses, and the two outside lenses arme positive lenses—perhaps that it what you are driving at.

Observation Ports.

Again I wish to call the undivided attention of theater managers to the fact that it is totally unfair, and entirely foolish, from any and every point of view, to expect the best possible results on the screens of their theaters when the operator is handicapped in his work by an inadequate and (or) wrongly located observation port.

This is one of the things which it is very hard to get managers, and even many operators themselves to understand. I remember a case over in Brooklyn a year ago. The writer visited a theater and found the screen results to be bad. There were continual shadows. In the operating room I found the operator peering through a port 10 inches high by 4 inches wide. I had the manager come up and pointed out to him the foolishness of such a proposition, whereupon, to my utter amazement, the operator butted in and insisted that the port was all right; that there was nothing wrong with it. The manager, however, had faith in Your Humble Servant, and promptly said: "If you will tell me how that port ought to be made I will have it done, and have it done at once." I immediately sketched the plan of a proper port. Three days later I went back, and that operator was the most delighted man you ever saw. He could hardly believe the changing of the port made such a tremendous difference in his work.

And now I will tell you again how to make a port, and how to make it right, first, however, referring you to Fig. 26, page 74, of the Handbook, where it is fully illustrated and described. Have the operator sit down at his machine in ordinary operating position, and make a mark on the wall, about on a line with the lower edge of the screen and the operator's eyes, or a couple of inches below that line. Now using that mark as a bottom line, cut a hole in the wall of the room 12 inches wide by 24 inches high. Next get a piece of asbestos board or No. 14 sheet metal and, in its center, cut a hole 10 inches wide by 6 inches high. Have this shutter of such length that when the bottom of the hole is at the bottom of the hole in the wall the top of the shutter still laps over the upper edge by one or two inches; also have the bottom of the shutter of such length that when the top edge of the hole in the shutter is at the top edge of the hole in the wall ,the lower end of the shutter still lacks one or two inches of being up to the lower edge of the hole in the wall. This sounds complicated, but it really is extremely simple. Now place this shutter over the opening so that it will slip in grooves, but make a double groove so that the fire shutter will be behind the sliding shutter in its usual position. Next put an ordinary sash pulley on the wall over the long shutter, and another one a little to one side, run a rope over the top of these pulleys, and attach a sash weight to its other end. You thus have an actual observation port opening 6 inches high and 10 inches wide, but you have an effective port 10 inches wide by about 24 inches high, and the operator, by reason of the width of the port, can see his whole picture all the time. If he wants to sit down, he pulls the shutter down; if he wants to stand up he raises the shutter—and there you are.

There are, of course, some little "coops" with low ceilings where it would be difficult to install a port of this kind, by reason of the fact that the ceiling is too low to allow of the shutter raising high enough for the installation of such a shutter. Where it can be done it would be worth a hundred times its cost in the improved results. The fire department cannot possibly object, for the simple reason that there is only an actual opening 6 by 10 inches, which is, in most cities, the legal requirement, or if the legal requirement is less than that why then make it iss, but *always have the long way of the port horisontal, NOT vertical.* That is a mistake that nine out of ten theater managers make in designing their operating room observation ports.

Racing the Pictures.

On Friday evening, April 24th, at about 7 o'clock, the editor, having little more than an hour spare time, and being in that neighborhood, bought tickets for himself and two friends and entered the Strand Theater. A scenic reel was being run at the time we entered. I use the word "run" advisedly. It was followed at 7.05 by the "Chicken Chaser" which was also "run," though perhaps "gallop" would suit better. At a guess I should say this reel was put through at the rate of at least 75 feet to the minute, the result being a jumping-jack performance on the screen which, while it was to a certain extent ludicrous, certainly was not entertaining. This reel was followed by "The Spoilers." Our time only allowed us to remain for one or two reels of this production, but during the time we were there it was run at correct speed, and splendidly projected. The music by the organ was simply magnificent. That is the only word which fits. I cannot praise it too highly. Neither have I any criticism whatever to make on the protection of what I saw of "The Spoilers."

As it was, however, the writer feels that he paid good, hard money for something he did not get, or at least only partially received, because the projection of the scenic and the comedy was a farce. Although the light was good and well handled, the speed made the whole thing a ridiculous fiasco.

Just why The Strand management would tolerate such a performance as this, I do not know. If it were a legitimate theater and this comedy was being enacted by real actors on the stage, the Strand management would not dream of asking them to work at double speed, and thus ruin the whole act. If the management did such a thing as this, the audience would probably make their protest felt. It seems, however, that moving picture theater managers will calmly do with the shadow actors that which they would not dream of doing, or dare to do with the actor himself, and, moreover, the audience will stand for it, though by no stretch of the imagination could we think the audience is pleased. In an East Side five-cent theater we expect to see the chase-em-through stunt pulled off, but when I pay 50 cents, or, in this case, $1.50 for an hour's entertainment, I certainly expect it to be *entertainment*, and not an absurd travesty. Strong words? Yes. But I paid my good money and did not get value received, whereas had the show been run at proper speed I would have considered that I had received value in the hour we stayed.

He Is Jealous.

F. M. Hill, of the Garden Theater Company, New Haven, Connecticut, arises to make the following remarks:

Having received many valuable suggestions through your columns, and, besides, being jealous of the commendation of my manager's contribution to the advertising department recently received, I take the liberty of contributing the following, which I trust may be useful to the technicists in the business. Being an owner as well as an electrician and operator I will reserve what I think about an operator's relation to his manager until we meet face to face. I will do my knocking then. However, my present operator and myself work hand in hand for good projection, and he has proved some of these enclosed ideas of mine to be entirely practicable. Our supply is 220 a. c. Have Power's Six and Power's SixA machines; Power's inductor, and G. E. 50 ampere rectifier. In running multiple reels it is impractical to "warm up" the carbons in the second lamp with d. c. from the rectifier for obvious reasons. By means of the inductor, however, one machine is warmed up on a. c. and by means of D. T. D. P. switches the lamp is instantly changed to d. c. the minute the film starts. All that is noticeable on the screen is a slight discoloration for perhaps ten seconds. This works out better than stealing current from the rectifier and there is always light on the screen. The a. c. serves to warm up the carbons enough so that when the switch is made on the rectifier side it quickly adjusts itself to the crater and steadies. The rectifier never has to be "relighted" when we make these shifts. I enclose sketch of the connections.

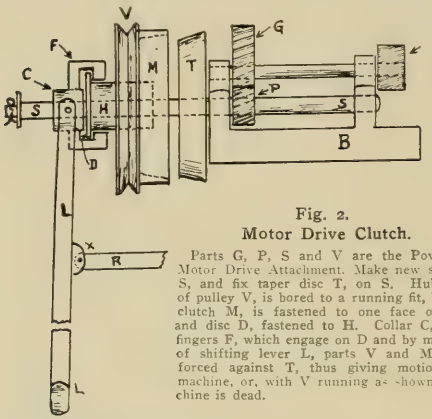


Fig. 2.
Motor Drive Clutch.

Parts G, P, S and V are the Power's Motor Drive Attachment. Make new shaft, S, and fix taper disc T, on S. Hub H, of pulley V, is bored to a running fit, brass clutch M, is fastened to one face of V, and disc D, fastened to H. Collar C, has fingers F, which engage on D and by means of shifting lever L, parts V and M are forced against T, thus giving motion to machine, or, with V running as shown machine is dead.

Another stunt of ours is our motor drive scheme. Our Six A is equipped with a Power's motor drive, while the Six has no such convenience. Obtaining two motor drive attachments, from the Power Company, I made over one, as per sketch and transformed

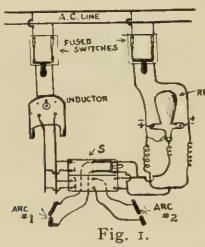


Fig. 1.

At S, are two double throw switches which have their middle points connected to arc No. 1 and No. 2 respectively. Either arc can be run a. c. or d. c. as desired.

the combination into a sort of friction clutch and drive combined. By means of these clutch-drive attachments, and an extra V pulley on the driving shaft of the motor drive, I have the benefit of the excellent features of the Power's motor drive applied to two machines. The unequipped machine is simply connected to the extra V pulley by means of a belt, and four fork pulleys placed in suitable positions to transmit power and keep the belt out of the even better than separate motor drives, inasmuch as the speed of both machines is in control at one point, and from this point the power is also simultaneously applied to one machine and shut off from the other. One operator can thus not only keep the machines running continuously by shifting power at the proper moment—at the same instant he shifts the rectifier current from machine to machine, but he can also rewind his own films and patch them, and he is not kicking about overwork either. He is boss of the operating room and invites you to pay us an "I spy" visit any time you like, and also offers to bet you dollars to hard boiled eggs you cannot get anything on him in the way of bum work. All of which goes to show that a good operator, with proper tools, does not need an assistant.

Whereupon I proceed to tell you, brother Hill, that your article is very good, and 'taint so. The rectifier-inductor stunt doubtless works very well. We thank you for its contribution. Also the motor drive proposition has distinct value in installation such as yours. But I will do my knocking right now, and when I meet you face to face also. I have said before, and I say again, that I do not care two lollypops how convenient you make it for the operator, he cannot do two things at once, and do them both in the best possible manner. I long ago took the position, and I still take the position that when the picture is on the screen the operator has no business doing anything but watch that screen. Of course, I freely grant that with such a combination, and with the right man in charge of it, you might get very good results; also with the right man in charge you might get practically perfect results, but I cannot take chances on there being a "right man," because there are mighty few men who would deliver the best possible results while rewinding a film and projecting one, particularly if he has to make a patch, or patches on the aforesaid film. I think, friend Hill, you understand my position. I am willing to grant you that there are exceptions to all rules, and occasional men who can do such things, but if I say I approve of this it puts me in the position of approving of a proposition which while it might work out satisfactorily in the hands of certain individuals, would work out very badly in the hands of the great mass of operators.

Retired Operator.

From a small city in New York State comes the following:

I am a retired operator, at the present time residing in this town, where I attend the moving picture shows every day. There are three photoplay theaters here. Recently two of them had fires. The first caused by the operator leaving a boy in charge of the machine while he went out for a walk. When the fire started the boy got excited and opened the magazine. The manager being present, kicked the door shut, for which the local papers gave him much credit. Don't you think, however, he would be entitled to far more credit if he kept boys out of his operating room, and made the operator do his own work? The other fire was "caused by fast rewinding." Did you ever hear of a film catching fire because it was rewound too fast? To me that particular thing is a joke, but I notice the rewinder is back of the lamp house, so this may account for it. Several times when I have passed these theaters in the evening I have found the operators out in the lobby. To hear them tell it they are first-class operators. The other house changed hands lately, and employs an out-of-town man who is a union operator. His work is a credit to the I. A. T. S. E.

No, I never heard of a film catching fire through rapid rewinding, and it is a safe bet that the one in question did not catch fire from that cause either. As to the manager kicking the magazine door shut, I thoroughly agree with you that he would have been entitled to a great deal more credit if he had planted that kick on that portion of the operator's anatomy where it would do the most good, first having opened the theater door, so that the aforesaid "operator" would not break the glass going through. Possibly, however, the manager does not pay the operator enough to be entitled to expect good service—possibly. I, of course, don't know. But it is a queer thing that a manager would stand for an operator "taking a walk" while the show was on. If conditions as set forth by you are correct, and the operators of these shows are out on the street, down in the lobby, or anywhere else except at their machines while the show is running, why things need a lot of fixing around those theaters. Those managers are selling amusement. When a man buys a ticket entitling him to enter their theaters they buy that ticket, regardless of its purchase price, on the presumption that their safety will be conserved while they are in the theater, and the manager will put on the best show he can. If the manager allows a child to run the machine while the operator is out in the lobby, or promenading the streets, that manager is swindling his patrons who buy admission to his theater. He is not only presumably placing their lives in danger, but he is also making little or no effort to put on the best possible show which can be given with his service and equipment. It seems almost foolish to point out the fact that this kind of work is rank, and that it ought not to be tolerated. It seems that any man of ordinary intelligence should understand such a plain and self-evident proposition, but it also appears that some men do not understand it, therefore we have to keep repeating.

Up To James.

Fred J. Merklein, Brooklyn, New York, writes:

Questions received. I anxiously await the rest of them, as the time is approaching when one can lie under a shady tree and study. In brother James' article on lenses he says: "Now mark off 15/16 of an inch (or the width of the aperture, which may vary slightly)." Could he be mistaken in taking the width of aperture instead of the diagonal? According to my theory he is. If not, I hope to hear this point explained a little more clearly, since it affects the question of focal length of condensers quite seriously. I do not wish to criticise, but this particular thing has me going, and if I am wrong I hope to be set right.

Really, I don't know myself. I understand the point you raise, but would not like to undertake the job of deciding, and will turn the matter over to brother James. It seems to me, however, that the width of the aperture might be sufficient for the purpose, since, although the diagonal would be quite a little in excess of this, still I believe this could be neglected without seriously affecting the total result. However, as I said, I think we are all getting into pretty deep water and we will have to do a little swimming before our feet touch solid bottom. I regard the article by James as the best thing yet put forward with regard to the projection lens system, although, as Professor Wall has shown, the article may be criticised, and possibly quite severely criticised. But this does not in any way detract from the credit due to friend James. If he has made errors it is not more than other

pioneers have done. Brother James has jumped out a long way in advance of the general knowledge of the lens system of a projector, and has at least blazed a trail, and I personally believe a mighty plain trail, too. If it becomes necessary to re-locate portions of this trail and straighten other sections, why that will be no more than we expected. Mr. Edison made many errors, and so did Robert Fulton, and all those men who have really done anything worth while.

Brother James will kindly come forward with an answer to friend Merklein's question.

Perfectly Correct.

S. S. Holt, Marshalltown, Iowa, sends answer to question 28 and says:

> In answering these questions I find things which surprise me. Certainly there are many things the operator will not take the time to look up, except he tries to answer these questions. It takes time to dig out the answers to the questions, but it surely pays, and the operator who can not only do the work in the operating room, but who knows *why* he does certain things, and who gives all his energy to the work, is the one who will reap his reward in the future; for I firmly believe there are better things in store for the up-to-date operator at a not distant day. I recently joined the I. A. T. S. E., which cost me $25.00, but I think the money well spent, and that the union is a great benefit, if it is used right.

Yes, brother, "if it is used right," but that expresses considerable. However, more and more the men are learning and it is only a question of time when the union will be used right. I think most of the locals are trying to do the right thing now, so far as their knowledge goes, but it takes a long experience with the labor movement, like anything else, to handle things in the best possible way. You are perfectly correct in saying that the up-to-date operator will reap his reward in the future. I have made this statement many times, and am perfectly willing to make it again.

To Virgil La Vern.

I have referred your inquiry to headquarters. You will no doubt have heard from them before this is published.

Greatly Benefitted.

O. F. Langworthy, manager "The Show," Sistersville, West Virginia, writes:

> The writer has been a reader of the department ever since it was founded, and has been greatly benefited by the study those questions are demanding. There is one thing which troubles us more than all others put together, viz: the utterly wretched repairs made in some of the films. We enclose three patches taken from yesterday's commercial reel, which contained many misframes. Personally I would cheerfully help organize a society for the prevention of such work as this. Surely it does not take much, if any longer to repair a film correctly than incorrectly, and there has been sufficient instruction published in the department so that every one connected with the business ought to be able to make a film splice properly. I enclose check for Mr. Swoope's book and a copy of the questions, and at the same time wish to thank you for making it possible for us boys out in the jungles to put on good projection.

Yes, brother Langworthy, it is certainly not necessary that such laziness, ignorance and carelessness be displayed in the matter of patches, but I have just answered another letter along the same lines at some length, therefore will not comment extensively on yours. I think most of the poor work is indirectly at least chargeable to theater managers themselves, in that they employ the cheapest operator they can get, regardless of his fitness for the position, and then pile a lot of extra duties on him which have nothing to do with operating. In other words, they underpay and overwork the man; also in many instances they place the rewinding and patching in the hands of a mere child, and pay no attention whatever to how he does the work. Of course, the kid is mainly interested in getting the job done. He does not care a tinker's darn whether it is done right or not, so long as it "gets by." This kind of work will stop as soon as managers themselves put a stop to it and not before.

From New Orleans.

A. T. Weiss, New Orleans, Louisiana, has the following to say concerning brother James' lens article.

> I cannot agree with brother James, page 359, April 18th issue, when it comes to his figuring. For instance: F1 equals 7½ and F2 equals 9½ and 7½ × 9½ equals 71, which, divided by 7½ + 9½ equals 4¼ minus ¼ inch separation equals 4¼ inches as the e. f. of this combination. 7½ × 9½ = 71 ÷ 17 (7½ + 9½) = 4.3 17, practically 4¼. That is the way I figure it. Also he gives the following formula. 1/f + 1/26 = 1 4.5. 4.5fi + 117 = 26fi. 17 = fi = 117. F1 equals 7 or 7 inches. I cannot agree with this either. Taking the 4.5 fi + 117 = 26 fi; transposing it becomes 26 fi + 4.5 fi = 117, substracting 21½ fi = 117. Fi equals 5 to 43 practically. Fi equals 5½. I may be wrong but this is the way it appears to me. For proof refer to his equation at the top of page 388 for finding the distance where the ray of light will come to a focus. I apprecrite that brother James has done some great work for this department, for which he has the thanks of all operators, but I think I am justified in making my criticisms.

I do not care to comment on this matter, except to say that there are several criticisms of brother James' articles and out of it all I am sure much good will come.

Gas or Electricity.

Locke Bolen, Jackson, Alabama, writes:

> I have been using electricity but it happens that the power house has burned down and it will be several months before electricity will again be available here. I am therefore up against the proposition of buying a private power plant, or else using gas of some kind. I have had no experience with gas outfits. Can I hope to get good results? I am in position to get an auto-buggy which has a good 20 h.p., two cylinder engine, with a friction drive. Have been thinking of buying a 110 volt d. c. generator, about 3 kw. capacity, and belting it to this automobile engine. It is a two cycle engine with the speed controlled by time of explosion. Would it work satisfactorily? Is it also absolutely necessary to have an engine which operates with a throttle governor for work of this kind? The machine is a Power's Six. The picture is 11 feet and the distance 56 feet.

You would probably not be able to satisfy your patrons with gas after they have been accustomed to the electric. Very good results can be had with gas, provided one has not seen electric projection, but where the audience has been used to electricity, gas would be to all intents and purposes impractical, especially in the hands of an inexperienced gas user. As to the engine: I think on the whole you would do better to purchase an outfit made especially for such work. I know of those who have used an automobile engine and a small generator successfully without any governor to the engine, but I believe that would depend a great deal on the ingenuity of the man himself, and I could not advise you to make a trial. You might succeed, but I think the chances would be rather against it.

Some Job.

From West Virginia comes the following. It is interesting.

> Hark to a howl from the hills of West Virginia. Have been working here only a short time, and hope my future stay will be yet shorter. This is the program for the day: At 10 A.M. I go on duty and sweep the floor of the auditorium; sometimes acquiring a nice case of heart failure by finding a penny, or even as much as a big, round, thick nickel, which, of course, tends to brighten my otherwise cheerless task. Next I enter my private film department, consisting of an impromptu shelf held up by two chairs, and unpack a two days' supply of film, and pack and ship some. Thence to the rewind to remove more or less, generally more, misframes and other defects. Following this I put out the posters and then toddle down to the stage to arrange the disarranged scenery and clean up litter aplenty left from the show the night before. After I have the stage junk in order if I have not earned my dinner, why, by golly, I eat it anyway. And this is done in two rooms which cost me $15 bones per month, unfurnished. Back to the theater again (I am supposed to be there from 10 A.M. till quitting time at night) where there will be plenty to keep me busy until show time. The aforesaid plenty consisting of repairing seats, doctoring the electric piano, and attending to the needs of the private light plant which consists, for the most part, of a classic assortment of superannuated junk, located in a damp cellar something like two by twice in dimensions. After supper I go down and start the conglomeration running; stroll up to my operating room (???!!!), first having changed the music on the aforesaid electric piano. Say, I would really like to send you a photograph of little me in that operating chamber. I am only 6 feet 8 inches in height (the tallest in the profesh, I guess), and after I succeed in getting into the "operating room" by a series of vigorous and highly artistic contortions, there is just space left to place a shelled peanut on the left hand side, provided the peanut be not too large a one. The gallery slopes down from above and shuts off from my view just half of the picture, unless I cut a hole in the ceiling to stick my feet through, and stand on my head and peek through the lens port. For gracing this position with my humble presence I receive the stupendous salary of $50.00 per month. I am blessed with a saving sense of humor, praise be, and am writing this with the hope that it will scare a chuckle out of you and bring forth a few of your delightfully sarcastic comments.

Well Shorty, you are doomed to disappointment. I have no sarcasm equal to the occasion, and what's the use of tackling a job you could only half do? I think your description of the delightful conditions surrounding the work of an operator in that neck of the woods will bring forth more than one smile, probably quite several thousand of them. I am not giving your name or the name of the town, because I know it would break your heart right square in two in the middle to lose that job. Moreover, I think if your "manager" found out that his operator had so aptly described the conditions in his "theater," he would invest one night's proceeds in a box of dynamite, two shot guns and a horse pistol, and you, Shorty, would leave that town at a gallop. Therefore, taking everything into due and careful consideration, in order not to have your gore on my hands I refrain, as I before said, from publishing the name of the town (or your own cognomen.

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MOVING PICTURE WORLD

Comments on the Films

Licensed

A TICKET TO HAPPINESS (Selig), May 19.—A photoplay wherein the leading character starts out as the hero and finishes as a regular scheming villain; selfish ingratitude seems to be his specialty. He leaves his sweetheart in the East and makes footprints for the land of the setting sun. He meets, upon his arrival in the West, with a big hearted Swede ranch owner who employs him. To accumulate the required amount of money to send for his girl he deliberately sells some of his employer's cattle. He is arrested, but the Swede intercedes for him and he is released. His further ingratitude toward his employer results in his own downfall. The finale is a satisfactory surprise to the spectator. A very good offering.

THE UNEVEN BALANCE (Essanay), May 19.—This photoplay's plot develops a very pretty little story which ends with a moral. "Judge a woman by herself and not by the tongues of her neighbors." A wife who is sympathetic and big hearted but severe in her actions, made so by a drunken husband, incurs the enmity of her neighbors and fellow church members. She is tried by the congregation, but fate interecedes and allows her to save the child of the minister, and she redeems herself in the eyes of all. There is a pleasing and satisfactory ending. This is a wholesome, well produced number.

HER HORRID HONEYMOON (Lubin), May 19.—On the same reel with "He Won a Ranch." It is of about the same calibre as the other, a farcical comedy with a plot that smacks of absurdity. Nevertheless, it gains spasmodic laughter.

HE WON A RANCH (Lubin), May 19.—This is a comedy; at least it is advertised as such, but fails to fulfill its ultimate pretensions. Horseplay pertains throughout and not very good horseplay at that. On the same reel with "Her Horrid Honeymoon."

THE LIGHT ON THE WALL (Edison), May 19.—This is the fourth story of "The Man Who Disappeared." While the offering is interesting, well directed, and splendidly acted it is one of those serials which end at the most interesting period. To the spectator who has not seen the preceding numbers this serial thing is perplexing and not very satisfactory. However, this number is gripping.

MAX'S VACATION (Pathe), May 19.—A transformation episode has been made the basis for this enjoyable Pathe comedy which is quite apparently offered for laugh producing purposes only and without the suggestion of a consistent plot. "Max," of the Pathe comedies, is always acceptable because of his unusual ability as a pantomimist.

SERAPHINA'S LOVE AFFAIR (Edison), May 20.—A farce picture that gives May Abbey one of her burlesque roles, a "rube" girl. She is in love with a nifty man from the city and even steals her employer's money for him; but good luck favors her and she returns it and then confesses. The plot is flimsy and weak. The characters are good, such as the Edison studio usually put into offerings of this kind. It made some laughter. George Lessey is the author and Charles M. Seay produced it.

THREE KNAVES AND A HEATHEN CHINEE (Edison), May 20.—The audience liked the way the tricky Celestial played poker with his three Melican friends who were out to "do" him. T. Tammoto played well in handing to three nifty characters (Joe Richmond, Horace Newman and Floyd France) a lemon. An amusing skit by Henry Warwick, produced by Charles H. France.

ACTOR FINNEY'S FINISH (Essanay), May 20.—A farce that makes good, if laughter is proof of it. Wallace Beery plays a "boob" actor who gets a job in a motion picture studio and "starts things." There is a touch of freshness in its atmosphere and it is commendable as an offering of broad humor.

THE RIVAL UNDERTAKERS (Vitagraph), May 20.—Queer characters well played under the direction of Lee Beggs, who also plays the "sick" financier, make fun in this satirical farce at whose climax two undertakers fight for the custom of a corpse only playing dead to see the joke through. It hardly could be called a delightful theme; but it is rich in touches of human truth. William Shea and Josie Sadler help, as do Hughie Mack and George Stevens, the undertakers. Serviceable offering, by Robert E. Innis.

TEACHING FATHER A LESSON (Selig), May 20.—Father is brought into camp by the crafty daughter who plays she has hysteria and is going to make the house unbearable for him unless he relents and lets her have the husband she has just married. One hardly believes in it as it is pictured; but then there is no dragging and it never is empty of amusement, although very artificial.

OUT IN HAPPY HOLLOW (Vitagraph), May 21.—This is a particularly fine specimen of the Western release; it leaves little to be desired in acting, photography, settings and general interest. Margaret Gibson makes an appealing figure as Mississippi, the wronged girl, who finds happiness after many tribulations. George Cooper and Alfred D. Vosburgh are the villain and hero respectively. This gets a good start in the first scene and grips the attention all thorugh.

ROMEO AND JULIET (Biograph), May 21.—In this very amusing half-reel the Irish and Italians represent the contending houses of Capulet and Montague, as in the Shakespearean play Rattling good burlesque and characterizations that amuse without giving offense.

PERCY, THE LADY KILLER (Biograph), May 21.—This, on the same reel with foregoing, met with popular approval. The two make a good comedy number.

A SNAKEVILLE ROMANCE (Essanay), May 21.—In this ranch comedy Marguerite Clayton appears as the popular girl, wooed by many admirers. She finally elopes with the man of her choice. There is nothing particularly new in this; it is on the whole about an average number.

LIKE FATHER LIKE SON (Melies), May 21.—This is a business story in which the father forbids the son to marry his stenographer. Later the father himself falls in love with a new stenographer and both couples marry. This is not very new and the humor of it is very mild.

TIGHT SHOES (Kalem), May 22.—Doesn't quite come up to the mark of Kalem farces by this company (Ruth Roland and John Brennan); but it made a little laughter. The trouble is that the business is not new enough to capture everybody and, in places, it is even trite.

ADVANCED STYLES, FALL AND WINTER 1914 AND 1915 (Kalem), May 22.—On same reel with the foregoing. The fashion plates are drawn by the artist and photographed as drawn. It is well photographed.

LIFE'S LOTTERY (Lubin), May 22.—The sets are good and the photography; but the story is nothing better than amateurish. It was written by Will M. Ritchey and produced by J. B. O'Brian.

MUSIC HATH CHARMS—NOT (Selig), May 22.—"The band" will practice in the tenement house room of its leader; but the music thereof doesn't please the other tenants. It becomes a run-and-knock-down farce with some fair clown work and made the youngsters laugh and one or two older people.

AS TIME ROLLED ON (Selig), May 22.—Old jokes are often good and acceptable offerings. The drummer's beard didn't grow while he held the lady's pet dog for her. She merely went away and forgot it and he got tired and payed a man with a long beard to take his place. All this is in the offering and it made some laughter.

THE ROAD TO PLAINDALE (Biograph), May 23.—Can it get into the newspapers that a prisoner has been pardoned before the one who has petitioned the Governor has left the executive mansion? Perhaps. It seems to have fallen that way in this picture. Yet, after all the people seem to accept such things every day. This will probably be enjoyed by many although it is a most plainly commercial and improbable story. The sets, acting and photography are fair.

RED RIDING HOOD OF THE HILLS (Essanay), May 23.—She gets off the end of a Pullman to pick flowers and is left. Broncho Billy's cabin is at hand and no one in it. Broncho's partner comes home drunk and the hero has to protect her from his rudeness. All this is clearly and dramatically told in a picture that might have been much better in its photography. It should make an acceptable release. Here it was watched with much interest.

THE VENGEANCE OF THE VAQUERO (Kalem), May 23.—Full of pretty photography, it gives us a Mexican love story, melodramatic, but pleasing. The heroine is charming and the hero also acceptable. The staging and backgrounds are chosen to help the picture's effect and although the story is not especially noteworthy, it makes a likable offering, one that will entertain all.

THE COUNTRY GIRL (Lubin), May 23.—A simple story, unpretentious and wholesome, it is likely to please the many. The country girl and her husband go to the city where she, led on by her love for dancing, has a little adventure, harmless but for the moment unpleasant. It cures her and makes the thought of a visit to the old home for the barn dance a pleasing prospect. The acting and staging are in keeping. George Terwilliger is the author and Edgar Jones produced it.

THE ESTRANGEMENT (Selig), May 23.—The father of the family, a writer of poetry, is shiftless and is "fired" by his hard-working wife. Twelve years later he comes home, rich; but disguised as a tramp. His wife is kind to him, but his two hopeful children show too clearly that they have needed parental correction badly for long and they get it. Perhaps no one will be convinced that such things could ever happen as shown here. The acting and the staging are a help and it will be watched by most not without interest. Harold Vosberg plays the father; Adrienne Kroel, the mother; Thomas Flynn, the son; and Grace Darmond, the daughter. It is clearly photographed.

RASTUS' RIOTOUS BRIDE (Pathe), May 25.—In this two-reel picture, playing Rastus the title role, Carl Harburgh gives an inoffensive turkey such a mauling that members of the S. P. C. A. may protest. The laughs are won by incidental business and not because of the real humor of the story.

MAKING STEEL RAILS (Pathe), May 26.—It will strike American audiences as strange that the Pathe people have chosen scenes at Donetzskiy to illustrate an industry in which Americans regard themselves as the leaders. It will interest these same audiences, however, to notice the up-to-the-minute methods in turning out of rails, from the time they are mere iron ore until they become a finished commercial product, which are being employed in this foreign town with the "sneezable" name.

Licensed Specials

JOHANNA, THE BARBARIAN (Vitagraph), May 19.—This is a two-part picture that contains highly interesting scenes, it is perhaps somewhat improbable but not impossible. At least it contains much that is gripping and strenuous especially on the part of Johanna. The direction is worthy of mention and the acting of all the cast is highly commendable, especially that of the youngster, Johanna's son. Many amusing scenes cause considerable laughter. A worthy production in every respect.

THE MYSTERY OF THE FAST MAIL (Eclipse), May 19.—This is a two-part picture play filled with vagaries that are certainly mysterious, and one can say that it qualifies as far as the caption is concerned. The plot of the story could have been made strong and tense, but the action wobbles along in an uncertain way and fails to convince. The acting is fairly done and the photography seems to be the best feature.

THE REDSKINS AND RENEGADES (Kalem), May 20.—A good, interesting story in two parts; it makes an acceptable offering, though poorly named. It is sensational and melodramatic; yet much of it is so vigorously played and photographed that it seems like history. Its best asset it, perhaps, the praiseworthy weaving of the plot in which everything consistently works toward one final climax. This makes the picture present itself as a whole and not as a mere collection of thrilling incidents. Another good thing about it is the fairly convincing freshness of its story and the naturalness of the acting. In photography it is commendable without being noteworthy.

LOVE'S LONG LANE (Lubin), May 20.—A picture in two reels in which the three chief characters are very nearly idiotic. The plot obeys the laws of dramatic construction and we are held by it waiting to see how it is going to turn out; but we are not brought wholly into sypmpathy with the two men or the woman; they are not real enough. Some of the scenes are fine, as that in the stock exchange which has been shown many times, and the final climax, after the last weak scene in the office of the bitter lawyer who is visited by the empty-headed wife, is excellent and gives real dramatic emotion. The offering as a whole is below the average; because the story although it has a good idea, is not strong at best and has been poorly put on. George Terwilliger is the author and Edgar Jones, the producer. Photographically, it is commendable.

ANTONY AND CLEOPATRA (Pathe), May 21.—An elaborate staging of the great drama of Egypt's wondrous queen. The scenic investiture throughout is very complete and carries with it the heroic atmosphere of the times depicted. It begins with Antony at the height of his power and continues through his career until he becomes embittered by defeat. He kills himself by a dagger thrust and Cleopatra applies the asp to her bosom. The return across the desert on camels was particularly striking. A fine spectacular number.

A LEAF FROM THE PAST (Lubin), May 21.—A two-reel number, written by Shannon Fife. It tells a well-knit story of how two people with secret pasts get married and are blackmailed, at first successfully, by two crooks, a male and female. This is exceptionally well done and is a successful offering of its type. The cast is pleasing and capable, all four of the principals doing excellent work. The climax is exciting and well staged. A good release.

THE SOUTHERNERS (Edison), May 22.—Both the battle of Chickamauga and the battle of Mobile Bay have place in this more than usually interesting story of the war between the states. We have seen much more thrilling battle scenes in pictures and even seen the story which the picture is telling carried across the smoke and explosions of battle with more convincing naturalness than does this picture in its Chickamauga scenes. But the naval engagement in Mobile Bay in this picture is, we think, as good as anything of its kind. It surely is exciting in spite of the many counter suggestions and artificialities in it. The best picture offers its human emotions brought out by the players and the touch of wisdom that humanizes it and keeps it from seeming to be commercial. It tells a simple love story pictured in the South without any girl spy or other banality. It is not a story of adventure; but an epic and, without being great, is distinctly above our mere war pictures. It was produced by Richard Ridgely assisted by John H. Collins. Mabel Trunnelle as the heroine deserves special mention in a picture well acted as a whole.

ETTA OF THE FOOTLIGHTS (Vitagraph), May 23.—A two-part offering that seems hardly up to the Vitagraph standard for features. The whole trouble is most in the failure to work up our interest sufficiently in the heroine and it seems even to be a case of commercial work hampered by the studio requirements. That is the only reason we can think of its turning the villain into the hero. The story lacks a hero. The script is by W. A. Tremayne and was produced by Maurice Costello and Robert Gaillord. Jane Fearnley is praiseworthy in the role of star actress who thinks she owns the earth. Mary Charleson, as Etta, is also worthy of praise. A fair offering.

A TIGHT SQUEEZE (Edison), May 23.—Good adventure that doesn't drag, a heroine that is a trump card with every audience, and well acted characters make this picture a very desirable offering. It is the eighth of the "Dolly of the Dailies" series by Acton Davies that Walter Edwin is producing. Dolly is, of course, Mary Fuller. Dan Mason, behind the bar, is noticeable among the characters, most of which are cleverly portrayed.

WAR OF THE LILLIPUTIANS (Pathe), May 30.—A Gulliver's Travels plot, setting forth the victorious struggle of a race of pygmies to rescue their princess from the clutches of a nation of giants is unfolded in two reels. A couple of scores of Lilliputian actors and several abnormally tall men are employed, giving the picture novelty which will make it a winner.

Independent

THREE OF A KIND (Royal), May 23.—Here's a picture which will provoke gales of laughter in any house in which it is shown; since this is the object of all comedies, it follows that "Three of a Kind" is a corking good production. There is a germ of plot which will draw a smile, but the laughter results from the genuinely funny business which director and a troupe of clever actors have devised to carry the story along. It is the "Eight Bells" brand of hit-and-run comedy

NELL'S EUGENIC WEDDING (Komic), May 24.—There is nothing funny or elevating in having a man eat soap and vomit all over creation as the result of his diet. Because most people will take this view it may be said that "Nell's Eugenic Wedding" does not belong.

A FATAL FLIRTATION (Keystone), May 25.—Charles Murray, "the man who makes faces at the camera," has the lead in this farcical, rough and chase picture. It is not so funny as recent Keystone releases; yet has astonishing things and will make some laughter.

MUTUAL GIRL NO. 19 (Reliance), May 25.—These scenes of the underworld of the Metropolis have more life and are far more interesting than anything else that this series has put over. It now looks as though something had really got started around the Mutual Girl. Of course the story, if we really are going to have a story, is "hung up" in a most unsatisfactory manner. Of the young woman, herself, little can be said; she is spoiled and uninteresting.

A MEXICAN WARRIOR (Imp), May 25.—King Baggot here appears as a husband who tells his wife he is going to the Mexican war. He comes home shot, with booze. The joke is mainly in the single sub-title and this proves another film in which the "jag" scenes are not funny. The preparations to go to the front were amusing, but as a whole this is rather flat.

THE SONG OF THE SHORE (Majestic), May 26.—There are glaring faults of direction in this one-reel dramatic presentation. In trying to avoid the conventional, it is quite apparent, the man who handled the script failed to carry his story to any logical conclusion; the climax either leaves entirely too much to the imagination—or is inherently a poor finish. The story itself has a great deal of heart interest.

JANE THE JUSTICE (Beauty), May 26.—Burlesque with "rube" characters. It seems to us more childish than amusing.

UNIVERSAL IKE IS KEPT FROM BEING AN ACTOR (Universal Ike), May 26.—This is a characteristic number, containing a burlesque of Uncle Tom's Cabin among other features. The play ends in a riot. The action is good throughout and the photography acceptable. It is quite entertaining and has a number of laughs in it.

UNIVERSAL IKE, JR., AND HIS MOTHER-IN-LAW (Universal Ike), May 26.—The original Ike is here represented by a boy in the same make-up. The action centers about his doping the coffee, rendering his wife and mother-in-law unconscious. The fun is largely horseplay and not of a very laughable sort.

THE ANGEL OF THE GULCH (Reliance), May 27.—A story of compelling heart interest and lively action, well told by actors and directors, and photographed in faultless fashion has given this western comedy drama a punch which will make it welcome on any program. A highly sensational bit of acting is done by two of the principal male characters in the form of a fall and slide down the rocky face of a cliff.

WILLIE WALRUS AND THE BABY (Joker), May 27.—This features Wm. Wolbert in his familiar part of village sleuth. A child is left on his hands and the scenes furnish amusement for everybody except the baby, which cried through many of the scenes. But the close is a happy one and on the whole this is quite amusing. The photography is only fair.

THE DAWN OF THE NEW DAY (Imp), May 28.—In this Ethel Grandin appears as a farmer's daughter who marries a man she does not love. A younger man induces her to flee with him to a hotel; he falls into an intoxicated sleep outside her door. Later she returns to her husband. The story seemed to lack force and there was very little feeling in it, perhaps because most of the situations were conventional.

THE STOLEN RADIUM (Majestic), May 29.—A most unhappy combination of a plot filled to the brim with inconsistencies and a performer in the leading role who fails to convince in the character he is called upon to portray, makes "The Stolen Radium" a deep disappointment. It is a detective yarn, and when a detective fusses around in the business of detecting without giving the impression that there is anything worth while to detect the result is akin to "Hamlet" with Hamlet left out.

A PRINCESS FOR A DAY (Victor), May 29.—A film story of Turkish or Hindu court life, with Irene Wallace as a princess beloved by a poor servitor. The costuming and settings were quite attractive and the story seemed pleasing, though not powerful at all.

THE MAGNET (Joker), May 30.—This number, written by Wilfred Lucas, has a good comedy touch and a pleasing cast. The girl's magnetic personality attracts her admirer so powerfully that they meet under all sorts of conditions. The idea is at first a little vague, but the action is good and the general tone pleasing.

WHEN THE WHEELS OF JUSTICE CLOGGED (Thanhouser), May 31.—Western love story with the heroine riding fast to save her sweetheart from the noose of the sheriff's posse. Yet it is a well made picture of its kind and where offerings like it are wanted should prove of service. The acting, backgrounds, the riding and the photography are acceptable.

THE GOLDEN LADDER (Victor), June 1.—This is a Western number much stronger than the average. Warren Kerrigan and Vera Sisson play the leads. He appears as a young farmer who gets the gold fever and goes West. The scenes are characteristic, but have some unusual features. The photography is good and the scenic effects are attractive. A good release.

EASY MONEY (Crystal), June 2.—A half reel comedy dealing with the experiences of a hired girl as a "movie" actress. Most of the scenes in this are only moderately amusing.

A MIDNIGHT SUPPER (Crystal), June 2.—Vivian locks Charlie in the pantry, thinking he is a burglar. He becomes covered with jam. This is very slight. On same reel with above.

UNIVERSAL IKE, JR., IN A BATTLE ROYAL (Universal Ike), June 2.—The juvenile Ike appears at a prize fight in this number and knocks out his opponent and a score of more of others who interfere. For those who like stories of the prize ring, with a strong slapstick accompaniment, this will prove amusing.

LOVE'S WESTERN FLIGHT (Nestor), June 3.—A number featuring Wallace Reid and Dorothy Davenport. The girl loses out with a theatrical company, becomes a waitress and the hero defends her from insult. The pursuit and fall of the husband over the cliff on horseback was well put on. This number has plenty of action.

SNITZ JOINS THE FORCE (Sterling), June 4.—A Ford Sterling number, in which he appears as a police officer. He falls in love with the captain's sweetheart and a chase ensues, over house tops, etc. This is a characteristic offering, but not quite as amusing as some.

HEARTSTRINGS (Powers), June 5.—This is quite a strong offering, with Edna Maison appearing as a young girl whose father refuses to let her dance. She slips out of the house to go to a ball, is discovered and loses her home. Five years later the reconciliation follows and she and her child are taken in again. Not very new in plot, but well enacted and has some good human touches in it.

SOPHIE OF THE FILMS (Series No. 1), (Nestor), June 5.—This is the first of a series of four numbers dealing with Victoria Forde as a moving picture heroine. The photography is very good and the piece abounds in action of a burlesque sort. The story itself does not catch the interest till toward the end of the reel, but looks rather hopeful for subsequent numbers. Eddie Lyons and Lee Moran are in the cast.

THE GIRL AND THE HOBO (Frontier), June 7.—A quick-witted girl hides the payroll money left in her charge inside a pie, which she puts in the oven when the tramps come. This is the main feature of this Western film, which is very ordinary in its development otherwise.

NEMESIS (Rex), June 14.—A dramatic offering with a tragic ending. Lois Weber and Phillips Smalley appear. This is fragmentary in treatment, but the story is perfectly clear and one that holds the interest. The close is strongly dramatic. The scenic effects along the rugged sea coast are unusually good.

A WIFE ON A WAGER (Nestor), June 16.—This number, written by Calder Johnstone, features Wallace Reid and Dorothy Davenport. Wallace is a young club man from the East who makes good on a ranch and wins the love of the girl, whom he carries back home minus a hat and other formalities. A pleasing number of the conventional Western type.

Independent Specials

A DISENCHANTMENT (Victor), May 22.—A two-reel number, featuring Florence Lawrence and Matt Moore. The girl worships a musical genius and becomes his maid, only to have her illusions shattered. She is glad to accept her own lover again. This plot, whether because it is quite familiar or because it was not more complicated, did not seem to get over very strongly. It serves to entertain in a mild sort of way, but does not represent this company at its best.

WAS SHE RIGHT IN FORGIVING HIM? (Thanhouser), May 26.—This is an interesting two-reel picture featuring Maud Fealey. It embraces many satisfying scenes. It is rather conventional in theme and the plot is far from being original, but the picture is well made in every respect and Miss Fealey is of course charming in the leading role and she is adequately supported by a splendid cast. The photography and accessories are above criticism. Recommend this to exhibitors.

THE FEUD (Powers), May 29.—Cleo Madison and George Larkin appear in this two-reel drama of the moonshiners' country. The story is one of a typical mountain feud and the scenic effects are pleasing throughout. There is a lot of fierce gun-fighting and the hero and heroine are the last of two families left alive at the close. The photography and atmosphere of the piece are good. This contains many familiar situations, but on the whole is very pleasing.

HIS LAST CHANCE (Imp), June 1.—A two-reel story, which we saw without subtitles. It has an attractive cast of performers, including Leah Baird, Alexander Gaden, Hobart Henley and David Lithgoe. The newspaper office was hardly characteristic in appearance, but the story follows through in quite an entertaining way. With the subtitles this should be a good dramatic offering, as there seemed to be a substantial story in it.

OUT OF THE SHADOWS (Thanhouser), June 2.—This two-part picture, pleasantly sentimental and poetic, is full of typically Thanhouser atmosphere and draws for us the trials and something of the triumphs of an actor's life. Opening, it shows a young actor, with his wife and baby, en tour. The wife is growing "tired of it all" and soon has run away with the actor's "friend." It took skillful handling of this incident to keep us still in sympathy with the weary woman and yet to protect the actor from losing in our respect on account of it. It is at once natural and pretty in its humanity. Twenty years pass; the baby has grown up. She and her old father are poor. While she is out getting a job as an actress, he dreams of his old successes and we see him in the chief Shakespearean roles, as Hamlet, etc. These scenes give Irving Cummings a fine chance to show his versatility. Well acted and beautifully photographed, it makes an excellent offering that is likable with no greatness or originality in it.

LUCILLE LOVE, Series No. 8 (Gold Seal), June 2.—In this two-reel number Lucille leaves the town in China as a stowawawy in the hold of a vessel on which Hugo is a passenger. She is discovered and dressed as a cabin boy by the captain. Not much adventure in this number, but it continues the interest already established and winds up in San Francisco. The photography runs a little uneven.

SHORTY'S TRIP TO MEXICO (Broncho), June 3.—It is quite evident that a dramatic chase was chosen as the feature of this two-reeler before its production was even begun; the plot has nothing to make the picture stand out. So well has the chase, in which rough riders and a daring crew of auto drivers take part, been done, however, that the release will be acclaimed in every house in which it is shown.

THE LATENT SPARK (Domino), June 4. A very romantic two-part offering that will take strongly with simple-hearted audiences. It deals much with those two especially powerful themes: duty misunderstood in the beginning and courage highly rewarded in the end. It is, in fact, a picture for the young; we don't get too many such and it will, we feel sure, be heartily welcome. There is stir in it and amusing acting of character. Thomas H. Ince and W. H. Clifford have the credit of it.

SWEDE LARSON (Rex), June 4.—A first class three-reel offering, pictured in a lumber camp and featuring Robert Leonard as a big Swede who buys the saloon and falls in love with the gambler's wife. Hazel Buckham plays this latter part. Leonard does some memorable work in his quiet, forceful presentation of the Swede. The settings, sub-titles and photography are excellent, and there is a wholesome out-door atmosphere throughout. The story is in keeping with the rest and holds the interest strongly. An unusually well-balanced offering and one that gets away from the ordinary.

TENNESSEE (Kay-Bee), June 5. So many loose ends are left in the yarn unfolded by this two-reeler which deals with the "moonshining" industry that there can be little claim that it nearly approaches the perfect. However, a thoroughly human treatment of unusual incidents resulting from an internal revenue officer's pure entanglement with the pretty daughter of a law-breaker whom he has been sent to apprehend is worthy of commendation and will interest many who pay money to see the picture.

ON THE VERGE OF WAR (Bison), June 6.—This three-reel number was written by James Dayton and produced by Otis Turner. Anna Little and Herbert Rawlinson play the leading roles. The story is one of international intrigue between agents of this country and Mexico. The girl is the supposed daughter of a hypnotist acting as a Mexican spy, but later it is learned he was not her father. Many of the situations are very intense and considerable ingenuity is employed in developing the plot. This holds the interest nicely and makes a good release.

THE FALLEN IDOL (Great Northern Preferred).—This addition to the program of Box Office Attractions features, in three reels, is another personal triumph for Betty Nansen as an emotional actress. In these days when wild melodrama is often resorted to in the unfolding of a human interest story, it is favorable criticism of "The Fallen Idol" to say that what faults it may have as an offering on current picture programs have resulted from an apparent desire on the part of the producer to handle all situations without sensationalism. There is plenty of action but no real thrill.

Gunning Joins Olcott

F. C. GUNNING, the well known film editor and publicity man, has resigned his position as assistant general manager of Warner's Features, Inc., to become actively engaged in the work of producing feature films.

After a week's vacation at his home in Ohio, Mr. Gunning joins the well known producer of features in this country and abroad, Mr. Sid Olcott, as assistant director under Mr. Olcott. Although well known in the trade, Mr. Olcott's modesty has kept him in the background for many years. He was the producer of the first five reel feature and the first three reel feature, "From the Manger to the Cross" and "The Colleen Bawn" ever made by an American company.

F. C. Gunning.

The first of the year Mr. Olcott parted from the Gene Gauntier Co., which features he produced for years, and organized his own company with the charming Miss Valentine Grant, as leading lady. He and his company returned from a seventeen weeks' season in Florida quite recently with eight splendid features to their credit. These are being released on the Warner program.

Mr. Gunning is better known to the exhibitors of the country as "ME," the editor of the Eclair Bulletin. He served a year with the American Eclair Co. as advertising and sales manager. While with Warners, Mr. Gunning devoted his time to the purchasing and editing of films and the preparation of lithographs, not doing any publicity work. With Mr. Olcott, he will act as assistant director, thus gaining an intimate insight into the intricate mysteries of the producing "firing line."

"The Ring and the Man"

Famous Players Feature Bruce McRae in Strong Four-Part Subject, from Pen of Cyrus Townsend Brady.

Reviewed by George Blaisdell.

BRUCE McRAE scores heavily in "The Ring and the Man," the four-part production which the Famous Players will release on June 1. The picture is produced by Francis Powers; he has given us a play that is gingery as it is interesting. The scenario is adapted from the book of Cyrus Townsend Brady, and it is a good adaptation. In the course of the story there are a number of coincidences. These are so skillfully treated that the result is logical and convincing. Mr. McRae is surrounded by a fine

Scene from "The Ring and the Man" (Famous Players).

cast of experienced screen players. Robert Broderick, who will be remembered for his strong work in "The Redemption of David Corson," has the role of Big Jim Martin. Helen Aubrey is Mrs. Jim Martin, the bad woman of the West who comes to New York. Wellington A. Playter is Haldane. Violet Horner is Eleanor Haldane and Charles Douglass is the sheriff. The players fit the characters.

Scene from "The Ring and the Man" (Famous Players).

There is atmosphere of the West and of the city. The picture opens in a mining camp, with its shacks and saloon. Out in the adjacent hills men drudge with pick and shovel and pan in search of wealth. The locations in New York are of Riverside Drive mansions and of shantytown, showing in unmistakable fashion how or at least where the other half lives.

The story deals with scandal in a mining camp, the kind of trouble that may be stirred up by a married woman who is also a thoroughly bad woman—one of the sort who looks with ill-content upon any low descending sun if in the course of the day she has not in some measure added to her already extended past. The action in the city is a battle between business and corrupt politics, of an attempt to extend a legitimate industrial enterprise and the effort of those who control the sinuous avenues to franchise grants to hold it up; to enforce a colossal contribution to those who, to quote a famous admission of a famous New York boss, are working for their pockets all the time.

Mr. McRae has a fine role in that of George Fordyce, who in camp was one of several to become interested in the only woman in the place and who, when she had shot and as was believed had killed her husband, gallantly assumed the blame by leaving a note to the effect that he was the murderer. His association with Mrs. Martin ends just as it begins, and by a crack on the skull. Under the name of Gormly, Fordyce comes to New York, and when we see him a dozen years later he is a successful business man. It is when he attempts to lay a track through the section of shanties, land which he has leased, that he feels the power of the Gotham Traction Company, a concern which controls the city administration. When Gormly decides to go into politics his troubles begin. The head of the Gotham company is a man who had known Gormly in the West, as he is also the father of the girl with whom Gormly is in love. Mrs. Martin comes upon the scene. The political powers send West for the sheriff. He brings along Martin, who tells how things really happened, which of course exonerates Gormly, making a most happy finale.

There are many good situations, situations of strength and dramatic force, the kind that hold and move. These come fast in the last half of the story, and this statement is in nowise to be construed as indicating that the first half is lacking in strength or entertainment. There is a pretty love story dividing as it cements the interest in the bitter fight between the forces of evil on the one side and the man who dares to stand for the right on the other, and who stands for the right even when all surface signs point to his financial and social destruction.

Miss Horner gives splendid support to Mr. McRae. Hers is a finished performance, revealing excellent judgment in the big moments. Mr. Playter, as the chief of the forces opposing Gormly, contributes his full share to the making of an excellent picture. "The Ring and the Man" should be a hit.

British Notes.

(Special Correspondence to THE WORLD.*)*

THE well known gardens at Rocherville, Gravesend, London, have been taken over by a film producing company and are henceforth to be used for the production of features.

* * *

Mr. Cherry Kearton, the intrepid wild animal photographer, has returned this week from an extensive tour across Africa. The expedition began a little over a year ago from Nairobi and Mr. Kearton was accompanied by a New Yorker, Mr. Barnes, and a hundred natives. Even at such a place as Nairobi, says Mr. Kearton, there are good modern picture theaters. The party traveled through Abyssinia, British East Africa, Uganda, Belgium Congo and the French Congo, finishing at the latter place twelve months after the start. Many and amazing are the pictures secured of lions, giraffes, and rhinoceroses in their native haunts, some being exposed only a few feet away from the animal. In all Mr. Kearton has returned with seventeen thousand feet of negative. The boy chief of Uganda made the party especially welcome, for he has a camera and a modern moving picture theater equipped for his own private use. He has quite a library of recent American, British and French releases which have been collected for him. Mr. Kearton is evidently a philanthropist, for he has announced his intention to present to the principal museums in the world copies of his films. The American Museum of Natural History in New York will show Mr. Kearton's pictures in the lecture hall to the public free of charge.

* * *

S. W. Bishop, who recently returned from the States, has now established himself as the agent of the Balboa Co., at 29 Charing Cross Road, London. Mr. Bishop's business title will be Bishop Pessers and Co., Ltd., and he will handle Balboa productions for the whole of Europe.

* * *

Sir Johnston Forbes-Robertson, the actor, has also returned from his recent tour in America. He thinks that both in America and England motion pictures "will not injure the ordinary theater, but on the other hand will create a growing demand for good healthy drama.."

J. B. SUTCLIFFE.

"The Golden Heart" Without Villainy.

Great Northern Preferred Photoplay in Three Parts Will Especially Please Those Who Complain of Stories That "Leave a Bad Taste in the Mouth."

Reviewed by Randall M. White.

PERHAPS the most common complaint made by American audiences when foreign-made photoplays are under discussion is that they "leave a bad taste in the mouth." This is a somewhat sweeping complaint made upon the presumption that the foreign companies who sell their dramatic subjects in this country know of no tense dramatic plot which does not involve the "Social Triangle"—the plot that deals with the wrecking of a home through the faithlessness of a husband or wife, or the deep-dyed villany of a jealous suitor. In denying the impeachment of this presumption, one could not be fair without saying that so considerable a number of the foreign dramatic photoplays are worked out along the lines indicated that there is at least some grounds for it.

Scene from "The Golden Heart" (Gt. Northern).

With photoplays in general, whether produced in this country or abroad, brought to their present state of perfection, it is not often that the most captious critic can complain of poor photography, or even of poor acting on the part of the important principals. It follows then that the discovery of a "good story" means the discovery of a good picture and, in the case of the foreign-made pictures, the discovery of a story which does not "leave a bad taste in the mouth" invariably means the discovery of a good story.

All the things to recommend it which have been implied in the foregoing, taken from the mouths of the housewives who sit in at the "movies" evening after evening—and many an afternoon—rather than from the mouths of moving picture experts, are possessed by "The Golden Heart," a Great Northern Preferred photoplay in three parts, which was recently added to the list of releases of the Box Office Attractions Company. The photography is good, the acting is even better, and the story besides being compelling in its interest, does what is claimed to be the unusual by leaving "a good taste in one's mouth."

The "golden heart" of the title is the unusual possession of a wealthy suitor who turns over to his rival the girl who has been led to promise to marry him through a sense of obligation which has resulted from the fact that the wealthy suitor has kept her father out of jail after he has embezzled a large sum of money. It is a story entirely devoid of villany, with the milk of human kindness leavening every situation which would usually be made a "heart tear" for the purpose of strong dramatic effect. The producer from whose studio this offering has come would probably be encouraged to make many more similar pictures if he could sense the peaceful, satisfying effect of "The Golden Heart" upon the average audience.

The bulk of the action of the screen play falls upon the shoulders of a young artist. There are scenes in the art school which the young chap attends and scenes in his own modestly furnished studio. It is a mark of artistry on the part of the director that these scenes are true to *real* life, as opposed to being true to *reel* life. Dance-mad America will find a bit of timely interest in the studio scene which shows a group of students indulging in some modern steps which have not yet reached these shores.

Lasky Gets Belasco Plays.

Well-Known Productions of the Legitimate Stage Will Be Transferred to the Screen.

After six months of deliberation, David Belasco last week entered into an arrangement with the Jesse L. Lasky Feature Play Company, through its executive head, Samuel Goldfish, for the production as screen features of all the famous successes of Mr. Belasco and also the rights for all future productions. The following letter accompanied the sending of the contracts:

My Dear Mr. Lasky: I am forwarding you, under separate cover, contracts giving you the motion picture rights to all my productions, both past and future, and even while writing this acknowledgement, I am congratulating myself upon the fact that my productions are to see the light of day in the motion picture field under your auspices. For the past six months, in fact ever since dramatic successses became popular upon the screen, I have made a careful study of the situation. Personally I have seen numerous feature motion pictures, and concluded after seeing the three productions already made by you that no other firm is as open to conviction as to the value of untried methods, no other firm as willing to innovate and no other firm allows their directors the freedom to create new methods of production to take the place of those which we have outgrown.

DAVID BELASCO.

Among the recent successes from the Belasco house which will receive production by the Lasky concern are "The Girl of the Golden West," which will be produced in the exact locale of the play, with several of the scenes laid in the petrified forest of Calistoga, Cal. "Sweet Kitty Bellairs," one of Belasco's greatest hits, and "Years of Discretion," by Frederick and Fanny Locke Hatton. Judge Dittenhofer, the sole remaining member of the electoral board which placed Abraham Lincoln in the presidential chair, will take part in the Lasky production of "The Warrens of Virginia," he desiring to appear in the scene in which Lincoln is supposed to be elected.

Other Belasco plays which the company will do are "The Woman," "The Lily," "The Case of Becky," "The Rose of the Rancho," and "The Darling of the Gods," which will be produced in Japan by the Lasky people in the locale of the piece. Original Belasco stars will be secured for the production of the Belasco pieces whenever possible, and when not available other prominent stage stars will be utilized.

For the production of future plays the Lasky Company will construct a studio at Sag Harbor, L. I. This with their studios already located at Hollywood, Cal., will permit their making several productions at one time. Mr. Belasco will take an active part in the production of all his plays for the screen.

FAMOUS PLAYERS SECURE MACKLYN ARBUCKLE.

The Famous Players Film Company have engaged Macklyn Arbuckle, one of the foremost stars of the American stage, to render his world-famous characterization in "The County Chairman" before the camera. This celebrated play, by George Ade, has attained an international reputation, and will be recorded in the annals of the stage as one of the most distinguished dramatic successes of contemporary theatrical art.

Macklyn Arbuckle made his first apearance in "The County Chairman" in November, 1903, from which date he continued to play the character of Jim Hackler, without interruption, until 1907, thus effecting one of the longest runs ever attained by an American play.

The story is thoroughly typical of America, and George Ade has succeeded in injecting into the play a fund of humor universally famed. The quaint characterizations, the faithful depiction of the cares and mock-seriousness of country politics, and the strong drama that underlies the plot, make the subject one of the greatest ever yet secured for the screen, and with the added advantage of the original star, playing the character made familiar by more than a thousand performances on the stage, the film version of "The County Chairman" should bear a tremendous interest for all followers of the photoplay.

KLEINE OPTICAL CO. ENGINEERING SERVICE.

Under direction of manager Frank Hough, the Kleine Optical Company, of Chicago, has established a projection engineering service department, which, if present plans are carried out, will go a long way toward solving projection troubles. The new department will work with architects in the initial lay-out of plans. In this way the location of the operating room, light rays, screens and similar hitherto neglected vital factors in good projection will be given their proper consideration before the actual building construction commences. An extensive advertising campaign is soon to be inaugurated, which will be as much in the nature of a campaign of education as it is for business. It is said that at present only one in one hundred motion picture theaters is so constructed that the best in projection is possible. Hence the new department will devote itself to theaters in contemplation or about to be remodeled.

The Screen Children's Gallery

By W. Stephen Bush

Yale Boss.

YALE BOSS, of the Edison Company, at the fermenting age of fourteen, receives a large personal mail. It is the kind of mail that follows the screen. Yale has admirers who, taking advantage of our splendid postal facilities, assure him of their admiration frequently and emphatically. I have not been favored with a perusal of any part of this mail, but Yale had no hesitation in telling me that many of these letters started off with an affectionate appeal like "Dearie." Yale, who has a most engaging personality and a wholesome frankness of speech, referred to these letters as "mostly mushy." Not satisfied with this uncompromising and uncomplimentary attitude toward the sweet young dreamers who gaze fondly upon his shadow and then tell him about it by mail, Yale added this portentous and final declaration: "You know I got a real sweetheart, so I just throw those silly letters away." There is an unconscious cruelty about the adolescent male which simply appals us older people. They crack human hearts with no more compunction than we experience in smashing the shell of an ordinary nut. Yale Boss is decidedly a winner on the screen and a most likeable boy off the screen. He is tall and lithe and an athlete.

Yale Boss.

"Oh, I am in the pictures now for more than three years," said Yale facing the interviewer with a frank smile and without a trace of embarrassment. "Somebody here saw me in the Biograph and I guess kind o' liked me, and I have been here ever since. I think it's easy money. I do expect to grow up into a regular big actor; why shouldn't I?"

This being a purely rhetorical question requiring no answer, I nodded to Yale to go on.

"I like comedy, but then I like all screen work. I have been in so many pictures I don't remember them all, but you may remember 'The Ransom of Red Chief,' 'The Printer's Boy' in Dolly of the Dailies series, 'Within the Enemy's Lines.'" I congratulate Yale upon being a healthy, unspoiled lad. He simply cannot help being happy.

Yale Boss in a scene from "The Janitor's Flirtation," by the Edison Company.

Audaine Stark.

A LITTLE while ago I walked into a motion picture house to talk with an exhibitor. Involuntarily my eyes wandered in the direction of the screen, and immediately stayed there charmed by the work of a child artist whom I had never seen before either on or off the screen. The talent of the little girl was so obvious, her manner was so delightful, her acting so utterly free from self-consciousness that I resolved right there and then to look for her and give the readers of the Moving Picture World a chance to learn more about her. The girl took part in a Ramo picture, "The Claws of Greed," and after pestering my friend Cobb for two or three days I learned the identity of the budding genius. I found she was Audaine Stark, a little Southern girl, she having been born at New Iberia, La. It so happened that I was by no means the only person who noted the screen eloquence of Audaine; indeed, she is now kept busy all the time.

Audaine Stark.

Audaine, who is but nine years old, was arrayed for a formal interview when I called, for an appointment had been made over the phone. The interview, however, was not so frightfully formal, indeed Audaine felt sufficiently at ease to bounce a ball up and down while she delivered her views and recounted her experiences. As to her appearance I do not want to add any words to the pictures printed herewith.

Audine in Her Natural Mood.

Madame Blache is chiefly responsible for the start of little Audaine. Audaine had been hunting studios with her mother and had found very scant encouragement until Madame Blache saw her. She was struck with the beauty and the mobility of face of the applicant for screen honors, and she did not hesitate a minute. She engaged Audaine to play a part in "Moulin Rouge," which she acted so well that Madame Blache soon employed her again. Little Audaine's latest appearance was in "Hearts of Oak."

Strangely enough, this child bubbling over with infectious joyousness is almost invariably cast for sad and serious parts.

One minute after the interview, Audaine was playing in the sunshine bouncing her ball vigorously. More than ever I thought then of Tintoretto's head of a child.

The Motion Picture Exhibitor

GETTING READY AT DAYTON..

Managing Director Wiley Busy With Arrangements and Plans for Entertaining Exhibitors—Good Amusement Program Promised.

ACCORDING to the latest reports from Dayton, Ohio, the fourth annual convention of the Motion Picture Exhibitors' League of America and the Second International Exposition of Motion Picture Art, which will be held during the week of that meeting, promise to be the greatest of motion picture trade events yet held in America. Demands for space in the convention hall has compelled the management to sub-divide the Auditorium floor to accommodate the applicants and the requests for hotel reservations from exhibitors indicates that there will be a record breaking attendance.

At the offices of Secretary George H. Wiley, managing director of the exposition, there is a hum of activity. Clerks and stenographers are working overtime to keep up with the flood of correspondence from applicants for all sorts of accommodation, and the indications are that there will be a great overflow in the matter of attendance.

Special inducements are being offered to exhibitors in the way of freight and storage concessions. Arrangements have been made with the Union Storage Company and the American Express Company for the prompt handling of freight and express matter. Goods intended for exposition will be cared for free of storage charges by the above companies even though they arrive a week or two before the convention opens. A minimum rate for transfer has been secured from the Union Storage Company.

The convention and exposition hall will be opened on Monday, July 6, but it will be open for exhibitors June 29, when exhibits can be set up. The convention hall will be open at 9:30 o'clock each day during the meeting for the convenience of exhibitors, but the public will not be admitted before 1:30 o'clock. This is for the purpose of enabling the manufacturers to meet and transact business with the exhibitors. To encourage buying at the convention the management has arranged a series of prize offers in cash to the exhibitors who buy the largest volume of goods. The prizes range from $50 for the first to $10 for the sixth.

One of the features of the convention and exposition will be a manufacturers' parade on Thursday, July 9. The manufacturer having the best display will receive a cash prize of $25. Prizes will be offered for the State branch making the best showing, Ohio excepted. Other interesting prizes will also be offered.

Great preparations are being made by the citizens of Dayton to make the event a gala occasion. The streets will be decorated and lighted in regular carnival style. Excursion trains will be run from nearby points and every means toward making the exposition a success will be employed.

It will be a great week for Dayton.

A WASHINGTON SCREEN CLUB.

Plans were perfected at a special meeting of the moving picture exhibitors and exchangemen for what is to be the Washington Screen Club, superseding the Exhibitors' and Exchangemen's Social Club. This club will admit to membership managers, assistant managers, roadmen and bookers of the exchanges; proprietors, managers and assistant managers of the theaters.

The objects of the club were outlined by Chairman Dresner, who stated that the first order of business would be the election of officers. It was unanimously agreed that the present officers should continue in their various capacities, and Mr. Dresner retained the chair as president. He stated that the club was primarily for social purposes and he hinted of the good times in store for the members. So broad was his hint of banquets and outings that one of the members from the Northwest section excitedly asked if it would not be possible to inaugurate the first of these the following day and to have another the day after. Thus the officers felt fully compensated for the hard work entailed in making the "Short Circuit" of the previous month the success that it had proven to be. However, the gentleman was informed that his wish would be gratified, but not in so brief a period, for the officers who constitute the entertainment committee as well have under way plans for a second "Short Circuit," which, if possible, will eclipse the other.

It was agreed upon that dues of $3 per annum will be exacted from each member, this amount to be in addition to the monthly entertainment assessments which are to be levied only upon those who participate. This will be incorporated in the new constitution and by-laws which Messrs. O'Brien, A. Brylawski and Bachrach have been detailed to prepare and present at a special meeting to be called early in June.

Honorary membership was conferred on the correspondent of the Moving Picture World and of those daily newspapers which devote space to the moving picture industry.

The Washington Screen Club, as now organized, has a membership of fifty, with good prospects of more than doubling that number in a very short time under the rules defining eligibility to membership. Each of the present members has been delegated as a committee of one to bring his neighbor into the fold, and from the interest already manifested it is believed that the club will prove a great success.

The officers of the club are: A. Dresner, president; M. Davis, vice-president; Harry Crandall, secretary, and Joseph Morgan, treasurer.

OKLAHOMA DELEGATES CHOSEN.

At a meeting of the directors of the Oklahoma branch of the Motion Picture Exhibitors' League of America, held at Tulsa recently, the resignation of Carl Gregg, president, was tendered and accepted and Vice-President Albert Jackson, of Pawhuska, was elected to fill the vacancy. Mr. Gregg's resignation was caused by his recent election to the office of commissioner of Tulsa. B. H. Powell, of Oklahoma, was elected to the office of vice-president.

The selection of delegates to the National Convention at Dayton, Ohio, was on the order of business and the following members were named: William M. Smith, B. F. Rothstein, Frank Leiber, L. W. Brophy, J. L. Olive and Carl Gregg. The secretary was authorized to issue credentials to six exhibitors as alternates.

A number of applicants for membership were elected and other business of importance transacted. Secretary Brophy reports that a number of Oklahoma exhibitors have signified their intention of attending the Dayton convention. The next state convention of Oklahoma exhibitors was set for September 29 and 30 at Oklahoma City.

NEW JERSEY LEAGUE DISBANDS.

The New Jersey Branch of the Motion Picture Exhibitors' League of America, at a meeting held in the Meier Building, Newark, New Jersey, on Wednesday, May 20th, formally withdrew from the Motion Picture Exhibitors' League and disbanded. Immediately afterwards a new organization was formed and the following officers were elected: President, J. Stearn; Vice-president, C. J. Hasenauer; Secretary, Walter H. Meier; Treasurer, F. B. Glazier.

There were fifty-eight exhibitors in attendance at the meeting all of whom expressed their intention of attending the New York Convention and Exposition, during the week of June 8th to 13th.

ALABAMA CONVENTION.

A meeting of motion picture exhibitors of Alabama was held at the Hillman Hotel, Birmingham, on May 21, 22 and 23. Exhibitors from Mississippi, Tennessee and Georgia joined in making this gathering a success. Officers of the Alabama league were elected as follows: President, J. F. Gulls, Anniston; first vice-president, W. T. Hotell, Tuscaloosa; second vice-president, Walter Geir, Anniston; secretary and treasurer, R. B. Wilby, Selma; national vice-president, A. A. Wall, Birmingham.

The convention was very harmonious and a large amount of business was transacted.

While at the Alabama convention the Mississippi and Tennessee exhibitors made arrangements to hold conventions in their respective states. The Mississippi meeting will be held at Greenwood, Miss., on Monday, June 15. Chattanooga was the place selected for the Tennessee convention, but the date was not decided upon.

There was a good representation of manufacturers at Birmingham.

ARRANGING SHOW FOR TORONTO.

Display Will Accompany Third Annual Convention of Moving Picture Association of Ontario, Falling Between Meetings in New York City and Dayton.

G. GORDON McGARRY, manager of the First Canadian Exhibition of Motion Picture Art, arrived in New York City, Monday, May 25th, in the interests of the project with which he is now connected, and which will turn the eyes of motion picture people throughout the Dominion of Canada and the northeastern section of the United States towards Toronto from June 20th to June 27th. Mr. McGarry is selling display space and is working out a number of the details of the show in conjunction with some of the important motion picture trade interests which are represented in New York City.

The exhibition in Toronto has been planned to occupy seven days just between the exposition at Grand Central Palace, New York City, and the Dayton convention and exposition which opens July 6th. It is hoped that many of the exhibits which have been prepared for the New York Show will be shipped directly to Toronto and from that city to Dayton.

While the Moving Picture Association of Toronto, under whose auspices the Toronto Show is being held, has already held two annual conventions, the forthcoming show will be its first. For this reason there is unusual interest in it, and the producers, manufacturers and accessory people are showing no little eagerness in their desire to break into what is comparatively virgin territory with their wares.

The show is to be held in the big enclosed stadium in the very heart of the city known as the Arena Gardens, which is to Toronto what Madison Square Garden is to New York City. Of the interior space, 200 by 80 feet, 10,000 square feet will be available for displays. In the same building there is also a convention hall with a seating capacity of approximately 400, and additional space, which is to be fitted up as a model motion picture theater.

Conditions which govern the operations of moving picture theater exhibitors in Canada are peculiar and quite different from conditions existing in the States. A much stricter governmental control is exercised; the censorship is unusually severe, and the licenses and taxes which are imposed, in many instances, have been found to be almost prohibitive. For this reason the Canadian exhibitors have found very pressing reasons for organization, and for this reason their conventions are always quite interesting.

While some of the less important accessories used in the moving picture business are manufactured and sold in Canada, exhibitors in the Dominion depend almost entirely upon the States for their firms, projecting machines, and other accessories of this class.

Mr. McGarry, who is managing the show for the Canadian association, is not a motion picture man, but a specialist in the promotion of trade displays. One of the things which he has accomplished already is to have the Arena Gardens in Toronto temporarily made a "bonded warehouse," thus making it possible for manufacturers in the States who care to exhibit at the show ship their goods into Canada and out again without the payment of the duty which would be required under ordinary circumstances.

The Toronto people are taking quite an active interest in the approaching convention and exposition at Grand Central Palace and Mr. McGarry and others plan to be in attendance at the exposition in New York City when it takes place early in June.

PITTSBURGH EXHIBITORS MEET.

A general meeting for all exhibitors took place on Sunday, May 30, at the headquarters of the Exhibitors' Association, of Pittsburgh, 115 Fourth Avenue. Plans relative to the International Moving Picture Association's Convention at New York, June 8 to 13, were taken up at the meeting. Plans were also discussed for the betterment of the association. Preparations have also been made for the election of officers of the association, at the coming meeting. Among those running for office are H. C. Kliehm, F. J. Herrington, for president; W. Fritz, A. Baltimore, J. W. Torrence, for vice-president; J. Delves, for secretary and treasurer; A. J. Thomas, John J. Lexauer, P. J. Demis, John Hassner, and F. Hensmith, for trustees. It is expected that the association here will send from seventy-five to a hundred exhibitors to the convention in New York.

STATE LEAGUE CONVENTIONS SCHEDULED.

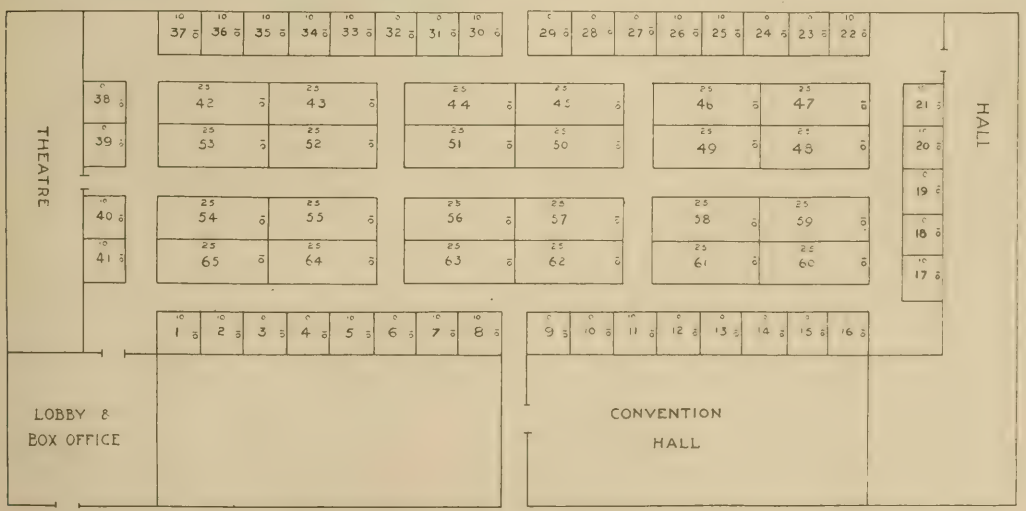
West Virginia Branch will hold its annual state convention in Wheeling, W. Va., on June 16, 1914. It will be a one-day convention. Big preparations are being made for a large attendance. Mr. M. A. Sybert, State Secretary, has charge of the convention arrangements.

A convention of the Motion Picture Exhibitors' League of Virginia will be held on June 18, 1914, at a place decided upon by Mr. D. P. Wine, State Organizer.

Minnesota M. P. E. L. of A.—The convention will be held at the West Hotel, Minneapolis, Minn., on June 4 and 5, 1914.

Motion Picture Exhibitors' League of Indiana will hold a convention the latter part of June to elect delegates and alternates to attend the big National Convention to be held in Dayton, Ohio, next July.

Pennsylvania Branch of the Motion Picture Exhibitors' League of America will hold its convention at Wilkes-Barre, Pa., on June 23rd and 24th. C. G. Miller, of Plymouth, Pa., has charge of the arrangements.



Floor Plan of the Toronto Exposition June 20 to 27, 1914.

CHICAGO LETTER

BY JAS. S. McQUADE

William N. Selig Brings News from Los Angeles.

WILLIAM N. SELIG, president of the Selig Polyscope Company, returned from California on Sunday, May 24th, bronzed and hearty. In a brief interview, Mr. Selig informed me that "The Rosary," a six or seven-reel subject, taken from Rowland & Clifford's play of that name, Ed. Rose being the author, will be produced by Colin Campbell in the near future. Preparations for the production are now under way. Miss Kathlyn Williams, Thomas Clary, Wheeler Oakman and others will be in the cast.

After completing these pictures, Producer Colin Campbell and his company will go to the Panama Canal zone, where Rex Beach's "Ne'er Do Well" will be put in films. This subject will be about the same length as "The Spoilers." The Canal zone has been selected in order to give the proper settings and atmosphere to the pictures, and from the fact that the main incidents of the Rex Beach story take place there.

Producer Campbell is now engaged in the production of the B. M. Bower's famous "Chip of the Flying U," in which Tom Mix takes the principal character. This subject will be about three reels in length.

Mr. Selig stated that the animal pictures now under way are even greater than those of the past. The Selig Zoo, at the present time, holds more tigers than can be found in any other similar aggregation in the world. The selection is greater in number than that owned by all the American circuses combined. These and other animals are now being trained by special trainers for pictures and other purposes, under the supervision of John G. Robinson, who is now manager of the Selig Zoo animals. Mr. Robinson is securing excellent results and the animals are finer in appearance than at any previous time.

The Selig Zoo grounds are fast assuming a finished aspect, trees being planted daily, and the fountains being placed in readiness. The buildings are under rapid construction and the boundary walls and the magnificent entrance will be ready in September. The opening will take place early in that month.

Signor Carlo Romanelli, the famous Italian sculptor, and his assistants are at present engaged in making the classic groups of animals that will adorn the fountains and entrance. The entrance has been designed by Arthur Benton, well known as the architect of the famous Mission Inn, at Riverside, Cal. The groups in which elephants, lions and other animals have been cast in cement are attracting wide attention from the residents of Los Angeles and visitors.

Among other matters, Mr. Selig informed me that Thomas Nash, formerly manager of the Selig Edendale plant, has resigned, and that Thomas Persons has been appointed general manager of the plant and of the Selig Zoo.

Miss Bessie Eyton, well known as leading woman of "The Spoilers," will shortly be seen in a series of sea pictures, particulars of which will be given later. Mr. Selig also announced that Producers Grandon, Santschi, Le Saint and McGregor are working on a number of surprises that will be released in the near future.

"Spartacus" Closes at Auditorium.

"Spartacus," George Kleine's big feature subject, closed at the Auditorium, Saturday, May 24th, owing to the gaps made in the presentation by bookings contracted for by the Auditorium management some time ago.

Since the first presentation was given, no Sunday showing could be made, owing to similar bookings contracted for that day. The two weeks beginning Monday May 26th, were entirely covered by such bookings, and as the hiatus of such a period would practically undo the extensive advertising that had been done on behalf of the subject and seriously interrupt its run, it was concluded by both the Auditorium management and Mr. Kleine that it would be best to terminate the engagement.

The admirable manner in which "Spartacus" was presented, and the fact that the business showed a gradual increase nightly, make the untimely closing at the Auditorium all the more regretful.

On Sunday, Mary 25th, the pictures were shown at the Hamlin Theater, this city, to excellent business. Other present bookings in Chicago are: Panorama Theater, June 3rd and 4th; Cosmopolitan Theater, June 5th and 6th; President Theater, June 7th and 8th, and the De Luxe Theater, at a later date.

Benefit Suggested for Reel Fellows' Club.

The Reel Fellows' Club met at the Fort Dearborn Hotel, Wednesday, May 20th, and fourteen new members were admitted, including L. W. McChesney, of the Edison Company, Orange, N. J., and Paul C. Hinz, of The Moving Picture World. The club now numbers 90 members.

Reports were received from a special sub-committee on entertainment with reference to a benefit to be given sometime during the summer. Considerable enthusiasm was evinced, and committees are hard at work completing plans for one of the largest benefits ever given in the history of the business.

The next meeting has been set for June 3rd, at which time the final reports will be received and decisive action taken. Just as soon as the final plans have been passed upon by the club they will be given out for publication.

F. Lawrance, Formerly with Turner & Dahnken, Frisco.

M. Attens, of Fresno, Cal., under date of May 15th, writes peevishly that I have been bluffed, etc., etc., regarding an article which appeared in my Chicago Letter, in the issue of April 11th, concerning the Turner & Dahnken's circuit of picture theaters in California. The data in question was furnished by F. Lawrance, who was formerly manager of the Fresno Photo Theater in Fresno, and who called at the Chicago office during a stop-over, on his way to New York City.

In the article referred to, the Wigwam, Fresno, was placed by Mr. Lawrance on the circuit referred to. Mr. Attens claims—and I hope he is not bluffing me—that the Wigwam is his property. He also states that the Globe Theater, San Francisco, which Mr. Lawrance informed me seated 2,000 people and was on the Turner & Dahnken circuit, has been closed a year, being condemned by the city.

Mr. Lawrance who represented that he had been in the employ of Turner & Dahnken for five years, and who told me that he had severed his connection with the firm and was about to settle in New York City, furnished the information that there were *fourteen* houses on the firm's circuit. Mr. Attens writes that there are only *six* houses on the circuit at present.

It is just because (quoting from your letter) "some poor boobs in the country who believe everything what's in The Moving Picture World" that I take the pains to try and set matters right, Mr. Attens. Your discourteous and poorly written letter would otherwise receive no consideration.

Mr. Lawrance, wherever you may be, please requite the courtesy shown you at this office by defending the information furnished me by you.

Movement for Educational Pictures in Chicago.

Miss Alice Bracket, prominent in the activities of the Woman's Civic League of the 25th Ward, this city, writes to this office as follows, under the date of May 23rd:

> The Woman's Civic League, of the 25th ward, Mrs. E. L. Stillman, chairman, is starting a movement next week of vital importance to parents and educators. The object is to induce moving picture houses to run educational films for the benefit of the children. We hoped for the co-operation of the teachers in explaining to the scholars the subjects to be presented, and I went before the committee on school management, but they decided against it. We are asking the support of all papers, for the need is great, and we think, if we can make it a success, it will be taken up all over the city.

Miss Brackett also called at The World office, but I chanced to be out. She claims that moving pictures which many people see are too thrilling and exciting for them. In the 25th Ward three theaters have already agreed to show educational films every Saturday afternoon, when children's matinees are on. It is hoped that Miss Brackett and her league will succeed in increasing the demand for educational films. Few exhibitors have shown a desire for such pictures, for the reason that their patrons demand something melodramatic and thrilling.

If the Woman's Civic League of the 25th Ward succeeds in having the children shown good, education programs, it will be the beginning of the establishment of children's picture theaters in the ward. Such theaters would prove a good investment, and, moreover, with a sufficient number to meet the needs of all the children in the city, and the children patronizing them refused admittance to theaters where adult programs are shown, many of the hardships caused by the drastic city censorship now prevailing would be removed. The World wishes the Woman's Civic League of the 25th Ward the greatest measure of success in its efforts to spread the influence of educational pictures.

Chicago Film Brevities.

George A. Blair, of the Cine film department of the Eastman Kodak Company, arrived in the city Tuesday morning, May 26th, and left for San Francisco the following day. Mr. Blair came in from Dayton, Ohio.

* * *

J. E. Morris, part owner of the Cozy Theater, Seward, Neb., paid a visit to The World office last week. Mr. Morris, who lives in Chicago, stated that the Cozy will be opened June 15th, with the latest ventilating system and up-to-date appointments throughout. The Cozy seats 300 people, and admission will be five and ten cents. Mr. Bourke, who lives in Seward, Neb., is the partner of Mr. Morris.

* * *

H. W. Hill, treasurer of Orchestra Hall, visited us last week and announced that Lubliner & Trinz, who own several picture theaters in Chicago, have leased Orchestra Hall for July, August and September, at a rental of $15,000. The opening presentation will be given July 1st, but the lessors have not yet given out the name of the subject.

* * *

The sum of $5,000 was realized at the benefit given Sunday afternoon, May 24th, in the Auditorium, for the American Theatrical Hospital. The program, which contained the cream of the best vaudeville bills in town, lasted from 2:15 P. M. until nearly 6:00 o'clock.

"War with Huerta" is Convincing.

Mullin & Tisher Two-Reeler Shows Mexican Federals' Defense of Torreon, with Scenes Made While Big Engagement Was in Progress.

Reviewed by Randall M. White.

THERE was expected in New York City, Wednesday, May 27th, the original negative of "War with Huerta," the sensational Mexican War feature which Mullin & Tisher are selling throughout the country, through the Magnet Film Releasing Company, Room No. 401 World's Tower Building. With the original negative were expected the first five prints which have been made. Shipment of prints to the many energetic exhibitors and state's right men throughout the country who have purchased the feature was expected to begin on Thursday. Additional prints, at the rate of ten or twelve per day, are to be made in New York City to satisfy the big demand which has sprung up.

Mexican Officers Before a Wall Showing Effects of Bombardment.

"War with Huerta" is in two parts and in the aggregate measures a little more than 2,000 feet. It is just what the most literal interpretation of the title would indicate, namely, "war," as it is now being waged between the Federals and the Constitutionalists in the adjoining republic of Mexico, shown after extended trooping "with Huerta," the Mexican dictator—"The Man of the Iron Mask"—whose failing power has been filling the newspapers for months and whose flight from Mexico City to seek refuge in Europe is rumored from day to day.

The picture will impress all who see it with its authenticity. If animated photographic views falsely purporting to represent the lively happenings in Mexico during the past few weeks are being shown, this is not one of them. It is claimed for the feature that it shows actual warfare between the Federals and the Constitutionalists outside of Torreon, and one has only to see the pictures to know that the claim is a just one. While the photography is clear enough to enable one to follow the sequence of events, it may be said that the feature carries conviction of its genuineness largely because of the fact that the public is not asked to believe that the cameraman did what they regard as the impossible in making his exposures.

"War with Huerta" purports to be a topical release deriving its principal interest from the daily newspaper reports of the Mexican situation and calculated to provide those who witness it with a better understanding of existing conditions in the territory for the control of which the Federals and the Constitutionalists have been battling so long. In this sense, too, the offering is certain to prove a big success.

The picture is in two parts and logically opens with an easily deciphered map of the Republic of Mexico with the various cities prominently mentioned in the news dispatches from day to day plainly marked. Next, there is presented a close-up picture of Huerta, and immediately following this a reproduction of the spirit which was issued to the cameraman who trooped with the Federals for months to film the incidents which have been chosen. The strength of the Federal forces and the character of the men, both privates and officers, who have been so staunch in their defense of the Huerta regime is next set worth in pictures of a review of the Federal troops in the crowded streets of Mexico City. The ravages of war are next indicated with pictures of one of the big railway bridges destroyed, showing one of its huge spans gnarled and twisted as it lies in the bed of the river which it was built to cross; the debris of a train blown up by one of the warring factions is also pictured.

Following scenes showing the arrival of Federal troops at the front, Federal recruits at drill, Federal troops in camp, and Constitutionalists in camp and on outpost duty, the second part of the feature takes up the defense of Torreon as vainly made by Huerta's soldiers. The Federal artillery in action is shown at close range and later the advance of the Constitutionalist forces is plainly recorded, the pictures showing the systematic firing of the Villa forces and the bursting of Federal shells above their heads. These battle scenes have quite evidently been taken at considerable distance from the subject, but they are remarkably convincing and are lacking in none of the detail required to prove that the pictures were made while the engagement was in progress. The ruins of Torreon after the battle, a battlefield strewn with Mexican dead, and the rough graves in which the dead were hastily buried are also shown before there comes the switch to a series of interesting views which show the activities of the United States troops, both land and water, along the Mexican border.

J. M. Mullin, who secured the feature, purchased the negative from a free lance cameraman named Frank Jones, who has been operating out of Los Angeles for a number of years. Mr. Jones, who speaks the Mexican lingo like a native, spent several months with the Federals and built up a friendship with Huerta which proved quite valuable. As it is being offered state's rights buyers to-day, the two-reel release is a condensation of approximately 5,000 feet of negative which Mr. Jones secured.

New Yorkers will remember Mr. Mullin as having conducted the United Film Rental Company on Twenty-third Street, New York, a few years ago. His Mullin Film Service, with headquarters in Syracuse and branch offices in eight other cities, was a more important enterprise. Leaving the east, Mr. Mullin engaged in the film business in Denver, Butte, Mont., and Portland, Ore., before locating in Los Angeles, Cal., where he had been for some time before coming on to New York with the Mexican war feature.

It is announced at the Mullin & Tisher officers that exhibiting rights in seventeen states of the Union have already been disposed of despite the fact that not a print has been shipped. The feature is being offered on a particularly liberal plan with the idea of interesting in special feature service a class of exhibitors who have not purchased "exclusives" before.

NAVARRE HOTEL POPULAR AMONG "MOVIE" MEN.

Moving picture people from out of town sojourning in New York City have found the accommodations offered them at the Navarre Hotel, on Seventh Avenue at Thirty-eight Street, so much to their liking that there is every indication that, during the forthcoming Second International Exposition of the Moving Picture Art at Grand Central Palace, the Navarre will prove a veritable headquarters for the trade.

The Navarre is one of the city's leading hostelries and yet is operated upon a particularly liberal price policy. One of its slogans is "A room with a bath for a dollar and a half." The building is particularly attractive, being done in the style of the French Renaissance with outer walls of stone and brick of light gray color and a roof of red tile. Of its 350 rooms, no two are decorated alike.

"Home Run Baker's Double."

Kalem Company Produces Its Fourth Annual Baseball Feature with the Giant Joy-killer as the Star.

Reviewed by George Blaisdell.

THE Kalem Company for the three preceding years has produced a baseball picture—one featuring either a professional player or a team. The first, that of 1911, will be remembered as "Hal Chase's Home Run." The successors were "Rube Marquard Wins" and "Breaking Into the Big League." In language of the theater as of the baseball field, all made hits. The fourth of these subjects will be released on June 17, in two reels. Not only is a real baseball

Scene from "Home Run Baker's Double" (Kalem).

star featured in "Home Run Baker's Double," but the plot touches on matters that in recent months have agitated the millions of followers of the national game—the formation of the new league and the attempts of the men behind it to induce players to desert the older organizations. The story is written and produced by Kenean Buel.

Home Run Baker will need no introduction to the masculine side of the photoplay house; and when those of the feminine side get a look at him they will be interested.

Scene from "Home Run Baker's Double" (Kalem).

Baker not only plays for the screen less badly than the average of those untrained to the camera, but really he does well. Also he has a personality. Followers of baseball will be deeply interested in the close-up and intimate views of the man who more than once at critical stages of championship contests has with his keen eye and strong arm upset calculations and put his own team on top. In "Home Run Baker's Double" he plays a dual role. At no time does he figure in double exposure, but there are two times when both Baker and his double appear to be in the same scene. In each instance there is a clever substitution of a man of the same figure, and as the face of the substitute is not turned to the camera the situation goes over in clever fashion.

There are many scenes of baseball grounds and of teams in action. There are views of the Polo Grounds in New York and of the park in Jacksonville, Fla., where the Athletics did their spring training. The story opens with Baker putting over (the fence, presumably) one of his customary four-base hits and shows the grandstand excitement ensuing. Watching the play is Marguerite Johnson, a great admirer of the Athletics and especially of Mr. Baker. When after the game Marguerite is saved by the ball player from being struck by an automobile, the newspapers print the story and a picture of the star. Wallace, a swindler, discovers the resemblance between Chick Day, one of his accomplices, and the player, and proceeds to capitalize it. In the name of Baker he writes in response to her note of appreciation and asks for the loan of $200. Unexpectedly the player gets a note from the young woman and arrives at the appointed place just in time to frustrate the swindler.

The resemblance between Day and Baker is used by Wallace later when he sends Day to the officials of the Federation League in the effort to obtain advance money. The sudden upsetting of the swindler's plans makes a dramatic scene. In fact, there are a goodly number of interesting situations.

Marguerite Courtot has the role of the young woman who is saved from injury by the ball player. Henry Hallam has the part of her father, the capitalist, who becomes interested in the new league and who is very nearly imposed upon by the swindler. Ben Ross is Wallace, and Helen Lindroth is Mrs. Baker, the mother of the player. The work of the cast is just what may be expected from these players, and goes far to further the illusion of the story of the national game.

Stanley Walpole.

A finely-built and manly-looking leading man is Stanley Walpole, whose portrayals in recent productions offered by the Eclair Company have attracted favorable comment. He was born in Australia, although he has become a staunch American. So much so that Mr. Walpole was heard discussing the advisability of organizing a regiment of photoplayers to join our troops at Vera Cruz. Aside from his warlike qualities in times of strife and trouble, Stanley Walpole is one of the finest of good fellows, and since his appearance in the field of the silent drama has made friends both in and out of the profession because of his personality.

Mr. Walpole first appeared with the late Wilson Barrett, with whom he played for twelve months. After a road tour the young Australian played in two comedies. Then followed a season with the "melodrama king" of Australia, Bland Hope. Tiring of life on the road the Australian performer was engaged by the late J. C. Williamson to support well known Australian and English stars in stock, with which organization Mr. Walpole remained for six years. During this time he played important parts in such plays as "Sherlock Holmes," "Secret Service," "Held by the Enemy," "The Admirable Crichton," and many others.

Following this extended engagement, he went on a starring tour in conjunction with Miss Tittell Brune. Mr. Walpole has also appeared in "Monsieur Beaucaire," "Raffles," in which production he played the title role; "Brigadier Gerard," "The Scarlet Pimpernel," "Prisoner of Zenda," and other successful productions.

Two years ago Mr. Walpole came to America on a pleasure trip, and was engaged by the Reliance Company, and from that studio he went to the Eclair's.

New Company Plans Big Things

Charles Marks Heads Concern Which Will Specialize in Comedy Pictures of the Better Class.

A GILT sign on the door of Room No. 420 in the Longacre Building, Forty-second Street and Broadway, reading "Pierrot Film Company, Inc., Charles Marks, General Manager," heralds a comparatively recent arrival in the East, and can reasonably be expected to "make something happen" in the film industry. Charles Marks is the individual.

Mr. Marks will be most easily identified as having been the partner and manager of Richard Carle, the well known musical comedy comedian, in the days when Mr. Carle was climbing to the zenith of his popularity. It was in company with Mr. Marks that Mr. Carle produced such successes as "The Storks," "The Tenderfoot," and "The Spring Chicken." The break between the two men some years ago submerged the individuality of the lanky dancing comedian and was considered a most unfortunate circumstance in the theatrical world.

For some time Mr. Marks has been interested in the business of producing moving pictures and has been operating in conjunction with a big Chicago studio. Recently he has organized a holding company known as Wilson, Decker & Company for the purpose of embarking in the film production business on quite an extensive scale. The opening of offices in the Longacre Building in New York is one of the early steps in the company's activities. The Pierrot Film Company is the first of four operating concerns which will be controlled by Mr. Marks and his associates in the holding company.

In outlining his plans, Mr. Marks said that his company planned to devote its attention exclusively to the production of moving picture comedies, principally of the one-reel variety. He said that, pending the erection of their own studio, they would use the Reliance equipment at Yonkers, N. Y., and would begin work in productions for regular release Monday, June 8. Eventually, he said, the company would have two single reel comedies a week for release and would offer multiple reel comedies—twos, threes, and fours—every two, three, or four weeks, allowing one week for the production of each reel in the feature.

With the Pierrot Company which is to be the first to begin operations, Louis Simon, well known vaudeville and musical comedian, who has worked in a number of theatrical productions which Mr. Marks has made, will be featured. "The New Coachman," a vaudeville act in which he made an international tour, has been one of Mr. Simon's best vehicles. Harry Jackson, formerly of the Selig forces, has been engaged as director for the Pierrot Company and Fred Held, camera man, who has served the Vitagraph, Imp, and Helen Gardner Players companies with credit, has been secured to film the scenes.

Chief of the scenario writers for the company will be Edgar Allen Woolf, widely known as a writer of successful vaudeville sketches for some of the foremost performers in the field. Mr. Woolf and others will contribute original scenarios, and it is announced that no adaptations will be made.

Mr. Marks said that he expected that work on the company's studio would begin within six weeks and that the studio would be located in the immediate vicinity of New York City. He said that he expected to show the company's earliest productions in a very pretentious way about the middle of July.

"We are starting in business with this determination," said Mr. Marks; "we are either going to make the very best grade of moving picture comedies—a grade which will surpass anything that has been turned out heretofore—or we are going to make nothing. In other words, we are going to make a howling success or we are going to flop like a jelly fish."

"FINGER PRINTS" (Essanay).

"Finger Prints," an unusually strong dramatic attraction, produced by the Essanay Film Manufacturing Company's Eastern company, will be released on Friday, June 12th. This is the third and last adventure of Richard Neal (Francis X. Bushman), private investigator of crime. The story has to do with the stealing of a valuable scarab and the recapturing of an escaped convict. The story contains the necessary suspense and mystery that makes it especially qualified as a detective drama of merit. Francis X. Bushman plays the role of Neal in a splendid manner. The photography is beautiful and perfect.

SERIES OF COMEDY-DRAMAS FOR MISS MEREDYTH.

Bess Meredyth, leading woman of the Universal Joker Company, is soon to appear in a series of women detective stories which are a combination of exhilarating comedy and gripping drama.

Miss Meredyth is almost as well known for her diversity of talents as for her ability as a portrayer of comedy roles. She not only is a clever actress, but also is a writer of scenarios

Group of Motion Picture Cameramen and Newspaper Correspondents at the Launching of the Cup Defender "Resolute."

Manufacturers Advance Notes

"KISS ME GOOD NIGHT" (Lubin).

In this picture we have a modern Petruchio and it is Arthur Johnson. The Katerine is hardly a prototype of Shakespeare's heroine, but she has a penchant for playing "ducks and drakes" with her sweethearts. She permits any young fellow that is nice to woo her. She gives him every opportunity to propose and she always says "yes," but next day drops him a line stating that she has changed her mind and forthwith adds his engagement ring to a bunch sus-

Scene from "Kiss Me Good-Night" (Lubin).

pended by a ribbon to her fan. Of these trophies she is very proud, and you would hardly think it of demure Lottie Briscoe. But Lottie meets her match when she gives her "yes" to Arthur; he proposes that she shall make good and forces her to marry him. There is an awful fuss—little Lottie even fights and runs away, but her Petruchio catches her and when she is pinned down in his automobile with no chance of escape, she gives in and begs for a kiss. The company is the pick of the Lubin Studio.

"THE OATH OF PIERRE" (American).

In the French Canadian mountain ranges lives Pierre (William Garwood) and his sister Nanette (Vivian Rich). Pierre is a trapper and applies himself to his calling assiduously. In his absence his faithful friend, Papineau (Harry Von Meter) guards the welfare of Nanette, with whom Papineau is in love. A government surveyor (Jack Richardson) meets the unsophisticated girl of the mountains and enters her life with promises of future happiess in a big city, but instead leaves her to bitter disappointment. In the pursuit of his work the surveyor travels on to other fields and meets Julia Naughton (Charlotte Burton) the sweetheart of Pierre. An attachment springs up between the two, but before it ripens into mature love Pierre and Papineau come to impart the news of the sudden demise of Nanette to Julia Naughton and her mother (Louise Lester), while in quest of the treacherous surveyor. They find evidence of the presence of their foe, and there is a conflict between Pierre and Papineau as to who will settle the score with the surveyor. This is decided by drawing cards and Pierre wins. Julia has already stolen away to warn Calvin, the surveyor, of the impending danger, begging him to leave. This the haughty Calvin refuses to do, and, with an air of bravado, looks up the avenger. He attacks him cowardly from a distance. Pierre pretends he is killed, but when the surveyor draws near to view his contemptible work at close range, Pierre engages him in a bitter hand-to-hand conflict. The trapper is the victor, and with his faithful friend Papineau they turn their steps toward the mountain fastnesses and bid farewell to the haunts of men.

It is done in two reels with the customary "Flying A" quality, exquisitely dramatized and enacted in nature's most gorgeous settings. The film will be released June 8th.

NEW TEXAS PICTURE COMPANY.

The Southern Feature Film Association of Dallas announces they have just completed arrangements whereby they will enter productions of moving pictures in Texas and intend producing a four or five-reel release a month, beginning July 1st.

Already a cameraman and a cast have been engaged. The business direction will be under the espionage of Clyde Slater and Kirk Reese. J. W. Hill, Jr., has been appointed business manager. Alfred P. Hamberg, who for many years was a recognized theatrical director in New York, will assume that end of the production, while C. E. Buchanan and George Slater will be in charge of the studios. John Powers, formerly leading man for the Imp, will play leads with Amy Hodges. At the present time no decision has yet been reached regarding the location of the studios, but they will either be in Dallas or San Antonio. This will be the first Texas multiple moving picture film to be released and promises to be an innovation. Miss Bobbie Burns, a former Milwaukee newspaper writer and short copy editor, has been chosen for scenario editor and is at present completing the first scenario.

"DETECTIVE HAYES AND THE DUCHESS'S DIAMONDS." (Apex).

This is a detective story of unusual interest and in many instances it departs from the beaten path. Much ingenuity and persistence are shown by the detective to whom the finding of the stolen diamonds and the apprehension of the criminals are entrusted. He discovers the fact that the

Scene from "Detective Hayes and the Duchess's Diamonds" (Apex).

thieves are members of fashionable society and are on the point of escaping to Paris. Thereupon follows a series of sensational and thrilling episodes showing a keen and long battle of wits between the clever criminals and the man of the law. One of the thieves is a woman whose vanity proves her undoing, furnishing a striking climax. Acting, settings and photography are all good.

"ENMESHED BY FATE" (Victor).

"We have yet to find the person who can find keener enjoyment than the witnessing of a real, live, up-to-date melodrama. We know this because of the great demand made for them. And we also know that no one is complying with that demand more satisfactorily than the Universal. Take this play, "Enmeshed by Fate," written by B. Morganthau and produced by Edward Warren, it has about as strong a "kick" in it as one could possibly wish for. Its first appeal —based upon a rattling good love story—is to the sentiments or emotions. Second, the action unwinds in a series of brilliant situations, and uncoventional complications, culminating in a sensational climax that leaves one a-quiver. The technique adopted in the writing and staging of the play could not be improved upon in its ability to keep you guessing, your every nerve straining with expectancy. "That's the Victor press agent's opinion."

Scene from "Enmeshed by Fate" (Victor).

Walter Miller and Irene Wallace are seen in the lead roles. Mr. Miller, you will remember, is one of the best leading men on the screen, of course. He is further proving his worth by the wonderful versatility and sturdy personality he is showing in Universal films. Miss Wallace's greatest success was in the "Traffic in Souls" six-part feature at which time she had an important part. They are supported in this play with an excellent cast. The play will be released June 19. It is in two reels.

"THE LAST CONCERT" (Thanhouser).

The Thanhouser Film Corporation has made it possible for Ellis F. Glickman, foremost of Jewish character actors, to be seen in silent drama. There has just been produced at the New Rochelle studio, a photoplay by Mr. Glickman, called "The Last Concert." In this four-reel feature production teeming with heart stirring situations, Mr. Glickman, who plays the lead, brings a touch of genuine humor, washing away the expected tear and lighting the scenes with a smile. Mr. Glickman has played more than eight hundred character parts on the speaking stage, being at one time, leading man for Bertha Kalich.

"The Last Concert" is Mr. Glickman's second appearance in the silent drama, his previous story "Repentance" having proved a success. Miss Minnie Berlin, plays opposite Mr. Glickman and they are supported by a strong cast headed by Nolan Gane, Thanhouser's leading juvenile actor.

NEW POLICY OF WARNER'S FEATURES, INC.

Exhibitors will be interested in the innovation announced by Warner's Features, Inc., which is to buy and release certain six-part features so edited and supplied with a double lobby display that the larger houses can run them in one night, and the smaller houses can run them as a two-part serial.

The first release of this character was the "Ruby of Destiny" (in six parts), and this is to be followed by Marion Leonard in a tense drama in six parts entitled, "Mother Love."

During the month of June, Warner's Features, Inc., will release another six-part feature production, entitled, "A Born Warrior" and its sequel, "Exiled."

Stickers are furnished with the lithographs so that the paper can be altered to read "In three parts. To be continued," or can be announced as a special six reel production. Needless to say these productions will be the highest type of open market features.

INDIANAPOLIS MOTOR SPEEDWAY.

The Indianapolis Motor Speedway, where the Five-Hundred-Mile Automobile Races take place, has an area of 328 acres. The grand stands and boxes have a seating capacity of 60,000. The entire grounds will accommodate upwards of 200,000.. There are parking facilities for 10,000 autos.

The speedway measures two and one-half miles to each lap, and has a surface of vitrified brick containing 3,500,000 brick, one of which is of solid silver. Automobile and foot bridges and tunnels are provided for crossing the track during the race.

This year there will be $75,000 in purse and prize money. There are 11 foreign drivers to compete for honors out of a total of 30 entries. Last year the race was won by Jules Goux in a French Peugeot; time, 6:35:05, or 75.93 miles per hour.

May 30th, the fourth 500-mile race will take place. There were no pictures of last year's race, but this year The Indianapolis Calcium Light Company have secured the exclusive privilege, as they have done in previous years, and they will again offer this big feature in two reels.

Notes of the Trade.

IN the fire which wiped out the Imp New York factory last week, it was found that most of the negatives which were destroyed were those made on the Pacific Coast. An inventory of the losses was telegraphed to the coast and, Isidore Bernstein, studio manager and the entire force set to work to duplicate the missing pictures. Director and companies are all under a tremendous strain.

* * *

Donald Crisp is busily engaged in directing "Their First Acquaintance," a drama written by George Hennessey, at the Reliance and Majestic Studios at Hollywood. Dorothy Gish, F. A. Turner, Robert Harron, Miriam Cooper, Vester Pegg and W. H. Lawrence are featured in the production.

* * *

Wm. N. Selig, last week, received from India some additions for his wild animal collection in Los Angeles, Cal., in the way of four Royal Bengal tigers of the finest type, and a pair of black leopards from the Himalayas.

* * *

A cable was received recently by Felix Isman, from the directors of the new Paris Opera House, Champs Elysees, to try and secure D'Annunzio's photo spectacle "Cabiria" for that theater following the season of grand opera now being presented there under the direction of Manager Russell of the Boston Opera Company.

* * *

Otis Turner, director of the Universal Special Features company, in his production of "The Sob Sister," a two reel drama dealing with newspaper life, arranged with the Los Angeles Examiner to film the drama in various parts of its immense, new plant.

* * *

Jack Adolfi is producing "The Horse-Wrangler," a story from the pen of George Pattullo, the well-known writer of Western fiction, at the Majestic and Reliance Hollywood studios. It tells a graphic story of Western life, featuring Miss Miriam Cooper.

* * *

The Chicago papers have, of late, been sending their dramatic critics to comment and review moving picture films as worthy the interest of their readers. In some instances these assignments were apparently resented, but they seem to have been carried out with a due regard for the orders from the man higher up. Such signs indicate that publishers and editors esteem pictures as something more than a mere fancy of the day.

* * *

Arthur V. Johnson, the well known trap drummer of Philadelphia, spent last Saturday and Sunday in Gotham. He went to church Sunday morning and quoted copiously from St. Paul the rest of the day.

* * *

"A Beggar Prince of India" is the title of a stirring three reel romantic-adventure play featuring Walter Miller and Irene Wallace in the leads now in the course of production at the Victor Studio. Edward Warren is directing the piece.

* * *

"The Rebellion of Kitty Bell," a gripping story of Western life written by George Pattullo, is being produced by W. E. Cabanne at the Reliance and Majestic Hollywood studios. Lillian Gish is featured in this production, which will be a Majestic release through the Mutual program. Pattullo wrote "The Mysterious Shot," released by the Reliance some time ago.

* * *

Colin Reid, who engages the talent for Selig in Chicago, states that he is fairly over-run with applications for employment nowadays, and in many cases from actors and actresses of experience, who are idle due to the closing of theaters, and theatrical companies in the Middle West. It is estimated that from eight to ten thousand people associated with the theatrical profession in various ways, make their headquarters in Chicago.

* * *

Ethel Grandin is appearing, for the first time in her life, in a role that compels her to dress and act as a boy. It is a one-reel comedy-drama, "Papa's Darling," which is now in the course of production at the Imp studio by Director Ray Smallwood. William Shay is playing the lead male role in the production.

* * *

"The Burden," a heart interest drama, written by Phillip Lonergan, is being produced by Jack Adolfi at the Reliance and Majestic Studios at Hollywood. Irene Hunt, Gene Pallette and Sam De Grasse are featured. "The Burden," which gives a new treatment to the "old" escaped convict theme, will be released by the Majestic through the Mutual program.

* * *

Mae Tinee (Mrs. Harold M. Smith), who has long been known on the Chicago Tribune as a writer of special theatrical subjects, has been placed

in charge of the motion picture department of that publication. She recently completed a round of all the big picture plants in the East.

* * *

William Wolbert, director and leading man of the Universal Joker Company, is now turning out the third of his "Willie Walrus" pictures. Bess Meredyth, leading woman, is Wolbert's invaluable assistant in injecting comedy into the new series.

* * *

Billy Courtright, who years ago was one of the foremost minstrel stars on the American stage, is working "extra" at the Reliance and Majestic Studios in Hollywood. Courtright began his stage career in San Francisco in 1867. He scored a hit in his song and dance sketch, "Flewey Flewey," and for years was known to theater goers as the "Flewey Flewey" man.

* * *

Miss Renee Kelly, of the Selig Stock, in Chicago, who joined this organization at the conclusion of the run of "The Speckled Band" in that city, has, since that time, received numerous offers to return to the stage, but has preferred the new art work—motion pictures.

* * *

The Strand Theater presents James A. Herne's famous rural comedy-drama "Hearts of Oak." The characters in "Hearts of Oak" are enacted by a cast of exceptional balance and excellence, including such well-known favorites as Ralph Stuart, Will S. Rising, Wilbur Hudson, Violet Horner, Frederick Roland, George Middletown and others of equal prominence. The Strand Concert orchestra will render a program of classical and popular music and the Opera Quartette will sing selections from well-known Grand Operas. The Strand Topical Review and comics will also be shown.

* * *

"Closed Gates," a one-reel psychological drama by Lois Weber, is being produced by Mr. and Mrs. Phillips Smalley, co-directors of the Universal-Rex brand pictures. This is the seventh picture in five weeks worked by the Smalleys.

* * *

Arthur Mackley is busily engaged in producing the fourth of the farce comedy "Izzy" series at the Reliance and Majestic Hollywood Studios. Max Davidson has introduced an innovation in the character role of "Izzy" that promises to make the series very popular.

* * *

Director Fred Wright of Pathé has brought back his company from St. Augustine, Fla., for the summer. Among the players who returned with him are William Riley Hatch, Clifford Bruce and Nell Craig. Mr. Wright says he is finishing up a picture of the Roman era which will be a winner.

* * *

Messrs. Mandelbaum and Gleichman, of the World Film Corporation, have rented a beautiful residence at Rockaway, where they will take their families for the summer, after breaking up their homes in Detroit and Cleveland.

* * *

With Miss Edna Maidson and J. Murdock MacQuarrie as his leading woman and leading man, Charles Giblyn, new Universal director, has started the production of "Heart Strings," a one-reel interest drama. Mr. Giblyn, now directs the Universal Nestor Company. Lon Chaney and Ray Gallagher will do heavy leads and juvenile leads, respectively.

* * *

"Sparrow of the Circus" is an American Film Mfg. Co. production that lends a peep behind the scenes of a circus. Vivian Rich plays opposite Reaves Eason. Richardson plays the villain. The story is well told and presents to the public a new phase of life of mankind.

* * *

Clifford Bruge, who has been playing with the Pathé St. Augustine company, has returned to Jersey City and from now on will be working regularly in the Pathé Stock Company at the main studio.

* * *

Joel Levy, manager of the Philadelphia Branch of World Film Corporation, is in town and predicts a very glowing future for his branch.

* * *

For some time to come J. Warren Kerrigan, Victor star, will appear only in Western pictures. During the past month Mr. Kerrigan has appeared in four pictures, two of them two-reelers, in which he depicts the part of a cowboy hero.

* * *

Vivian Rich and William Garwood, two popular leads in the "Flying A" colony, have been booked for a novel vaudeville sketch at the Potter Theater, Santa Barbara, May 30th. Other leads of the "Flying A" and "Beauty" staff will take prominent parts.

* * *

William Riley Hatch, who did such fine work as the captain in "Paid in Full," is the latest acquisition of the Pathé Stock Company. To be not only a successful actor but an opera singer and artist as well, is certainly most unusual, but Mr. Hatch has been all three.

* * *

A prominent film manufacturing company has at last succeeded in breaking into Stratford-on-Avon, and is making a production embracing the life of Shakespeare. It will be a seven-reel feature and will be shown in the United States later on. Shakespearean actors of note are in the cast. Albert Ward will assume the title role.

* * *

Henry McRae, director of the Universal company of players now in the Hawaiian Islands, writes: "Up to date I am extremely well satisfied with the success we have attained; there is an abundance of interesting and exciting folklore on this island. I have in preparation 'Cast Adrift in the South Seas,' 'The Island of Abandoned Hope,' 'The Treasure of the Hidden Island,' 'The Mystery of a Savage King' and 'Imprisoned in Paradise.'"

* * *

"Nancy's Husband" is a fascinating one-reel drama of love and intrigue with a snap and ginger that is bound to please. The photographic quality, like all "Beauty" subjects, stands out clear and enhances the value of the production materially.

* * *

Bernard Daly, portrayer of romantic roles in Irish plays, recently contracted to appear in Madame Alice Blanché's production of George Scarborough's "The Lure." One day included a rough trip lying on his face on a flat car, a leap to the back platform of a swiftly moving passenger train, a ride on the cow-catcher of an engine, a long, hard ride up a steep hill on a bicycle and a trip hand-over-hand on a cable, making him decide that one-night stands were a bed of roses compared with some things.

* * *

M. Andrew Keller, brother of Mrs. F. Marion Brandon, script editor of the Eclair Film Company, is now assisting C. D. Shrady, publicity man of the World Film Corporation. Mr. Keller is a protege of M. E. Hoffman, who preceded Mr. Shrady as publicity man.

* * *

The trip of the Universal 101 Bison Company will embrace the Philippine Islands, Japan, China, India and Africa.

* * *

"The Dream Ship," by Eugene Field, is being produced by the American Film Mfg. Co., under direction of Harry Pollard. The sets are in the time of Louis XIV, to which the Gillespie and Graham estates in Montecito are admirably adapted. Costumes of the same period have been provided. The subject will be released on Tuesday, June 16th.

* * *

After the close of Julian Eltinge's engagement of "The Crinoline Girl," this coming week, the Knickerbocker will begin its special spring season with D'Annunzio's stupendous photo-spectacle "Cabiria." On the opening night, June 1st, the audience will include members of the Italian legation. A symphony orchestra of sixty-five, under the direction of Selli Simonson, is now rehearsing the incidental accompaniment by de Parma, and a chorus of forty voices will also be utilized.

* * *

At the Metropolitan Opera House, the first evening of the Lamb's Gambol, the auctioneering of the official program took place. The bidding was spirited. Frederick Bock, well known in film circles, was the successful bidder, for the 20th Century Feature Film Company, and is to be complimented. The program contains the names of all the known celebrities on the American stage.

* * *

Still running eighteen pictures ahead of his release schedule, Al. E. Christie and his Universal Nestor comedy company have just completed the fourth picture of the "Sophie of the Films" series. Victoria Forde, Lee Moran and Eddie Lyons have the principal roles in the series.

* * *

Thos. Ricketts of the "Flying A" studios is producing a problem play, replete with heart interest. This will be released in July under title of "The Barrier." Like all Ricketts' productions, it will be executed in a thorough manner and true to minutest detail.

* * *

Prior to the public opening June 1st, at the Knickerbocker Theater, arrangements are being made to show D'Annunzio's photo-spectacle, "Cabiria," privately to an audience which will be composed solely of those associated with the motion picture industry. A morning has been decided upon.

* * *

A Hawaiian centipede, eight inches in length, put William Clifford, leading man of the Universal "101 Bison" Company, on the sick list for eight days. The centipede attached itself to Clifford's leg while he was enacting a scene in "Tribal War in the South Seas," near Honolulu. Rather than spoil the scene, Clifford withstood the insect's stings until the camera stopped.

* * *

Harry Pollard, of the Beauty films, has purchased a new bungalow at Santa Barbara, and to match this his auto is getting a new coat of enamel. The Pollards are now some conspicuous attraction on the coast.

* * *

The building showing the Gates of the Temple of Moloch, in the Itala production, "Cabiria," was especially built of stone, marble and plaster. It is nearly one hundred feet in height and a correct reproduction of the sanctuary, said to have been built by Solomon at Topheth.

* * *

Steve Snake is lost. Steve recently joined the Thanhouser forces at New Rochelle, being engaged especially to frighten Florence La Badie, heroine in "The Million Dollar Mystery." Steve was over six feet in length and considered some snake, as snakes go.

* * *

"The Old Cobbler" is the title of a two-reel heart interest drama written especially for J. Murdock MacQuarrie by Seymour Hastings, and which gives the widely known Universal star an opportunity to show at his best. Mr. MacQuarrie is directing the production of the new story.

* * *

Eugene Manlove Rhodes, conceded to be one of the most virile writers of Western tales, two of which have already been visualized by the Eclair western players at their Tucson studio, recently visited the Eclair studio located at Fort Lee, N. J., where he was literally pushed before the motion picture camera. Later in the Eclair projecting room, he was shown one of his stories, "The Bar Cross Liar," on the screen. Mr. Rhodes declared that his first visit to a motion picture studio had really opened his eyes to the wide scope and real importance of the motion picture industry in general.

* * *

Alfred Norton, who has been engaged to play Sidney Hargreaves, in Thanhouser's "The Million Dollar Mystery," will make his initial appearances in pictures in the forthcoming serial. Mr. Norton is one of the best known character actors on the American stage, having been a member of some of the country's best known stock companies. For several years past he has been appearing on the continent and in England.

* * *

Laura Oakley will soon be seen again in Universal pictures. After a vacation of almost three months, Miss Oakley has returned to the West Coast studios of the company.

* * *

The World Film Corporation, which was organized the early part of February of this year, has shown a gratifying growth. The broad business policy adopted has proved successful, and, with their new plan of releasing a feature a week, is bound to insure a continuance of its great success.

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The Duke of Manchester has gone into pictures. England's titled son appeared in a scene of "The Million Dollar Mystery" at the Thanhouser studio last week. It was his first view of motion picture making. Charles J. Hite, president of the Thanhouser Company, escorted him through the studio. When the party arrived in the east building, where some of the "Mystery" scenes are being taken, Mr. Hite called Director Howell Hansel to one side and told him to put the Duke into a scene.

Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

CINCINNATI

THE moving picture may be said to be in full control of Cincinnati just now, as the amusement of the great majority of the population. It is still somewhat too cool for the amusement parks, several of which have opened, and all of the other theaters have closed their regular season, and are now showing photoplays, without exception. This has had a tendency to cut down the attendance at some of the regular picture houses somewhat, but the cool weather has been so favorable to business that practically everybody is getting large houses. This may not continue all summer, especially after the hot weather sets in and makes the outdoor resorts more attractive, but just now the exhibitors are making hay at a great rate.

The Grand, which closed its regular season several weeks ago, and succeeded it with two weeks of the big production of "Les Miserables," has announced the inauguration of a full season of photoplays in which features only will be used. The house will be open twelve hours a day, from eleven a. m. to eleven in the evening, with a uniform charge of 10 cents for all seats. The charge during the run of "Les Miserables" was 25 cents. The first picture shown under the new plan was "A Million Bid," the Vitagraph feature which was exhibited with such success at other Cincinnati houses.

Building Commissioner Rendigs, of Cincinnati, gives evidence of every intention of making things rough for motion picture houses and film exchanges which do not take every possible precaution against fire. Last week he ordered the Animated Advertising Co., a local concern which specializes in the making of pictures for publicity purposes, to cease the manufacture of films on the third floor of the building which it occupies at 11 East Fifth street, and announces that other concerns whose quarters are not satisfactory for the storage and manufacture of films, from a fire-prevention standpoint, will will be visited later. Mr. Rendigs has also drafted an ordinance covering the manufacture and storage of films, as he asserts that the present methods used by many houses are exceedingly dangerous.

"All of the leading film exchanges are taking every precaution in the handling of films at present, without an ordinance, purely for their own protection," stated a leading film man, referring to the proposed ordinance. "Films are highly valuable property, and it goes without saying that nobody in the business is going to risk their destruction if he can help it. Fireproof containers for reels are an old story in the business, and I think practically all of the theaters have fireproof booths as well."

A visitor to the office of Manager C. C. Hite, of the local branch of the Mutual Film Co., last week was Arthur Lucas, of Philadelphia, where he is connected with the head offices of the company. There have been rumors that Manager Hite was contemplating other connections, but the apparently satisfactory visit of Mr. Lucas effectually contradicts these rumors, especially in view of the splendid business being handled by the Cincinnati office.

The Cincinnati Enquirer, the largest and best-known paper in the city, is publishing "The Perils of Pauline" every Sunday, in connection with the exhibition of the concurrent films in several of the leading houses of the city. "Pauline" is rapidly becoming one of the best-liked of the photoplay heroines whose vicissitudes are being followed through devious ways by interested audiences, and by the time the series has run a few weeks longer will doubtless have a large following.

There has been incorporated in West Virginia a concern which has announced its intention of going into the picture business in Cincinnati on a substantial scale. The company has been organized under the name of the Ohio-West Virginia Realty Co., with a capital stock of $75,000, those interested being Harris Rank, W. B. Stevens, and Charles Wagner, of Kimbale, W. Va., W. E. Deegans, of Mt. Hope, W. Va., and Mary Lopinsky, of Welch, W. Va. At the same time the Metropolitan Theater Company of Cincinnati was incorporated, with a capital stock of $1,000, the incorporators being Ben. Horwitz and W. E. Deegans, of Mt. Hope, W. Va., I. W. Tatz, of Keystone, W. Va., and Harris Rank, of Kimball, W. Va. The larger company will build a theater at Fifteenth and Central avenue, Cincinnati, to be known as the Metropolitan Theater, which will be operated by the smaller company. It is to be one of the largest and finest exclusive film theaters in the city, according to the plans now in process of completion.

A Vitagraph burlesque, entitled "Goodness Gracious," or "Movies as They Shouldn't Be," in three reels, proved highly amusing to audiences at the Gayety theater recently. The production was well handled, as exhibitors have found a three-reel laugh-producer must be in order to produce, and the traditional gales of mirth swept the house during the showing of this picture. Two additional reels made up an unusually generous program at this house.

The United Theaters Company, which owns Keith's vaudeville theater in Cincinnati and similar houses in other cities, has taken title to a plot of ground immediately south of the lobby of the Cincinnati theater, and it is understand that a large theater and office building will be erected on this and the tract on which Keith's now stands.

Another Napoleon picture, entitled "The Last 100 Days of Napoleon," depicting the thrilling period in the "Little Corporal's" career from Elba to Waterloo, held forth last week at the Walnut. Numerous striking ensembles feature the production, in which it is stated the French army was used. Two performances a day were given.

The Lyric, another of the larger theaters which entered the moving picture field immediately after the close of its regular season, is meeting with pronounced success in a policy in which comedy films are used almost exclusively, with a five-cent program.

The motion picture outfit owned by the State of Ohio is being kept extremely busy just now. Operator Charles J. Bensinger traveling over the State in search of interesting subjects, and finding them in large numbers. Bees in every phase of activity, excepting, perhaps, that of stinging, and other interesting agricultural matters, down to the actual photographing of growing corn, are being recorded on the film. Farmers attending the regular institutes next winter will be shown the growth of corn at every stage, the pictures being taken by means of a camera automatically exposed at regular intervals.

The Universal production of "The Merchant of Venice," which has met with pronounced success in a number of the larger cities of the country, was the leader recently at the Scenic of Portsmouth, O., last week, drawing large audiences.

"The Lion and the Mouse," which in picture form seems to be duplicating its remarkable success on the stage, was the feature of the week's program at the Columbia, of Marion, O., last week. Thursday being the day on which this Lubin production was shown. The charge was increased for the occasion to 15 cents for the evening and 10 cents for the afternoon for adults.

The Springfield Daily News, of Springfield, O., is running "The Adventures of Kathlyn," which is being shown at the Majestic, of that city. The arrangement is meeting with great success in Springfield, as elsewhere, and the Majestic is reaping a harvest on "Kathlyn" days.

Henry A. Kramp, manager of the Dreamland theater, Springfield, O., showed last week the kind of stuff he is made of when he contributed $5 cash to the fund which is being made up, with $100 as the desired amount, to purchase an artificial leg for a crippled boy, and announced that he would donate as many tickets to his theater as necessary to complete the amount. With a similar offer by W. B. Locke, of the Pastime theater, who gave 300 tickets at ten cents each, the desired amount will readily be raised, as the tickets to both shows are selling rapidly, and the two exhibitors will have the credit for the greater part of the donations.

CASEY.

MISSOURI.

A NUMBER of unusually good attractions drew big crowds to Kansas City motion picture theaters during the past week. "Brewster's Millions," a Lasky visualization of the fiction of that name, was one of the notable presentations. While it was a magnet for all patrons, the feature attracted several graduating classes of local educational institutions, the grades attending in a body in several instances.

Baker & Hanna have opened the Cosmo theater, an airdome, at Forty-sixth street and Prospect avenue. Mutual service, a seating capacity of 900, and a four-piece orchestra are features.

The Palms theater at Thirty-first street and Kenwood avenue, has closed for the summer. The house will reopen for fall business with new decorations and other changes for the better.

Sweitzer & Miller have opened the Liberty theater at Summit and Southwest boulevard. The house seats 600 and is modern throughout. A Wurlitzer orchestra piano, said to be equivalent to a twelve-piece orchestra, provides music.

The Meeca theater, at Twelfth street and Troost avenue, set a new record in Kansas City, when it changed hands four times within a fortnight. R. L. Bump is the latest owner. However, he is not averse to a little more selling and will turn the house over to anyone who will meet his price. The Meeca is a popular theater, the changes being the more unusual because of that fact.

James Houchin, of Jefferson City, Mo., will shortly begin work on a $50,000 theater in the Missouri capital. While definite plans have not yet been made, it is likely that the new theater will be used for motion pictures exclusively. The new house will go up near the Madison Hotel on Main street and will front 68 feet on that thoroughfare. It is to have a seating capacity of 1,500. Six tiers of boxes are to be installed. A canopy will be an attractive feature of the exterior. A roof garden, to be leased to the management of the hotel adjoining, also will be a prominent section. An unusually solid foundation, capable of bearing additional stories will be constructed. Work on the new theater will begin in the immediate future.

The Chamber of Commerce at Pittsburg, Kan., has offered to mediate the disagreement between exhibitors and members of the W. C. T. U., with regard to Sunday closing and the proposition may be accepted. Laboring classes are unequivocally opposed to the closing of the theaters on Sundays, asserting their only means of securing innocent recreation would thus be eliminated. Street car employees threatened to strike if the houses were closed. Two exhibitors, however, decided to comply with the demands of the reformers rather than launch a general struggle. Twenty managers and employees of motion picture houses have been arrested for violation of the Sunday closing laws and will be tried in the near future.

W. H. McCord's smiling countenance would be highly welcome in moving picture circles of Kansas City, as the result of recent developments. Mr. McCord recently appeared on the scene with a large roll of real money and an ambition to become a moving picture exhibitor. He leased the Junction theater at 915 Spruce street, ordered a contractor to remodel it, arranged with a local exchange for service and hired the regulation number of operators, cashiers and ticket sellers, not to mention musicians. With everything in readiness for the opening, Mr. McCord disappeared.

The Standard Amusement Company has leased the Willis Wood theater, a burlesque house, for a period of ten years, at an annual rental said to be $20,000 and will show feature films with a week's run. The Willis Wood has been operated as a moving picture house by Roy Crawford since the closing of the theatrical season six weeks ago. The Standard's lease was effective May 25. The Willis Wood has a seating capacity of 2,500.

The Crawford theater, of Wichita, Kan., is the latest to turn from legitimate to moving pictures. E. L. Marthing, manager of the house, announced the change would be permanent, if desired by his patrons.

Rogers Brothers, exhibitors of Wamego, Kan., have added the Sedalian theater and the Sedalina Bill Posting Company to their interests, in addition to the Wamego Opera House. Motion pictures will be shown in both theaters, and the lithographing will be done by the exhibitors themselves.

Frank L. Newman, president and manager of the Royal Theater Company, has announced that the new house will be ready for the public early in June, probably between the first and fifth of the month. The Royal has secured exclusive rights in the business district for "A Million Dollar Mystery," a serial in twenty-three parts. The feature is being booked in Missouri by the Syndicate Film Corporation which recently opened a branch in Kansas City under the management of Sol Berman. N. H. Spitzer is assistant manager. Interest is being aroused in the feature here by the offer of $10,000 to the person solving the mystery before the final reels are shown. Mr. Newman will run the pictures three days of each week at the Royal, devoting the latter part of the week to single reels, according to present intentions.

MURRAY.

KENTUCKY.

PACKED houses have brought joy to Louisville exhibitors in the past two weeks, the theatrical season having closed and the park season having hardly got under way. The parks will not hurt business for some time, it is figured, and again street construction is complicating the problem of getting from home to one of the more popular of these summer time resorts. Capacity business, in the down-town, as well as in the neighborhood theaters, is the rule just now.

Incorporators of the Crescent Amusement Company, recently incorporated with a capital of $3,000 to build a motion picture theater in Crescent Hill, a residence section in the extreme eastern part of Louisville, made peace with the churches of the neighborhood only when they agreed to give no Sunday performances. Announcement of the intention of the promoters of the house to open in Crescent Hill was met with a storm of objections, and later by organized opposition. H. R. Whiteside, one of the incorporators and owner of the majority of the stock, had several conferences with those who were leading the fight against the theater and, after agreeing to dispense with Sunday performances, overcame the objections. Similar situations are noted in other sections of the city, especially in the residence sections where the church-going element is large, the objections being usually centered on the Sunday shows and vaudeville, and

promoters are said to be considering adopting the Crescent Hill idea.

The Crescent Amusement Company, Louisville, has obtained a permit for the erection of a $500 building and wall to house the booth and enclose the airdome which it will construct and will begin operations in the immediate future. Besides Mr. Whiteside the incorporators are W. B. Wheeler and A. R. Cooper.

Three motor-driven motion picture machines are to be bought for the 1914-1915 fiscal year by the Louisville Board of Education, for use in the Public Schools. Specifications for these machines are contained in a long list of "specifications of supplies" recently issued by the Board. They call for picture machines each to be equipped with 100 a. 110 a. c. motors, magazines to hold 2,000 feet of film, three blank reels to be supplied with each machine, all equipment to be without stereopticon attachment or rheostats. Picture machines are used freely in the Louisville schools.

The Spencer Amusement Company has given up its lease on the Walnut street theater and the Broadway Amusement Company has taken sole control. This means the passing of the only 25 cent house in Louisville, for the Broawday Company has made a contract for a straight Universal program and will cut the admission price to five cents. The Walnut has been the scene for some time of special motion picture features, but they have not been given a wide enough patronage to encourage their continuance.

Fred Sheldon, sales manager and booking agent of the Kinemacolor Company, of Louisville, has made contracts with the Empire Theater, at Preston & Market street, and the Westonian airdome for Kinemacolor service. These are the only two houses in Louisville showing the colored pictures at present.

M. Switow, of the Switow Amusement Company, Louisville, has changed his plans slightly regarding the admission price of the New Albany, Ind., house known as "Switow's Dream." The admission, formerly held at ten cents, is now five cents except on Friday, Saturday and Sunday. Manager Dave Baird is in charge of the house.

Black & Shipp, of Jeffersontown, have completed a new house and bought a Power's 5A projecting machine. The house will open shortly.

"Brewster's Millions," the five-reel Lasky production, made a great hit with the patrons of the Majestic theater, Louisville, recently. Abel played in the original cast which made such a success in the legitimate houses a short while ago. The film kept the house laughing from the time the show started at the Majestic.

W. B. Wheeler, an optician who has been connected with the jewelry store of Charles C. Wright & Company, Louisville, for some time, has purchased the Columbia theater, that city, from W. A. Kinney of the Princess Amusement Company, and has given up his profession to take charge of it. He is also connected with Mr. Kinney in the Henderson Amusement Company, of Henderson, Ky., and has been in several other concerns during the last few years. He is also a stockholder in the new Crescent Amusement Co.

The Heilleir Amusement Company, of Cumberland, recently purchased a complete projecting outfit from the Owl Feature Film Company of Louisville. The outfit included a fireproof metal booth, a Power's machine, and an electric light plant. A new house is just completed and will open shortly.

The Austin Amusement Company, of Austin, has purchased a Power's 6A machine for a new house which is in the final stage of erection and which will also be opened at an early date.

Lester Thurman, stage manager of Keith's theater in Louisville, is reported to be making arrangements for the opening of a motion picture airdome at Shelby and Kentucky streets, at the old Lutz baseball park.

The Owl Feature Film Company is finding business so good at present that it has advertised for extra help to assist during the present rush. Many small houses are opening out through the state and the Owl is getting a good deal of the business.

R. S. Shrader, manager of the Central Film Company's Louisville office, reports that he has sold the motion picture theater which he recently bought at Hodgenville, Ky., to Messrs. Simon & Pearlburg, who will continue operating it. They will use the Universal service. Phillip Simon, is manager of the Hippodrome, in Louisville, and Mr. Pearlbug is of Chicago.

S. P. Smith, of Guthrie, has leased for one month, with a twelve months' option, Damon's opera house, and is showing pictures every night in the week except Sunday. The Universal program is being exhibited, and Pete Balee, a ragtime piano player with a wide reputation has been engaged to furnish the music. An admission fee of ten cents is being charged.

A new motion picture theater has been erected at Hickman, by A. A. Faris for the Gem Amusement Company. The theater opened on May 9, and is managed by George Bourk.

Kobs & Stewart, of Ashland, have made arrangements for the opening of a new theater in that city. This theater will be of concrete block construction and will be as nearly fireproof as it is possible to build it. Special double automatic fireproof shutters will be used and there will be five exits, each five feet in width. A fireproof metal booth and two Simplex machines will be part of the equipment.

Harry Evans, of Mayfield, is to open a new airdome in a few days. The enclosure will be a large one and a trap drummer and pianist have been engaged to furnish the necessary music.

G. D. CRAIN, JR.

SAN FRANCISCO.

THE Columbia Theater, one of San Francisco's most palatial theaters, is being devoted to moving pictures for a whole month, no regular theatrical attractions having been booked for this period. Dean C. Worcester's motion pictures of "Native Life in the Philippines" are being shown, these being divided into two series, "The Headhunters" and "From Savagery to Civilization." These pictures will run two weeks to be followed by "Neptune's Daughter," featuring Annette Kellerman who is well known here.

Grauman's Imperial theater has been crowded during the past week, the attraction being Mary Pickford in "Tess of the Storm Country." Despite the fact that the vacation season is now at hand the attendance at this playhouse is keeping up in a remarkable manner at the regular prices of 10, 20 and 30 cents. The management is very enthusiastic over the merits of the feature "The Heart of Midlothian," booked for the next run.

The Vitagraph picture, "A Million Bid," drew splendid crowds to the Portola Theater, this being given a week's run. A coming attraction that is being heavily advertised is "The Battle of the Sexes."

Moving picture of the Ball of All Nations, held recently in Machinery Hall on the Panama-Pacific International Exposition grounds, are being shown exclusively at the Orpheum and will be taken over this theatrical circuit. The pictures were taken by the Universal Film Manufacturing Company by a unique spot-light process and are wonderful, considering the disadvantages under which the cameramen worked. The ball was attended by more than twenty thousand persons.

A special showing of the film "Samson" was made recently at the New Theater on Polk street, all of the clergymen of the city being invited to attend. The masterpiece is now running there to crowded houses, this being the first run in the San Francisco territory.

Arthur Cadwell, technical man for the California Motion Picture Corporation, is the owner of the Marmon racing car that won the Phoenix to Los Angeles road race, and which landed a place in the Vanderbilt cup race. Mr. Cadwell now has the machine in action on some of the magnificent roads around San Francisco Bay and is tuning it up for an important road race at Eureka, Cal., which is to take place in the near future.

Belle Bennett, a moving picture actress of Los Angeles, has arrived at San Francisco to accept a position with the California Motion Picture Corporation.

Hobart Bosworth and a company of fifteen players have been working here during the past week finishing some scenes in Jack London's "Smoke Bellew" and the "Odyssey of the North," most of the scenes being laid at Land's End, directly at the Golden Gate, where a small studio has been fitted up. The scenes in these productions requiring snow were taken last winter at Truckee. Two schooners have been pressed into service for the sea views needed.

The San Francisco branch of the Exhibitors' League has been meeting with considerable success in its campaign for membership, five theaters having affiliated with it during the past week, these being The Regent, The Photoplay, The New Theater of Ben. Michaels on Broadway, Bennett's Sixteenth street theater and the Hayes Theater.

The University Club is giving a series of moving picture entertainments for its members at the club house on California street. Films showing wild animals were exhibited at the last gathering of this kind.

The California Motion Picture Corporation is donating the use of its old California Weeklies to the management of San Quentin prison and shows are being given each Sunday for the entertainment of the prisoners. The projection machine was given by the management of the Pantages Theater.

The Empress Theater on Market street has abandoned its policy of showing moving pictures in the morning and between the afternoon and evening vaudeville shows. The plan worked out fairly well here, but was not a success at some of the other houses on the circuit. The Mutual program recently arranged for is being continued.

Word has been received by the California Motion Picture Corporation through the Associated Press, that the yacht Lola has been picked up off the Coast of Mexico by a U. S. cruiser sent out to rescue the moving picture expedition. The yacht was found drifting around but all on board were safe.

The students of Sanford University recently gave a moving picture exhibition to raise funds to send its track team East, a feature of this being pictures of the race held next between that University and the University of California.

H. C. Schmidt of Palo Alto, Cal., was a recent visitor in town and announced that a splendid new moving picture house was being erected for him in that city with a capacity of over six hundred, the cost to be about $18,000. Within an hour after the contract was signed construction work was under way. Mr. Schmidt is a pioneer in the moving picture field in Palo Alto and enjoys the distintion of having been the first one to apply for membership when the California State Exhibitors League was in process of formation.

P. J. Hanlon has disposed of a one half interest in the Bell Theater at Vallejo, Cal.

Walter Evans of Dinuba, Cal., who owns the opera house where moving pictures are shown, has opened an airdome for the summer season.

The Junction airdome has been opened at Chico, Cal. by N. E. McGuire, a permit for this having recently been secured after a sharp fight.

The Castella Theater is the name of a new moving picture house at Castella, Cal., a lumbering town in the northern part of the State.

The Vas Theater has been opened at Fort Bragg, Cal., this being another town dependent upon the lumber industry, which is now active.

The Elite Theate at Santa Rosa, Cal. has just installed a new Power's 6A Cameragraph.

The Star Theater at Oakdale, Cal., has made arrangements for a Mutual service and is making a strong bid for business this summer.

The Jewel Theater at Palo Alto, Cal., recently changed hands and is now known as The Bijou.

A new moving picture play house has been opened at Los Alamos, Cal. by Zeigler & Imfeld, this being known as the Los Alamos Theater.

George Frost, formerly president of the First National Bank at Riverside, Cal., is preparing to erect a moving picture theater there at an estimated cost of $75,000.

A moving picture theater has been opened at Camp Meeker, Cal., by J. Howard & Son.

The Heidelberg Theater at Emeryville, Cal., has been purchased by J. E. Erickson, formerly engaged in business in another line at Maricopa, Cal.

The Pasadena Film Corporation has been incorporated at Pasadena, Cal., with a capital stock of $250,000, of which one half has been subscribed. The incorporators are F. Vroom, E. F. Wells, L. E. Parker, H. W. White and S. Colburn.

The Industries Educational Film Company has filed articles of incorporation at Los Angeles, the capital being placed at $200,000. Those interested in the company are O. L. Wilson, P. C. Bayne and H. A. Hodgdon.

The Broadway Theater, Oakland, Cal., is giving up vaudeville and commencing at an early date will show moving pictures exclusively. The new policy will be inaugurated by featuring the film "Samson."

A new moving picture house has been opened at Crockett, Cal., by J. Pazzuta.

A new moving picture theater has been opened at Garberville, Cal., by Charles R. Kennison.

Plans for a new theater to be erected at Fresno, Cal., at an estimated cost of $80,000 have been prepared for T. C. White, of that city, by Architect Edward T. Foulkes, of San Francisco. The theater will be of high class construction and will have a seating capacity of fifteen hundred. Heating and ventilating systems will be installed. Robert G. Barton will manage the theater when it is completed and feature moving pictures will be shown when the house is not taken by road shows.

A "professional" matinee was given recently at the Pantages Theater, Oakland, Cal., which was attended largely by members of the theatrical profession, the attraction being a moving picture in which Amata Golden, now playing comedy leads at Ye Liberty Theater, took part some time ago. This was the first time that Miss Golden had the opportunity of seeing herself in the production in which she played.

The U. S. Steel Corporation has announced that it will have an extensive motion picture exhibit at the Panama-Pacific International Exposition at San Francisco in 1915. This will supplement a large display of its products and will show processes of manufacture, methods of utilizing waste products, and also the work that the corporation has done to better the social welfare of its employees.

CHURCH.

IN THE MIDDLE WEST

THE Perfection Film Company of Chicago, which has taken a one-year lease, with option of five-year renewal, on the Princess Theater at Kenosha, Wis., plans a number of changes before opening it as a moving picture theater. The house will be operated in conjunction with the other theaters owned by the Perfection Company.

Fred Myers, of Terre Haute, Ind., will be manager for the Palace moving picture theater at Linton, Ind., which has been purchased by James Madison from Dan Fuller.

Damage of $400 was caused to the equipment of the Princess Theater at Algona, Ia., in an unusual manner. For some reason the city had shut off the water supply. In the evening somebody in a lodge hall above the theater left a faucet turned on. When the city water was again turned on in the night the hall was flooded and ran through onto the theater below.

An "Irish Night" with Warners' feature, "A Daughter of Old Ireland," was a novelty at the Huntington Theater in Huntington, Ind.

Motion pictures loaned by the United States Bureau of Mines, the Westinghouse and General Electric Companies and the American Steel and Wire Company, were among the attractions at the electrical exposition in Cleveland, Ohio.

"Evangeline" was the Memorial Day attraction at the Opera Electric in Viroqua, Wis.

The Rink Opera House at Napoleon, Ohio, has been fitted up by William S. Cameron for use as a photoplay theater. Famous Players features will have precedence in the bookings.

The Victory Theater at Findlay, Ohio, was closed for some time while extensive alterations were made.

A new park, near the Keowee Street Bridge in Dayton, Ohio, was opened with a band concert and a moving picture show. The pleasure spot is part of a neighborhood movement for civic beautification. Manager Smith, of the Palace Theater at Washington Court House, Ohio, has opened an airdome on Market street in that city.

MIDWEST SPECIAL SERVICE.

WISCONSIN.

ALL features of moving picture theaters which have to do with safety are covered in an ordinance asked of the city council in Madison by Alderman John L. Bourke. All exterior and interior walls must be of stone, brick, tile, concrete or iron. The interior non-bearing walls may be with iron channels, wire lath and plastered not less than two inches thick. Unless theaters open on streets or alleys they shall have a court on one side, not less than one foot in width for each hundred persons or fraction of that number, with a minimum opening of five feet. Where houses seat more than five hundred there shall be a court of the same width on each side. Stages, platforms and scenery are tabooed. Clear aisles, operators over seventeen, proper ventilation and heating are among the other phases to which considerable attention has been paid.

Exhibitors of Appleton made a request of the city council that the fee for moving picture houses be reduced from $50 to $10 a year. The mayor made a recommendation that a reduction to $25 be made, but did not receive sufficient support and the matter was held over. The mayor thought the present fee too high when pool rooms and bowling alleys were not taxed. In the course of the hearing the statement was made that a fee was imposed upon amusement places so that the city would be able to have jurisdiction over a skating rink against which complaint had been made because of the music on Sunday; threat to revoke licenses is the common club used by city officials. Incidentally it came out that the rink will not renew its license after July 1 and the motion picture houses are blamed for putting it out of business.

The Orpheum Theater at Burlington gave a benefit performance for the volunteer fire department.

Agitation has been made in Kenosha for a board of censorship.

Women delegates to a K. of C. convention in Beloit were the guests of Manager Quinn of the Lyric, when "The Adventures of Kathlyn" was shown.

Miss Rose Weber, 25 years old, at present principal of the North Racine school, has been appointed a policewoman in Racine. Supervision of the juvenile attendance at picture shows has been delegated to her.

The Wisconsin Commercial Executives' Association has undertaken a campaign of accident-prevention, and will send "safety-first" pictures on a tour of the state. They will be shown in local theaters under the direction of local commercial and other civic organizations.

Harry Wright has sold the Family Theater at Delavan to Percy Webster.

Advertising, by the concerns interested in concrete, brick and other substitutes for wood in construction, has become so effective that, at an expense of $5,000 the Wisconsin Retail Lumber Dealers' Association has had prepared and is sending on tour a film showing the merits of lumber for building purposes.

Ensign Anna Swenson labored among the poor in Marinette for five years. When she wanted to attend the International Salvation Army Congress abroad, the manager of the Cozy Theater secured the three-reel GOLD SEAL film, "Captain Jenny, S. A.," and announced that the entire receipts for one night would go toward the traveling expenses. A local daily ran a big advertisement free.

The Hadfield Theater Company, which recently purchased the Savoy and Orpheum theaters in Superior, has been granted a charter with a capital stock of $20,000. The incorporators are W. M. Steele, M. M. Holt and L. A. Munro.

Reinhard Hooyman is now sole owner of the Atlas moving picture theater on West College avenue in Appleton, having purchased the interest of Otto Reinholtz.

The Armory moving picture theater at Tomah is contributing to the military efficiency of the Wisconsin National Guard. Members of the local company, who have a good record for drill work the preceding week, are admitted with their wives or sweethearts free, each Wednesday evening.

The Colonial Theater at Green Bay, mentioned before as a progressive advertiser, prints the casts in its newspaper ads and urges that patrons clip them and use for programs. Furthermore, the musical accompaniment of the pictures is given on these improvised reference slips.

Manager Magee announced that he expected to have the new opera house in Evansville open the latter part of May.

It is reported a modern moving picture theater will be erected in Hayward.

A twelve-year lease on the lower floor of the Pythian Castle in Eau Claire, by Hiller Brothers, proprietors of the Lyric and Unique theaters in that city, and plans have been made for expending $15,000 in remodeling it into a handsome picture and vaudeville house. Of this sum about $6,000 will be spent on the interior. Rows of boxes will form the sides; the total seating capacity will be about 800.

The Marinette Theater Company, of Marinette, has been incorporated with a capital stock of $10,000. The incorporators are Julius Solomon, W. E. Stanton and E. L. Wemet.

MIDWEST SPECIAL SERVICE.

IN THE NORTHWEST.

THE Bighorn Moving Picture Company had a company of seventeen persons at Pueblo, Colo., to take a number of pictures. Phil B. Patrick, a former resident of Pueblo, is interested in the affairs of the company and has been taking the lead in a number of the comedies produced there. There is talk of a permanent location and more extensive operations in Pueblo.

Through the co-operation of George Mackenzie, manager of the Metropolitan Theater in Seattle, Wash., and R. C. Montgomery, lessee of the feature film "Hiawatha," three benefit performances were given at that house to aid the fund for the Tillikum Potlatch celebration.

Henry Hanson sold his interest in the Star Theater at Miles City, Mont., to Bert Merrill, who has assumed charge. Hanson was said to be contemplating the purchase of another motion picture house in the western part of Montana.

Andrisek Brothers have opened a moving picture show in Hancock, Minn., and will give exhibitions three nights a week.

S. Farrar, of Fairplick, in the Rocky Mountain News of Denver, Colo., remarks the coming of "Les Miserables." "The Princess management is to be commended for its courage in braving moving picture precedent by procuring such a notable attraction and playing it at a price it deserves." He also declared it signaled the approach "of that much anticipated period of advancement in our own film circles that is bound to prove the precursor of much deserved, though somewhat obstinate recognition, of the photoplay as more than a 'nickel show.'"

A. E. Shultes will erect a new moving picture theater at Shelby, Mont.

The Sapero building at Chisholm, Minn., has been leased by E. J. Lindsay, of the Doric Theater, who will use it to house his moving picture and vaudeville show.

Manager Albert Roman, of the Rex Theater, the new moving picture house in Virginia, Minn., which has opened May 16, will show Famous Player subjects Wednesday and Thursday nights, and fill in the other days with Universal service. The interior of the new house is handsome in ivory, rose, French gray and gold. Comfortable seats for 300 are provided.

Each moving picture theater exhibitor in the state of Minnesota has been supplied by the state fire marshal with a copy of the booklet containing the rules and regulations designed to secure safety in photoplay houses. The state fire marshal, in a paragraph, evidences his willingness to co-operate with the owners of the houses and declares that the state officials have taken cognizance of the rapid development of the motion picture as a source of amusements. Local ordinance for safety will take precedence over the state regulations provided the municipal measure is more stringent.

A. C. Chittenden & Son, of Marshall, Minn., have announced that they will remodel their building at Main and Third streets into a theater seating 600 persons. The improvements will cost $10,000. Meanwhile, a syndicate of Marshall business men has received a report from S. J. Forbes and H. P. Fulton, who made inspections of theaters in other parts of Minnesota, and it is declared the syndicate will go ahead with plans for a $25,000 theater seating 700, on Main street, opposite the city hall.

The Orpheum Theater at Deer Lodge, Mont., is now using Cameo Kinemacolor pictures in addition to the regular films.

Hamm & Hansen have opened a new moving picture theater, to be known as the Gem, on Main street in Sleepy Eye, Minn.

Charles H. Beale, who has taken over the management of the Comet Theater, at Vancouver, Wash., announces that he will give a five-reel show for five cents. Friday and Saturday will be special feature days.

Andrew Heiman and Willard Richards sold their interests in the New Aberdeen Theater at Aberdeen, S. D., to H. L. Walker and M. C. Kellogg.

C. F. Nettleton is manager of the new moving picture theater which has been opened at Hillsboro, N. D., by the Florence Theater Company.

McMichael & Weimar have sold the Zenith Theater in Wahpeton, N. D., to Stephen Brau and Anton Gilles.

G. W. Hardin, of Hope, N. D., has secured a location in Thief River Falls, Minn., for the operation of a new moving picture show.

C. Jensen sold the Moon Theater at Blooming Prairie, Minn., to C. E. Hoffman, of Bryant, S. D.

MIDWEST SPECIAL SERVICE.

IN THE SOUTHWEST.

THE movement by the National Humane Society to oppose the exhibition of moving pictures showing the slaughtering of animals, has reached the Southwest. In compliance with a request made by National President W. O. Spillman, the local organization in Dallas, Texas, went on record as being willing to aid in a campaign of this sort.

City officials in Pine Bluff, Ark., who were confronted with the Sunday picture show problem, referred the matter to the Ministerial Association. The association was decided in its stand. "We cannot, under any circumstances, afford to become sponsors for the operation of the picture shows or any other form of secular amusements on the Sabbath. We believe that such things are contrary to the spirit and letter of the Bible and that they are prohibited by the laws of our state. We are profoundly convinced that the best interests of society will be preserved by a strict observance of the sanctity and authority of the Christian Sabbath. De are not unmindful of the special plea which is made in this connection for the laboring classes, who it is claimed are pleading for the privilege of Sunday amusements. Our observation and experience have led us to believe that only a very small per cent. of the laboring people care for these things on the Sabbath. But if we are mistaken in this conclusion, it is still true that in seeking to preserve the sanctity of the Sabbath, we believe, we are protecting the most sacred interests and rights of the laboring man. We beg to remind any who are disposed to offer criticism that if the Sabbath should cease to be a 'holy day' it soon would cease to be a 'holiday.' Only by maintaining the divine authority and sanctity of the Sabbath can men restrain the greed of employers, who even now are clamoring for a seven-day week at the hands of their employes." The association further stated its belief that there was no attempt upon the part of the council to shift the responsibility to the shoulders of the preachers, but a sincere desire to ascertain the sentiments of those who were supposed to stand as the representatives of the moral and religious sentiments of the community.

The Garland Amusement Company has sold the Lyceum Theater at Hot Springs, Ark., to Mrs. Kate Hummel and Miss Lillian Lansky. The house was closed for ten days to make a number of changes prior to a successful regime as the home of carefully selected photoplays.

E. O. Evans, who has opened the Hunter Theater at Elko, Nevada, will give a four-reel show at a price of ten cents.

The Marple Theater at Wichita, Kan., booked Homer's "Odyssey" at the request of the principal of the high school, and did a good business among teachers and pupils.

The Perpetual Motion Picture Company, of San Antonio, Texas, has been incorporated with a capital stock of $1,000. The incorporators are M. M. Lindheim, Bonney B. Briley and C. F. Briley.

Attendance at church services in Manhattan, Kan., on hot Sunday evenings is not likely to wane this summer. In order to centralize the forces, the churches on former years have held union services. This year, however, in addition to the augmented congregations it has been decided to hold the services in an airdome, the management co-operating to the extent of securing appropriate moving pictures which can be shown as an auxiliary to the sermons.

Manager Schmack, of the new Electric Theater at Larned, Kan., has decided to have one special photoplay program each week.

The Gage building at Minneapolis, Kan., has been leased by Manager A. J. Thrun, of the Reel Electric Theater, who will occupy it with his picture show after extensive alterations have been made.

The Commercial Club at Goodland, Kan., has regular monthly bargain days. The second of these the club bought the capacity of the local moving picture theater and gave free performances to all who could get inside.

Labor unions of Pittsburg, Kan., are said to be in sympathy with the moving picture exhibitors of that city against whom a Sunday-closing crusade has been directed. Warrants, sworn to by leaders of the Woman's Christian Temperance Union, were issued against the managers charging them with violation of the Sunday labor law. The shows were opened again the following Sunday. The Sunday closing matter has been deferred for three weeks, after a jury refused to convict one proprietor for operating his house on the Sabbath.

A fight over the desired operation on Sunday of a theater in Riverside Park at Hutchinson, Kan., reached a point where citizens demanded that a special election be called. The mayor announced, however, that he would not go to this expense unless forced by a writ of mandamus. It was proposed to change an ordinance, making it provide that no picture theaters and other amusements could be operated in the city on Sunday with the exception of the parks, the park limits to be at least five blocks from present existing and organized churches. The city officials claim the law is explicit, that operation of theaters on Sunday is in violation of the Sunday labor law, and that there is no necessity of voting upon a proposition to violate the statute.

Robert Foster has purchased the Lyric moving picture theater at Claremore, Okla., from H. M. Martin.

Curtis & McCabe have opened an airdome, showing moving pictures, at Spiro, Okla.

Burress & McCown have retired from the moving picture business at Rush Springs, Okla. They will be succeeded by I. W. Shield.

C. A. Runyan has opened a moving picture and vaudeville airdome at Waun, Okla.

The Bland Feature Film Company, of Alva, Okla., has been incorporated with capital stock of $5,000. The incorporators are Max Leebrick, E. E. Bland and others.

The Holt Feature Film Company of Manhattan, Kan., was awarded the contract to make pictures of the dedication of Memorial Hall at Topeka, Kan., May 27. The ceremonies were planned to include many patriotic demonstrations, including a parade by the veterans and the Kansas National Guard. President Holt agreed to present the association with a sealed can containing copies of all the films. This can will be opened at a celebration fifty years later.

The Phillips Amusement Company, of Fort Worth, Tex., has been incorporated with a capital stock of $15,000. The incorporators are E. H. Phillips, T. R. Yarbrough and W. C. Stonestreet.

Business men of Wa Keeney, Kan., recently purchased the entire capacity of the Garden Theater for a Saturday matinee in order to give their customers a photoplay treat.

MIDWEST SPECIAL SERVICE.

IOWA

THE opening of the new Garden Theater, on Locust street between Sixth and Seventh streets, in Des Moines, May 4, was marked by one of the most pretentious advertising stunts ever conducted in connection with a new moving picture theater in Iowa. The second section of an evening paper, four pages on green paper, the preceding evening the opening was devoted to a description and advertising of the house, and of the advertising of the firms who constructed and furnished the building. A. H. Blank is proprietor of the theater. Contracts have been made for presenting the highest class multiple reel features; in fact the programs will be made up principally of this class of pictures. The bill will be changed four times a week. Ten cents admission will be charged. The changes necessary for the new theater building, which included the remodeling of the Odd Fellows building, adding two floors and installing a new floor, cost about $100,000. The first floor is exclusively for the theater, seating 750 persons, the second for offices and the upper floors for lodge purposes. The ticket office is in the center of the lobby, which is twenty-three feet square. The lobby, like the front, is in terra cotta. A general scheme of old rose, tapestry and mosaic tile is carried out in the interior. Nothing has been slighted in things sanitary, comfortable and attractive. A William Schaelke organ was installed at a cost of $10,000. Arthur Hayes will be organist and director of the Garden orchestra of seven pieces.

O. W. Lamb, of the Paragon Film Company, was at Muscatine, Iowa, with a view to securing a contract for filming the noteworthy things about the city. Muscatine is a great center for pearl button factories and it has been suggested that pictures of the fishermen dragging fresh water clams or mussels from the Mississippi, searching the meat for the often valuable pearls and the process of sawing out the button blanks would have real educational value.

George Thomas has purchased the Dyme Theater at Lake Mills, assuming possession May 1.

Emerson & Peterson have sold the Palm Moving Picture Theater at Sanborn to C. F. Spurbeck, of Fort Dodge, who is now operating the house.

R. E. King sold the material and equipment of the airdome at Atlantic to B. C. Harris, of Lewis, who removed it to Crystal Lake, where he will operate an airdome this summer.

Lee A. Horn has sold the Princess Theater at Ida Grove to J. J. Goedert, who until recently was engaged in the moving picture business at Mapleton. Horn will engage in farming.

Manager Barton, of the telephone company at Fenton, is now also manager of the moving picture theater at that place.

The time is coming when all schools will be equipped with moving picture machines, Principal Maurice Rocker, of the West High School in Des Moines, told the Mothers' Club of the school. After further asserting his belief in the great value of the film in educational work he predicted the spread of pictures until good films could be rented for use in the home.

Ernest and Catherine Kohlsatt, who have opened the new West End Moving Picture Theater at Fourth and Cedar streets in Davenport, will give five-reel features Saturdays and Sundays.

Washington residents crowded the Star Theater at Washington to see local films.

R. Miller has sold his moving picture theater in Brayton to Chris Hoegh. Cal Branson is interested in a new moving picture theater to be erected on Main street in Cedar Lake. The structure will be 23 x 88.

F. A. Brooks is now operating the Star Theater at Tama, having purchased the house from Grau & Schmidt.

The Pratts are planning to erect in Winfield a new moving picture theater. The Commercial Club has promised aid to the extent of $1,000 and stage, dressing-rooms and other equipment will be added to make it available for other attractions. The house will cost about $12,000.

Morrow Stephenson, of Colfax, has purchased the Colonial Moving Picture Theater at Marshalltown.

Ted Eaton and Sons have opened a new moving picture theater at Anthon. They have installed their own electric light plant. The house will be managed by the younger Seatons.

C. H. Chambliss, who recently purchased the moving picture theater in Williams from Peter B. Dale, has re-christened it the New Lyric. Chambliss is also owner and manager of the Lyric in Iowa Falls.

Al Fritz, moving picture man of Ocheydan, has commenced operations for the construction of a new two-story concrete block moving picture theater and opera house at that place.

J. E. and C. A. Dahlman, of St. Edwards, Neb., have purchased the Gem Theater and the lease on the Princess Theater at Corydon from Paul Porter and assumed charge of the houses.

The Crystal Theater in University Place at Des Moines was purchased by S. H. Nichols, of Sioux City, from the Des Moines Theater Exchange, which bought the Crystal at the same time it secured control of the Idle Hour also in University Place.

J. W. Smith, of Humeston, is giving moving picture shows Wednesday and Saturday nights in the opera house at Derby.

Frank Brechtbill, of Montezuma, has purchased a moving picture theater in Oskaloosa.

Newsboys of Des Moines were the guests of Plymouth Congregational Church in that city to see the film "Joseph and His Brethren." Many photoplay managers have been hosts to the newsies, but this is one of the first churches to use the boys' liking for the pictures to its own purposes.

Mrs. B. W. Hooker has purchased the moving picture theater at Wayland from Al Hagie.

B. W. Umbreit, former manager of the Orpheum Theater in Marion, has purchased a site in Tenth street in that city for the erection of a 40 x 120 foot motion picture theater, seating 800 persons.

Charles Kalp has purchased the Mystic Theater at Eleventh and Center streets in Des Moines from Grant Morrow.

H. Holmdahl, of Eldora, has bought the Star Theater at Knoxville, from T. H. Gilbert.

Abe Frankel, one of the owners of the Casino Theater in Des Moines, is president of the Des Moines Amusement Park Company, which has been incorporated with a capital stock of $50,000. The old Zoo park has been secured and will be opened late next spring.

Dan C. Burgum has acvcepted the management of the Palace Theater on Locust street in Des Moines, having resigned his position as manager at the Unique, where he has been for the last year. Burgum formerly was connected with the Lyric, pioneer moving picture house in Des Moines, also the Star Theater, and two years ago opened the Casino Theater in that city for A. H. Blank.

The Airdome, which has been running pictures at Kahoka, Mo., has been purchased by K. L. Seifert, of Rolfe, Iowa, who will run both pictures and vaudeville, having made some changes in the arrangement of the place.

W. C. Hippler is back in the photoplay business having purchased a house in Red Oak. He recently sold the Nodaway Theater to the control of the opera house at Belle Plaines to Grover Denune.

H. D. Vastine is now manager of the Princess Theater at Richland.

A new moving picture theater at Ames is contemplated by E. R. Miller and O. Calkins, of Wadena, Minn.

A new house, seating 250 persons, will be erected at Goldfield by Coons & Goodrich.

The Commercial Club at Boone wished to furnish new rooms which it had leased but was short of funds. The club had promoted a carnival and J. Jolly Jones, manager of the Virginia Theater, had planned to close his photoplay show during that event—with the exception of Saturday. When he learned of the need of the Commercial Club he offered his house to the organization and that body, in connection with the Boone Ad Club, planned to operate a moving picture show during the five days.

MIDWEST SPECIAL SERVICE.

MONTREAL

THE charge that His Majesty's Theater had shown pictures without a license was dismissed by Judge Lanctot. The defense stated that owing to the shortened stay of the Quinlan Opera Company, pictures had been put in for eight days and that the presentation of the pictures did not bring the theater under the law.

The New Grand, which recently changed its policy from moving pictures to stock, has special features on Sundays, when they give a high-class picture show.

The Princess Theater, the Shuberts' Montreal house, offered DeLuxe's "Sealed Orders," and Madge Lessing in "The Blue Mouse," for one week commencing May 18. Afternoon and evening performances were given.

Still another moving picture theater is proposed for the town of Delormier, on the outskirts of Montreal.

The Famous Players' Company's five-reel subject, "The Port of Missing Men," was shown with great success at the Strand for three days beginning May 18th. The music at this popular West-End house is so good that it has caused a poem to be published in a local paper extolling the talents and genius of Mr. Eckstein, the pianist.

The Canadian Cinematograph Co., Ltd., is being re-organized. The lighting in their studio at Longuenit is excellent and, with an exterior lot of 84,000 square feet, they have premises to be proud of. There are twelve dressing rooms and such stage accommodations as can be used to set several scenes at once. In addition, the company purpose having scenes taken all over the Province to suit purely Canadian plays. They will bring on an experienced producer from New York, and have hired a trained company from the same city.

A new theater, which will be one of the finest and largest in Monteral, is to be erected immediately in the eastern end of the city, according to an announcement made by Messrs. A. Paul Keith and E. F. Albee, owners of the Imperial Theater here. The new theater will cover a ground space of 25,000 square feet, and will have a seating capacity of between 3,500 and 4,000. The Imperial covers only 16,000 square feet, and seats some 2,100, so that the new structure will be almost twice as large. The method of construction will be identical with that of the Imperial, and in every way the new theater will be an ornament to the city. The house will be under the management of H. W. Conover who is also manager of the Imperial, and the general policy will be the same, high class features being shown, with French entertainers instead of performers appealing to English audiences. A Hope-Jones Unit Orchestra, similar to that which has proven such a success at the Imperial, will be installed. Work will be rushed on the structure and it is hoped to have it ready for opening in the fall. The erection of this theater marks a further step in the development of the Canadian field by Messrs. Keith & Albee, as it will be the third house owned outright and operater by them in Canada, the others being the Imperial in Montreal and a theater of the same name, construction and policy in St. John, N. B.

A number of changes, considerably strengthening the position of the Board of Moving Picture Censors of the Province of Quebec, are contained in the amendments recently passed by the Lieutenant-Governor in Council, and which were delivered to the Board last week. The decision of the full board is made final, and a special clause has been inserted in the act, forbidding film owners to make any modifications in their films before submitting them for censoring. A source of considerable trouble to the censors in the past has been the practice of some exchange men of cutting from a film, features which were most likely to be passed. After the modified film had been passed they then inserted the portions they had cut out. Questioned on this point G. M. Sinn, who, in the absence of Sheriff Lemieux is acting chairman, admitted that this practice had been prevalent for some time. The censors, he said, first discovered it by the disconnected nature of some of the stories. There often appeared to be something missing. On examination it was found that portions had been cut out of some films. Later complaints would come in that objectionable films were being shown, and when they were recalled, it would be found that portions had been inserted. To stop this, the board applied for and obtained a clause which states that "the films submitted must not be modified befor the examination. If the board approves them with certain modifications, these modifications shall be made by the board itself, with the consent of the applicant, and the portions removed shall remain in the archives of the board so long as the film shall be in use in the Province. They shall be returned to the owner only upon the withdrawal of the authorization.

The change regarding appeals is also of importance. There has been on one or two occasions some trouble on this question, and an appeal could be made to the Lieutenant-Governor in Council. A new clause provides that "when the board sits without all the members being present, and refuses authority to use a film, the person interested may appeal from such decision to the full board..... The ruling upon such appeal by the full board shall be final....." It is further provided that every person making use of such a film before the appeal or after the appeal if the prohibition is maintained or making use of a portion of such film or of a film which has not previously been submitted, shall be guilty of an offence, and liable to fine or imprisonment, the confiscation of the film, and the cancellation of his license.

The board of censors will in future "authorize or prohibit any film, after examination, or modify it with the consent of the applicant." This is a concession to the film manufacturers, giving them the right to refuse to have a film cut. In the event where there are features that the board objects to, the entire film will be prohibited and returned.

The word "film," is also defined by the amended act as meaning any subject represented on a strip not exceeding 1000 ft. in length. In the case of multiple-reel subjects each reel shall be considered as a distinct film. The approval of the board must appear on each film.

A notice printed in French and English must be conspicuously posted in the lobby of every photplay theater stating that only approved pictures are shown.

An idea of the competition existing between picture houses in Montreal, at the present time, may be gleaned by the following: Some time ago, a building was erected by a Mr. Stockwell, on Bleury St., not very far distant from the Imperial and the Tivoli. Mr. Stockwell, having intended it for a garage, abandoned that idea, and offered it for sale. Immediately, Marcus Loew cast his eye on the property, and overtures were made on his behalf for the purchase of the Stockwell site and the ground on which the Tivoli is built, the figure mentioned being $39 a sq. ft., or $1,400,000 in all. Meanwhile, Messrs. Paul Keith & E. F. Albee, of New York, the owners of the Imperial, did not relish the idea of nearby competition from Marcus Loew, and they quickly entered into negotiations with Mr. Stockwell for the taking over of his lease and his partly-erected building. Mr. Stockell closed with their offer, accepting $10,000 for his surrender of the lease and being reimbursed for his expenditures upon the building.

Naturally, it was not to the interests of Messrs. Keith & Albee to put in moving picture in the new building as a counter-attraction to the Imperial, and they cast about for some other profitable purpose to which it may be devoted. The result is a dance hall.

Mr. Herring, manager of the Mount Royal, is gaining in popularity every day, partly because of his good program but still more on account of his nice disposition. After every show in the evening he has a little chat with the audience and fairly captures their hearts. In announcing the coming of "Brewster's Millions," he told his patrons that "if anyone has a million dollars that they want to get rid of just come to the show and we'll show you how to get rid of it.

GALLAGHER.

ILLINOIS.

DELMAR F. SCHNEPP, son of Mayor John S. Schnepp of Springfield, has taken a year's lease, with a five years' option for renewal, on the Chatterton Opera House at Bloomington, which is owned by George W. Chatterton of Springfield. Although the house will not forsake its old policy of theatrical attractions, Mr. Schnepp expects to pay more attention to the exhibition of high class feature pictures. He had closed a deal for the lease of the Powers theater in Decatur which recently was destroyed by fire and since that catastrophe found time to take over the Bloomington house which he already had in mind.

James F. Morris, of Springfield, secretary of the Illinois State Federation of Labor, has sent out circulars to local unions urging them to make social centers out of their halls and to build labor temples which will be suitable for theaters. Undoubtedly the moving picture will play a large part if this plan is carried out.

A concert by the Illinois Watch Company band was a feature of the opening of the new Monarch Theater at Ninth Street and North Grand Avenue. Four reels of pictures and three acts of vaudeville are given for five cents.

A new peril confronts the moving picture exhibitors in "dry" Illinois towns and there are lots of them. Will many saloonless villages attempt to secure more revenue from the photoplay houses? At Gilman the city fathers were discussing the question of where to get the money for expenses when someone thought of Paul Kraft's apparently thriving moving picture place. A motion requiring Kraft to pay into the city treasury the sum of $750 a year was duly made but failed of adoption.

W. K. Elliott is erecting a new opera house at Payson.

Albert E. Wilson who formerly operated a moving picture theater in Cuba has purchased the Princess Theater at Macomb from Frank C. McGuire.

Ira Furby of Onarga has purchased the Palace Theater at Onarga from C. E. Ward of that place and has taken possession.

George W. Smith has christened the new moving picture theater, which he has opened at Fisher, the Lyric.

An airdome has been opened at Clayton which will give moving picture shows three times a week.

W. M. Medcalf of Evansville, Ind., was at Canton with his camera where he took a number of moving pictures which were shown at the Princess Theater.

Manager Clark of the Drexel Theater at Joliet has added vaudeville to his picture program at no addition in price. The house has just emerged from a period of renovation and improvement.

Demand has been made upon the village board of Oak Park for a censorship of moving picture theaters and other forms of commercialized entertainment. This demand was made upon behalf of the children, by a committee of women, a minister and school teachers. Pictures and acts in Oak Park theaters deemed harmful to the young were cited. The matter was taken under consideration by the board.

Tucker & Manning have opened the New La Salle Theater at La Salle. The house shows multiple-reel features and Kinemacolor pictures at five and ten cents.

Fighting immoral shows is one of the objects of the Illinois Civic Union. Rev. D. B. Johnson, president, recently spoke at Monmouth where he proposed to form a local union. It is not improbable that this organization will be found later actively engaged against the picture shows.

In order to provide a strong local attraction for the Lyric Theater at Robinson, arrangements were made by Clarence C. Johnson of Vincennes, Ind. to film the city's show-places. Incidentally Vincennes itself is a good place for some interesting pictures. The railroads used to run excursions to the historic city. Johnson has combined a number of views of famous scenes in one reel which he has been exhibiting with success in southern Illinois theaters.

Jack Kinnebrew of Plymouth recently opened a moving picture show under canvas at Rowen.

The films made of the former residents of Fulton county residing in Southern California were sent by the Canton Register to Los Angeles for exhibition at the Theater De Luxe, Orange and Alvardo Streets. All the Fulton county exiles in the California city were mailed postcards, good for admission, by the Illinois newspaper which had the pictures made.

The police department at Rockford is enforcing the ordinance which demands that aisles in theaters be kept clear and that no standing room be sold.

Sunday programs at Homer Park on the Illinois Traction System near Homer will again include moving pictures. The Sunday attractions at this semi-pleasure park last year attracted much attention because of their indorsement by church workers who found they were able to give beneficial pictures on Sunday to many who otherwise would engage in less helpful amusements. Many persons make their summer home in buildings and tents at the park.

The contract has been let for the $14,000 moving picture theater which R. J. McMichael, owner of the Star at Sparta, will erect in that city.

C. E. Ward who has been operating a photoplay house at Onarga has purchased the Electric Theater at Fairbury.

H. R. Barricklow who recently purchased the moving picture theater in the north part of Princeton announced that the house would be closed, at least for the summer. Merchants of that section of the city, who regard a picture show as a profitable attraction, contemplate operating the house, if possible, at a low price with one or two free shows a week.

The Gaiety Theater at Kankakee is now running moving pictures having ended the vaudeville season.

Frank B. Owens, former treasurer of the Powers Theater in Decatur, will be manager of the new moving picture theater to be erected on Jasper Street and East Grand Avenue in that city at a cost of $6,000. It will be 40 x 80 and will have a seating capacity of 500.

The Gem Theater at Gridley gave a benefit performance for the Woman's Relief Corps which wished to build a walk to the cemetery.

The Palm Theater at Rockford is now operating continuously, having cut out the supper hour rest.

Construction work is rapid upon the building being erected at Breese for Schmidt Brothers, moving picture show.

Bergander & Carlander have sold the Airdome on Charles Street near Seventh Street in Rockford to Albin Johnson, owner of the Olympic Theater on Seventh Street, and his brother Emil. The place will be operated with a photoplay policy under the firm name of Johnson Brothers. Improvements were made before the summer show season was begun.

The Star Theater in Evanston recently celebrated its anniversary week by giving special photoplay programs each day.

The Cosmopolitan Amusement Company, of Chicago, has been incorporated with a capital stock of $5,000 to do a theater and amusement business. The incorporators are John E. Culhane, Edward A. Myer and Otto B. Schram.

"Twilight Pictures" have replaced stock which ran for seventy-two weeks at the Majestic Theater in Rockford. Merrit S. Miller is directing the orchestra which is furnishing the music for the photoplay attractions.

The G and G Feature Film Company of Chicago has been incorporated with a capital stock of $2,500 to manufacture and deal in moving picture films and to do a theater and amusement business. The incorporators are Michael N. Gollos, George N. Gollos and H. A. Gollos.

Manager Schuchert of the Opera House Picture show at Chester helped in a clean-up movement in that town. He gave a free show on Saturday afternoon to all the children who helped clean up their premises or the streets and alleys. Even the younger children were eligible as they could pull up obnoxious dandelions. The work was done in cooperation with the local Civic League.

Lewis Adams of Monmouth is the manager of the new moving picture show which has been opened at Nauvoo.

B. I. Britton has has new Grand Theater on Front Street at Mounds open for business.

The Central Theater Company of Chicago has changed its name to the Schaefer Theater Company.

The opera house at Scales Mound, which has been under lease to Bird & Son for some time, has been taken over by W. J. Berryman and W. G. Edge who will operate it for the next twelve months. They will endeavor to secure some theatrical attractions.

Three reels of pictures and one act of vaudeville are being given for five cents at the Irvin Theater at Winchester which now is under the management of Falls Brothers.

The second night of its operation the new Orpheum Theater at Cuba gave a benefit performance for the schools and the next night used some vaudeville. Competition is keen in Cuba.

It is reported that an airdome will be opened at the West Side at Mcbury, this summer.

Mr. and Mrs. Samuel Schlosser of Peru have gone to Cayuga where they have erected an airdome which will feature moving pictures this summer. Licenses for three theaters in Moline were held up by the City Commissioner. E. L. Eastman, until certain changes, declared to be necessary for safety, were made. The Moline and Barrymore Theaters were said to have failed to connect their fire alarm boxes with the city system and the Family was found to have a frame proscenium wall. Wiring changes were ordered in all three.

Charles Rees has opened a moving picture show in the Lutz Building at Maroa.

W. A. Ross of Frankfort, Ind., who took a lease on the Jefferson Opera House in Hoopeston announces that this is his second step in a plan to establish a chain of moving picture and vaudeville theaters in that section with the central office in Hoopeston. The opera house will be operated nightly with a program of four reels of pictures, one vaudeville act and a three-piece orchestra.

T. C. German of Springfield, who has had considerable experience as an exhibitor in Central Illinois towns, has associated with the Auburndale Amusement Company of that city acting as house manager at the Vaudette Theater on South Fifth Street.

The opera house at Coal City has been redecorated and fitted up by Bohemian residents of that city for use as a moving picture theater. The popularity of this class of entertainments in communities made up chiefly of foreign-born residents has grown steadily. This means of entertaining and educating is a great factor for good in the mining towns. Owners of multiple-reel religious pictures say their features have done surprising business in those small coal-producing cities. Continued patronage of moving picture shows must have an important effect upon the patronage of the saloons.

Morris Boultinghouse has shipped his moving picture equipment from Marion, Ky., to Grayville, where he will operate an airdome on North Street this summer.

Manager Wiley McConnell of the Rajon Theater at Quincy gave a children's matinee at five cents when Lyman C. Mann's "Around the World in Ninety Minutes" was shown. Recently at Princeton, Ind., the school board purchased the capacity of the theater and 1,470 pupils saw the show free.

A benefit for the A. B. C., a woman's organization, was given by the Majestic Theater at Albion. Both the club and the management of the theater felt it necessary to disclaim responsibility for the films shown and to inform the public that the exhibitor in the small city is at the mercy of the exchange.

R. C. Schroeder, manager of the Colonials at Galesburg, not only was one of the organizers of the new Rotary club in that city but was honored by being elected secretary. Only one man in each business is admitted to membership, so many business men are bound to boost Schroeder's enterprising photoplay houses.

The Pastime Theater at East Moline has just closed a baby show contest in which the prize was awarded to twins.

Frank Sloan has been seeking a building in Piper City with a view of opening a new moving picture theater.

Union moving picture operators of Springfield declare they have gained a victory because the management of the Amuse-U Theater on North Sixth Street has posted notices to the effect that only union labor will be employed.

A deal has been effected whereby the East Moline Theater Company of East Moline has secured a lot adjoining the Majestic Theater which allows a convenient location for its new $20,000 vaudeville theater.

Greater seating capacity, better entrance and altogether a more attractive theater have been obtained by the Gem at Keithsburg which has moved to the Venable Building.

MIDWEST SPECIAL SERVICE.

NORTHWESTERN NEW YORK.

HEALTH Commissioner Pronczak has called the attention of all managers of motion picture theaters in Buffalo to the epidemic of whooping cough in that city. He asks them to cooperate in excluding children showing signs of the disease.

"East Lynne" in moving pictures was a recent Sunday feature at the Teck Theater, Buffalo.

Mayor Edgerton of Rochester, N. Y., has appointed five members of a board of examiners for operators of moving picture theaters. Roy I. Fisher, operator at the Temple theater, and Harmon J. Smith, operator at the Colonial theater, are the two members of the board other than city officials. It is provided by the rules that on and after June, 1915, an applicant must have served as an apprentice, under a licensed operator, not less than six months. All applicants must be at least 121 years of age and have operated a picture machine at least for six months before making application. A fee of $2 is charged for the license.

Carnival Court, a Buffalo summer park, has among its features an airdome, where free feature films are exhibited each evening. President Johnson of the company has made several improvements in the place.

General Manager Savage of the Buffalo branch of the General Film Co., has appointed Edward Hays in charge of the company's special feature department in this territory.

E. W. Quinlan and A. J. Sharick have organized the International Feature Film Co., with offices at 24 Chapin Block, Buffalo. Among the features they are booking are "Homer's Odyssey."

Manager Davis of the moving picture theater, Buffalo, has installed a radium gold fibre screen, manufactured by Atsco, Inc. George Keating formerly Mr Davis' assistant, is managing the Jumbo theater, Buffalo.

W. G. Kaliska, former assistant manager of the Strand theater, Buffalo, is now manager of the Allendale moving picture theater of that city. Mr. Kaliska's original methods of attract the crowds are proving successful. He recently arranged with Miss Helen Todd, a California suffragette, to speak from the stage. During the recent trouble at Vera Cruz he threw the first verse and chorus of "The Star Spangled Banner" and the screen. The accompaniment of the orchestra the audience heartily joined in the selections. He has arranged with the Buffalo Courier to rush important Mexican bulletins. These are flashed on the Allendale screen and are very popular. By sending out several invitations to Buffalo school teachers and students he packed his house when "Evangeline" was being shown. He has installed a new screen and red plush curtains and has banked the front of his stage with natural flowers.

BILLY BISON.

When writing to advertisers please mention MOVING PICTURE WORLD

ST. LOUIS.

JAMES F. KERR has been chosen general manager of a company which will operate three airdomes this summer: Aubert Garden, Aubert and Easton avenues; the California Airdome, California avenue and Sidney street, and the Penrose Garden, Grand avenue and Penrose street. Mutual first-run pictures will be shown at each performance in addition to the regular vaudeville, and feature films for the Sunday attraction.

King Baggot is the tenth winner in the St. Louis Times' Popular Player contest. The race was a close one up to the last moment, but Mr. Baggot, being a native St. Louisan, had many friends to come to the rescue. The ten on the roll of honor are: Crane Wilbur, J. Warren Kerrigan, Naomi Childers, Rosemary Theby, Francis X. Bushman, Anne Shaefer, Thomas Santchi, Kathlyn Williams, Mary Pickford, King Baggot. The grand final voting for the most popular one of the ten actors will be between the dates of May 23rd and June 8th.

Priester's Park, a popular amusement park on the south side, has added moving pictures to an attractive program of vaudeville and cabaret acts.

The Park Theater, formerly a vaudeville house, is featuring the famous play "The Gamblers," in film form this week.

The favorite Airdome on Cherokee street opened Sunday night, May 17th, with a temporary program of all pictures, which will be maintained until the regular vaudeville bill is ready.

The Lafayette Theater on South Jefferson avenue moved its program to the Russell Airdome Sunday night, May 17th. In the event of rain the show will be held in the Lafayette.

An airdome for colored patrons is being erected on Newstead, near St. Louis avenue. The new place will be called the Lincoln.

The McKinley Theater and Roof Garden, which was vacated by Whitman, McCutcheon & Daxel, who have opened the Paris Airdome on Morganford road, has been reopened by Klinger & Young. Mr. Young is the original operator and owner of the house. Mrs. Klinger, who is the active manager of the theater, has had more than five years' experience as a theater cashier, and she showed her ability as a manager the day the McKinley was reopened. She got notice to open the house late in the morning, and, although it meant new operators, ushers, cashier, program, and all, she had the doors open on schedule time.

A new airdome is being built at the northwest corner of Ewing avenue and Pine street.

Pohlman & Zimmerman, the proprietors of the Mutoscope Theater on Olive street, have opened their new and handsome amusement house, The Comet, 2112 Market street. The new place seats seven hundred, and is equipped with all the latest improvements, including a clever device by which the entire side walls may be opened, thus converting the house into an airdome. Another noticeable feature is the high ceiling and perfect ventilation. The program consists of four reels of fifteen-day Universal films, for which a five cents admission is charged. A Wurlitzer orchestrion and a piano furnish the music, and the house will be open from two to ten-thirty p. m. The exterior of the theater is finished in glazed brick, and makes it easily one of the finest theaters in the city, and as it is only a block west of the Union Station, good business is assured.

GIEBLER.

MICHIGAN.

GEORGE PIERCE, of Paw Paw, has closed the Idle Hour moving picture theater in the Foster building on Hubbard street, in Allegan, because of lack of patronage.

K. E. Voght, of Escanaba, has gone to Calumet to assume the management of the Grand Theater, which is owned by C. S. Sullivan, of Escanaba.

A little vaudeville and the gift of a barrel of flour are among the photoplay supplements at the Bates Theater in Greenville.

The license committee of the city council at Grand Rapids held up the application of A. S. Davis & Son for a permit to operate the Lyric Theater at 316 Monroe street as a moving picture house. It was contended he was running vaudeville, which demands more fire protection in a photoplay house. Announcement was made by the committee that good ventilation would be a requisite and that inspection for this purpose as well as for examination of the class of films probably would be made. The protest against the New Colonial on Wealthy street was overruled. The objector admitted that he thought Manager J. D. Winchell gave educational and moral pictures on the weeks days; his opposition was to the operation of the theater on Sunday.

Floy E. Lankton, who has been stage manager at the Bijou Theater in Jackson, will have charge of the operation while the house is running feature pictures this summer.

Five reels of pictures, with two shows a day, will make up the summer programs for the Majestic Theater in Grand Rapids, which has ended its theatrical season. The house will be operated by William Young, stage manager, and George Spaeth, the regular man at the box-office.

The Princess Theater introduced the Imperial Singing Pictures to the photoplay-goers at Benton Harbor.

The dissolution of the Superba Amusement Company has been ordered by the court at Grand Rapids, Mich., as the company has ceased operations.

John H. Kunsky, owner of several theaters, has been negotiating for a downtown site in Detroit. He purposes to erect a $200,000 house, seating 2,500, which will be devoted to an unusually high-class presentation of feature moving pictures. A symphony orchestra is planned as an auxiliary attraction.

A new building will replace the present Idle Hour Theater at Bad Axe.

Mrs. Henry Hulst, president of the Michigan State Teachers' Association, was one of the members of a committee, named by Rev. Alfred W. Wishart, of the municipal department of the Association of Commerce of Grand Rapids, to take up the matter of a moving picture censorship commission for that city. Other members were Ralph Tietsort, Judge Harry D. Jewell, Heber A. Knott and Mrs. John W. Blodgett. Co-operation with exhibitors and conservative action was planned.

General Manager A. D. Furlong of the trolley company at Saginaw has been debating the question of using free moving pictures as an attraction at Riverside Park, the company's pleasure resort, which will open about the middle of June.

Manager Butler of the Star Theater at Negaunee has installed two new Powers 6-A machines and contemplates making further improvements in the interior of the house.

The Alcazar Theater at Grand Rapids is to add vaudeville.

Henry Wineberg, formerly of Bay City, will be the manager of the American Theater, formerly the Temple, at Port Huron, which has been purchased by S. D. Goldsmith. The theater was redecorated before it was operated under the new management. Three reels of pictures will be shown for five cents, except Saturdays and Sundays when ten cents will be asked for five reels. Miss Hazel Riddel will be pianist.

The Majestic Theater in Port Huron has gone over to moving pictures for the summer and will offer many big multiple-reel subjects.

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Calendar of Licensed Releases

Current Releases

MONDAY, JUNE 1st, 1914.

BIOGRAPH—Death's Witness (Drama)
EDISON—Conscientious Caroline (Comedy)
KALEM—The Barrier of Ignorance (Special—Two parts—Drama)
PATHE—The Joking Bricklayers (Comedy)
—Monaco (Architecture)
—When Dreams Come True (Drama)
SELIG—The Adventures of Kathlyn, No. 12 (The King's Will—Special—Two parts—Drama)
—Hearst-Selig News Pictorial, No. 27 (News)
VITAGRAPH—Miss Raffles (Comedy-Drama)

TUESDAY, JUNE 2d, 1914.

ECLIPSE—Trapped By Wireless (Special—Two parts—Drama)
EDISON—With His Hands (Fifth of "The Man Who Disappeared" Series—Drama)
ESSANAY—An Angel Unaware (Drama)
LUBIN—Summer Love (Comedy)
—A Brewerytown Romance (Comedy)
MELIES—Peter Loves Work (Comedy)
—An Unfortunate Idea (Comedy)
PATHE—Dogs of War (Drama)
SELIG—The Sheep Runners (Drama)
VITAGRAPH—The Last Will (Special—Two parts—Drama)

WEDNESDAY, JUNE 3d, 1914.

EDISON—By Parcel Post (Comedy)
ESSANAY—Beans (Comedy)
KALEM—The Call of the Tribe (Special—Two parts—Drama)
LUBIN—Kiss Me Good Night (Special—Two parts—Comedy)
MELIES—Maud's Glove (Drama)
PATHE—Pathe's Weekly, No. 39—1914 (News)
SELIG—The Rummage Sale (Drama)
VITAGRAPH—Wanted, a House (Comedy)

THURSDAY, JUNE 4th, 1914.

BIOGRAPH—The Idiot (Drama)
ESSANAY—Sophie Pulls a Good One (Comedy)
LUBIN—A Girl of the Cafes (Special—Two parts—Drama)
MELIES—A Good Excuse (Comedy)
—Their First Quarrel (Comedy)
—Pauline's Necklace (Special—2 parts—Drama)
SELIG—Hearst-Selig News Pictorial, No. 28 (News)
VITAGRAPH—A False Move (Comedy)

FRIDAY, JUNE 5th, 1914.

EDISON—When the Men Left Town (Special—Two parts—Comedy)
ESSANAY—The Elder Brother (Special—Two parts—Drama)
KALEM—Reaping for the Whirlwind (Comedy)
—A Trip to Mt. Lowe (Travel)
LUBIN—Blotted Out (Drama)
SELIG—Willie's Haircut (Comedy)
—His First Ride (Comedy)
VITAGRAPH—The Maid from Sweden (Comedy)

SATURDAY, JUNE 6th, 1914.

BIOGRAPH—Captain Kidd, the Bold (Comedy)
—In the Nick of Time (Comedy)
EDISON—The Counterfeiters (Drama)
ESSANAY—Broncho Billy's Duty (Drama)
KALEM—The Hour of Danger (Drama)
LUBIN—Fire! Fire! (Comedy)
—The Female Cop (Comedy)
MELIES—Who's Who (Special—2 parts—Comedy)
PATHE—The Lost Heir (Special—Two parts—Drama)
SELIG—Rose O' My Heart (Drama)
VITAGRAPH—Too Many Husbands (Special—Two parts—Comedy)

Advance Releases

MONDAY, JUNE 8th, 1914.

BIOGRAPH—The Ethics of the Profession (Dr.)
EDISON—The Tango in Tuckerville (Comedy)
KALEM—Nina of the Theater—First of the Alice Joyce Series (Special—2 parts—Drama)
PATHE—(Title Not Reported)
SELIG—Judge Dunn's Decision (Spec.—2 parts—Dr.)
—Hearst-Selig News Pictorial, No. 29 (News)
VITAGRAPH—Eve's Daughter (Drama)

TUESDAY, JUNE 9th, 1914.

CELIO—The Trap-Door Clue (Special—2 parts—Dr.)
EDISON—The Voice of Silence (Drama)
ESSANAY—Jane (Drama)
LUBIN—The Pie Eaters (Comedy)
—He Wore a Wig (Comedy)
MELIES—By Taxi to Fortune (Comedy)
—Midday or Midnight? (Comedy)
PATHE—(Title Not Reported)
SELIG—Eugenics At Bar "U" Ranch (Comedy)
VITAGRAPH—The Right of Way (Spec.—2 parts—Dr.)

WEDNESDAY, JUNE 10th, 1914.

EDISON—Andy Goes A-Pirating—Seventh of the Andy Series (Comedy)
ESSANAY—This Is the Life (Comedy)
KALEM—The Quicksands (Special—2 parts—Drama)
LUBIN—The Changeling (Special—2 parts—Drama)
MELIES—The Love Story of Her Youth (Dr.)
PATHE—Pathe's Weekly, No. 40, 1914 (News)
SELIG—The Doctor's' Mistake (Drama)
VITAGRAPH—The Widow of Red Rock (Comedy)

THURSDAY, JUNE 11th, 1914.

BIOGRAPH—A. Jonah (Comedy)
ESSANAY—The Snakeville Volunteer (Comedy)
LUBIN—The Lure of the Pit (Spec.—2 parts—Dr.)
MELIES—His Uncle's Deception (Comedy)
—Quits (Spec.—Two parts—Drama)
SELIG—Hearst-Selig News Pictorial, No. 30 (News)
VITAGRAPH—The Power to Forgive (Drama)

FRIDAY, JUNE 12th, 1914.

EDISON—A Warning From the Past (Special—2 parts—Drama)
ESSANAY—The Song in the Dark (Spec.—2 parts—Dr.)
KALEM—The Box Car Bride (Comedy)
LUBIN—Claim Number Three (Drama)
SELIG—Bombarded (Comedy)
—Old Yak's Zoo (Picture Cartoon)
VITAGRAPH—The Accomplished Mrs. Thompson (Comedy)

SATURDAY, JUNE 13th, 1914.

BIOGRAPH—The Opal's Curse (Dr.)
EDISON—A Terror of the Night—Ninth of the Active Life of "Dolly of the Dailies" Series (Drama)
ESSANAY—Broncho Billy and the Mine Shark (Dr.)
KALEM—The Squaw's Revenge (Drama)
LUBIN—He Changed His Mind (Comedy)
—A Bargain Automobile (Comedy)
MELIES—The Mummy (Spec.—2 parts—Comedy)
PATHE—(Title not reported)
SELIG—When the Night Call Came (Drama)
VITAGRAPH—Our Fairy Play (Spec.—2 parts—Dr.)

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Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, MAY 31st, 1914.

CRYSTAL—Some Hero (Comedy).....
ECLAIR—The Bar Cross Liar (Drama).....
REX—The Stone in the Road (Drama).....

MONDAY, JUNE 1st, 1914.

IMP—His Last Chance (2 parts—Drama).....
POWERS—All the Dog's Fault (Comedy).....
—The Arsenal of Lloyd at Trieste (Scenic)...
VICTOR—The Golden Ladder (Drama).....

TUESDAY, JUNE 2nd, 1914.

CRYSTAL—Easy Money (Comedy).....
—A Midnight Supper (Comedy).....
GOLD SEAL—Lucille Love, The Girl of Mystery (Series No. 8—2 parts—Drama).....
UNIVERSAL IKE—Universal Ike, Jr., In a Battle Royal (Comedy) .....

WEDNESDAY, JUNE 3rd, 1914.

ECLAIR—The Stirrup Brother (2 parts—Drama).....
JOKER—Their First Anniversary (Comedy).....
NESTOR—Children of Fate (Drama).....
UNIVERSAL—Animated Weekly, No. 117 (News).....

THURSDAY, JUNE 4th, 1914.

FRONTIER—The Girl Next Door (Drama).....
IMP—No Release This Day.
REX—Swede Larson (3 parts—Drama).....
STERLING—Snitz Joins the Force (Comedy).....

FRIDAY, JUNE 5th, 1914.

NESTOR—Sophie of the Films (Comedy—Series No. 1)
POWERS—Heart Strings (Drama).....
VICTOR—The Doctor's Testimony (2 parts—Drama)..

SATURDAY, JUNE 6th, 1914.

101 BISON—On the Verge of War (3 parts—Drama)...
JOKER—Bess the Detectress (Comedy).....

SUNDAY, JUNE 7th, 1914.

CRYSTAL—No Release This Day.
ECLAIR—A Marriage for Money (Comedy).....
—Society at Simpson Center (Comedy).....
REX—Closed Gates (Drama) .....

MONDAY, JUNE 8th, 1914.

IMP—The Man Who Lost, But Won (2 parts—Drama)
POWERS—The Undertow (Drama) .....
VICTOR—Uncle Sam In Mexico (Top. and Edu.).....

TUESDAY, JUNE 9th, 1914.

CRYSTAL—His Lucky Day (Comedy).....
GOLD SEAL—Lucille Love, the Girl of Mystery—Series No. 9 (2 parts—Drama).....
UNIVERSAL IKE—Universal, Jr. Is Kept From Being An Actor (Comedy) .....

WEDNESDAY, JUNE 10th, 1914.

ECLAIR—Wife (2 parts—Drama) .....
JOKER—Mike Searches For His Long Lost Brother (Comedy) .....
NESTOR—A Wife On a Wager (Drama).....
UNIVERSAL—Animated Weekly, No. 118 (News).....

THURSDAY, JUNE 11th, 1914.

IMP—Across the Atlantic (3 parts—Drama).....
REX—The Awakening (Drama) .....
STERLING—When Smaltz Loves (Comedy).....

FRIDAY, JUNE 12th, 1914.

NESTOR—Sophie of the Films (Comedy—Series No. 2)
POWERS—The Masked Rider (Drama).....
VICTOR—Enmeshed by Fate (2 parts—Drama).....

SATURDAY, JUNE 13th, 1914.

101 BISON—The Isle of Abandoned Hope (2 parts—Dr.)
JOKER—The Cure (Comedy) .....

Mutual Film Corporation

SUNDAY, MAY 31st, 1914.

RELIANCE—A Pair of Cuffs (Drama).....
KOMIC—An Exciting Courtship (Comedy).....
MAJESTIC—The Soul of Honor (Two parts—Drama)
THANHOUSER—When the Wheels of Justice Clogged (Drama) .....

MONDAY, JUNE 1st, 1914.

AMERICAN—Metamorphosis (Two parts—Drama)....
RELIANCE—Our Mutual Girl, No. 20.....
KEYSTONE—(Title Not Reported).....

TUESDAY, JUNE 2nd, 1914.

BEAUTY—Drifting Hearts (Drama).....
MAJESTIC—The Newer Woman (Drama).....
THANHOUSER—From the Shadows (2 parts—Drama)

WEDNESDAY, JUNE 3rd, 1914.

AMERICAN—A Prince of Bohemia (Drama).....
BRONCHO—Shorty's Trip to Mexico (2 parts—Com.)
RELIANCE—A Pair of Cuffs (Drama).....

THURSDAY, JUNE 4th, 1914.

DOMINO—The Latent Spark (2 parts—Drama).....
KEYSTONE—(Title Not Reported).....
MUTUAL—Mutual Weekly, No. 75 (News).....

FRIDAY, JUNE 5th, 1914.

AMERICAN—Mein Lieber Katrina (Comedy).....
KAY-BEE—Tennessee (2 parts—Drama).....
PRINCESS—His Enemy (Drama).....

SATURDAY, JUNE 6th, 1914.

KEYSTONE—(Title Not Reported).....
RELIANCE—Rose Bush of Memories (2 parts—Drama)
ROYAL—Tango Troubles (Comedy).....

SUNDAY, JUNE 7th, 1914.

KOMIC—The Last Drink of Whiskey (Comedy).....
MAJESTIC—The Intruder (2 parts—Drama).....
THANHOUSER—The Scrub Lady (Comedy).....

MONDAY, JUNE 8th, 1914.

AMERICAN—The Oath of Pierre (Two parts—Drama)
KEYSTONE—(Title Not Announced).....
RELIANCE—Our Mutual Girl, No. 21.....

TUESDAY, JUNE 9th, 1914.

BEAUTY—Nancy's Husband (Drama).....
MAJESTIC—Her Birthday Present (Drama).....
THANHOUSER—Rivalry (Two parts—Drama).....

WEDNESDAY, JUNE 10th, 1914.

AMERICAN—Sparrow of the Circus (Drama).....
BRONCHO—A Tragedy of the Orient (Two parts—Dr.)
RELIANCE—The Cowboy's Chicken Dinner (Drama)

THURSDAY, JUNE 11th, 1914.

DOMINO—A Relic of Odd Japan (Two parts—Drama).
KEYSTONE—(Title Not Yet Announced).....
MUTUAL—Mutual Weekly, No. 76 (News).....

FRIDAY, JUNE 12th, 1914.

KAY-BEE—From Out the Dregs (Two parts—Drama)
PRINCESS—The Toy Shop (Drama).....
RELIANCE—Dan Morgan's Way (Drama).....

SATURDAY, JUNE 13th, 1914.

KEYSTONE—(Title Not Yet Announced).....
RELIANCE—The Horse Wrangler (Two parts—Drama)
ROYAL—Handle With Care (Comedy).....

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LICENSED FILM STORIES

ESSANAY.

JANE (June 9).—Because her father breaks her engagement to a young man, Jane, a spoiled girl of luxury, retires to a country hospital of which her father is a director, in order to sulk and give vent to her feelings. She and her father have many tilts over her stubbornness, and Jane is perpetually victor. Her father discharges the flirtatious hospital superintendent one day, and that worthy leaves, taking with him the entire staff and leaving the hospital isolated and cut off from the world. That evening, the "red-haired person," the new superintendent, arrives and his experiences with the hungry patients, not to mention the bad-tempered Jane, serve as a background for a most delightful little comedy. Suffice to say, Jane, for once in her life, meets her match in the "red-haired person," but she rather enjoys being bossed, and an ultimate midnight episode in which she is the moving factor, brings father, the next morning at dawn with three autos loaded with assistance, only to burst in on the greatest surprise of his life. But we'll not discuss it here.

THIS IS THE LIFE (June 10).—Farmer Stebbens and his son, Hiram, attend a convention in New York City, and while there become acquainted with two chorus girls, who lead them a merry chase, which costs the two rubes considerable. Mrs. Stebbens writes a letter to her husband to hurry home to feed the cows and chickens, but hubby, thoroughly enjoying himself, calls her on long distance, telling her to do it herself. The following evening, the two men with the chorus girls are having the time of their lives in a prominent cafe, when wifey walks in and starts a lot of trouble, forcing her husband and son to return to the country, where she stands over them with club in hand, singing "This is the life."

THE SNAKEVILLE VOLUNTEER (June 11).—The news of the war just reached Snakeville and Slippery Slim decided that he could be of service to his country. The fever spreads fast and Mustang Pete decides to go, but his wife is very much against it. The screamingly funny incidents that occur in this story are delightfully entertaining.

BRONCHO BILLY AND THE MINE SHARK (June 13).—William Young and his daughter, Mildred, settle in the West, with the intention of investing their money in a mine. True Boardman, a mine shark, knowing that Young will be easy money, salts the mine and sells it to them. Some time later Broncho Billy meets Mildred and the two become infatuated with each other. Broncho discovers that Young's mine has been salted, so after telling him so, they plan to give the mine shark some of his own medicine, and consequently sell the re-salted mine to Boardman, realizing three thousand dollars more than that had paid for it. Broncho Billy wins the heart and hand of the pretty Mildred.

THE SONG IN THE DARK (Special—Two parts—June 12).—It was only natural that Angela and Richard should become engaged. They were children together and had lived for one another. Their love was the true and undying love, that had been born to live forever. Angela loved nature, and when a bird vender stopped her on the street one sunny afternoon, she unhesitatingly purchased a canary and asked the man for a card, that she might recommend him to her friends. That night, Angela was awakened by the singing of the canary, and could not understand why the bird should be so free-hearted and merry that late hour. Her discontentature was genuine, when she discovered that the bird was blind, and the next morning found her at the bird vender's home, seeking an explanation. She learns that all the birds are blind—that they are blinded on purpose—that they sing better thus and that it is easier to sell birds that have excellent singing quality. She becomes furious to think that such an inhuman act could be inflicted upon the innocent creatures, and has the vender arrested. Her brother, George, a promising young attorney, prosecutes the case and the Italian vender is dogged in court.

The day had been set for the wedding. Their new home to be was in readiness. Angela meets with an accident, which costs her eyesight. Would Richard continue to love her would he forget that he had asked her to become his wife. The loss of her eyesight was nothing compared to the infinite love she bore in her bosom. He was all and all to her. The dark hours spent in the lonely room with the canary as her only companion, helped to cheer her at times and she often wondered why he was so happy. She was blind—never to see God's light again. The bird had long forgotten that it had ever seen the light and he chirped on merrily, in time making Angela forget her affliction. The newspapers printed an article and, the vender seeking communion, begged her forgiveness on his knees. His heart softened and he prayed that she might get better. One evening, as the bird sat on his perch, singing gaily, she stole softly down the carpeted stairs, into the living-room. Richard was there, playing chess with George. Angela found her way to the piano and as the strains of music reached Richard's ear, he whispered, "'Tis Angela," and he crept softly to her side, and said "It is I, who am blind. I love you."

GEORGE KLEINE.

THE TRAP-DOOR CLUE (Special—Two parts—Celio—June 9).—Penniless after he has squandered his foster daughter's fortune, which he has held in trust, Martin becomes the leader of a gang of counterfeiters who flood the country with spurious currency. Detective Sims is assigned to the case and immediately begins operations.

The subterranean den in which the headquarters of the band is located, is carefully protected by a series of trap-doors and pitfalls, and into one of these tumbles Lieutenant Tom Gordon, who is paying attentions to Martin's foster daughter in spite of the counterfeiter's objections.

Sims, who has secured employment as the Martin's gardener, but who as yet has been unable to locate the presses upon which the false banknotes are printed, is attracted by the young man's cries for help. By following the "trap-door clue" he is able to capture the gang, expose their operations and pave the way to a happy marriage of the two young people.

KALEM.

NINA OF THE THEATER (First of the Alice Joyce series—Special—Two parts—June 8).—Nina secures a position with a theatrical company through Paul's influence. The two fall in love and become engaged. Paul is stricken with an illness which necessitates expensive treatment. Nina learns that $1,000 is offered to the person who will submit to an experimental operation which may mean permanent disfigurement. To save Paul's life, his sweetheart takes up the offer.

Brent, the surgeon who performs the operation, falls in love with Nina. To part the lovers, he informs Paul, who later calls to inquire about Nina, that she has lost her beauty forever. Brent also intercepts Paul's letters, causing the girl to believe that he no longer loves her. When Nina recovers, she finds that her beauty is unmarred. Brent asks her to be his wife. Impelled by gratitude, Nina marries him. Later, the doctor resigns from the hospital staff and engrosses himself in experimental work. He utterly neglects Nina. Brent's conduct finally becomes such that his wife leaves him and returns to the stage. The actor who portrays the leading role in Nina's company is injured. Meldon, the manager, sends for Paul to take the injured man's place. The former sweethearts are thunderstruck when they face each other once more. In the explanations that follow, Nina learns of her husband's treachery.

Brent's mind becomes unbalanced as the result of overwork. He cunningly plans to send for Nina and kill her when she returns. The girl falls into his trap and comes in answer to his letter. Realizing she has a madman to deal with, Nina frantically runs down the flight of stairs in her attempt to escape. Brent, following, trips and hurtles over the banisters to the floor below. When Nina fearfully places her hand over his heart, she finds that her husband is dead.

THE QUICKSANDS (Special—Two parts—June 10).—Captain Lanning and Lieutenant Osborne are stationed at an army post in the Philippines. Lanning conceives a deadly hatred toward Osborne when the latter wins Gladys, General Fields' daughter. The officers are sent to the southern end of the island with a detachment of men. After pitching camp for night, Osborne and Lanning go for a stroll. Osborne steps into a bed of quicksand while crossing a stream.

Lanning jeers at the man, who is being drawn to a horrible fate, after which he returns to camp and announces his rival's death. Bonita, a Philippino girl, hears Osborne's cries, and comes to the rescue. Some of her tribe aid her. She saves the man's life a second time, leaving the natives discovering him to be a soldier, try to bolo him. Lanning returns to the post and tells of Osborne's death. Gladys is prostrated. The thought of his awful offense preys upon Lanning's mind. The man finally goes insane and rushes into the jungle.

Osborne is kept prisoner by the natives. Bonita aids him and accompanies the white man in a dash for freedom. Lanning comes to the bed of quicksand where he believes Osborne to have perished. The man leaps into it. There Osborne and Bonita find him. They save him from the horrible death in the nick of time. Discovering Osborne's escape, the Philippinos pursue. Meanwhile, the shock of seeing his supposed victim overwhelms Lanning. The man gradually recovers his mind. The Philippinos come up and a desperate battle ensues. Soldiers, attracted by the firing, come to the rescue and beat the savages off. A shot strikes Bonita, killing her. Gladys, overjoyed at finding her sweetheart returned from the dead, throws herself in his arms. Knowing Lanning's remorse, Osborne takes him by the hand and forgives him.

THE SQUAW'S REVENGE (June 13).—Black Crow, who is friendly to the whites, and Lame Wolf, who urges the tribe to massacre the miners in a settlement nearby, engage in a knife duel. Nekoma, Black Crow's squaw, is attracted by the sound of the combat. She arrives just as her brave is slain. Like a tigress, the squaw springs toward Lame Wolf and attempts to knife him. Her tribesmen seize her and frustrate the attempt. Admiring the woman's spirit, Lame Wolf announces his intention of making her his squaw upon his return from the warpath.

That evening, Nekoma steals out of camp with her child. Later, the two are saved by Dan, a settler, and his wife, just as they are about to perish of thirst. Nekoma warns Dan that her people intend to kill the whites. Dan places the squaw and her papoose in his prairie wagon and drives furiously to the settlement.

Dan gives the alarm. As the result, when the Indians make their attack, they are ambushed and slain. The victorious miners shower their thanks upon Nekoma. Lame Wolf, who was stunned during the fight, recovers. He resolves to avenge the death of his tribesmen by stealing upon the miners and killing them while they are asleep.

Nekoma, sleeping under Dan's wagon, hears the cautious footsteps of Lame Wolf. Creeping from under the wagon, she comes upon the Indian just as he is about to kill Dan and his wife. Before Lame Wolf can accomplish his foul design, the squaw plunges her knife through his heart. The man's death cry awakens Dan and the settlers. The squaw pays no heed to expressions of gratitude. Bending over the body of her husband's slayer, she spurns it with her foot.

THE BOX CAR BRIDE (June 12).—Determined to put a stop to the hopping of freight trains by hobos, President Gilmore issues an order that all persons caught unlawfully riding on the road's freight trains are to be placed under arrest. A reward of $5 is offered for every arrest made. Gilmore's son, Harry, loves Ruth, one of the office stenographers. The father objects to the love affair. Resolved to have their own way, the lovers motor to a village twenty miles away, where they are married. In his exuberance, Harry gives the minister all the money he has.

On the way home, the gasoline gives out. A country storekeeper to whom Harry applies for gasoline, refuses to trust the boy. The lovers are finally compelled to trudge toward home. An open box-car gives Harry an idea. He and Ruth get into the car, which is headed for their town. Bill, a freight conductor, sees the two get into the car. Thinking of the reward, he closes the door. At the end of the run he hands them over to a railroad detective, together with a couple of hoboes whom he has caught.

The newly-weds and the hoboes are taken to the railroad office. There, the indignant husband demands the use of the phone and calls up his father. At first, Gilmore, busy, refuses to answer the phone. When he learns of Harry's predicament, he comes over on the run. The father almost explodes when he learns of how Harry and Ruth have taken matters into their own hands. However, their predicament appeals to his sense of humor and the man forgives them. The hoboes seize this opportunity to make a dash for freedom. Bill, about to go after them, is halted by Gilmore, who is in a magnanimous mood. Thereafter, hoboes and other gentlemen of leisure find themselves unmolested when stealing rides on Bill's train.

REAPING FOR THE WHIRLWIND (June 5).—Bill Heaney, who owns the "Whirlwind," a country paper, is in sore financial straits. Just as his creditors are about to foreclose, Bill meets Blanche, an old friend, who is stranded. Blanche offers to help him. Bill's creditors fall easy victims to the wiles of the girl, who poses as his niece. She promises to wed each one, upon condition that she get $100 in advance. Word of Bill's "niece" spreads about town and the men flock to pay their subscriptions. The treasury filled, Bill takes off his coat and scrawls a sign telling the victims how they have been stung. The plot is discovered, however, and Bill and Blanche are lugged off to jail. Once more Blanche brings her fascinating powers into play and by trapping the jailer in one of the cells, escapes with Bill. But an awful jolt awaits the plotters as they trudge down the track toward far-distant Broadway. When Bill, chuckling, reaches into his pockets for the money, he discovers that he has left it in the coat which hangs in the "Whirlwind" office.

A TRIP TO MT. LOWE (June 5).—Within the memory of a man, a trip to the summit of Mt. Lowe was considered an extra-hazardous feat. To-day, however, few tourists in California fail to include the trip in their itineraries. An inclined railway which takes the traveler up 3,000 feet to Mt. Echo Station, is first stage of the journey. It is here the Mt. Lowe Observatory is situated. Then comes a trip on pony back and finally a long ride on an electric trolley car which brings the tourist to Inspiration Point. The vista before the eye is of superb grandeur. The observer can easily see Los Angeles which is fully fifty miles away.

Extraordinary Announcement

We have secured Mr. FRED MACE for a Series of One-Reel Comedies

Those we have thus far secured would make the Sphinx laugh!

The First Release June 1st — **State Rights Now Selling**

This is a line of goods that every exhibitor should have in his house. It sends the fans away with a smile and with a longing for more.

New England already sold to Standard Feature Film Co., of Boston, Mass.

Rights for Texas, Oklahoma, Louisiana and Arkansas sold to Texas Film Corporation, Dallas, Texas. (E. T. Peter.)

Rights for Md. Del., D. C., & Va., So. N. J. & Eastern Pa. sold.

Rights for New York and Greater N. Y. and Northern N. J. booked through the University Film, Inc.

State Rights Selling Fast on Those Two Peerless Dramas:

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These are gripping dramas of Two Reels each, and are wonderful in conception, staging, acting and photography, featuring well known players.

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We Say: We have the goods and we know it. Callat our Executive offices and visit our projection room; we always have an operator in attendance and we will be glad to have your verdict.

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UNIVERSITY FILMS — UNIVERSITY FILM INC.

UNIVERSITY FILM, INC.

JOS. SULLIVAN, President

110 West 40th Street New York City

BIOGRAPH.

DEATH'S WITNESS (June 1).—In the morning the father was found dead. The son was asleep upstairs. His telltale shoes indicated a trip to the river, where stolen goods were found, among them a picture of his sweetheart. A letter on the dead man told of frequent quarrels with his son, yet subsequent events proved the young man was not the guilty one.

THE IDIOT (June 4).—At the death of his child, Norton, his life shattered, was dominated by a lasting hate for the physician, who was unable to come to his dying boy. "His child for mine," was his only thought. His chance for vengeance was at hand. Years later, at a critical period of his life, the physician came face to face with his son. Unwittingly each saved the other's life.

CAPTAIN KIDD, THE BOLD (June 6).—Captain Kidd on his treasure chest gets a saucy letter from Gizgs, the police officer. "Hands off the widow Goulash or get a tweaked nose," says the letter. Before the picture is through, Kidd gets so much of the widow and cop, he is more than willing to hand over lady and treasure.

IN THE NICK OF TIME (June 6).—Bomb, the Bust, and Nitro, the Neat, were on their way to rob the bank of Iron County. Now Sheriff Pete had his daughter for an assistant. She kept the peace of the district while he played poker. She fell into the hands of the bank robbers. It looked bad at the bank for her night-watchman lover. But pa's little assistant was not to be baffled by trifles.

EDISON.

THE TANGO IN TUCKERVILLE (June 8).—The trouble started when the New York Lady Manicurists arrived in Tuckerville. The manicurists were three remarkably attractive young women. When they walked along the street, men involuntarily turned and stared at them. Of course this was in no sense the fault of the young ladies, but it did not increase their popularity with the feminine portion of the population to any alarming extent. When the young ladies opened their shop in Tuckerville, Messrs. Henshaw, Jenkins and Simpkins were among the first patrons. Having their hands manicured was a new and pleasant sensation, and the three girls were very easy to look at.

When his mother brought little Willie to the Sewing Circle, and the enterprising child discovered a telescope, things began to brighten up. From the window of the room in which the Sewing Circle met, Willie could see the window of the lady manicurists' establishment. When he gave Mrs. Henshaw the telescope and begged her to see the pretty lady who was holding Mr. Henshaw's hand, Mrs. Henshaw was distinctly interested. Willie, realizing that he had put his foot into it, rushed over and warned his father, who was one of the enthusiastic throng at the manicurists. Thanks to his warning, none of the men was in evidence when the indignant wives appeared.

To revenge themselves on their husbands, the wives immediately started a tango class, to which no male above the age of twenty-five was admitted. The manicurists, no whit daunted, started a turkey-trot temple, entrance to which was denied to all women above the age of twenty-five. The turkey-trot temple did not do anything else but start. On the very first evening, the indignant wives swept down upon it and removed their husbands from the dangerous influence of the beautiful young ladies. A general reconciliation was effected, which resulted in the banishment of the manicurists and the institution of a new club for dancing purposes. One of the by-laws of the club was to the effect that husbands must dance with their wives only.

THE VOICE OF SILENCE (June 9).—The unfortunate fact that Sue Smith was deaf and dumb did not in any way prevent her from being a remarkably pretty girl. So Stephen Gaines thought, at any rate, when he looked up from his telegraph key, and discovered her staring at him through the window. She had gone out that morning to fish, had lost her oars, and had been carried by the tide out to Cliff Island, where the big wireless station, under Stephen's charge, was located. Stephen got some dry stockings and a pair of rubber boots for the shipwrecked girl, gave her a new pair of oars, and sent her home. The next day she came out to see him. A friendship rapidly sprang into being between them, and Stephen found himself looking forward to the visits of the shy little girl with a considerable degree of interest.

Discovering that she could both read and write, Stephen soon taught Sue the wireless code, and occasionally, to her great delight, he allowed her to send some of his less important messages. When Big Tom Curry, Slim Eastman and Maggie Black, unfavorably known to the police of three continents, made their latest and most daring bank robbery in a northern state, they set out in accordance with a preconceived plan for the South. Curry, Eastman and Maggie were by no means ordinary criminals. They had tremendous resources back of them. In this case, they had arranged to have a steam yacht waiting for them off Cliff Island to provide a means of escape from the thoroughly aroused police.

But when the three worthless arrived on Cliff Island, after a motorboat ride from the mainland, and went to the wireless station for the purpose of sending a signal to their confederate in the yacht, they found Stephen reading a reward notice, containing a detailed description of each of them. Without hesitating for a moment, they overpowered Stephen, threw him into the boat and put out to sea. But they reckoned without Sue. Discovering her friend's plight, she sent out a general alarm call on the wireless. The message was received by a passing ship, which pursued and captured the motor boat. The first thing Stephen did when he got back to the station was to send a wireless north, claiming the liberal reward offered for the arrest of the criminals in the name of his little friend, Sue Smith.

ANDY GOES A-PIRATING (Seventh of the Andy series—June 10).—Andy's taste in literature was not particularly good. It ran to paper colored novels with lurid illustrations on the front cover, and dark hints of crime and blood in the titles. His mother caught him reading one entitled "Skinned Alive!" and told him exactly what she would do if she ever found another book of the sort in his possession. Little daunted by so remote a possibility, Andy purchased another dime novel. This one was all about pirates, and Andy, whose highest ambition had previously been to become an engine driver or a highway robber, was lifted into a seventh heaven. He pictured himself as the stern captain of a swift low barque with all sails set in pursuit of a stout merchantman. He hissed curses past the sword which was clenched in his teeth while beautiful captives knelt before him and wept. Zounds! 'Sblood!

At this point, the superintendent of the messenger office boxed Andy's ears and took the book away from him. Andy wreaked a terrible revenge upon him in his imagination—by forcing him to walk the plank. So strong an impression did the wild rover's life make upon Andy that he decided to become a pirate without delay. Accordingly, that afternoon, he and a few chosen spirits "borrowed" a canal boat, and started out on their nefarious career. Oddly enough, their experiences were not precisely similar to those of Kidd, Morgan, and other worthies of the Spanish Main. For instance, when Andy laid his piratical craft alongside a fisherwoman, and with visions of beautiful captives in his head, ordered her to kneel before him, the fisherwoman nearly broke up the entire expedition. Shortly after their escape from her, their bloodthirsty career was abruptly terminated by a couple of policemen in search of river thieves. Andy's mother, called to the river by little Bessie, who had been left out of the piratical venture, because of her lack of ferocious qualities, arrived just in time to give Andy a long-promised whipping.

"Hallberg"

TALK No. 30

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"It takes a crack on the dome to wake up some people." That's what Maggie Cline said. I say that the moment you see a "HALLBERG" Installation, you sit up and take notice right away. I just finished, this week, the equipment of the complete projection and stage lighting end of the new 81st STREET THEATRE, which is the LATEST AND SWELLEST MOTION PICTURE HOUSE ON BROADWAY, seating 2800 people. There is no eye strain in this house. The lay-out for the projection is perfect. The screen gives a subdued, soft picture, full of detail, without glitter or glare. The machines which I installed are two POWER'S No. 6-A, latest type, motor driven, with Gundlach lenses, and the STAGE LIGHTING equipment is a combination of "HALLBERG" and Kleigl specialties. The house is equipped for legitimate and vaudeville performances, as well as for pictures, and the electric power is supplied by United Electric Light & Power Co. The wise managers save themselves much trouble by letting "HALLBERG" do the planning and thinking for them, as far as the moving picture machines, electric and projecting installation is concerned. I will save you time and money and give you better results. Write today.

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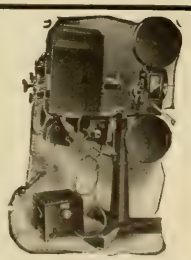

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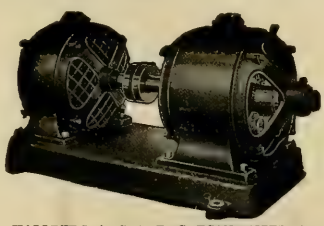

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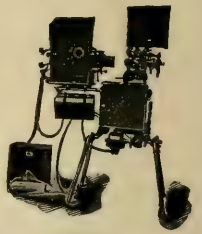

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A WARNING FROM THE PAST (Special—Two parts—June 12).—Arthur Trevor loved two things more than all the rest of the world. One was his wife, Anne, and the other was the hunting. Because Arthur was her sole and only love, Anne was jealous of her husband's other love. Time and again she begged him to give it up, but Trevor, a cool, dauntless rider, laughed her fears to scorn and continued to live up to his reputation of being the most daring rider in the country. The finest of all Trevor's horses was a powerful brute with the inauspicious name of Satan and a variety of vicious qualities thoroughly in keeping with his name. The grooms in the stable feared and hated him. Money could not have persuaded one of them to mount on his back. Yet Trevor, glorying in his own strength and skill, rode him frequently. Anne, knowing how dangerous Satan was, had frequently begged her husband not to ride him and at last, as a result of her constant pleading, Trevor acceded to her wish.

On the day of the great Holiday Fox Hunt, Anne experienced a terrible premonition of danger and started a note to her husband, begging him not to go. Feeling ashamed of her fears, however, she stuffed the note in a green sofa and said nothing. But when she learned that Trevor, despite his promise, had taken Satan from the stable, her fears returned with redoubled force. Her fears were justified. Trevor was killed. Years later, Anne Trevor's granddaughter was married to Phillip Sayre. One morning, Sayre received a note from a friend, inviting him to make a flight in his new aeroplane. Sayre, deeply interested, hurried off to the field.

Left alone on the old green sofa, Anne Sayre experienced the same terrible premonition which had visited her grandmother so many years before. Half unconsciously, she drew a crumpled sheet of paper from the sofa. On it was written:

"I feel that you are in danger, and I long to keep you from it. I know you will be angry but—"

With all her fears crystallized into action, Anne hurried to the field and begged her husband not to attempt the flight. Sayre, in some anger, humored his foolishly anxious wife. But his anger was changed to an entirely different emotion when his friend's aeroplane, tilted in mid-air and fell four thousand feet to utter ruin.

A TERROR OF THE NIGHT (Ninth of the Active Life of Dolly of the Dailies series—June 13).—Mrs. Winslow, a young widow, owned a piece of property known as "Beach House," for which the Union Realty Company were the agents. The money for the rental of the property meant a good deal to Mrs. Winslow, and when her tenants began to grow few and far between, she naturally called on her agents to inquire into the causes. President Bolivar, of the Realty Company, gravely informed her that "Beach House" was haunted. To substantiate his remarks, he showed Mrs. Winslow some newspaper clippings about the reported ghost at the house. Many complaints had been received from tenants and the property was becoming more and more impossible to rent. In short, Mr. Bolivar advised Mrs. Winslow to accept the Realty Company's very generous offer of $10,000 for the property worth $50,000.

Mrs. Winslow thought that her property was worth more and went to consult her friend, Dolly Desmond, the star reporter on "The Comet." Dolly, instantly excited at the prospect of investigating a haunted house, suggested that Mrs. Winslow leave the property to her for the space of a week. Mrs. Winslow made out the necessary papers and then went to Bolivar and told him what she had done. Bolivar, an old enemy of Dolly, immediately planned a trap for her. He arrived at Beach House a little while after Dolly had made herself at home in one of the gray dreary rooms. After his first expression of pretended surprise, he began to make love to her, but the decisiveness of her answer showed plainly that his original plan was useless. So he bowed and took his leave.

Dolly slept that night on a sofa in the front hall in the midst of a number of garden implements which had been stowed there for safekeeping. In the middle of the night, she was awakened by a slight noise. Looking up, a terrible sight met her eyes. A shrouded figure, clad in garments of ghastly white, was coming down the stairs toward her. Instead of shrieking and fainting, Dolly turned the hose on the advancing figure. It halted, wavered, and then ran out of the house and into the arms of Malone, who had just arrived to investigate the anonymous letter. The ghost was, of course, Bolivar, who had chosen this means of attempting to get Mrs. Winslow's property at a low price.

SELIG.

EUGENICS AT BAR "U" RANCH (June 9).—Martha, an old maid, prim, precise and determined, comes to the ranch to reside, armed with a letter of introduction to Boss, stating that she has a fad for eugenics and believes she "can find a perfect mate among the sturdy men of the unspoiled West." She is made welcome, because she is a woman of gifts, and will be a good companion for his housekeeper. She is much given to book reading which specializes in eugenics, and is much interested in the specimens she finds bulking about the ranch house, idling in the woodyards, and simply superb in the saddle. She finally picks out a stalwart cowpuncher and tells him, "You are satisfactory," but when she says, "I am yours," he flees in terror, knocking down everybody in his path. This does not discourage the specialist in eugenics. She finds Jack, another cowpuncher, who is throwing a lazy comrade out of a bunk, and she gives him a personal examination, tapping his teeth, examining his eyes for defects, and then nodding approval over his general condition.

She loses her book, and the cowboys find it and get a few hunches on eugenics. Fearful of attracting her admiration, they disguise themselves as maimed—one with a broken arm, another with a wooden leg, others affecting various injuries. Finally it develops that Martha is wealthy, and Gabe, the best looking cowboy, secures her for a wife. As they start out on their wedding trip the various cripples throw away their fake fixtures and approve the alliance.

THE DOCTOR'S MISTAKE (June 10).—Dr. Caverly, after giving a bachelor dinner in honor of his approaching marriage, returns to his apartment befuddled by too much red liquor. He is awakened by a messenger who comes from his sweetheart, Alice Windom, asking for tablets to relieve her neuralgia. He sleepily secures some from a box on the table, gives them to the butler, and then falls asleep. When he awakens in the morning he is aghast to read the label on the box, "Bichloride of Mercury Tablets." In a frenzy he picks up the telephone and hears that death is imminent at the home of his sweetheart, and to come at once. The sickening belief that the girl he loves is beyond aid, and he had killed her, transforms him into an abject coward. Later in the day he crept near the Windom home, but had not the moral courage to enter it, and when he saw the funeral emblem at the door he left like a murderer, fled from the spot, and began drinking in the hope of drowning memory, becoming a human derelict.

One night as he was dragging his weary steps down the street he saw a man steadily effecting his entrance into a great house. Then the manhood in him quickened. He followed the intruder, intent upon preventing a crime. He entered the dining-room and saw a desperate criminal threatening a beautiful girl with a revolver. In an instant he brought a heavy chair down upon the man' head, and the burglar dropped like a log. The girl, in her intense excitement, had fainted, and Caverly was transfixed with surprise and delight when he looked upon the face of his sweetheart, whom he firmly believed he had killed. When she recovered consciousness he learned from her the truth. It was her mother who had died from an attack of heart disease, after which Alice had come to live with her cousins. His landlady afterward cleared up the mystery of the poison, admitting that she had, in cleaning up, picked up the empty box upon the table and carelessly replaced it with the one containing the mercury tablets.

BOMBARDED (June 12).—Professor McSwat, an inventor of high explosives, has a pet hobby concerning bombs. Luke is in love with his daughter, Nell, and asks for her hand, but shies at the sight of bombs. Knowing his trepidation, the Professor decides to test his courage, which he does in his own parlor with a bomb. Thereupon Luke determines to get even and goes after the Professor in divers ways. He disguises himself and comes in the presence of the Professor lighting a cigarette with a stick of dynamite. The Professor runs for his life, but his path is blocked by a lady Nihilist waving a butcher-knife. The Professor is next captured and bound to a tree and a bomb is placed at his feet. He is nearly wild from suspense, when help arrives in the form of Luke, who fearlessly seizes the bomb and throws it into the woods. It falls near a tramp, who picks it up, examines it carefully, and then breaks it against a rock. It turns out to be a cocoanut, and the hungry "bum" eats the contents with gusto. Luke, who is ingenious, was the man with the bomb, and later naturally captures the Professor's daughter, who assisted him as the Nihilistic lady.

WHEN THE NIGHT CALL CAME (June 13).—When the night call came, it found a young woman struggling with great emotions, the better impulses of her sex battling against the perverted sordid side of her nature. It was the culmination of the biggest game Nell Delaney and her gang had ever undertaken. The girl, in order to land an over-cautious victim, had actually married Karl Kreidt, an unsophisticated young man, who had just come into possession of a large amount of money. He was thoroughly infatuated with the woman, could do naught but plan for her comfort, and so fell into the trap she had devised. Lured into a lonely house at night, he surrendered his fortune to the crooks rather than meet death, never knowing that Nell was the chief plotter. In fact, his last thought was of her, and he sent word to her that he had ruined her future and disgraced himself to save his own miserable life. She, crouching in the next room, had overheard this confession, and the feminine impulse seized her to frenziedly try and right the wrong. She dashed into the room and savagely attacked the men who had robbed her husband. Amazon-like, she rushed into the thick of the fight, revolver in hand, and fought her husband free, both escaping to a waiting automobile outside. She was wounded in the fight, but, during convalescence, confessed all to Karl, to whom she was thoroughly reconciled and was forgiven to lead a happy and a useful life.

VITAGRAPH.

MISS RAFFLES (June 1).—On account of an urgent business call, Mr. and Mrs. Leslie hurriedly close their summer home at Hudsonclift and leave with their daughter, Jane, for the city. Bob, their son, decides to visit his parents at Hudsonclift with his friend, Ralph Lyons. Bob and Ralph find the house locked up and, after some reconnoitering, enter through a window. Ralph hurts his ankle and is unable to attend a dance that evening, so Bob goes instead. Jane, on her arrival in the city, finds she has left her necklace in the safe at their summer home, and leaves a note for her mother, saying she is going back for it. Her parents decide to follow her. Jane has forgotten the key of the house, and climbs in a window. In doing so, she knocks over a chair, which Ralph hears. Thinking burglars are trying to break in, he takes Bob's gun and goes cautiously downstairs. He sees Jane kneeling by the safe, and after partly disguising himself, steps up behind her with the peremptory command, "Hands up!" While she is explaining her presence there Bob returns from the dance and sees them through the portierres. Believing both to be burglars, he excitedly rushes out and returns with a policeman and Mr. and Mrs. Leslie, whom he has met on the way. With drawn revolver, the policeman, followed by Bob and his parents, enter the house, where, to their astonishment, they find the two "robbers" sitting on the sofa, talking and apparently quite at their ease. Ordered to throw up their hands, both start with surprise and then burst into laughter. After introductions and explanations, all join in the fun, the police are dismissed and all are soon the best of friends.

THE LAST WILL (Special—Two parts—June 2).—Getting old and feeble, Sir William Foxwoody declares to his daughter and her son his intention of leaving his estate to the son. The mother is overjoyed, but later hears the old nobleman confiding to his ward, Julia Ann Rixby, that he means to make her his heiress. Sir William has seen the lover-like attitude of the young people and writes a third and last will—hiding it behind a portrait of himself. After his death the mother secretly enters the death-chamber, steals the will, leaving all to the ward, and substitutes a forged will, leaving everything to the young man.

The fraud is discovered and the lawyer accuses the mother of having committed the forgery. By accident, he secures possession of the original second will written by the old man.

The lawyer tells her she must inform Julia Rixby by five o'clock that the fortune is hers. The son, dozing behind a screen, overhears the conversation between the lawyer and his mother and sorrowfully confronts them. Julia, who has also learned the truth, rushes in and, seizing the will leaving all to her, tears it up. The lawyer then destroys the false one, leaving none at all. On their way out George's mother sees her father's portrait and vents her rage upon it. In its destruction, the last will is disclosed, which gives the entire property to George—on condition that he marry Julia. The two young people have long been in love and all ends as the old nobleman willed it.

WANTED, A HOUSE (June 3).—Dissatisfied with their narrow city flat, Mrs. Citiman tells her husband they are going to take a small house in the country. He is not enthusiastic, but she insists, and that settles it. After a long ride and a muddy walk, they reach the "house." It looks more like a relic. However, Mrs. Citiman thinks it is all very "rustic" and they take it. On their way back to the station, the floor of the ancient wagon in which they are riding gives way and, stuck fast by the waist, he is obliged to run through the mud. When they move, he gets into more trouble, breaks things and has an awful time trying to paper the walls. His wife finds him hanging to the chandelier, which he grasped as the ladder went from under. The fastenings part and down comes Citiman in a shower of plaster and brasswork. He then tries plumbing. Unfortunately, he connects up the gas pipe with the water pipe. Mr. Citiman turns on the inverted gas light and is drenched with a powerful stream of water. Her husband in the bathroom turns on the faucets in the tub with apparently no results. He lights a match to investigate and both faucets burst into flame. Immediately afterwards there is a tremendous explosion, and Mr. and Mrs. Citimah describe a parabola out onto the front lawn. The house is burning furiously. Citiman saying to himself, "The furniture is insured. I should worry!" With a sly wink clasps his hysterical wife to his bosom while their "beautiful suburban home" burns to the ground.

A FALSE MOVE (June 4).—With the best of intentions, Mr. and Mrs. Baxter, a prosperous couple, at Christmas time, try to make things pleasant for Miss Priscilla and Martha Howard, two poor but extremely proud maiden ladies. They, however, refuse all assistance, saying, "We are not objects of charity." Determined to present them with some warm clothing, Mrs. Baxter plans to invite Priscilla and Martha to her home that evening, while Baxter is to take a bag containing the presents, go to the Howard home and hang it over their fireplace. Unfortunately, he gets the laundry bag by mistake. After entering through a cellar window, with many painful misbaps, he finally locates the room with the fireplace. He hears the women returning and hastily dodges into a closet, taking

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the bag with him. Priscilla and Martha are astounded at the appearance of their rooms. They hear something in the closet and Baxter makes a noise like a mouse. The women throw a cat into the closet, nearly causing the poor man to collapse. Later, they hear him trying to pick the lock. Deciding there is a man in there, they call for help. The town constable arrives and hauls the intruder out. Baxter tries to explain matters, and to prove his good intentions opens the bag. To his horror, and the indignation of the ladies, he finds only soiled clothes. As he is about to be dragged off to jail, Mrs. Baxter, who has discovered the mistake rushes up and, after explanations, the whole affair is straightened out. The two old maids, appreciating the good intentions of the Baxters, accept their proffered gifts in the spirit in which they are presented.

THE MAID FROM SWEDEN (June 5).—In search of a maid, Mrs. Cook, an aristocratic and extremely proud society woman, goes to an employment agency and hires Luna, fat, awkward and straight from Sweden. The new maid creates quite a stir in the staid and fashionable home of Mrs. Cook. While capering about in her room above, she brings down the ceiling. Mrs. Cook saves her from being discharged and then calls up the plasterer, whose name is John Haines, a widower, and the father of Bert, the chauffeur, in love with Marie Cook, their daughter. John fixes the ceiling, and on his return home finds a note from his son saying he is going to be married and suggests his father follow his example. John tells the news to Luna, proposes to her, and without a second's hesitation, she accepts him. That night, Luna sees Marie and Bert elope and, in her excitement, makes a racket which is heard by Mr. and Mrs. Cook. Mr. Cook thinks it is burglars and holds Luna up with a gun. They find a note left by the elopers, telling of their intention, which adds to the confusion. Next day the elopers return for forgiveness, but Mrs. Cook refuses it. Suddenly Luna bursts in and introduces her husband, John Haines. Mrs. Cook looks disgusted and takes no interest in the matter until John takes his son, Bert, to his fatherly heart. Marie's parents then realize that Haines is Bert's father, and he and Luna are relatives of the Cooks by marriage. Luna is overjoyed, brings wine to celebrate the grand occasion, slaps Mrs. Cook heartily on the back, winding up by seizing Mr. and Mrs. Cook in one huge embrace and giving them both a resounding kiss on the cheek.

TOO MANY HUSBANDS (Special—Two Parts—June 6).—After refusing Arthur Crane, his nephew, the hand of his ward, Dorothy, uncle "tenderly" throws Crane downstairs and insists Dorothy marry his secretary, Chauncey Chilton. She flatly refuses. Chauncey is in reality a crook with a soubriquet of "Double Cross Flynn." Arthur, residing with the Browns, in New York, receives word of Dorothy's engagement to Chilton. He angrily writes to Drothy and his uncle that he has been married a year and sends a photo of Mrs. Brown as his wife. Uncle delightedly telegraphs he is coming with Dorothy and Chilton to visit him. Arthur confesses to the Browns, begging their consent to introduce Mrs. Brown as his wife, and her husband as a boarder, to which they agree. Bauer, a detective, who is on Double Cross's trail, boards with the family. Uncle arrives and insists on christening Brown's baby "Thaddeus," nearly causing a riot. Arthur temporarily forgets he is "married" and makes love to Dorothy. Brown's mother-in-law arrives and makes things hum. Arthur desperately locks Crane in his room until after the christening, when Uncle learns the baby's name is "Marguerite." Mrs. Brown becomes hysterical, Uncle sees her husband comforting her, and tells Arthur his wife is making love to one of the boarders. Chauncey witnesses a love scene between Arthur and Dorothy and tells Uncle. Uncle indignantly tells mother-in-law that the owner of the house was found making love to his ward. Mother drags the Browns into the room and Uncle naturally denies he accused Brown, as he thinks Arthur is the husband and owner. During the mix-up Bauer suddenly identifies and arrests Chilton. In the excitement, the nephew and ward disappear. Uncle receives word they are married and when they return, after explanations all around, Uncle gives them his blessing.

EVE'S DAUGHTER (June 8).—Jean Ware, a girl of sterling character, is employed as a model by Armand Colt, a young sculptor. She meets Richard Cortland, a millionaire, and a friend of Armand's; they fall in love and are married. Jean dares not tell her husband she was Armand's model, as he is known as a reckless fellow. Shortly after their marriage, the sculptor insists that she pose for his latest masterpiece, "A Daughter of Eve." By threatening to tell her husband, he succeeds in getting her to pose for him in secret. At an Exhibition where Armand's work wins first prize, Richard accidentally learns his wife posed for the statue, and confronts the sculptor, who admits the truth. Cortland is furious and tries to strike him. Richard and his wife, after a severe quarrel separate. In his rage and jealousy, he takes a revolver and hurries to the sculptor's apartment, determined to kill Jean if he finds her there. While he is menacing Armand, the bell rings and Richard quickly hides behind the portierres. Jean is admitted and Richard hears her tell the sculptor, "You know I am innocent of wrong, now set me right in my husband's eyes." Deciding he has judged his wife too harshly, Richard steps into the room, only to find she has gone. Fearing what she may do in her present state of mind, he rushes after her, arriving in time to save the girl from plunging into the lake. Jean begs him to let her go, but he presses her to him, begging forgiveness. Her sorrow is changed to gladness, their lips meet in a passionate kiss and both start life anew, with a better understanding of each other.

THE RIGHT OF WAY (Special—Two Parts—June 9).—After mortgaging his estate up to the limit, Lawrence Radford finds himself deeply in debt. John Durban, an unscupulous financier, wants his land for a railroad scheme he is putting through. Radford is offered a ridiculously small sum, and being hard pressed by creditors, is inclined to accept it, but Brixton, his lawyer, advises him to refuse. Durban, learning Brixton is a stumbling block, bribes him to advise Radford to sell. Radford's daughter, Ray, a stenographer, who is engaged to Jack Ramsay, a young lawyer, overhears the conversation, and feeling suspicious of Brixton, induces her father to defer his answer. She tells her lover, and on his advice Radford refuses to sell. Durban then buys up all the mortgages on Radford's estate and threatens legal proceedings.

Jack becomes convinced that Brixton is a traitor to Radford. He tells Ray and she secures a position as stenographer in Durban's office, where she finds evidence of money paid to bribe Brixton, also that a party in Washington is deferring passage of the railroad bill, which will enrich Durban, until the land matter is definitely settled. Durban works on Radford's fears, through Brixton, and Radford decides to sell. Ray sees a letter announcing Radford's intention and, feigning illness, hurries over to Jack's office. Brixton has recognized the girl and tells Durban who she is. Alarmed at the discovery they rush out, with Hartland, his legal advisor, to complete the transaction at once. Radford is about to sign the bill of sale, when Jack rushes in, denounces Durban, Brixton and Hartland, and forces them to buy the land at his price.

THE WIDOW OF RED ROCK (June 10).—A very attractive young widow arrives at Red Rock and, women being exceedingly scarce in that rough mining town, she is heartily welcomed. She opens a little bar, which proves tremendously popular. All the miners fall in love with her, but she shows no favors. Pete and Sandy, two woman-haters, who have been pals for years, quarrel fiercely over her. Rogan, the bad man of the town, tries to get fresh with the widow and she floors him, then shoves him out the door. Rogan receives so much "kidding" over the affair, he makes a bet he will wed the widow within a month. Bringing three of his friends and a Justice of the Peace, Rogan and his pals enter. While the widow is serving drinks, he tells her he is going to marry her. She laughs

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and he tries to kiss her. The widow promptly "drops" him with a solid right. The others attempt to assist him, but the widow sails in and "cleans up." The Justice, seeing the men come flying out the door, peeks in and sees the supposed widow, revealed in men's clothes. "She" laughs heartily, takes the contents of the cash drawer, hastily packs and just catches the train for the city, leaving a note explaining HE is a "stranded" female impersonator. The miners laugh boistrously, while Sandy and Pete decide they have been a pair of doggasted old fools and shake hands over their renewed friendship.

THE POWER TO FORGIVE (June 11).—Anne, a woman of strong character, who rules the Camp at Dead Horse Gulch, takes care of Pepita, a dancing girl from another town when she arrives on night in a terrible storm. Barker, a gambler, with whom Anne is in love, is struck with the dancing girl's beauty. Later Anne sees Pepita flirting with Barker and bitterly reproaches him.

Pepita dances in the saloon and makes a big hit. Anne is heartbroken when Barker devotes himself to the dancer. Pepita induces him to rob the safe in the saloon and elope with her. They get a large amount of money and stealthily leave the house. Anne sees them and determines that Pepita shall not have Barker. Taking her gun, she rides after them, saying, "I'll find them, and we'll all die together." In the division of the gold, Pepita shows her greed and he disgustedly turns his back on her. She stabs him and flees with the money. Anne finds Barker badly wounded. Filled with love and pity, she brings him home. Anne sees the saloon proprietor, who has discovered the robbery, coming with a posse, and prepares for defence. Barker cries out and she quickly drops to his side. The men are about to seize him when Anne interferes and offers to replace the stolen money. The proprietor refuses the offer, and turning to the crowd, says, "I am ready to call it quits, boys." All go slowly out, leaving Anne and Barker to their assured love and happiness.

THE ACCOMPLISHED MRS. THOMPSON (June 12).—During his wife's absense abroad, Dick Osborne's Aunt Sarah settles their new house for them and employs a housekeeper. John, a friend of Dick's, tells the latter how his wife, after a quarrel, left him and he is unable to find any trace of her. Dick tries to brace him up and invites him out to the new house, when Osborne's bride arrives. Dick and his wife find their new home in charge of a beutaful, elegantly-gowned woman, who apparently does not know her place. She joins in all conversations, passes the cigarettes around, and displays so much familiarity with Dick that Mrs. Osborne's jealousy is aroused. She insists that the housekeeper must go and her husband is summoning sufficient nerve to fire her when John walks in. Dick is almost paralyzed when he sees his friend talking very confidentially to the housekeeper, embrace and kiss her. He is still puzzling over it, when he sees John and the housekeeper leave the house without a word. Next morning, Dick and his wife see them riding in an automobile and later find a note saying, "I left my husband some time ago, secured a position as your housekeeper, and having adjusted our differences, we are now happily reunited." Betty now understands the whole affair, humbly begs her husband's forgiveness and both laugh heartily over their experience with the "Accomplished Mrs. Thompson."

OUR FAIRY PLAY (Special—Two Parts—June 13).—The Payne family of Lonesomeville get up a Fairy Play, founded upon the story of "The Sleeping Beauty," and Helene Payne secures the wealthy Mrs. Wilson's financial support. She is a lady no longer young, but insists upon playing the ingenue lead. Miss Tibbitts, a mournful old maid, is secured for their "Pansense." Willey Finley gives out the parts, while Doctor Heffernan is given the directorship. Most of the actors are decidedly amateurish, the scene painting, effected by Judge Masterson, rather weird, but after some embarrassing and awkward incidents, they struggle through three rehearsals.

The play is carried out as planned. It comes nearly being literally "carried out." One of the fairies carelessly drops her wings and is obliged to step out of line to recover them. Miss Tibbitts mournfully performs a "seductive" dance that falls flat. Prince Charming and the Sister of "Sleeping Beauty" become lost in a "terrible" snow storm. Cupid, in the person of Bud Masterson, flies down to their rescue, and poises for his return flight. The stagehands tending the ropes miss their cue and Cupid is obliged to poise several times. When they do wake up, Cupid is yanked off his feet, while "Beauty's" sister waves him a kiss as he sails upwards. The Doctor, running "The Cave of Magic," is called away on a case, leaving his confederate faithfully carrying out his end of the "magic" entirely unaware his chief is no longer there. Prince Charming rides in on an ancient horse and the animal eats up "Sleeping Beauty's" wig. She faints. Doctor Heffernan returns and steps out onto the stage just as the curtain comes down on his head, while the audience burst into a mighty thunder of applause.

LUBIN.

FIRE! FIRE! (June 6).—Mike Clancy and Pat Murphy work for Sam Duckett who is Chief of the Volunteer Fire Department. They scrap a great deal and Clancy, who is the smaller, gets the worst of it. The chief tells Murphy that the next time they scrap he shall be fired. That afternoon there is another mix up and Clancy hustles off to tell the chief. Now when he is excited, Clancy stutters dreadfully and the least interruption throws him off the track. The moment he manages to stammer out "FIRE" someone asks him where the fire is, and he has to start all over again. The alarm is rung and the crowd gathers while Clancy is still trying to get the speech out. At last the chief warns the crowd back and gives Clancy a chance. His oration is "Fire Murphy, he hit me again." That is all that is necessary. The irate crowd jump for him and Clancy is tied to a pole while the boys play the hose on him.

THE PIE EATERS (June 9).—The entire police force of Hotelsville revel in pie. Regan and Finn, champion eaters, make themselves strong with the pretty servant girls of the town. Regan is very happy when he captures an extra large pie that Rose had ordered for the grocery boy. Rose retaliates by placing a bucket over Regan's head. Rose and Lily, another servant girl, later meet the two cops. Rose sees Finn gossiping with Lily and gets the cold shoulder. The affair merges into a free fight. Regan starts to wipe up the road with Finn. The girls interfere and, after succeeding in separating the men, enjoy a rough and tumble scrap themselves. Regan and Finn, fearing murder, separate the girls. The preacher sees the disgraceful affair and hastens to the police station. The lieutenant and the sergeant quell the riot and get Rose and Lily, and the cops are arraigned to get what the judge will give them.

HE WORE A WIG (June 9).—Major Bowers wants to marry Fay Raymond, and her pa is perfectly willing and even anxious, but Fay wants to marry Jack Cousines almost as much as he wants to marry her. Pa fires Jack out of the house to give the Major a chance when along comes Pa's maiden sister. She wants the Major for her self to win him, but Pa shoulders her out to the back porch and nails her to the steps to keep her there. Fay steals the Major's wig and gives it to Auntie. Auntie coyly demands that the Major redeem it with a kiss. He is catching cold in his bald spot and there seems to be nothing else to do. He kisses her and Pa catches him at it. He will not have the Major playing fast and loose with the entire family and declares that the Major must marry Auntie. The Major breaks away. So does Auntie, who leaves her dress nailed to the stoop. She catches him in the front yard and explains to some friends that she is engaged. That clinches it, and the Major goes home feeling like a man that is to be shot at sunrise. Jack comes and suggests to Fay that the Major sidesteps by announcing that he is already married to his housekeeper. Jack remembers that his housekeeper is black; but the Major is too worried to remember such small trifles as that and grasps the chance. Jack takes the note to Auntie and then gives it to John, the Major's butler and husband of the housekeeper. John decides to do some sleuthing, and chases the Major right into Auntie's arms.

THE CHANGELING (Special—Two Parts—June 10).—When old Dr. Rogers is called to a distant city on a special case and summons young Dr. Delmore to attend one of his patients, the wealthy Mrs. Saunders, Delmore hopes it will prove the beginning of better times for him: that he can gradually build up a practice among the people who can afford to pay large fees and abandon his ill-paying visits to poor patients. Then, too, he can marry Miss Price, the pretty trained nurse with whom he is in love.

The wealthy Mrs. Saunders, whose husband is hastening home from a European trip, is about to become a mother. Delmore makes all arrangements for the event and Miss Price is engaged as nurse. Mrs. Saunders receives a cablegram from her husband saying he had missed the steamer and that his return will be delayed a week. When Mrs. Saunders' baby is born, Delmore is compelled to discover the infant is lacking in vitality but keeps this information from the mother, fearing that worry may interfere with her recovery. The same day, Delmore is called to the bedside o Mrs. Brown, a poor woman, who also gave birth to a son. The woman dies while her husband, whom Delmore has sent to a charitable society with a request for a nurse, is away. Delmore knows Miss Price and learns that the Saunders' baby has died during his absence, but that its mother is as yet unaware of its death. Seeing his opportunity for rich patronage killed at the start, Delmore is crushed, but there comes to him the thought that by changing babies he can do a good thing for all concerned. So the substitution is made. The dead son of Mrs. Saunders is buried with the poor woman while the lusty infant of the dead woman is smuggled into the Saunders' home where Mrs. Saunders holds it fondly to her breast in blissful ignorance that it is not her own.

Delmore's scheme, however, does not prove to be the blessing he anticipated, for it develops that Brown, the father of the changeling, is a hopeless maniac, afflicted with the kind of insanity that nearly always proves hereditary. Delmore discovers this after Mr. Saunders' return and fears to confess the substitution. No one knows but Miss Price, and even she is ignorant of the fact that the changeling's father is a maniac.

Delmore proposes, marries Miss Price and they have a daughter, May. The Saunders rear their supposed son, Edwin, in luxury.

May and Edwin meet at a social college and fall in love. Delmore is horrified in discovering that the boy his daughter wishes to marry is "the changeling" and, unable to give a good reason for his objection to Edwin, can only sullenly refuse to sanction the match. His practiced eye detects in the young man unmistakable symptoms of his heritage. May and Edwin elope and Dr. Delmore's sin comes home to him at last.

Unable to bear the thought of his girl in the arms of a tainted man, Delmore resolves to separate them at any cost. So that night he takes Edwin on an authomobile ride. The auto is struck by an express train. Only two persons ever knew how the accident happened—Dr. Delmore and the "changeling" and their lips are sealed in death.

THE LURE OF THE PIT (Special—Two Parts—June 11).—John Manton, idealist, is ambitious to reform social conditions. His work takes him into the slums where he meets Edith Strong, daughter of John Strong, a Wall Street broker. As Edith's aim in life is akin to John's it is natural that the two being young fall in love. Kuvalda, an old clock maker, is the confident and adviser of both. Kuvalda is a great student. He and John have had many a talk on the subject of Wall Street speculation, and its harmful effect upon the poorer classes. John, who is a grain specialist, agrees with Kuvalda that Wall Street needs reforming. By performing a service for Edith's father, John wins his gratitude. When John and Edith marry, Strong presents John with a seat on the exchange. John considers it his chance to work the reforms talked of by himself and Kuvalda. John refuses to co-operate in a deal with other brokers. The brokers ridicule him by saying he lacks nerve. This declaration stings him and just to show them that he has nerve he joins them in one deal which he carries to unexpected success. The fever enters his veins and he forgets his purpose to reform "the street." In a year he is the leader of a clique bent on cornering wheat. The price of bread rises and the poor suffer. Edith, his wife, pleads in vain for John to remember his promises. Kuvalda's remonstrances are unavailing. John is money mad. His opponent in the deal is Van Sloan, another broker, who had desired Edith for his wife. The great wheat corner is almost complete, when Van Sloan discovers an unexpected source of supply. He lacks funds, however, with which to secure the wheat. Edith learns of the situation and hands Van Sloan the money which she had meant for her own husband. But his ruin is financial only. His honor, and peace are restored. With Edith he starts life anew.

CLAIM NUMBER 3 (June 12).—John Clifton is prospecting in Nevada. Lafe Brown is also in the same mountain. Clifton finds a spot rich in gold. He stakes out the claim and starts for the recorder's office. He has not gone very far before he collapses with a case of mountain fever. Brown finds Clifton, and the two men meet for the first time. Brown starts to help Clifton, but when the latter tells him of his gold find, Brown determines to take advantage of Clifton's condition and steal his claim. Asking for a drink, he pours the water from the canteen to the ground. Brown goes to the claim, tears off Clifton's card and substitutes his own. Before death comes, Clifton's anger gives him strength to write a note to his son Dick, in New York. He tells Dick, Brown has left him to die after jumping his claim, which he has called "Number Three" and urges Dick to find Brown. He hides the note in the bottom of his knapsack.

Returning, Brown finds Clifton dead. He discovers a leather card case in Clifton's shirt requesting that in case of death Clifton's belongings should be sent to his son. Brown reports to the sheriff that he found Clifton dead. He turns over Clifton's knapsack and records the claim as his own. When the package containing Clifton's knapsack arrives in New York, Dick is not at home.

Two years later he returns after a trip through Europe. When he finds the note, the boy swears that he will kill his father's murderer, and goes to Nevada. There he learns that Brown is now a wealthy man living with his daughter in Los Angeles. Dick locates Brown and after a year of patient scheming Dick becomes Brown's secretary under an assumed name. He meets Dorothy and has come to love her. He overheard the family physician tell Brown that his heart is weak and that he must be careful to avoid any sudden shock. He resolves to kill Brown indirectly, that is, frighten him to death. He mails a letter in a disguised hand telling Brown that his hours are numbered and that when he sees "Number Three" he will answer for the death of Clifton. When Brown reads the letter he is terrified. In his library he finds the clock stopped at the hour of one and it occurs to him that this must be the first of a series of warning numbers. Next he discovers that it is April 2nd. Brown determines to go East to escape the danger which he believes is hovering over him. With Dick and Dorothy Brown goes to the railroad station, when about to board the train, the porter hangs a sign on the back of the rear platform. The sign reads "Number 3." Brown's heart fails at the sight of the fatal number and he lurches forward into the arms of Dick and Dorothy. Dick, awed by the vengeance of Providence, protectingly puts his arm about Dorothy.

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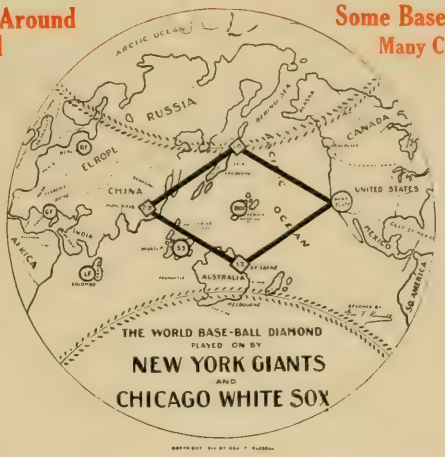

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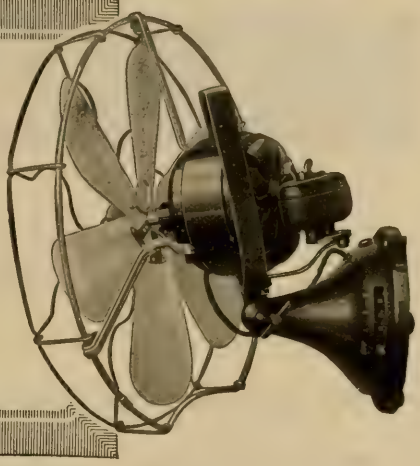

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DAILY NEWS

JERSEY CITY, N. J.

INDEPENDENT FILM STORIES

VICTOR.

DISENCHANTMENT (Two Parts—May 22).—Flo, along with most of the population, is lionizing Heinrich Von Berger, a tenor of renown, much to the chagrin of her sweetheart Harry. Coals are heaped upon the fire when Harry calls on Flo and sees the tenor's photographs in every corner of the parlor. His annoyance is added to when Flo tells him she has received invitations for herself and her friend, Betty, to attend a private recital of the tenor, and that Harry and his friend, Charles, must escort Betty and herself to the affair.

On the night of the recital Flo and Betty are greatly annoyed by the actions of Harry and Charles, who poke fun at the tenor's singing. They leave in a huff; the girls declare they will never speak to the boys again. Harry, realizing now that Flo's admiration for the tenor is greater than he thought, tries to apologize for his prank, but to no avail.

One day Flo notices a help wanted ad in the paper for a maid and a butler in the tenor's home. She decides to apply for the position that she can be near her idol. Flo sends for Betty and tells her of her plans. Betty tries to discourage her. Flo insists, and borrowing one of her own maid's dresses, she asks Betty to accompany her and wait outside while she applies. If she is not out in fifteen minutes Betty is to know that she is accepted. On the way over they are met by Charles. He determines to follow and see what's up. Standing a distance away from the artist's home he sees Flo enter. When Betty, who has waited the time limit, approaches him, he asks her for an explanation. She tells Charles all about it, and shows him the ad for the butler and the maid. Charles loses no time in telling Harry of Flo's adventure and Harry decides to apply for the position as the butler. He is accepted. Harry's appearance in the house is distasteful to Flo, and only tends to widen the breach between them. He pokes fun at her awkward efforts to impersonate a maid. Harry lays plans to bring her in conflict with the eccentric German. He seizes his chance, when Flo, in her first attempt to cook, is putting her best foot forward to please. On the stove is a great pot of soup boiling, and Harry, unseen by Flo, drops handsful of salt into it. Flo takes it into the dining room. The wife pours out the soup. Flo watches her idol with eyes wide open hoping her humble efforts will please. He drinks a spoonful of the briny fluid and nearly chokes. Flying into a terrible rage, he demands of his wife to know who prepared the dinner, and when she points to Flo, he lets loose a volley of biscuits at her. Flo, in great fright, runs from the room. The artist dashes after her with the carving knife. Harry, rushing to the rescue, disarms the German. Flo dashes out of the house and home, followed by Harry. Her opinion of the great singer is now changed. She and Harry go to the parlor and throwing all the photographs of her former idol on the floor, they do an Indian dance on his long-haired head as Flo vows never to love anyone else but her sane hero, Harry.

POWERS

THE UNDERTOW (June 8).—In the underworld of New York, a girl, born of shame and reared within its environments, endures the brutal usage of "Strong Arm" Riley, a crook, who sends her into the streets to steal. Upon the opening of the story she returns with a small amount of money. "Strong" takes her change and reprimands her upon her slim success, leaving her to join a drinking crowd in a nearby dance hall. The girl follows and finds him in the arms of another. She openly upbraids him and is thrown by "Strong" into the street.

Faint with injury, she is picked up by an old apple woman and taken to her humble home. Through the kind influence of her benefactor, she awakens to new and higher things in life. She secures honest employment. She forms the acquaintance of Jerry, an honest teller, who is accustomed to dine where she is employed as waitress. "Strong" in the meantime, is picked up by a detective and sent "up the river" on an old charge. The friendship between Jerry and the girl ripens into love. Hungering for a chance at life, the girl marries Jerry without telling her former life. A year later, "Strong" is released from prison and set about to find the girl. The ex-convict, angered by the girl's refusal to return to him, informs the husband of her old life.

Left by her husband, with only a repetition of her past before her, she determines to revenge herself and goes forth at night to the rooms of "Strong" prepared to kill him. Her just accomplishment is made evident by tense suggestive silhouette effects, later followed by her hurried leave from the house of the dead, to find peace and unbroken rest in the dark waters of the river.

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ECLAIR.

WIFE (Two Parts—June 10).—Financial ruin stare Price & Holliday in the face. Holliday finds that his beautiful daughter, Leonora, has just become betrothed to Dr. Livingston, a young physician. The next day, Price, who is enormously wealthy in his own right, offers to save Holliday from disgrace and ruin with the condition that he receive Leonora's hand in marriage. Leonora sacrifices herself. Livingston is wild with rage and disappointment.

Months later Livingston receives a note from Price asking him to spend a week with them. He is met with frankness and pleasure by Mr. Price, but when Leonora hears his voice she goes white She tells him he must leave at once. The sister, Alice, takes this message to him and he replies that he will go, but it will be like a thief in the night, and that Leonora herself must come to his room at midnight and give him the order. At midnight the troubled Leonora comes to Livingston's room and pleads with him to leave. Their voices attract the attention of Price, who is just in time to see his wife recoil from the doctor's arms. At his entrance she swoons. After the girl has been placed on the bed, Price draws a gun and is about to kill the visitor when Mrs. Price awakens.

The Prices return to New York, but the husband is a changed man. He has become addicted to cocaine. Leonora summons Doctor Livingston, saying that his act has caused the terrible condition of her husband. Livingston writes a prescription and gives it to Alice. Price goes from bad to worse. Leonora reproaches him and in reply he accuses her of unfaithfulness, and, working himself into a frenzy, falls unconscious. Leonora is about to give him Livingston's prescription when he recovers and suspects that he is being poisoned by Leonora. He swallows the medicine. Crazed with fear she calls Livingston. He managers to save Price's life and a month later Leonora's husband, still a shadow of his former self, enters the doctor's office, only to find that he has gone and left no address. A familiar handwriting attracts his attention, and picking up the letter reads it. It is from his wife to the doctor, saying that she is Mr. Price's wife and will remain so with all the duties and respect, and bids him go forever.

THE ISLE OF ABANDONED HOPE (Two Parts—June 13).—The story opens when the ship "Bainbridge" is driven before a terrible gale upon a concealed reef of the Sandwich Islands. The perishing survivors are sighted by King Hono and his tribe of islanders. At the supplication of Kaluna, the King's daughter, the natives rescue the white people. Those rescued are Captain Bainbridge, Clifford, Paul, Rosselli and his daughter Marie and a number of sailors. The King of the island has the castaways placed in a rock-bound valley to which there is but one entrance. This entrance is guarded and although the valley is a dream of tropical splendor, the white people are held prisoners. The castaways appoint Rosselli and Bainbridge their leaders. Marie is loved by Bainbridge and this match is favored by Rosselli, the girl's father. However, the girl loves Clifford. Kaluna, the King's daughter visits the valley one day and is insulted by Bainbridge. Clifford rescues her and he and Bainbridge fight with the result that Clifford is thrown from a cliff into a stream. He follows the stream and discovers an underground river leading from the valley to the seashore. In the meantime Kaluna has carried the news of the indignity offered her to her father and he orders that Bainbridge be brought to him. Shortly after Bainbridge is made prisoner a volcano begins eruption. To appease the great fire god Bainbridge is offered up as a human sacrifice. Clifford leads the surviving castaways through the underground passage. He proved the savior of all and wins Rosselli's favor and Marie's hand by his bravery. Fortunately the castaways are picked up by a passing boat before they are overcome by volcanic fumes.

IMP.

BENEATH THE MASK (Two Parts—May 18).—This picture is substituted in place of "An Old Rag Doll," a synopsis of which was published on page 1166 of the issue May 23.

Ethel is the only daughter of Mr. and Mrs. Dexter. The father is a wealthy factory owner. John Brady, foreman of the factory, takes a strong fancy to the girl and determines to win her by fair means or foul. However, his advances are more on the order of insults to Ethel. Brady, later, is discharged.

Some time later, Ethel attends a mask ball, where she dances with an unknown man—William Barnes. It is a case of love at first sight. Brady also attends this ball and secures an opportunity to make unwelcome advances to the girl. Barnes avenges this by thrashing Brady. Brady leaves, determined to get even in some way; he visits the factory, robs the safe and sets fire to the place. Barnes, in the meantime, has been trying to coax Ethel to unmask. In the friendly struggle that ensues Ethel loses her bracelet and Barnes pockets it.

Dexter, Ethel's father, learns of the fire and realizes that he is completely ruined by it. Later he dies as a result of the shock. Ethel, forced to earn her own living, secures a position in the home of Barnes' sister, unaware of their relationship. She has refused again an offer of marriage from Brady.

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Barnes, continually thinking of Ethel decides to give a masked ball in his sister's home in the hope that he might again meet Ethel, whose name he has never learned. When the ball is given Ethel is in the house, but not as a guest. She notes Barnes' presence and his sad demeanor. She goes to her room and dons the dress she wore at the previous ball.

During this time detectives concerned in the fire case have been slowly fastening evidence of guilt upon Brady. Brady has learned of Barnes' mask ball, and has presented himself and secured admission, though not a guest. It is during the height of pleasure that Brady is arrested. Barnes and Ethel unmask and the light in their eyes prophesies the culmination of romance in marriage.

ACROSS THE ATLANTIC (Three Parts—June 11).—Wilbur Norton has perfected a new aeroplane invention. An Oriental spy is charged by his government to get these plans. He endeavors to negotiate with Wilbur but is repulsed. An English friend of Wilbur's arrives from England with the news that the invention has been accepted. Wilbur, who is an Englishman himself, and his friend go out to celebrate. Wilbur becomes intoxicated. His friend takes the papers for safe keeping. The pair start home. The spy, who has followed them, stabs the friend to death as Wilbur falls on the sidewalk in a drunken stupor. This is all observed by an old tramp who flees in terror.

The next morning Wilbur awakes to find the knife in the dead body of his friend. He imagines he has killed him. He escapes and goes to London where he buries himself in the slums and makes a living by selling papers. His wife, an American girl, he left behind. The murdered man's fortune has been willed to her and her child. She leaves for England, determined to run down the spy and clear the name of her husband. She arrives and meets the Oriental spy. While on the way to the Derby, Wilbur, who is now working with a Punch and Judy show, observes his wife pass in her car. He tries to follow, but loses her in the crowd. The wife again meets the spy at the races and succeeds, during the excitement of the race, in securing the paper. Wilbur has found his way to the races and he confronts the spy there. The spy departs hurriedly, followed by Wilbur. The spy tries to escape in Graham White's aeroplane with the latter who does not know of his guilt. Wilbur pursues them and sees them land after a brief flight. He chases the now panic stricken foreigner through a village street, into a house and onto the roof. The spy misses his footing and falls; he is killed. Wilbur finally locates his wife and the series of exciting events come to an end.

THE DAWN OF THE NEW DAY (May 28).—Ethel, a poor country girl, marries John Smith, a wealthy farmer, so that she may secure support for her widowed mother. Sid Dunlap, a former sweetheart, upon returning from college, finds her married, and becoming annoyed at two of his companions who are continually kidding him about her marriage, he makes a wager with them that he can entice her away from her husband. He tells her of his love, and she, believing his protests of love honorable, and still loving him, she agrees to elope with him. She is discovered by her husband in Sid's arms, and he tells her to choose between them. She goes to Sid. Afterwards, discovering his dissolute character, she returns to her husband, who truly loves her. He takes her back and forgives all.

NESTOR

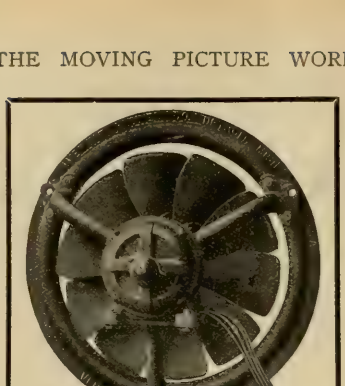
A WIFE ON A WAGER (June 10).—Wally Bristow is a wealthy young chap infatuated with a heartless society girl. He discovers that she is not true to him and leaves her. At the club he runs into an argument among the members to the effect that none of them could start out with nothing and return in a year, married and successful. Wally takes his friends up on the bet.

Wally goes West and secures employment on a ranch. He becomes the butt of the cow punchers jokes, and his employer's daughter thinks him a prig until, one day, she observes him thrash a ranch bully for ill treating a dog. Soon after she promises to be his wife. The society girl, meantime, hears of it and starts West to break up the match. Arriving in the neighborhood she sends a note to her rival saying that the man is untrue to her and to go to a certain place and she will see him with another woman. The ranch girl does this and sees her sweetheart with another woman. There is a quarrel, but the fiance, just before Wally is about to return finds her mistake. She overtakes Wally at the station—there is forgiven and the two board the train for the East. Wally wins his bet.

UNIVERSAL IKE.

UNIVERSAL IKE JR. IS KEPT FROM BEING AN ACTOR (June 9).—Another man tips his hat to Ike's sweetheart. Ike becomes jealous. Forthwith he decides that their paths must go in opposite directions. Tom, the ranch foreman invites Louise, Ike's cast-off sweetheart, to go with him to Uncle Tom's Cabin. The invitation is accepted. Ike goes to the show with the other cowboys and raises a rumpus when one of the actors looks at Louise while singing. He is ejected from the theater. An usher advises him to get a book and study how to become an actor.

Ike secures the necessary book. The cowboys are not appreciative of the histrionic talent shown by members of the Uncle Tom's Cabin company and commence shooting. The actors flee with the cowboys in pursuit. The chase ends up at the ranch where Ike has "made up" with flour and charcoal and is rehearsing. Louise hears him exclaim, "If you refuse me once more, I'll shoot," and concludes that she is to be Ike's victim. The cowboys hunt Ike. He climbs into a barrel and rolls down a hill. The barrel ends up in a pond. Ike is rescued.



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FRONTIER.

HIRAM AND ZEKE MASQUERADE (May 28).—Hank, the proprietor of the Cuckooville Skating Rink, is out of luck. His wife, however, suggests a plan, and to boost business, they engage Hiram and Zeke, the village cut ups, to pass off as the world's greatest man and woman skaters.

A big crowd comes to the exhibition and Hank is kept busy counting his money. Hiram and Zeke pull off some great stunts. A race for the championship of the world is next announced. Hiram wins the event and Zeke gets sore. Susie, the belle of Cuckooville, appears and Hiram and Zeke quarrel over her. Their identities are disclosed to the spectators and a riot results. Hiram and Zeke make their getaway, but just when they think they are safe, they run into the crowd, and more than get theirs.

CRYSTAL.

HIS LUCKY DAY (June 9).—It is Charlie's birthday. His wife, Vivian, gives him a dollar and tells him to buy himself a birthday gift. He goes out and finds a horseshoe. He imagines he is going to be lucky. He walks around the street and finds a wallet a man drops. He returns home with it. He hangs the horseshoe over his door, and shows the wallet to his wife. She makes him take it back. A boy who saw him pick it up, and who also saw the man who lost it looking for it, points Charlie out to him. The man decides to beat Charlie up for the theft. Charlie drops the wallet and runs.

Vivian receives a new crayon portrait of her mother and asks Charlie to hang it. A series of accidents happen to him. He breaks the picture, falls down from the ladder and nearly breaks a leg. Ill luck follows. He decides the horseshoe is the cause of his misfortunes, so he throws it through the window. The horseshoe hits a man who is passing in the street. The man threatens to kill Charlie. Vivian rescues him just in time. A friend of Charlie's calls, and brings him a great floral horseshoe. Charlie is convinced that his troubles will now start all over again.

REX.

AVENGED (May 24).—[This picture is substituted in place of "The Roman in Black," a synopsis of which was published on page 1014 of the issue of May 16.]

Smuggling Chinamen is a lucrative job and the old fisherman follows it successfully. One daughter, Lois, lives with him. The other, who has been deserted, struggles back to her old home, only to be met with anger by the father. Lois' sweetheart is the coastguard. He receives word that smugglers are expected to land Chinamen that night. He posts extra guards.

Lois tells her sister to hide in the cave where they used to play as children, and that she will bring her food after dark. The girl does as she is bid, unwitting of the fact that the cave is the rendezvous of the smugglers. Lois arrives just before the father comes to the place with the Chinamen. The coastguard and his men attack the party, which scatters. The old fisherman flees, but Nemesis overtakes him at the top of a cliff, when one of the Chinamen appears unexpectedly. The old man, startled, falls over the cliff to his death.

THE STONE IN THE ROAD (May 31).—[This picture is substituted in place of "The Awakening," a synopsis of which was published on page 1166 of the issue dated May 23.]

A modernized fairy tale, it tells of a rich bachelor who decides to study his relatives before making his will. A visit to them leaves him as puzzled as before. He plans a test. They are all invited to visit him on a certain day. In the middle of the road he plants a big stone. One by one the relatives pass it by until the humblest of them all decides that the stone is dangerous to traffic and moves it away. Underneath they find a note giving the finder the old man's fortune.

THE AWAKENING (June 14).—Beatrice comes to the fishing village to gather local color to be used in her painting. She falls in love with a young fisherman. Upon an invitation he consents to pose for her, and to make sure of his service until the canvas is completed, she allows him to think that possibly she might care for him. He becomes a slave to her. His own sweetheart of the fishing village is brokenhearted.

The picture is almost finished when the artist invites the fisherman to accompany her to the city that the finishing touches may be made in her studio. Once in the city the fisherman's eyes begin to open. He finds that she already has a finance, an artist like herself. In fact, he comes to know that she was merely flirting with him, leading him on that she might use him to further her art.

Did he simply resign himself to the inevitable, return to his village and marry his fisher-girl sweetheart. Yes, he did that but he did something else first. He took a knife and transformed the painting of himself into a pile of painted fragments.

JOKER

MIKE SEARCHES FOR HIS LONG LOST BROTHER (June 10).—To settle an inheritance Mike goes West in search of his long lost brother, Jake. Arriving in a frontier town, Mike makes an impression on Keyboard Annie, the telegraph operator. On the other hand, he gets in bad with the cowboys. The news is flashed through the town that Sure Shot Schultz, bandit, is in the vicinity. Mike is mistaken for the bandit; every one he meets throws up the hands and insists upon being robbed. Later Mike is captured by the outlaw himself. He forces Mike to rob the stage, unaware that Mike's and Jake's inheritance in aboard, guarded by their mother.

But Mike escapes without finishing the job—Schultz moves to complete it only to find that he is stealing his own money, for Schultz and the long-lost brother are one and the same person. There is a pathetic reunion between mother and son. Mike arrives in the village and finds out that he held up the stage carrying his own money. The boys are about to lynch him when Annie goes for aid. The family is reunited, the inheritance saved and Mike is furnished with a wife in the person of Keyboard Annie.

THE STRENUOUS LIFE (May 23).—[This picture is substituted in place of "Mike Searches for His Long Lost Brother," a synopsis of which was published on page 1012 of the issue for May 16.] Jennie Beggles is a buxom farmer girl with ambitions. Claude St. Clair, who farms the adjoining section of land, loves but is not loved by Jennie. The Owl Film Company is strong for "types" in its special brand of movies.

Jennie sees their advertisement and decides to become a leading woman. She steals away in the dead of night. Claude Ct. Clair follows in her footsteps, when he runs across the advertisement of the film company. Jennie suits the manager of the film company and becomes a movie heroine. Claude happens along and is inserted into one of Jennie's scenes by the manager. Claude tries to make love to Jennie. She resents his advances.

Jennie's mother and father read the alluring ad of the Owl Film Company, and decide also to secure jobs as movie actors. When Claude tries to kiss Jennie she secures a pistol. Claude flees with Jennie and the entire company in pursuit. Claude is saved when Jennie's mother recognizes her. True love has its reward when Claude battles with another movie actor who tries to press his attentions upon Jennie.

GOLD SEAL

LUCILLE LOVE, THE GIRL OF MYSTERY (Two Parts—No. 5—May 12).—As Lucille Love recovers consciousness in the pit which has been dug by the

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natives, sees her dead horse beside her and realizes that the papers have been stolen from her, the desperation of her condition is pitiable. She crawls out of the pit only to see a pair of hungry lions in her path. To escape them she climbs up a tree and to her amazement finds a vine ladder on which she escapes into the forest.

Loubeque is anxious to secure the amulet which makes Lucille a sacred person in the eyes of the natives, and he orders his native to follow her. In their search they are seen by the lions and in fear of them Loubeque builds a fire all around him through which the lions do not date to penetrate. The smoke of this fire attracts Lucille and she steals up as near to the camping place of Loubeque as possible.

Something in the manner of the native rouses a suspicion in Loubeque's mind that the savage is not loyal, but on second thought he dismisses the doubt and goes to sleep. But his doubt of the savage is well founded, and his master is no sooner asleep than he takes the papers from his master's shirt and runs away into the forest. Lucille, however, from her vantage point has seen the pilfering of the papers and follows the man.

The lions prove the nemesis of the native and he perishe sin their clutches. In order to search the body, Lucille goes to the camp and secures a fire-brand from the fire which Loubeque, now awake and aware of his loss, has also deserted. Lucille scares off the lions and secures the precious papers from the mangled native's breech clout. She is overjoyed and makes the best time she can toward the sea-coast. Loubeque at last finds the native's body and searching it in vain, decides that the further attempt to find Lucille are in vain, as she had probably met the same fate as the thief.

Lucille in her flight to the coast sees a fluted pillar sticking out of the ground in an unusual manner, and as she is examining it, the earth about her gives way and she is precipitated into the midst of a sunken city, inhabited by a race of men similar to the monkeys but with many features which closely ally them to the human race. Possibly they are a race of missing links. At first they are afraid of Lucille as she is of them. But the encouragement of numbers in on their side and they pursue her to the rude throne of their still ruder king. His primate majesty's method of subduing his subjects is to throw necklaces of diamonds to them, and while they are occupied with collecting them he carries off the prize himself. Lucille sees that she is no safer with the king than with any of the rest of his race and in a super-human burst of strength she frees herself from him and escapes. The unwonted activity of the racing and chasing about displaces certain rocks which hold back gasses. These gasses collecting quickly explode and that side of the mountain is blown out. Once more our heroine is at liberty and she searches all along the riverbank until she comes upon a native dugout, in which she floats down the little river to the seacoast.

She finally sees a little brig standing off shore and attracts the attention of the boatswain of the ship's gig. He rescues her and takes her on board the boat. And Lucille passes one comfortable night since she does not realize that the spy, Loubeque, is on board the same boat, having been rescued the preceding day.

LUCILLE LOVE, THE GIRL OF MYSTERY (Two Parts—Series No. 6—May 19).—The sixth of the "Lucille" pictures. Hugo Loubeque, an international spy, has stolen certain valuable documents of state from General Sumpter Love—the stolen papers to be used in ruining the General. To save her father's honor from tarnish, Lucille Love, the General's daughter, undertakes to regain possession of the documents single-handed. After a series of thrilling chases over land and sea, and after she has regained the papers, Lucille is picked up from one of the South Sea islands by a sailing vessel. Little does she realize, however, that the vessel is owned by her enemy, Hugo Loubeque, and that he is aboard the same boat.

As soon as Loubeque discovers that Lucille is aboard the boat with the coveted documents, he disguises as a Chinese mandarin to further his plans in regaining the papers. Meanwhile Lucille is impressed by two members of the crew. The first is the captain, who is not long in showing her that he has evil designs upon her. The second is the first mate, a gruff old tar, with whom she makes friends. One night the captain attacks Lucille, and she is only saved from his brutality by the timely interference of Loubeque. The girl recognizes the spy despite his disguise, and puts herself on guard against him. Knowing that the papers must be valuable, the captain steals them from Lucille's cabin. Again the captain attacks her. This time the girl draws a revolver, forces the captain to the deck and shows him up to the crew as a coward. By this time there is a general feeling of unrest among the members of the crew. The time comes, however, when the sailors divide and carry on an armed mutiny. A few cast their lot wtih Lucille and the rest side with the captain. A fierce battle between contending forces is then waged upon the deck of the ship. At a critical moment when Lucille and her followers seem to be doomed, Loubeque comes unexpectedly to the girl's aid and for an instant the danger is past. But only for an instant because in the thick of the fray a battleship is sighted.

Realizing that the boat is carrying contraband arms to China and that capture will mean imprisonment, those of the crew who were Lucille's friends turn against her and join the captain. Again in command, the captain has Loubeque thrown overboard and for Lucille he has even a worse fate planned. She is placed in a row boat with a jug of water and cast adrift upon the South Seas. When she has drifted some distance from the ship, she rescues Loubeque from the water. In the small boat there is but sufficient water to last a few days. Loubeque, however, shows the greatest consideration for the helpless girl and when the chill of night comes on he covers her with his own coat.

They are alone, adrift upon the South Seas and neither has the documents, the quest of which has caused them to face so many dangers.

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ANIMATED WEEKLY NO. 116 (May 27).—Queen of the Seas.—The "Vaterland," largest of the floating cities, is 950 feet long, of 58,000 tonnage, 100-foot beam and 65,000 horsepower engines driving her 27 knots per hour—New York City. Sub-Title: Commodore Ruser, commander-in-chief, on the bridge—Fleet of 25 tugs that assisted the giantess into her dock.

Veterans March in Memory of Heroes.—Confederate soldiers, wearers of the gray during the Civil War, meet in Atlanta, Georgia.

Royalty at Races.—King George and Queen Mary of England are guests of President Poincare at the Auteuil Races—France.

The Norwegian Pageant.—Thousands of prominent Norwegian representatives attend centennial celebration—Minneapolis, Minn.

Huerta's Representatives.—Mexican diplomats sent by Huerta to represent Federal Government in the Mediation Congress held at Niagara Falls, Ontario, Canada. Sub-Title: Arriving at break in the railroad outside of Vera Cruz with flag of truce.

President Wilson Attends Unveiling.—A beautiful monument is erected by the Government in memory of Commodore John Barry, first chief of the American Navy, and unveiled at Washington, D. C. Sub-Title: Secretary of the Navy Daniels.

England's Newest Ship.—The colossal "Brittania" is successfully launched at Belfast, Ireland.

Cornell Crew Wins.—Courtney's star oarsmen defeat Princeton and Yale before 10,000 spectators at Cayuga Lake, Ithaca, New York.

Theodore Roosevelt.—Rousing welcome is given our famous ex-president upon his return from explorations in the Brazilian wilderness—Oyster Bay, New York.

Speed Kings Meet.—Lincoln Beachey, the most daring of all the sky pilots, and Barney Oldfield, the veteran auto racer, meet to decide the speed championship—Coney Island, N. Y.

Cartoons by Hy. Mayer, World Famous Cartoonist of Puck.

MUTUAL FILM CORP.

AMERICAN.

THE OATH OF PIERRE (Two parts—June 8).—Pierre Dorchet, a French-Canadian and professional trapper in the great woods of the North, in visiting his traps is compelled to leave his sister, Nanette, alone on the border line. His friend, Papineau, his sister's lover, acts as her guardian. Calvin Crow, civil engineer for the government, and his assistant, Kent, appear on the scene. Crow meets Nanette in his loneliness and with his compelling personality and glamor of the big city Quebec, makes love to her. Papineau tries interference, but his nature is easy going and feeling the need of a stronger hand goes to meet and warn her brother, Pierre. Pierre on his homeward trip meets his sweetheart, Julia Naughton, who lives with her mother on the border line. Papineau encounters Pierre in the woods on a familiar watercourse and hearing the news of his sister's danger, hurries forward on forced marches.

Back in the mountains, Crow has promised to marry Nanette and then heartlessly breaks camp and leaves her. Her brother and lover return and find her terribly distressed and on the verge of insanity. Overcome by sorrow she darts into her cabin and ends her troubles with a dirk. Pierre over her dead body lifts the blade at arms' length and takes his terrible oath of vengeance. In pursuance of their work, Crow and Kent plunge deeper into the wild country and encounter the Naughtons—Julia and her mother. Attracted by her pretty face, Crow at once starts a new campaign in hearts and lays siege to the affections of Julia. The mother and daughter unsophisticated and simple-hearted, are both flattered by the attentions of Crow, especially because of his connections with government work. And Crow comes dangerously near repeating the history of the unfortunate Nanette.

Pierre and Papineau in the meantime are tracking the monster toward the Naughtons. Papineau almost gives out, but is fired on by the indomitable spirit of Pierre. They arrive at the Naughton cabin at the time when Julia is forming a strong liking for Crow. The mother and daughter read the coming tragedy in the faces of the two trappers and when they produce a picture of Crow and tell the purpose of their errand, Julia steals off to warn Crow. Pierre, the brother, and Papineau, the lover, both claim the right to kill and they settle the dispute by drawing cards.

Pierre wins. Crow, warned by Julia, deserts camp and forces Julia to accompany him. Pierre comes to the camp and stands by the firelight, realizing that Crow has been warned. Crow takes advantage of Pierre's exposure by the firelight and shoots at Pierre, who apparently falls dead. Crow and Julia, Papineau and Mrs. Naughton, all hurry to the scene of the tragedy. Crow standing exultingly over his victim, is suddenly grabbed in the iron grip of Pierre and a fight of life and death ensues. Pierre and Papineau seek consolation in the solitude of the forest heretofore untrod by man, passing out of the lives of Julia and her mother.

SPARROW OF THE CIRCUS (June 10).—Sparrow, the famous clown of a large traveling circus, deeply in love with his wife and devoted to his little girl, is deceived by one Jack Crane, the ringmaster, who loving the clown Sparrow's wife, watches his opportunity to express his love for the young bare-back rider in the absence of her husband.

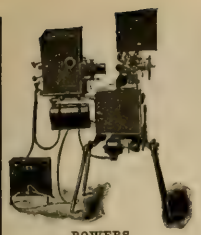
Like many women who long for a life of ease and grandeur the Princess Ora listens to the promises of Jackson Crane and unthinkingly, on the impulse of the moment, she consents to take her little girl and leave with the ringmaster for the promise of a fine life in a different atmosphere. Leaving a farewell note to her husband, she goes with Crane.

The elopement of his wife and child with the ringmaster brings great grief to the heart of Sparrow, who is comforted by his clown friend, Pantaloon. To carry a tragedy in his soul, and comedy to the hearts of thousands, is the task Sparrow accomplishes, yet in the end his manhood dominates the great wrong done him and the hand of Providence, kind ever to the suffering, rewards the patience of Sparrow by a happy reunion.

BEAUTY FILM

NANCY'S HUSBAND (June 9).—Percival Winthrop finds himself heir to quite an estate—providing he will not go on with his announced marriage that is distasteful to his uncle. To be certain that there will be no chicanery, his uncle's will demands that he marry someone else within a month. The lawyer suggests that he marry someone else and later get a divorce. This is agreed to, providing the lady is homely. This stipulation is made by the widow whom he has promised to marry.

The lawyer presses into service the daughter of an old friend of his and so as to overcome the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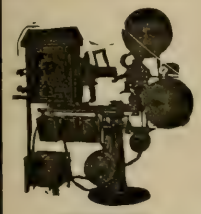
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widow's objections as to appearance. Nancy, the girl, changes clothes with a scrubwoman. They are married and immediately separate. He meets his wife under more pleasant conditions and circumstances and falls in love with her, discarding the thought of separation. He tries his best to lose the widow, whom he has found he doesn't love. The lawyer helps him out and leaves him happily united with his wife.

MUTUAL WEEKLY.

MUTUAL WEEKLY, NO. 73 (May 21).—**Westerners Build Good Roads.**—500 prominent Portland citizens aid to better highway movement near Oneonto, Oregon.

Greek Fleet Visits Spain.—Warships of the Hellenic nation pay friendly call at San Tander.

Hogs Will Be Hogs.—Arizona farmers are shipping thousands of porkers to Chicago market.

Bombay's New Docks.—Indian Viceroy opens Alexandra quays with elaborate ceremonies.

120 Miles By Bicycle.—Annual race from Paris to Roubaix, France, is won by French champion, Crupelandt.

Navigation Under Difficulties.—U. S. exploring engineers have perilous trip up Snake River Valley in Oregon.

King Ludwig Celebrates.—Together with his retinue he attends a religious ceremony in Munich, Bavaria.

Holy Week in Seville.—Elaborate ceremonies occur in Spanish city during religious festival period.

Vera Cruz Heroes Honored.—Bodies of those who fell in first Mexican battle are brought to New York.

Mexican Prisoners Are Moved.—5,000 of them are moved from Fort Bliss, Texas, to Fort Wingate, New Mexico.

The Largest Railroad Shops.—Grand Trunk Pacific plant at Winnipeg leads the world in size and equipment.

Suffragettes Visit Washington.—Annual parade at the Capitol shows growing strength of National movement.

Off To Beaver Lake.—Wild excitement among Canadian gold prospectors as bonanza news reaches northern trading post.

A 40-Ton Load.—Safe doors for Park National Bank, New York, are moved by hydraulic trucks through Broadway.

PRINCESS.

A TELEPHONE STRATEGY (May 29).—Ralph Parker is the son of the richest man in town and cashier of the local bank. He falls in love with Ruth Alden, operator of the telephone exchange. Col. Parker bitterly opposes the match, and the girl proudly refuses to marry Ralph without his father's consent. At her request, she is transferred to night duty which makes it possible for her to avoid meeting her lover.

One evening, when Ralph is alone after hours in the bank, robbers break in. He is seized and bound, and they plan to imprison him in the vaults, but the young man, by a clever ruse, manages to get into communication with Ruth at the telephone exchange. She arrives with help in time to release Ralph from the vaults and to save his life. When Col. Parker hears the whole story from his son he says, "I guess you need some on to take care of you," and gives his consent to the marriage.

RELIANCE

OUR MUTUAL GIRL (No. 21—June 8).—The next person to come and volunteer his services to Mrs. Knickerbocker was "Raffles," the gentleman burglar. Always on her guard, Margaret's aunt accepted his offer, and immediately informed the police, in order that they might watch their new ally. The gangsters didn't "lay off the job," as Raffles had ordered. They had made up their mind to find the missing girl and win the fabulous sum Mrs. Knickerbocker had offered for her safe return. Moreover, they assumed that Raffles knew where she was, while he, on his side, suspected "Kid Joseph" and "Fat" Taylor of having abducted her.

The police made a systematic search of the hospitals, hotels, boarding houses and even the morgue. Plain clothes men also were stationed all over the city to watch the crowds in case Margaret might still have her liberty, though the general feeling was that she must be imprisoned and helpless somewhere, at the mercy of ruffians.

One of the gangsters trailed a blonde girl whom he saw on Fourteenth street to her apartment and kidnapped her, believing it to be Margaret. But when Ada Taylor was summoned she swore that their victim was not the niece of Mrs. Knickerbocker.

BRONCHO

SHORTY'S TRIP TO MEXICO (Two parts—June 3).—The offer of Pedro Sanchez, the border smuggler, was seized upon by Shorty as a means of repairing a damaged heart. If he were to help Pedro smuggle arms into Mexico, he might manage to renew his affair with Anita. He had just come through a sickening experience. It was pay day and he had come up to town with the boys for a good time. The only woman in Dead Tree whom Shorty would look at, being Bessie Gordon, the dentist's wife, he had gone to the doctor's office roaring with toothache. And Gordon had insisted upon relieving him of a perfectly good molar. Afterward's the boys had treated him to the consolations of whiskey—and Pedro winning his co-operation, Shorty and the Spaniard rode off toward the border.

Meanwhile, Anita and her father had refused to hand over their stock of horses to the Mexican general, Carramba, who had trussed them up in their own hacienda, placing a guard over them, and ridden away. On a mission for Pedro, Shorty stopped off to see his sweetheart. There he discovered the plight and outwitting the guard, cut their bonds, hurried father and daughter into his automobile and drove to safety across the border.

DOMINO.

THE LATENT SPARK (2 parts—June 4).—Everybody wondered why Tom Loomis wasn't like his father. Adam Loomis had been a member of the Cedarville Fire Department for years, but when Tom had the honor of being elected to that distinguished body, he refused to accept. It was suspected that Tom's mother hadn't exactly urged him to join. Now, Anne Hull had more spirit. At the humiliating news of her fiance's cowardice, she had thrown him over for Bud Lodge.

One dreadfully dark, windy night, the Hull's house got afire. Mrs. Hull escaped, but Anne was entrapped in her room. Before the fire department could get into their new uniforms, Tom Loomis had rushed in through the smoke and flame, and saved the girl. Everybody wondered then how Tom ever came through alive. He was frightfully burned, and the fire department went in a body to the hospital and presented him with a cup. Bud Lodge was forced to retire from Anne's favor, and fire bells were succeeded by wedding bells before the year was up.

KAY-BEE.

THE EMBEZZLER (2 parts—May 29).—For twenty years Caleb Cole was the trusted accountant for the firm of Lewis & Munson. In his old age, he took the meager savings which should have gone to make his declining years comfortable, and spent the little hoard for luxuries to please his invalid grandchild, Mildred. The child was growing every day weaker, and at last the doctor told Caleb that if he expected to keep her alive a year, she must go to the country where she could have fresh air, the best of food and expert nursing.

A tremendous temptation lay at Caleb's finger tips, and he yielded. When the books were audited at the end of the month, it was revealed to Lewis & Munson that their accountant had embezzled several hundred dollars. Geoffrey Lewis was astounded. He was not a hasty nor an unjust man, and it came over him forcibly that Caleb Cole, so trustworthy all these years, must be in some unspeakable trouble. He follows Cole to the country, where he had gone to be with Mildred, and arrives at the cottage while the grandfather is absent on an errand to the village. A few moments with the child and the nurse reveal to him the situation, and quietly leaving the house he tears up the warrant for Cole's arrest and makes up the deficit to the firm out of his own pocket.

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FEATURE FILM STORIES

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THE CHRISTIAN (Eight Parts).—Glory Quayle, a natural born mimic, leaves her country home, reaches London, goes on the stage, gains fame and affluence. John Storm, her country sweetheart, believing he has lost Glory forever, enters a Monastery, tries to forget her, cannot kill his love, returns to the world, becomes a famous slum worker and friend of the poor. Lord Robert Ure, a social vampire, a beast in human form, betrays Glory's chum, Polly Love. Glory tells John of Lord Robert's wicked treatment of poor Polly. John demands that Lord Robert marry Polly to save her from dishonor. Lord Robert refuses, as he intends to marry a rich American heiress. Terrific clash between the Right of John and the Might of Lord Robert. John exposes Lord Robert, who swears revenge. Polly dies of shame and a broken heart.

Lord Robert plans fiendish revenge on John. He spreads broadcast the report that John predicts the end of the world on Derby Day, the greatest day of sport in England. John becomes an object of hatred. All Britain wrought up by John's alleged prediction. His former friends become bitter foes. The uneducated and weak are its mortal fear. Thousands and thousands incite riots against John Widespread and awful panics in the slums. Derby Day becomes a day of terror. (Wonderful scenes of the world-famous Derby Race, with its great horses and its terrific crowds, taken in England especially for these scenes.) John is a target for the vengeance of everyone, both rich and poor. He stands alone, with all the world against him. Glory rushes to his aid, quells the angry hordes and saves him from them. Through persecution, John's mind becomes unbalanced. That night, fearful for Glory, John goes to her home, tries to kill her to save her from a fate like the one which befell poor Polly. Glory rises supreme makes a magnificent defence, recalls John to his senses, helps establish his innocence, proves Lord Robert's guilt, accepts John's love, joins him for life, be it better or worse and in spite of the terror, the deep disappointment, the tribulations, the misunderstandings, in spite of all, Glory and John find happiness in each other's love.

UNIVERSAL SPECIAL FEATURES.

NEPTUNE'S DAUGHTER (Seven parts).—The story deals with two kings, King William of the mortal world, and King Neptune of the immortal world. The former gives to his people free fishing rights in his private waters, which are unfortunately in close proximity to Neptune's kingdom. The monarch of the sea has two daughters, Annette and Angela. While playing with other mermaids one evening, Annette is caught in a fishing net. She frees herself and hastens to Neptune's cave to apprise her father of the great danger that threatens them. Meanwhile little Angela, but five years old, tries to swim her way home alone. She too is caught in a net, but too weak to free herself, is dragged to shore by the fishermen. The little mermaid is, however, concealed by an abundance of seaweed and the fishermen, happy at the first day's catch under King William's decree, wend their way homeward rejoicing and praising their king. Little Angela, unable to extricate herself from the seaweed, dies. And so her sister, Annette, finds her. She bears the little body to Neptune and there swears an oath of vengeance against those that she feels are her sister's assassins.

The old Witch of the Sea gives her a charm in the shape of a shell, which transforms her from mermaid to mortal maiden. She is warned, however, should she lose it, never can she be immortal again. Neptune bids his daughter farewell and she comes to the land. There she meets a kindly woman, who takes her in. The old lady is the mother of the keeper of the city prison. Meanwhile King William has found that the Princess Olga, whom he loves, is unfaithful. She and the Duke Horis are plotting against his throne. Tired of intrigue and court functions the king decides to pass the day incognito and dressed as an ordinary citizen, he wanders in the forest. There he meets Annette garbed as a wood nymph. Love creeps into both of their hearts. She, of course, does not know him as a king, the man who is indirectly responsible for her little sister's death.

The king sees her dance and realizing that he

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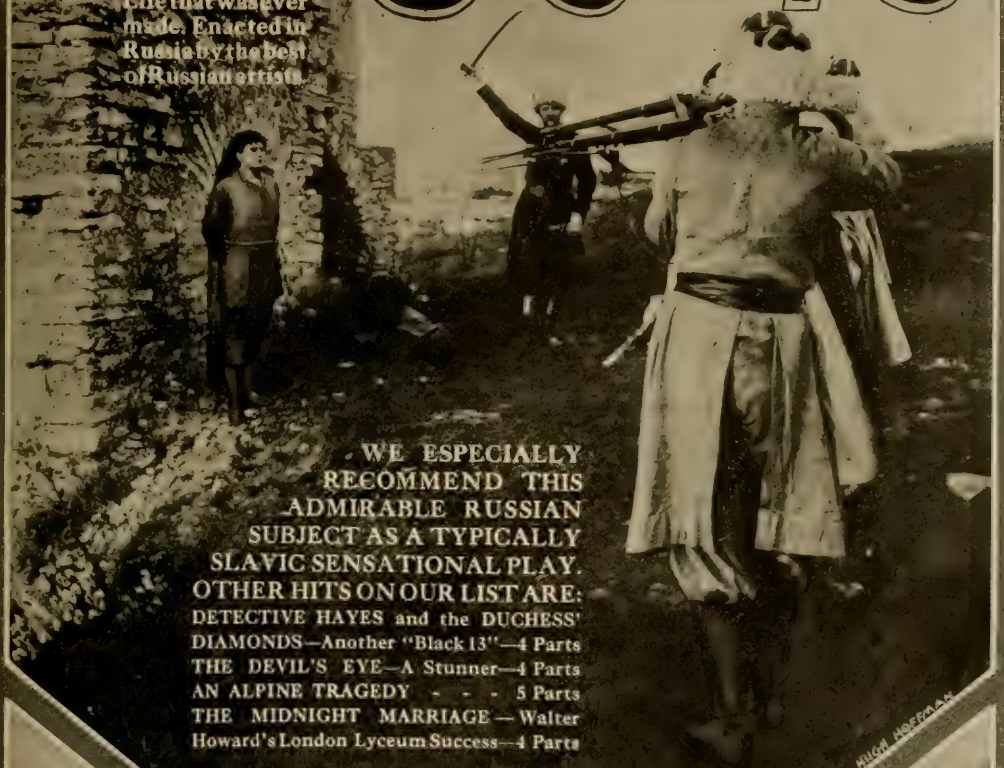

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must sooner or later tell her who he is, sends her an invitation to the state ball. Annette now knowing from whom the invitation comes, sees in the acceptance an opportunity to assassinate the king. The hour of the ball is here, Annette is dancing before the king. He hides his face behind his hand, she draws her dagger from her hair and is about to plunge it into his breast when she is seized from behind by the drunken Duke Boris, who admiring her grace and beauty, kisses her. The king steps from the throne and orders all from the room. Then comes the recognition. She realizes that she cannot fulfil her oath and rushes away to the sea. She finds her charm and again becomes a mermaid. Time passes. The king is now the center of a conspiracy. The people have risen up against him for imaginary wrongs and he is hurled into prison. Duke Boris becomes the power and it is now that Annette feels she wishes to see the man she loves again. Back to the mortal world she comes and again is transformed and now learns of the king's imprisonment. She arranges to take the place of her friend, the city jailer. She cuts her hair short, dresses as a boy and smothers with a sack the man that stands between her and the king's liberty. She is about to unlock manacles when they are caught by Duke Boris and his followers. Quickly Annette is thrown into prison herself, and overhears a plot to assassinate the king under the guise of a fair duel. Two men are to creep up from behind and plunge their swords into the king's body as he fights with Duke Boris for the throne. Annette is now taken from prison and thrown hand and foot from a sixty-foot cliff. There, owing to her great powers of endurance in the water, she frees herself, swims ashore, only to be caught again by the man who has been hired to murder her. Now comes the fight on the top of a cliff and together into the water below they fall. Down into the depths below Annette drags the man who would kill her. Then the fight under the water, as nearby preparations are made to assassinate the king. Annette succeeds in killing her antagonist and reaches the duelling ground in time to save her lover. The king's subject learning of the injustice they have done their monarch, beg forgiveness, which is freely granted.

Olga has now sought refuge at the water edge, where she comes across the old Witch's charm which changes mortal to immortal. As she passes her hand over the odd shaped shell, she is transformed into a mermaid. Some unseen power draws her to the cave of the Sea Witch, and the latter, seeing the sacred charm broken in her hand, curses her and transforms her into a loathsome octopus, and so Olga is punished. Annette seeing that the king is not fatally wounded, rushes away to return to her father, knowing that her love is conquering her. Her shell is gone! The one link which binds her to the sea is no more. When she realizes that she can never see her father again, she falls to her knees and sobs and so the king finds her, takes her in his arms and offers to make her his queen. It is the only way. She loves and is loved, and as the story closes, we see the king and queen in all their regal glory happy, peaceful and contented.

GENERAL FILM CO.

THE GOOD-FOR-NOTHING (Essanay—Four parts.—Gilbert Sterling had never wanted for anything. He had been given plenty of money to do with as he pleased, and it was perhaps the fault of his parents that he became worthless—good-for-nothing. The firm of John Sterling & Sons had been organized by his father, and, when Gilbert was old enough, he took active part in the management. Gilbert's love for the gay life led him away from his duties, and it was nothing unusual for him to spend six nights out of the week with questionable company.

Early one morning, intoxicated, Gilbert finds his way to his home. His father reprimands him and finally puts him out of the house, telling him "never to return." Ralph, Gilbert's brother, is engaged to a society belle, by the name of Gertrude Chapin, and the end of the second reel shows the two families making arrangements for the wedding.

Years later, we see Gilbert a ragged, good-for-nothing tramp in the far West. His happy-go-lucky ways and mannerisms are appreciated by the men in the small town, who pay little attention to him, except for contributing the "makings" or an occasional twenty-five-cent piece. In the meantime, Ralph has engaged in a crooked deal. His father becomes furious and will not reconcile himself to the commercial transactions. The son leaves his office, swearing that he is through with the firm, Sterling & Son, forever. He associates himself with another company and forces his father to the wall, breaking him. The old clerk, who had befriended Gilbert many times, pleads with Ralph to help his father, but for his trouble he is requested to leave the office.

Gilbert befriends an Indian who is taken with smallpox, and as a reward, is left a deed for the Lone Star Mine. He prospers, and after months of labor, becomes very wealthy. His father and mother, in the city, now destitute, are taken to the poorhouse, Ralph having refused to help them in any way. A letter from the East informs Gilbert of his parents' whereabouts, and he hastens to them, restoring them to their old home. Ralph tries to corner the wheat market and Gilbert gets the tip and "breaks" him, and the pretty society butterfly Ralph had married deserts him, now that he is penniless. The worthless son finally saves the life of his brother, and a happy ending takes place, the family now reunited and the old firm name "Sterling & Sons" re-established.

ANNE BOLEYN (Eclipse—Three parts).—At a court gathering at Greenwich, in 1532, Sir Thomas Wyatt reads some verses to Queen Catherine, Henry VIII. hearing that the Queen has found a new lady-in-waiting, visits the assembly to inspect the new beauty. Finding that Anne is in love with Wyatt, the King asks his jester to spy upon the couple and report to him. In the gardens that night, Henry succeeds in talking for a few moments with Anne and learns definitely of her love for Wyatt. He orders her to repair to the castle at Windsor, where he organizes a hunt in her honor. Incidentally, he presents her with a beautiful pearl necklace. Wyatt, seeing the pretty bauble, reproaches her with encouraging the King. Missing Anne from the hunt, Herne, one of his henchmen, plays upon his jealousy by showing the King the two lovers seated under a tree. That same evening when Anne and Wyatt return to the castle, the King banishes Wyatt from his court and threatens Anne with the same treatment. The young lady's answer is to let her head fall upon the King's shoulder.

All the castle soon hear of the King's new favorite. Queen Catherine shows her hatred of Anne in many little ways and the King soon divorces her. Anne's hour of triumph has come, although darkened by the apparition of the demon Herne, who reveals her doom—the scaffold. Nevertheless, Anne is secretly married to Henry VIII and becomes Queen of England. Two years of bliss follow for Anne. Then to court comes Jane Seymour. The new beauty soon attracts the attention of Henry VIII and Suffolk, the King's evil genius, observing that she has fascinated his master, contrives a secret meeting between them. Anne detects the rendezvous and expresses her horror to her lord. This, however, merely serves to infuriate the fickle King and he asks Suffolk to help rid him of his Queen. This is brought about by Suffolk, who, knowing the love Wyatt had borne Anne, brings him to a room in the castle occupied by Anne. In this way Anne is arrested and taken to the tower prison.

Several days later, although protesting her innocence, Anne is tried by twenty-six peers, all instruments of the King. She is sentenced to die and on May 19, the sound of a gun notifies him that a second Queen has gone.

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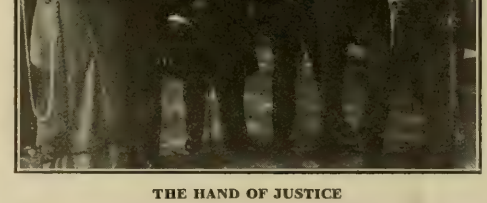

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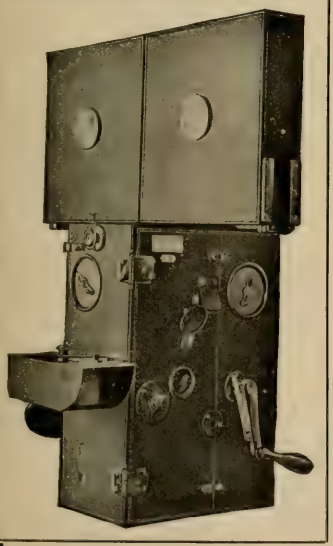

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THE GAMBLERS Lubin.—Isabel Lamson and Catherine Spencer are old school friends, and it is the great wish of Isabel that Catherine shall marry her brother, Wilbur. James Darwin, a young attorney in the interest of business, comes into the life of the Spencer family and falls in love with Catherine. Wilbur is so immersed in business that he does not play the love game satisfactorily and Darwin wins out. Catherin tells Darwin that she does not love him really strong, but he persuades her that she will in time and they get married. Catherine tells Darwin that she really was in love with Wilbur and the husband, being of a jealous disposition, the drifting apart begins. Wilbur, in desperate effort to amass a fortune, gets his fellow directors to go into a precarious scheme to extend their banking operations and Emerson, senior, endorses them. For a time things go well until the rival bankers smell a mouse and commence an investigation which may mean state's prison for some of the party, as the Emerson chain of banks are operating illegally. The attorney-general calls on Darwin to investigate. Wilbur scours the streets for money to cover risky notes. Darwin tackles the weakest link—one of the stockholders named Cowper, and he agrees to turn state's evidence. Cowper steals the notes and substitutes forged ones. Wilbur packets the substitute notes and returns to his room, where he finds the investigators in charge. Darwin at home finds Catherine about to go to a ball given by Isabel and tells her she cannot go. After he leaves for the meeting she goes anyway. Darwin learns that he must go to Washington and returns home for his bag. Learning that Catherine had disregarded his command he goes to Emerson's for her; she refuses to leave until the husband partly explains. Cowper realizing what it means to go to jail, starts for the Darwin house with the notes and leaves them on Darwin's desk, the maid only being present. Wilbur returns home and finds detectives watching the house. His colleagues then are informed of the situation confronting them. Emerson is heartbroken, but insists on standing his share of the trouble, but Wilbur manages to take the burden on his own shoulders. He gets Cowper to make a confession and goes to secure the notes. By a clever ruse he gets into the library where the package is, but is discovered by Catherine. She secures the packet and despite his pleading refuses to part with it. Darwin returns and confronts Wilbur, who trying to explain the situation makes matters worse. Darwin cross-questions his wife and not believing the story of the papers suspects that Wilbur came simply to visit Catherine. To prove the matter he has Wilbur arrested for burglary. Catherine refuses to tell where the papers are and also to make a charge against Wilbur and declares to leave Darwin for good. She makes her threat good and leaves. Wilbur is released, as no charge can be made against him. The next morning it is agreed that Wilbur is to be sacrificed and that charges are to be preferred by the others of misuse of the notes. Catherine goes to the Emerson home and telling Isabel all, endeavors to see Wilbur. Cowper discovers that she still has the papers just as Darwin enters. Wilbur finally gets the papers from Catherine. He calls Darwin and Cowper in and surrenders the papers at the same time his written confession and offers himself to the law. Catherine declares her love for Wilbur and after getting a divorce promises to wait for him.

THE THUMB PRINT (Melies—Four parts).—The head of a gang of thieves and criminals is posing as a count and becomes engaged to the daughter of the banker, his engagement being the means whereby he can work himself into the good graces of the banker's prominent friends. It is owing to a shortness of money and the possibility of the banker discovering his identity, that he decides to murder the banker, take his keys, rob the safe and leave a finger print behind that shall throw anybody off the scent of the real murderer. Whilst the murder is taking place, the criminal accidentally scrapes a piece of glace kid off his boot. This is discovered, together with the finger print, by the detective who has been called in upon the case. The criminal is well protected, inasmuch as the secretary of the banker is one of his own paid gang, and hearing of the discovery of the detective boot, to further throw the responsibility off the count, another pair of boots is obtained and identically torn. These boots are sold to a cobbler, who exposes them out for sale, where they are recognized by one of the detective's understudies. Search is made of the count's house and his boots examined, but they do not correspond in size with those that they bought at the cobbler. Still, the detective feels that the count is in some way responsible; yet, he is unable to fasten any evidence whatever upon him.

In a spirit of challenge, the count calls upon the detective and offers to put among his collections the true copy of his own finger print. This is immediately compared with the one the detective discovered on the day of the crime. It further baffles the detective, inasmuch as there is no similarity. Nevertheless, he decides to find out all he can of the count, and sends to Italy for description and particulars of his past life. He is fortunate enough to find that the real count deserted his wife some time back, since which time he had not been heard of. Incidentally, the wife also sees the announcement of the engagement of the supposed count to the banker's daughter and decides to look up her husband before he commits bigamy. On arrival, she finds that the count is not her husband, but an imposter. Before she has time to give the identity of the man she has come to see, she is stabbed, but not killed. While sick in bed, one of the accomplices of the criminal leaves a photo of her child and suggests that if she opens her mouth against the count, the child will be killed. The detective is still balked in his endeavors to get information; so decides to raid the apartments of the count and make comparisons of his boots and sundry other things. While doing this, he is heard and discovered. In his endeavor to run away, without being recognized, he takes the wrong passage and finds himself in a trap. Fortunately, he is strong and is able to escape from the house. His suspicions now are doubled, and he decides to obtain the child himself, with the view to making the mother speak. After this, the story ends pretty quickly, and conclusive proof soon found of the entire guilt of the supposed count and his confederates, all of whom are captured in their secret rendezvous.

SPORT AND TRAVEL IN CENTRAL AFRICA (Pathe—Five parts).—Captain Machin, in charge of the Pathe expedition to the African jungle, with his staff of cameramen, guides and sharpshooters, set sail from Marseilles and arrived at Alexandria, Egypt, five days later. From there they journey by easy stages to the Nile, then met the first tribe of African natives, the Sudanese.

The first catastrophe of the trip occurred with the death of the expedition's goat, which wandered to a river and suddenly disappeared down the throat of an alligator. The disaster served to inform the explorers that there was hunting at hand, and in a very short while they had bagged a choice collection of the monster alligators. Traveling inland, the explorers passed the spot, marked by monuments, where Lord Kitchener met the Marchand expedition in 1898.

They came to a village south of Kodok, inhabited by the Shilluks, a warlike race, who live in huts of earth and straw. Here they captured a junior monkey. They christened him Coco, and he proved an amusing companion during the rest of the expedition.

Leaving the Shilluks, the explorers came to Tongo, and from there plunged into the wild jungle, which was to afford them many fine pictures, many thrills and innumerable narrow escapes from death.

Leopards, monkeys, lions and other wild creatures peculiar to the region unknowingly posed before the camera.

At Lake No, hippopotami were discovered and a hunt was immediately organized. Killing the hippos was an easy task compared to bringing home the prizes, some of which measured fourteen feet and weighed nearly four tons.

Next a vulture hunt was organized, and at a great risk a native was lowered into the nest near the top of a mountain. After an exciting battle in mid air, he gave a signal and the hunters helped him up with some fine specimens of these gluttonous creatures.

It is from a bird that dwells in the heart of the African desert that the marabou feathers, commonly used in decorating women's apparel, are obtained. The capture of the marabou is shown.

Further on a colony of alligators was discovered, and a demonstration given of the method of securing their valuable feathers for millinery purposes. Two and three-quarter pounds of the feathers secured by the expedition had a value of $1,200.

The party soon arrived on the Abyssinian frontier, and that night a loud trumpeting revealed the presence of elephants near at hand. Early the next morning a hunt was organized, and in a short time several monster elephants had fallen before the rifles of the hunters.

Having secured the jungle from end to end, the hunters faced about for home, proud of the thrilling pictures they had secured and congratulating each other on the hairbreadth escapes from charging elephants and leaping leopards which marked the trip throughout.

THE ROYAL BOX (Four parts—Solig).—The story of "The Royal Box" chiefly concerns a favorite actor of a century ago in England. James Clarence, the bon-comrade of the Prince of Wales, and one who occupied a peculiar, popular position with the play-goers of that day. The scene opens with the actors presentation at the Swedish Embassy Ball, by the Prince of Wales. There he meets Lady Felsen, the wife of Count Felsen, and she is at once charmed by his elegant manner. He apparently reciprocates her admiration and the warmth of their first meeting, inspires her noble husband to be very distant and disagreeable. The second party to the plot is Lord Basset, a petulant old roue, who urges marriage upon his beautiful ward, Celia Pryse, and singularly enough, she comes in to innocently share the big respon sibilities that make and mar the close of Clarence's career as a favorite in England. Lord Basset eventually thinks that he has made a conquest, for he is not slow in notifying the Prince of Wales and other notables of his wedding prospective. Celia temporizes with this hateful old party, but is at her wits' end to know what really to do. Finally, recalling Clarence, the actor, in a similar situation, she feels that she might do something in the dramatic section, and impulsively writes to him that she is positive she has a career ahead of her, and would like him to consult with her—almost forcing an interview upon him. However, he advises her in a letter that she should take up any other career than that of the stage. Time flies, Celia Pryse's wedding day is set and comes, but the bride has disappeared. Basset, in his rage and mortification, makes a terrible scene, and declares that his ward has been abducted by Mr. Clarence of the Drury Lane Theater.

The actor, has, in the meantime, received a pressing invitation for another reception at the Swedish Embassy, but declines. This does not cool the ardor of Lady Felsen, who, with a friend, visits him clandestinely in his dressing-room at the theater. The occasion of this appearance is simultaneous with a great benefit performance given by Clarence for an ailing comrade actor, Bob Widgets, which although in some ways, a serious matter, involves a great deal of comedy. During the course of the visit, Lady Felsen drops a fan in the actor's room. Shortly after her secret and hurried departure her husband visits the room with the Prince of Wales, and the former picks up the fan and secretes it, adding further fuel to his antagonism for the actor. The performance is gala, and the Prince of Wales has as his guests, Lord and Lady Felsen. They appear in the box, and as Clarence appears as Romeo in the balcony scene of "Romeo and Juliet," their talking is so loud, so persistently annoying, that Clarence forgets his part.,

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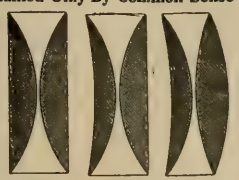

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comes to the footlights, and in a speech denounces them. Such reckless nerve on the part of the actor toward the heir apparent starts a terrible commotion. The audience is dismissed, and the excited actor, whose feelings are beyond his control, is hustled away to a place of safety by his friends as one out of his mind. Everybody naturally thinks that such an affront to the Prince of Wales will end his career in England, but the Prince takes the rebuke rather good-naturedly, visits Clarence in his lodgings and assures him of his unbroken friendship.

Celia Pryse, who has sought sanctuary at her aunt's, has managed to get some instruction in stage work, and keeps in communication with Clarence despite his attempts to dissuade her against the stage career. She is persecuted by her guardian, Lord Basset, and finally concludes that the only way to escape him is to emigrate to America, she, in the interim, having secured a stage position. Lord Basset more than ever believes that Clarence, the actor, is at the bottom of all his troubles, and finally secures a warrant for his arrest. This fact becomes known to Lady Felsen, who greatly fears that she may be involved in an exposure, owing to the fact that she has written Clarence a number of letters, and has sent him her portrait. He had previously informed her for her own safety that the fan she left in his dressing-room was found by her husband. Happily this incriminating bit of evidence is taken up by the Prince of Wales, who disarms the jealous count, her husband, by telling him that he himself lost it there. The upshot of all this trouble is that Clarence himself determines for the good of all concerned it would seem well for him to accept an engagement in far-off America. When the Prince of Wales and all his other friends come to see him off, he introduces Celia Pryse, who is a passenger on the same ship, as his new leading lady.

THE LILY OF THE VALLEY (Selig—Three parts).—Lily Vale's gentle ministrations to the poor folk of the mill town where her family lives ever makes her presence a benediction. She has a passionate love for flowers, particularly for wearing lilies-of-the-valley, which has won for her the appellation of "The Lily of the Valley." Her brother Philip is a lieutenant in the National Guard. When a strike breaks out in the big mills in Commercial Valley, the governor issues a call for the militia to repair to the scene of violence, and Philip's company leads the way.

Foreman Bill has felt the pinch of poverty so long he is blindly enraged against the capitalistic class. He is the leader in this strike, and what is more, he is incited by his fiery daughter, Anna, who never ceases to aid the strikers' cause and urge them on. The soldiers, after firing several volleys over the heads of the strikers, aim low with bullets and rioters fall before them maimed and wounded. The "Lily's" heart is wrung by the scenes of suffering as she goes about among the strikers in her efforts to do what she can in relieving their ills and ministering to their wounds. She does not reveal that her brother is an officer of the troops, but points to the lilies-of-the-valley that she carries and pleads with the warring men to heed such a symbol of peace and love. The rough workmen are much impressed by her message—even the strikers softens—but their wrongs are too deep and they demand absolute redress. Anna forces a paper into Lily's hands, telling her that if she will get old man Winter to sign the document, that peace will be assured, as it was his former refusal to sign the pact that caused the riot.

The fair evangel visits the hard, unyielding man in his office at the factory, presents him with a symbolic flower, and is on the point of winning him to favor the workmen and sign for peace, when a riot breaks out afresh. Stones shatter the windows of the room where they are talking; so that Winter, enraged beyond reason, throws away the document and swears to fight his employes to the bitter end. "The Lily of the Valley" turns sadly away and then visits her brother, who is in charge of the deadly machine gun. While she is arguing with him, a stray bullet enters the watch tower where they are stationed and kills the girl.

Philip, frenzied with grief over his personal loss, heedless of the consequences, without orders turns the machine gun loose and it cuts a bloody swath in the close ranks of the strikers gathered. Among the victims of this fire are the father and brother of Anna. The men are terribly incensed over this tragedy, Anna comes to the front and takes a solemn oath to find and slay the soldier who robbed her of father and brother. The men, fairly frenzied, arm themselves as they can and line up for desperate battle. In the pause in hostilities that follows, a young officer, a friend of Philip's, rushes up, tells him of the terrible thing he has done without orders. Then Philip awakens from his dreadful dream, and realizes that the consequences are something for which he is personally responsible. To avoid further bloodshed, he takes the crumpled agreement from his dead sister's hand, and rushes to Winter's office. He asks him to sign. That captain of industry refuses; thereupon Philip draws his gun and threatens him with death unless he immediately puts his name to the document. Regardless of the protests of the guards, he rushes out of the factory gate into the midst of the strikers, and shows them the peace pact with Winter's signature, just as the battle is about to begin again, so a truce ensues.

In the interim, Winter rushes to the commander to complain against the officer who forced him into signing the agreement, having no knowledge of the conditions that brought it about. Philip has been arrested and makes a clean breast in the matter, and asks both the colonel and Winter to see why he cranked the gun. Thereupon he takes them into the room, showing them the dead body of his sister, and the pair are so deeply moved they agree to jointly ask the governor to keep his name secret. Philip is released on parole to take the message to the governor, which he does, and is pardoned. With a cessation of hostilities, Philip decides to devote his life to bettering the conditions of the working people in Commercial Valley, and becomes a day laborer in the mills.

Philip secures work in a big factory. Anna, orphaned and alone, left to her own resources, secures work in the same establishment. Philip has the next lathe to Anna's sewing machine. They soon become acquainted; he is infatuated and she coyly reciprocates. He becomes interested in all her doing, and anonymously supplies her with funds to help her fellow-workers, as they club for humble charity work. Eventually, friendship ripens into love; Philip marries Anna and takes her to his palatial home. Here she sees for the first time a portrait of "The Lily of the Valley," and then it is revealed to her by Philip that this gentle girl was his sister.

One evening they are to dress for a social function when Anna discovers in the dresser Philip's old uniform, and then through a chain of singular circumstances, suspicions that he is the very man that killed her father and her brother. All at once the fire of the old vow flames within her, and she takes a revolver, intent upon shooting him. In the interim, troubles have again commenced at the factories; there is a riot in the streets similar to the one that had almost wrecked Commercial Valley years before. Anna enters the room to kill Philip, with murder in her heart and the weapon for it in her hand; but love overcomes her hatred. She casts aside the weapon and holds out her arms to again embrace him. As he turns about from the open window, a wild bullet fired from the street pierces his breast and he falls dead at her feet. Then in a "dissolve" is revealed the doubly grief-stricken woman, who has assumed the sister habiliments as the symbol of the lily-of-the-valley, and devotes the remainder of her days to helping the working people.

MUTUAL.

THE WRATH OF THE GODS; or THE DESTRUCTION OF SAKURA JIMA (Five parts).—According to an old legend, Toya San, daughter of Lord Yamaki, the last male descendant of an old Samuri family of Japan is accursed of the gods and is shunned by all. An old prophet, Takeo, makes it his business to explain to all young men that should Toya San marry, it would displease the gods to such an extent that the volcano, Sakura Jima, which has been inactive for over twenty years, would become active.

An American ship is wrecked off the coast and Tom Wilson is rescued by Yamaki, who, in order to keep Toya San away from the village people, lives alone on the beach; Wilson tells Toya San of a new God more powerful than Buddha and persuades the girl to marry him. The old prophet, when he hears that Toya San is to be married, tries to prevent it, but arrives at the American mission too late. The sky becomes overcast and Sakura Jima becomes active, throwing out lava, flames and smoke. The village and country is shaken by a tremendous earthquake. Yamaki is killed but Wilson and Toya San escape and join the American ship at anchor in the harbor.

WARNER'S FEATURES.

A MOTHER OF MEN (Three parts).—The tale starts in Dixieland and ends in a New York police court. A woman is arrested for vagrancy. When arraigned, the magistrate, a keen reader of human nature, recognizes her refinement and asks her to relate her story. The scene then shifts back a decade. You see a typical Southern plantation with its multitude of negro slaves. The woman in the police court was then a bride. Her three manly boys were the envy of the countryside. A young negro, rebelling at work, attacks Nelson, the youngest, and inflicts a deep gash on his wrist. For this, he is unmercifully horsewhipped. In revenge the negro kidnaps Nelson and his trail is lost when he swims a lake and escapes with the boy. Ten years later Civil War is declared. James, the oldest son, announces that he plans to join the Yankee troops. Heartbroken, but proud, the father dons the gray uniform of the Confederacy.

Then follow reproductions of the most thrilling battles of the war. During a terrific charge by Northern soldiers, the Confederates are finally driven to retreat. In this skirmish the father of James is unhorsed and killed. His body is recovered by James and sent back to the sorrowing wife and remaining son, Walter. Walter leaves to serve his father's cause. When he reaches headquarters he is sent on a dangerous errand into the Union lines. There he is arrested as a spy, but during the night overpowers his guard and escapes with information concerning Federal advances. He is hotly pursued by a squad under command of his own brother, James, though neither brother know that fact. Walter seeks refuge in his own home, and is there trapped. In trying to escape he leaps from a second story window. There is an exchange of shots and when the smoke clears both brothers are dead, each shot by the other. Broken in spirit, her wealth gone, the mother frees her slaves and becomes a wanderer. She sets out aimlessly to find her remaining son, Nelson, who was kidnapped many years previously. Then comes her arrest in New York for vagrancy.

Startled and bewildered by the strange tale, the magistrate rouses himself and slowly bares his wrist. There he beholds the angry red scar inflicted by the negro when a child. Suddenly he realizes that the prisoner is his own mother.

UNIVERSITY FILM CO., INC.

THOU SHALT NOT (Four parts).—Two miners, Jim Dawson and Jack Stone, on their way home after a lucky strike, are attacked by bandits. Their lives are saved by the timely arrival of Bob Cooper, another miner. Cooper sends a letter to Jane, his wife, by Dawson and Stone, telling of his discouragement. Arriving in the mining town, Dawson delivers the letter. Jane shows only disgust at her husband's misfortune. She is attracted by Dawson. One night at a dance two of the bandits who attacked the miners on their homeward journey, recognize Dawson and decoy him outside the dance hall. In the fight the two robbers are killed and Dawson wounded. He seeks refuge in Jane's house. Upon his recovery Dawson and Jane plan to go away. Cooper's father is suspicious and her infidelity is proved when he finds a note to Jane from Dawson. While trying to prevent the elopement the old man is shot. The couple flee. Jane is taken suddenly ill and they are forced to camp for a night. Cooper meantime reaches his home only to find his father dead with the tell-tale note in his clenched fist. Cooper starts in pursuit. Stone, fearing for Dawson's safety, gathers a posse of men and follows Cooper. Cooper overtakes the guilty couple in camp.

In a struggle between the two men, Dawson loses his footing and falls on his own knife. Cooper stays with his sick wife and keeps the fires going through the night. But in spite of his ministrations she dies, and Cooper makes a dash for freedom. At daybreak, Stone and his men come upon the scene of the ghastly tragedy. Stone steals Dawson's gold bags and writes a letter to Helen, Dawson's wife, that Cooper has killed and robbed her husband. Helen and her brother, Joe, vow vengeance on Cooper. Cooper meanwhile has made a rich strike. News of the new vein reaches Joe and he joins the first gold rush. Arriving at the diggings he becomes friendly with Cooper, who is working under an assumed name. The claim proves valuable. Joe and Cooper start for home. The two men stop at a mining town where Joe becomes infatuated with a dance hall singer. Cooper, who tries to break Joe's attachment to the dancer, is recognized by Stone, now the owner of the dance hall. Stone threatens to arrest him. Cooper escapes, but in the general fight Stone is wounded. He tells Joe that Cooper killed Dawson. Joe pursues Cooper, overtakes him and in the struggle that follows, Cooper is injured and Joe is kicked by his horse into a ravine. Cooper manages to reach a house which is Dawson's home. Helen nurses him back to health. Her interest in him ripens into love, when she receives a letter from Joe, revealing Cooper's identity. Conquering her love Helen sends a note to the mounted police disclosing Cooper's whereabouts. Cooper fully returns Helen's love and tells her of his past. Helen is overwhelmed by his confession, her husband's perfidy and the injustice she has done Cooper, who shows her the note wrenched from his father's dead hand. Thinking, now, only of Cooper's safety she helps him to escape, and when the police gallop up to the cabin she sends the men in the wrong direction, and rides after him, leaving a note for her brother explaining all. Helen finds Cooper exhausted under a tree, where he has fallen from his horse. She revives him—they pledge their mutual love and we see them riding away together toward the far horizon in the rays of the setting sun.

FEATURE PHOTOPLAY CO.

THE HUMAN WOLVES (Five parts).—Elsa Delgarth, a retired actress married to a rich politician, returns to the stage to act in a series of charity shows. The glamour of the footlights causes her to become tired of domestic life and she leaves her husband and child to return to the stage.

Paul Greville, an actor, with whom Elsa runs away, loses his memory while appearing in a production, and as a result the couple find themselves face to face with ruin. Unable to obtain engagements, Greville sinks lower and lower in the social scale until meeting a criminal named Gaston St. Croix, he agrees to join the latter's gang. The commissioner of police is informed of a number of mysterious thefts, and immediately stations his squad of officers on the river bank to track the mysterious gang. That night the crooks are tracked, and a battle on the water ensues, but they make their escape.

Elsa is unaware of the double life Greville is leading and for some months the man takes part in the crimes of the riverside gang. Meanwhile Delgarth has received an important government appointment and the St. Croix gang plot to gain possession of valuable documents he holds. Greville and an accomplice break into Delgarth's home, but are disturbed before they can accomplish their purpose. However, they carry off Delgarth's little daughter, intending to use the child as a weapon against him. They next engage rooms at a hotel

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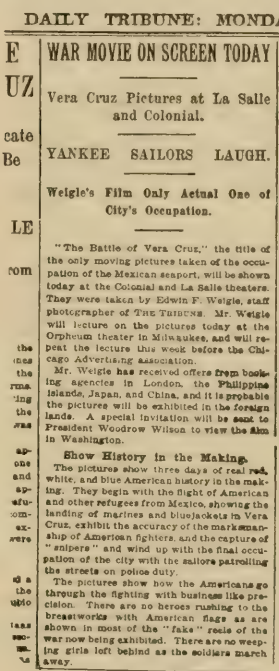

DAILY TRIBUNE: MONDA

WAR MOVIE ON SCREEN TODAY

Vera Cruz Pictures at La Salle and Colonial.

YANKEE SAILORS LAUGH.

Weigle's Film Only Actual One of City's Occupation.

"The Battle of Vera Cruz," the title of the only moving pictures taken of the occupation of the Mexican seaport, will be shown today at the Colonial and La Salle theaters. They were taken by Edwin F. Weigle, staff photographer of THE TRIBUNE. Mr. Weigle will lecture on the pictures today at the Orpheum theater in Milwaukee, and will repeat the lecture this week before the Chicago Advertising association.

Mr. Weigle has received offers from booking agencies in London, the Philippine Islands, Japan, and China, and it is probable the pictures will be exhibited in the foreign lands. A special invitation will be sent to President Woodrow Wilson to view the film in Washington.

Show History in the Making.

The pictures show three days of real red, white, and blue American history in the making. They begin with the flight of Americans and other refugees from Mexico, showing the landing of marines and bluejackets in Vera Cruz, exhibit the accuracy of the marksmanship of American fighters, and the capture of "snipers" and wind up with the final occupation of the city with the sailors patrolling the streets on police duty.

The pictures show how the Americans go through the fighting with business like precision. There are no heroes rushing to the breastworks with American flags as are shown in most of the "fake" reels of the war now being exhibited. There are no weeping girls left behind as the soldiers march away.

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to the town and write Delgarth, telling him he will receive news of his daughter if he visits them alone. When Delgarth keeps the appointment he is overpowered and carried away from the hotel. Delgarth's groom, who followed his master to the hotel, becomes suspicious and succeeds in tracking down the criminals to a lonely spot where they seek to force Delgarth to reveal the hiding-place of the papers. When Delgarth is obdurate they threaten to place his child on a near-by railway line in the path of the advancing express. They carry the child to the railway line, but their vile purpose is frustrated by Elsa, who has learned of Greville's villainy. She rushes to the track just in time to snatch her child from danger, but she herself is knocked down and fatally hurt. Greville is also killed and the other members of the gang are captured by the police.

HEPWORTH AMERICAN.

THE MISTRESS OF THE AIR (Three parts).—Florence, a wealthy hydroaeroplane flyer, meets Tom, a fortune hunter and owner of a dirigible airship, who presses his attentions without success. One afternoon at a reception at Florence's residence she is introduced to Dick Sterling, with whom she falls in love. Tom, noticing Florence's attentions to Dick, becomes very jealous and censures her about it, and then takes her in his arms and tries to kiss her. Florence objects and screams. Dick rushes in and interferes. Tom resents Dick's intrusion and leaves the scene. Later he sends a note asking forgiveness and invites Florence and her friends to the christening of his airship and to take the first ride in the clouds.

Florence accepts and tells her friends to meet at her house the next day. Dick is first to arrive and is making desperate love to Florence under the shade of a rose bush when Tom, unnoticed, arrives and realizes Florence's love for Dick. Tom makes his presence known, after which the entire party leaves by automobile for the aviation field. The christening over, Tom and Dick make a trial flight out over the ocean. Florence through her field glasses sees a struggle between the two men, Dick being thrown from the airship into the ocean. She jumps into Dick's auto, rushes to the hangar, takes out her hydroaeroplane and starts out to rescue Dick, who is swimming in the ocean. Tom returns and reports Dick having accidentally fallen overboard and then presses his suit again on Florence, but she, knowing the true status of affairs, repulses him.

A few weeks later Florence enters her hydroaeroplane in a race against a motorboat. Tom has bet heavily upon the motorboat. He borrows a pair of pliers and enters the hangar of Florence's hydroaeroplane and cripples it. The following day Florence wins the first two heats of the race, but while flying about 200 feet in the air returning her machine is seen to collapse and fall into the ocean. Motorboats rush to her rescue. Dick, surmising that some villainous work has been done, puts detectives on the case and Tom's pliers are found near the hangar. Tom is found at Florence's home, again pressing his suit upon her. He is arrested and while being taken to jail breaks away from the detective and attempts to escape by crossing a stream upon a small hand ferry. He is told to halt and not heeding, is shot by the detective and falls into the stream and disappears. A month later Florence and Dick are married at an "aerial wedding," which takes place in her hydroaeroplane and they fly away upon their honeymoon, disappearing in the clouds.

ECLECTIC.

THE HAND OF DESTINY (Four Parts)—Robert Rogers is heavily in debt as a result of gambling. He gets word from one of his cronies that there is a way out if he would consult Phony Bill. He does so and gives Phony Bill a note for a sum of money if he will supply him with a sum of counterfeit money. The arrangement is made and carried out but Phony Bill refuses to give up the note. Rogers takes from the vault of the bank in which he is employed some good money substituting the bad. The cashier is accused of the theft and sent to prison for a long term of years, leaving to the mercies of the world a wife and infant daughter. Some twenty years later, Stephen Rogers, son of the original crook, whom his father has left wealthy, employs as a stenographer, Ethel Hartley, the cashier's daughter. Not suspecting who she is, he takes her to his country home to do some special work for him. While she is there he makes advances to her but is repulsed. He finds some of her correspondence and learns for the first time who she really is. She runs away and finds a home with one of Rogers' tenants, but Rogers drives her away from there. Driven to desperation she tries to commit suicide, but is rescued by Chester Thorne, who, on learning part of her story, places her in the care of his mother. While she is there he falls desperately in love with her. Rogers happens to be passing one day and sees the couple. He goes home and decides to tell her lover her history. One day an old tramp is passing and Ethel brings him in and feeds him. On her recommendation Chester gives him a job on the place. When Rogers calls to make his exposur, the tramp, who is the long-forgotten Phony Bill, produces the note and proves that Ethel's father was innocent and that in reality Rogers' father was the guilty one.

Picture Theaters Projected

Brooklyn, N. Y.—Meyer Goldberg, 49 Throop avenue, is having plans prepared for a moving picture theater, office and dwelling, to cost $6,000.

Buffalo, N. Y.—Grant Theater Corporation, W. P. Haines, White building, are having plans prepared for a one-story theater building, 52 by 150 feet, to cost $30,000.

Olean, N. Y.—Tomy Brothers will build by days work a one-story moving picture building, 28 by 122 feet.

Elmira, N. Y.—Carl Vorbis, Ithaca, N. Y., has obtained the contract for the erection of a one-story moving picture theater, 40 by 100 feet, to cost $10,000.

Dunkirk, N. Y.—Lally Brothers are having plans prepared for a one-story theater building, with seating capacity of 1,000, 50 by 115 feet, to cost $20,000.

Washington, D. C.—Washington Theater Company is having plans prepared for a one-story, open-air theater to cost $1,500.

Indianapolis, Ind.—E. G. Spink Co., 914 Hume-Mansur Building, have let the contract for the erection of a two-story moving picture theater, store and flat building.

Ashland, Ky.—John E. King will shortly build a two-story moving picture theatre, 30 by 145 feet, to cost $25,000. Daniel Norton is the lessee.

Saginaw, Mich.—Franklin Theater Co., C. J. Kirby, president, Kirby Building, are having plans prepared for a $75,000 theater building.

Brooklyn, N. Y.—Clefeck Amusement Company, 32 Liberty street, New York City, are planning to erect a two-story moving picture theater, 52 by 80 feet, to cost $12,000.

Brooklyn, N. Y.—Farber & Markwitz, 189 Montague street, are preparing plans for alterations and additions to a one-story moving picture theater. The improvements will cost about $10,000.

Asbury Park, N. J.—M. Fletcher, 505 Bond street, is planning to erect in the near future a one-story moving picture theater to cost $7,500.

Burlington, N. J.—J. Ellis is having plans prepared for a two-story theater, store and apartment building, 75 by 200 feet, to cost $25,000.

Logan, O.—S. S. Ruble is planning to erect a two-story moving picture and office building, 48 by 118 feet, to cost about $16,000. Theater will have seating capacity of 480.

Plymouth, O.—Reuben Deisler will shortly erect a one-story moving picture theater, 25 by 70 feet.

Philadelphia, Pa.—Francis E. Hennessy has conveyed to William Cohen the old hotel property on the east side of Second street, north of Poplar street, lot 105 by 189 feet 4 inches, for a price not disclosed, subject to mortgages of $21,000. Mortgages have been placed on the lot by William Cohen, with several building and loan associations, aggregating $41,300, which will be secured by the erection of a moving picture theater.

Philadelphia, Pa.—Local builders are estimating on a one-story moving picture theater, 40 by 100 feet, to be erected at 707 West Girard avenue for William Eckbold's Sons.

Franklin, Pa.—F. E. Bailey & Co., Chambers Building, Oil City, Pa., are preparing plans for a two-story theater building, 42 by 100 feet, to cost $20,000, to be erected here.

Hazleton, Pa.—H. L. Campbell, Poplar and Noble streets, is having plans prepared for a one-story moving picture theater, 33 by 150 feet, to cost $15,000.

Hazleton, Pa.—Andrew Feeley, 90 So. Laurel street, contemplates the erection of a $10,000 moving picture theater.

Madison, Wis.—C. H. Thatcher is planning to have extensive alterations made to his private theater.

Milwaukee, Wis.—J. J. Schwartz will shortly erect a two-story theater, store and office building, 60 by 120 feet.

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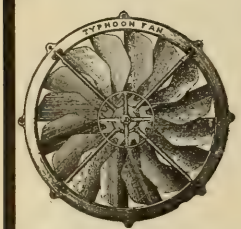

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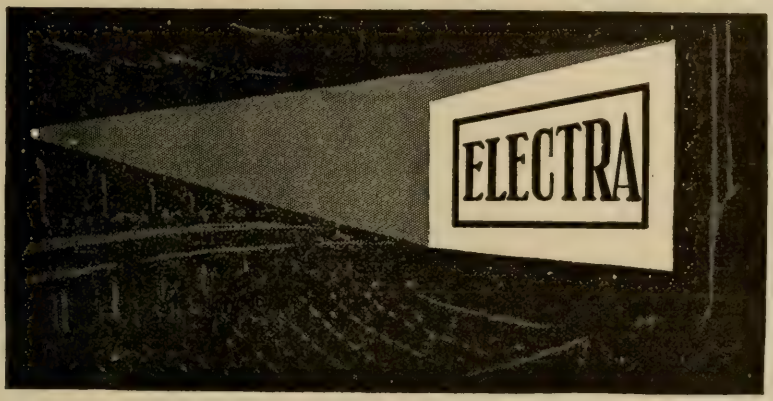

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INDEPENDENT RELEASE DATES

AMERICAN.

June 1—Metamorphosis (2 parts—Drama)....
June 3—A Prince of Bohemia (Drama).....
June 5—Sparrow of the Circus (Drama).....
June 5—Mein Lieber Katrina (Comedy).....
June 8—The Oath of Pierre (2 parts—Dr.)....
June 10—Sparrow of the Circus (Drama).....
June 12—Jim (2 parts—Drama).....
June 15—The Unmasking (Drama).....

BEAUTY.

May 19—Courting of Prudence (Drama).....
May 26—Jane, the Justice (Drama).....
June 2—Drifting Hearts (Drama).....
June 9—Nancy's Husband (Drama) .....

101 BISON.

May 30—Cast Adrift in the South Seas (2 parts—Drama) .....
June 6—On the Verge of War (3 parts—Dr.)..
June 13—The Isle of Abandoned Hope (2 parts—Drama) .....

BRONCHO.

May 20—Breed o' the North (2 parts—Drama)..
May 27—The Wharf Rats (Two parts—Drama)
June 3—Shorty's Trip to Mexico (2 parts—Comedy) .....

CRYSTAL.

May 24—Their New Lodger (Comedy).....
May 26—Dead Broke (Comedy).....
—A Change of Complexion (Comedy)..
May 31—Some Hero (Comedy).....
June 2—Easy Money (Comedy).....
—A Midnight Supper (Comedy).....
June 7—(No Release This Day).....
June 9—His Lucky Day (Comedy).....

DOMINO.

May 14—Forest Vampires (2 parts—Drama)...
May 21—The Fires of Ambition (2 parts—Dr.).
May 28—The Ambassador's Envoy (Two parts—Drama) .....
June 4—The Latent Spark (2 parts—Drama)..

ECLAIR.

June 3—The Stirrup Brother (2 parts—Dr.)..
June 7—A Marriage for Money (Comedy).....
—Society at Simpson Center (Comedy)..
June 10—Wife (2 parts—Drama).....
June 14—Aunty's Money Bag (Comedy-Drama)..

FRONTIER.

May 21—Johnnie from Jonesboro (Comedy).....
May 23—The Sheriff's Story (Drama).....
May 28—The Joys of a Chaperon (Comedy).....
May 30—Brother for Brother (Drama).....
June 4—The Girl Next Door (Drama).....
June 14—A Shadow of the Past (Drama).....

GOLD SEAL.

May 19—Lucille Love, the Girl of Mystery (Series No. 6) (2 parts—Drama).....
May 26—Lucille Love, the Girl of Mystery Series No. 7) (2 parts—Drama).....
June 2—Lucille Love, the Girl of Mystery (Series No. 8—2 parts—Drama).....
June 9—Lucille Love, the Girl of Mystery—Series No. 9 (Drama).....

IMP.

June 1—His Last Chance (2 parts—Drama)...
June 8—The Man Who Lost, But Won (2 parts—Comedy-Drama) .....
June 11—Across the Atlantic (3 parts—Drama)

JOKER.

May 27—Willy Walrus and the Baby (Com.)..
May 30—The Magnets (Comedy).....
June 3—Their First Anniversary (Comedy)....
June 6—Bess the Detectress (Comedy).....
June 10—Mike Searches For His Long Lost Brother (Comedy) .....
June 13—The Cure (Comedy).....

KAY-BEE.

May 8—The Substitute (2 parts—Drama)....
May 15—In the Cow Country (2 parts—Drama)
May 22—A Social Ghost (2 parts—Drama).....
May 29—The Embezzler (Two parts—Drama).
June 5—Tennessee (2 parts—Drama).....

KOMIC.

May 24—Nell's Eugenic Wedding (Comedy)....
May 31—An Exciting Courtship (Comedy)....
June 7—The Last Drink of Whiskey (Com.)..

KEYSTONE.

May 21—When Ruben Fooled the Bandits (Comedy) .....
May 23—Our Large Birds (Educational).....
—Acres of Alfalfa (Educational).....
May 25—Fatal Flirtation (Comedy).....
May 28—The Alarm (2 parts—Comedy).....
May 30—(No Release This Day).....

LUX.

May 1—Only an Iceman (Comedy).....
May 8—Jim's Mother-in-law (Comedy).....
—In Good Company (Comedy).....
May 15—The Girl in the Auto (Comedy).....
May 22—Just Neighbors (Comedy).....
May 29—Sweethearts (Comedy).....
—Venice (Scenic).....
June 5—In Love with a Suffragette (Comedy).
June 12—A Family Feud (Comedy).....
—View of the Alps (Scenic).....
June 19—The Newlyweds (Comedy).....
June 26—A Day's Outing (Comedy).....
—The Telephone Operator (Comedy)....

MAJESTIC.

May 19—The Swindlers (Drama) .....
May 24—The Double Knot (2 parts—Drama)...
May 26—The Song of the Shore (Drama).....
May 29—The Stolen Radium (Drama).....
May 31—The Soul of Honor (Two parts—Drama)
June 2—The Newer Woman (Drama).....
June 7—The Intruder (2 parts—Drama).....

NESTOR.

May 29—Captain Bill's Warm Reception (Com.)
June 3—Children of Fate (Drama).....
June 5—Sophie of the Films (Comedy—Series No. 1) .....
June 10—A Wife On a Wager (Drama).....
June 12—Sophie of the Films (Comedy Series No. 2) .....

POWERS.

May 29—The Last of Their Race (Two parts—Drama) .....
June 1—All the Dog's Fault (Comedy).....
—The Arsenal of Lloyd at Trieste (Scenic)
June 5—Heart Strings (Drama).....
June 8—The Undertow (Drama).....
June 12—The Masked Rider (Drama).....

PRINCESS.

May 29—A Telephone Strategy (Comedy).....
June 5—His Enemy (Drama).....

RELIANCE.

May 25—Our Mutual Girl—No. 19 (News)....
May 27—The Angel of the Gulch (Drama)....
May 30—Silent Sandy (Two parts—Drama)....
June 1—The Intruder (Drama).....
June 1—Our Mutual Girl No. 20.....
June 3—A Pair of Cuffs (Drama).....
June 6—Rose Bush of Memories (2 parts—Drama) .....

REX.

May 31—The Stone in the Road (Drama).....
June 4—Swede Larson (3 parts—Drama).....
June 7—Closed Gates (Drama).....
June 11—The Awakening (Drama).....
June 14—The Sherlock Boob (Comedy).....

ROYAL.

May 16—At Bay for a Day (Comedy).....
—I Should Worry (Comedy).....
May 23—Three of a Kind (Comedy).....
May 30—Rombsky and the Bombs (Comedy)..
June 6—Tango Troubles (Comedy).....

STERLING.

May 21—Neighbors (Comedy) .....
May 28—Hearts and Swords (2 parts—Com.)..
June 4—Suitz Joins the Force (Comedy).....
June 11—When Smaltz Loves (Comedy).....

THANHOUSER.

May 19—The Day of Flanders (2 parts—Dr.)....
May 22—The Legend of Snow White (Drama).
May 24—Algy's Alibi (Comedy).....
May 26—Was She Right in Forgiving Him? (Two parts—Drama) .....
May 29—The Legend of the Snow Child (Drama)
May 31—When the Wheels of Justice Clogged (Drama) .....
June 2—From the Shadows (2 parts—Drama)..
June 7—The Scrumb Lady (Comedy).....

UNIVERSAL IKE.

May 26—Universal Ike, Jr., and His Mother-in-Law (Comedy).....
June 2—Universal Ike, Jr., in a Battle Royal (Comedy) .....
June 9—Universal Ike Is Kept From Being An Actor (Comedy) .....

VICTOR.

June 1—The Golden Ladder (Drama).....
June —The Doctor's Testimony (2 parts—Dr.).
June 8—Uncle Sam In Mexico (Top. and Edu.)
June 12—Enmeshed By Fate (2 parts—Drama)..

FEATURES.

HEPWORTH AMERICAN FILM CORPORATION.

May 7—The Mistress of the Air (Deer Brand) (3 parts) .....
May 11—The Murdoch Trial (Turner Films, Ltd.) (4 parts) .....
—The Heart of Midlothian (Hepworth's) (5 parts) .....
May 18—The Capture of a Sea Elephant and Hunting Wild Game in the South Pacific Islands (Blinkhorn's Natural History Travels) (5 parts).....

UNIVERSAL SPECIAL FEATURES.

Jan.—Absinthe (4 parts—Drama).....
Feb. —Merchant of Venice (4 parts—Drama)....
March —Won in the Clouds—(3 parts—Drama).
March —Washington at Valley Forge (4 parts—Drama) .....
April —The Spy (4 parts—Drama).....
April—Samson (6 parts—Drama).....

CRITERION FEATURES.

Feb. 11—The Trap (3 parts—Drama).....
Feb. 28—The Desert's Sting (3 parts—Drama).

KENNEDY FEATURES, INC.

Jan. 21—The Bride of Lammermoor (3 parts—Drama) .....
Feb. 4—Mary Magdalene (3 parts—Drama)...
Feb. 18—Jess (4 parts—Drama).....
March 4—Elsie Venner (3 parts—Drama).....
March 18—Charlotte Corday (4 parts—Drama).

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CHICAGO

LICENSED RELEASE DATES

RELEASE DAYS.

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Tuesday—Edison, Essanay, Geo. Kleine, Pathe, Lubin, Melies, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe Selig, Vitagraph.

BIOGRAPH.

May 23—The Road to Plaindale (Drama).....
May 25—The Price of the Drinks (Comedy)..
—Widow Muggin's Wedding (Comedy).
May 28—The Science of Crime (2 parts—Dr.)
May 30—A Daring Getaway (Drama).....
June 1—Death's Witness (Drama).....
June 4—The Idiot (Drama).....
June 6—Captain Kidd, the Bold (Comedy).....
June 6—In the Nick of Time (Comedy).....

EDISON.

May 25—A Lady of Spirits (Sixth in Wood B. Wedd series—Comedy).....
May 26—The Mystery of the Amsterdam Diamonds (Seventh in Chronicles of Cleek—Drama) .....
May 27—Lost—a Pair of Shoes (Comedy).....
May 29—The Two Vanevels (Special—Two Parts—Drama) .....
June 1—Conscientious Caroline (Comedy).....
June 2—With His Hands (Fifth story of "The Man Who Disappeared"—Drama)...
June 3—By Parcel Post (Comedy).....
June 5—When the Men Left Town (Special—2 parts—Comedy) .....
June 6—The Counterfeiters (Drama).....
June 8—The Tango in Tuckerville (Comedy)..
June 9—The Voice of Silence (Drama).....
June 10—Andy Goes a-Pirating—Seventh of the Andy Series (Comedy) .....
June 12—A Warning From the Past (Special—2 parts—Drama).....
June 13—A Terror of the Night—Ninth of the Active Life of Dolly of the Dailies series (Drama) .....

ESSANAY.

May 22—The Voice In the Wilderness (Special—2 parts—Drama).....
May 23—Red Riding Hood of the Hills (Dr.)..
May 26—Blind Man's Bluff (Drama).....
May 27—Pat Casey's Case (Comedy).....
May 28—Sophie Starts Something (Comedy)..
May 29—When the Lightning Struck (Special—Two parts—Drama) .....
May 30—Broncho Billy's Cunning (Drama).....
June 2—An Angel Unaware (Drama).....
June 3—Beans (Comedy).....
June 4—Sophie Pulls a Good One (Comedy)..
June 5—The Elder Brother (Special—2 parts—Drama) .....
June 6—Broncho Billy's Duty (Drama).....
June 9—Jane (Drama) .....
June 10—This Is the Life (Comedy).....
June 11—The Snakeville Volunteer (Comedy)...
June 12—The Song in the Dark (Special—2 parts—Drama) .....

KALEM.

May 20—The Redskins and the Renegades (Special—2 parts—Drama) .....
May 22—Tight Shoes (Comedy) .....
—Advanced Styles for Fall and Winter, 1914-15 (Fashion) .....
May 23—The Vengeance of the Vaquero (Dr.)..
May 25—The Treasure Ship (Special—2 parts—Drama) .....
May 27—The Bottled Spider (Special—2 parts—Drama) .....
May 29—And the Dance Went On (Comedy)..
May 30—The Coming of Lone Wolf (Drama)..
June 1—The Barrier of Ignorance (Special—2 parts—Drama).....
June 3—The Call of the Tribe (Special—2 parts—Drama) .....
June 5—Reaping for the Whirlwind (Com.)..
—A Trip to Mt. Lowe (Travel).....
June 6—The Hour of Danger (Drama).....
June 8—Nina o the Theater—First of the Alice Joyce Series (Spec.—2 parts—Dr.)..
June 10—The Quicksands (Spec.—2 parts—Dr.)
June 12—The Box Car Bride (Comedy).....
June 13—The Squaw's Revenge (Drama).....

GEORGE KLEINE.

May 5—The Broken Chain (Cines—Special—2 parts—Drama) .....
May 12—The Toreador's Romance (Cines—Special—2 parts—Drama).....?
May 19—Mystery of the Fast Mail (Special—Eclipse—2 parts—Drama) .....
May 26—The Cigarette Maker of Seville (Cines Spec.—Two parts—Drama) .....
June 2—Trapped By Wireless (Eclipse—Two parts—Special—Drama) .....
June 9—The Trap-Door Clue (Celio—Special—2 parts—Drama).....
June 16—One Woman's Way (Cines—Special—2 parts—Drama) .....

LUBIN.

May 20—Love's Long Lane (Special—2 parts—(Drama) .....
May 21—A Leaf from the Past (Special—2 parts—Drama) .....
May 22—Life's Lottery (Drama) .....
May 23—A Country Girl (Comedy).....
May 26—The Particular Cowboys (Comedy).....
—For Two Pins (Comedy) .....
May 27—The Trunk Mystery (Special—2 parts—Comedy) .....
May 28—The Crowning Glory (Special—2 parts—Drama) .....
May 29—The Test of Courage (Drama).....
May 30—A Tango Tragedy (Comedy).....
—Circus Time in Toyland (Comedy)..
June 2—Summer Love (Comedy).....
—A Brewery-Town Romance (Comedy)..
June 3—Kiss Me Good Night (Special—2 parts Comedy) .....
June 4—A Girl of the Cafs (Special—2 parts—Drama) .....
June 5—Blotted Out (Drama).....
June 6—Fire! Fire! (Comedy).....
—The Female Cop (Comedy).....
June 9—The Pie Eaters (Comedy).....
June 9—He Wore a Wig (Comedy).....
June 10—The Changeling (Spec.—2 parts—Dr.).
June 11—The Lure of the Pit (Special—2 parts—Drama) .....
June 12—Claim Number Three (Drama).....
June 13—He Changed His Mind (Comedy).....
June 13—A Bargain Automobile (Comedy).....

MELIES.

May 30—Terrible Alternative (Special—2 parts—Drama) .....
June 2—Peter Loves Work (Comedy).....
June 2—An Unfortunate Idea (Comedy).....
June 3—Maud's Glove (Drama) .....
June 4—A Good Excuse (Comedy).....
June 4—Their First Quarrel (Comedy).....
June 4—Pauline's Necklace (Special—2 parts—Drama) .....
June 6—Who's Who (Spec.—2 parts—Dr.).....

PATHE.

May 11—Hearts Are Trumps (Comedy).....
May 12—Wood Carving and Turning at St. Claude, France (Industrial).....
—The Jerboa (Habitat Africa—Zoology)
May 13—Pathe's Weekly, No. 36 (News).....
May 14—The Strength of the Weak (Special—2 parts—Drama) .....
May 16—The Precious Twins (Special—2 parts—Comedy) .....
May 18—Col. Heeza Liar—Farmer (Picture Cartoon) .....
May 19—Max's Vacation (Comedy).....
May 20—Pathe's Weekly, No. 37 (News).....
May 21—Antony and Cleopatra (Special—Two parts—Drama) .....
May 23—The Conquest of Claire (Special—Two parts—Drama) .....
May 25—Rastus' Riotous Ride (Comedy).....
May 26—Making Steel Rails (Industrial).....
—The City of Agra (India—Travel).....
May 27—Pathe's Weekly, No. 38 (News).....
May 30—The War of the Lilliputians (Special—Two parts—Comedy-Drama) .....
June 1—The Joking Bricklayers (Comedy).....
—Monaco (Architecture).....
—When Dreams Come True (Drama)...
June 2—Dogs of War (Drama).....
June 3—Pathe's Weekly No. 39 (News).....
June 6—The Lost Heir (Special—2 parts—Dr.)

SELIG.

May 20—Teaching Father a Lesson (Drama).....
—A Korean Dance (Dancing).....
May 21—Hearst-Selig News Pictorial—No. 24 (News) .....
May 22—Music Hath Charms—Not (Comedy)..
—As Time Rolled On (Comedy).....
May 23—The Estrangement (Drama).....
May 25—The Baby Spy (Special—Two parts—Drama) .....
—Hearst-Selig News Pictorial—No. 25—(News) .....
May 26—The Clock Went Wrong (Comedy)..
—Simp Simpson and the Spirits (Com.)
May 27—Dawn (Drama) .....
May 28—Hearst-Selig News Pictorial—No. 26 (News) .....
May 29—Second Childhood (Comedy).....
May 30—The Girl Behind the Barrier.....
June 1—The Adventures of Kathlyn—No. 12—The King's Will (Special—Two parts—Drama) .....
June 1—Hearst-Selig News Pictorial No. 27 (News) .....
June 2—The Sheep Runners (Drama).....
June 3—The Rummage Sale (Drama).....
June 4—The Hearst-Selig News Pictorial No. No. 28 (News).....
June 5—Willie's Haircut (Comedy).....
—His First Ride (Comedy).....
June 6—Rose o' My Heart (Drama).....
June 8—Hearst-Selig News Pictorial, No. 29..
June 8—Judge Dunn's Decision (Special—2 parts—Drama) .....
June 9—Eugenics At Bar "U" Ranch (Com.).
June 10—The Doctor's Mistake (Drama).....
June 11—Hearst-Selig News Pictorial, No. 30..
June 12—Bombarded (Comedy) .....
June 12—Old Yak's Zoo (Picture Cartoon).....
June 13—When the Night Call Came (Drama)..

VITAGRAPH.

May 18—Dorothy Danesbridge, Militant (Com.).
May 19—Johanna, the Barbarian (Special—2 parts—Drama) .....
May 20—The Adventure of the Rival Undertakers (Comedy) .....
May 21—Out In Happy Hollow (Drama).....
May 22—Bunny's Swell Affair (Comedy).....
May 23—Etta of the Footlights (Special—2 parts—Drama) .....
May 25—A Sentimental Burglar (Drama).....
May 26—Cutey's Wife (Special—Two parts—Comedy) .....
May 27—The Boys of the I. O. U. (Com.-Dr.).
May 28—Hunger Knows No Law (Drama)....
May 29—Mr. Bunnyhug Buys a Hat For His Bride (Comedy) .....
May 30—The Mystery of the Hidden House (Special—Two parts—Drama) .....
June 1—Miss Raffles (Comedy-Drama).....
June 2—The Last Will (Special—2 parts—Dr.)
June 3—Wanted, a House (Comedy).....
June 4—A False Move (Comedy).....
June 5—The Maid from Sweden (Comedy).....
June 6—Too Many Husbands (Special—2 parts Comedy) .....
June 8—Eve's Daughter (Drama).....
June 9—The Right of Way (Special—2 parts—Drama) .....
June 10—The Widow of Red Rock (Comedy).....
June 11—The Power to Forgive (Drama).....
June 12—The Accomplished Mrs. Thompson (Comedy) .....
June 13—Our Fairy Play (Spec.—2 parts—Com.)

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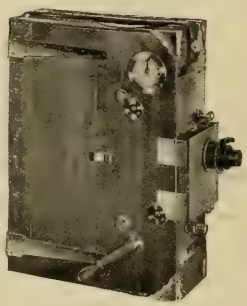

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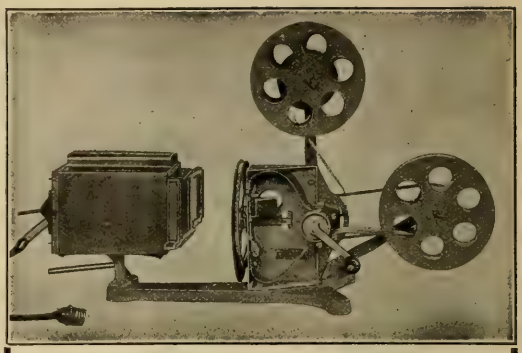

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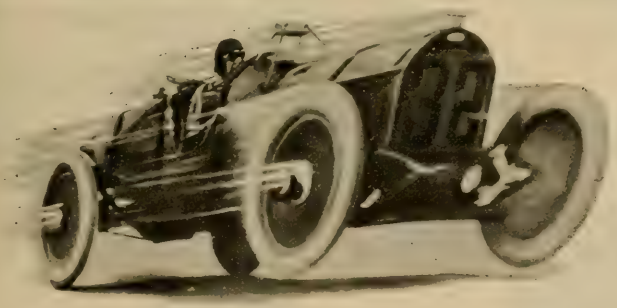

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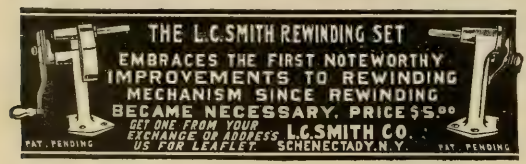
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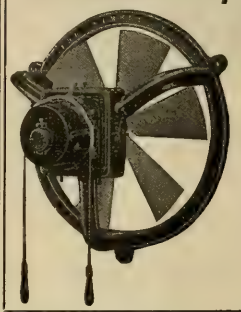

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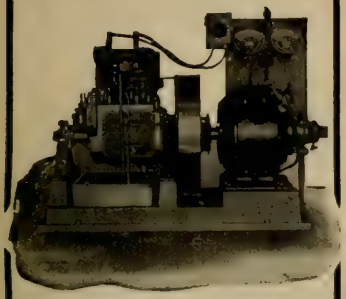

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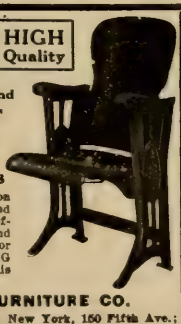

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BLANCHE SWEET	**DOROTHY GISH**	**HENRY WALTHALL**
LILLIAN GISH	**MAE MARSH**	**ROBERT HARRON**

MAE MARSH

ROBERT HARRON

An important point regarding Majestic pictures concerning which we feel justified in being somewhat proud is Photographic Quality.

Pursuing our recently announced policy of informing exhibitors and the public of our candid opinions about our own releases, and trusting that these estimates of the picture quality of Majestic films may come to be accepted as reasonably reliable and therefore of value, we append the second installment of

The Majestic Guide for Exhibitors

THE SOUL OF HONOR, two reels, for release Sunday, May 31. An especially strong and gripping drama featuring **Blanche Sweet** and **Henry Walthall.**

THE NEWER WOMAN, one reel, for release Tuesday, June 2. A delightful comedy drama, presenting **Dorothy Gish** and **Robert Harron.**

THE INTRUDER, two reels, for release Sunday, June 7. A fairly good and rather unusual offering, being a free adaptation from a copyrighted story in "Smart Set."

HER BIRTHDAY PRESENT, one reel for release Tuesday, June 9. Acceptable but not exceptional, introducing, however, **Mae Marsh** and **Robert Harron.**

D. W. GRIFFITH SUPERVISES THE PRODUCTION OF ALL MAJESTIC RELEASES

Majestic Motion Picture Co.

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"JUDGE DUNN'S DECISION"

The Judge, a very busy man, has little time to look after his family; so that they drift into extravagant ways. Reform becomes a necessity. He steels his heart, and disciplines his own for injustice. A strong story of up-to-date fashionable life.

IN TWO REELS. RELEASED JUNE 8th.

June 9th—"Eugenics At Bar 'U' Ranch"

An enterprising old maid, who has studied Eugenics, goes out to a ranch to find a perfect type of man for a husband. She raises a great hubbub and drives the cowboys back to the tall timber.

June 10th—"The Doctor's Mistake"

A young doctor returns from a banquet befuddled, and when he receives a call from his sweetheart late at night for wafers to relieve neuralgia, believes he has sent mercury tablets instead. He becomes the abject slave of fear. A very dramatic story.

June 12th—"Bombarded"

An inventor of high explosives is hoaxed by his would-be son-in-law, who thus wins his daughter. A cracking good comedy.

On the same reel with

"Doc Yak's Zoo"

June 13th—"When The Night Call Came"

How a daughter of the submerged is raised to high ideals and a good life through the power of love, is the crux of an interesting pictorial narrative.

THE HEARST-SELIG NEWS PICTORIAL

leads with a double-header every week. Released *MONDAYS* and *THURSDAYS*. Get the big events of the world mirrored most interestingly!

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THIS remark by the famous Horace Greeley gave impetus to the exploitation of the great Western section of North America.

In accord with the spirit of progress, the Panama Canal will open shortly and large areas of Western territory, as yet untouched, will become productive.

The "Go Forward" slogan has been adopted by the people of this wonderful country, and their efforts along these lines command the admiration of the world.

Great strides have been made in the amusement field both in the West and Northwest, and motion picture theatres are numerous and extremely popular.

There are thirty-five of these in Vancouver, B. C., thirty-three in Tacoma, Wash., and out of this total of sixty-eight theatres, sixty-four are using motion picture projecting apparatus of Power's manufacture.

NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK CITY

Vol. 20. No. 11 June 13. 1914 Price 10 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Forbidden Room" (101 Bison)

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June 22

—the most stupendous, most costly motion picture production ever brought out—*nine miles of film involving love, romance and adventure*—

THE MILLION DOLLAR MYSTERY

Story by Harold MacGrath—Scenario by Lloyd Lonergan

Thanhouser's Million Dollar Motion Picture Production

Exhibitors: Remember, this startling serial story will appear in the Chicago Tribune, Boston Globe, Cincinnati Enquirer, New York Globe, Buffalo Courier and nearly 200 other leading newspapers starting June 28. The first 2-reel episode will be released to theatres starting June 22. *Two-reel episodes will be released every week for 23 weeks!* That means a steady, regular attendance.

Besides, $10,000 in cash will be paid for the best 100-word solution of the mystery. Don't miss this remarkable attraction. Get in touch with the Syndicate representative at the Mutual Exchange in your locality at once. The Million Dollar Mystery is an independent release and may be obtained regardless of the regular program being used.

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The Thanhouser Three-A-Week

—

Tuesday, June 9. "Rivalry"—A wonderful two-reel production featuring Mignon Anderson, Harry Benham, Morgan Jones and James Cruze.

Sunday, June 14. "The Girl Across The Hall"—A thrilling drama played by Harry Benham, Madeline Fairbanks, LilaChester, John Lehnberg and Harry Marx.

Thanhouser Film Corporation

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Superlative and Aristocratic Features

Essanay's delightfully pleasing dramatic attraction

THE CHASM

Released Tuesday, June 23rd

"THE COUNTESS"

Adapted from the Munsey Magazines

A thrilling adventure of a newspaper reporter who was assigned to a feature story. Francis X. Bushman featured.

Released Wednesday, June 24th

"THE EPIDEMIC"

A melodramatic comedy danced to the tune of the Tango.

Released Thursday, June 25th

"SOPHIE FINDS A HERO"

An exceedingly funny Western comedy featuring Margaret Joslin, Victor Potel and Harry Todd.

Released Friday, June 26th

"THE CHASM"

In Two Acts

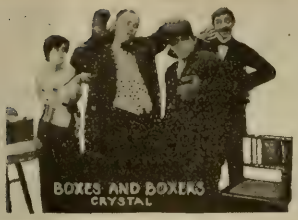
A drama of importance.

Released Saturday, June 27th

"BRONCHO BILLY'S JEALOUSY"

A thrilling and gripping drama of the West, featuring G. M. ANDERSON.

RELEASED FRIDAY JUNE 26th



EXHIBITORS, LOOK

You've got a future coming to you—either a good one or a bad one. It's up to you to make it good or bad. But you've got to quit loafing on your job if you hope to make good.

You've got to quit using trash just because it is accompanied by flashy posters.

THIS WEEK'S

VICTOR

"THE SANDHILL LOVERS" (One Reel)
Released, Monday, June 15th.

A heart-throbbing Western drama in which J. WARREN KERRIGAN impersonates the dual part of twin brothers.

"A SINGULAR CYNIC" (Two Reels)
Released, Friday, June 19th.

In which FLORENCE LAWRENCE interprets a story filled with pleasing comedy and a plot that develops strong dramatic situations.

JOKER

"THE FATAL LETTER" (One Reel)
Released, Wednesday, June 17th.

Put the cop on your beat wise because he will think there is a panic inside as soon as the crowd starts laughing. It's a riot.

"A QUIET DAY AT MURPHY'S" (One Reel)
Released, Saturday, June 20th.

The original gloom chaser. The joy tears will flow so fast, you'll think you're in swimming.

POWERS

"THE BRAND OF CAIN" (One Reel)
Released, Friday, June 19th.

A cowpuncher moved by anger sets out to kill his enemy. Fate intervenes and he mortally wounds his own brother. A picture with a great moral.

IMP

"THE BAITED TRAP" (Two Reels)
Released, Monday, June 15th.

KING BAGGOT'S impersonation of Denis McShane, the Irish immigrant, will make your heart go pit-a-pat as the sensational scenes pass in review.

"THE FATAL STEP" (Two Reels)
Released, Thursday, June 18th.

An honest-to-God melodrama of the 10-20-30 type. Every scene a thrill; every reel a wallop—and it's clean.

ECLAIR

"THE MASK OF AFFLICTION" (Two Reels)
Released, Wednesday, June 17th.

A drama that pulsates with thrilling episodes. The scenes staged in the mines are intensely realistic. It's a story of love, villainy and a desperate struggle for justice.

"THE BLUNDERER'S MARK" (One Reel)
Released, Sunday, June 21st.

It is better than a Sunday sermon. The story was written by Eugene Manlove Rhodes. Exceptionally well staged and acted.

101 BISON

"THE FORBIDDEN ROOM" (Three Reels)
Released, Saturday, June 20th.

A gripping story with powerful situations and strong climaxes, with PAULINE BUSH (enacting a dual role) and MURDOCK MacQUARRIE featured as the leading characters.

GOLD SEAL

"LUCILLE LOVE, THE GIRL OF MYSTERY" Series No. 10.
Released, Tuesday, June 16th.

Have the carpenter look at the supports under your floor or your patrons will bring the house down in their excitement when they see GRACE CUNARD and FRANCIS FORD in this thriller.

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HOUSE PACKERS

STERLING

"KIDS" (One Reel)
Released, Monday, June 15th.

A side-splitting kid's comedy featuring BILLY JACOBS, the 29 months' old wonder. A scream in every inch.

"A JEALOUS HUSBAND" (One Reel)
Released, Thursday, June 18th.

Every bone in your body will ache from laughter when you see that "komikal fuss," FORD STERLING in this feast of humor.

REX

"THE LAW UNTO HIMSELF" (Two Reels)
Released, Thursday, June 18th.

BOB LEONARD and HAZEL BUCKHAM present a heart-throbbing drama that will bring a lump to your throat as the pathetic story of a blasted life is unfolded.

"THE SHERLOCK BOOB" (One Reel)
Released, Sunday, June 21st.

One comical situation kicks the other one off the screen, with a rapidity that will make you rock in your chair from laughter.

FRONTIER

"THE GUNMEN OF PLUMAS" (One Reel)
Released, Sunday, June 21st.

A political intrigue forms the basis for this drama. Western realism coupled with exciting incidents make it a strong subject.

NESTOR

"ACROSS THE MEXICAN LINE" (One Reel)
Released, Wednesday, June 17th.

It will fire the crowd with patriotism and send the red corpuscles bounding through their veins. An up-to-the-minute military drama.

"SOPHIE OF THE FILMS" (One Reel)
Released, Friday, June 19th.

VICTORIA FORD, EDDIE LYONS, and LEE MORAN, hand you more laughs in a minute than you could get out of a joke book in a year. Go after this one strong.

"UNIVERSAL IKE"

"UNIVERSAL IKE BEARLY WON HER" (One Reel)
Released, Tuesday, June 16th.

An hour of fun boiled down to 15 minutes of hilarity. The kind of comedy that sends them home happy.

CRYSTAL

"BOXES AND BOXERS" & "FOOLISH LOVERS" (Split)
Released, Tuesday, June 16th.

VIVIAN PRESCOTT and CHARLIE DeFORREST provide one thousand feet of merriment. Enough joy tonic in these comedies to cure the worst case of the blues.

ANIMATED WEEKLY, No. 119

Released, Wednesday, June 17th.

An interesting review of the big events fresh in the public mind this minute. It's an animated, illustrated newspaper.

FACTURING COMPANY

President

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FEATURES FOR WEEK OF JUNE 15TH

"THE BAITED TRAP"
MONDAY JUNE 15TH
IMP-2 REELS

"LUCILLE LOVE"
(THE GIRL OF MYSTERY)
TUESDAY JUNE 16TH
GO-LO SEAL-2 REELS
-PART 10-

FROM MONDAY TO SUNDAY
EVERY DAY A FEATURE DAY
FOR THE UNIVERSAL EXHIBITOR
EVERY DAY A BIG DAY
WITH

MOVING PICTURES
UNIVERSAL

"THE MASK OF AFFLICTION"
WEDNESDAY JUNE 17TH
ECLAIR-2 REELS

"THE LAW UNTO HIMSELF"
THURSDAY JUNE 18TH
REX-2 REELS

USE THE BRAINS GOD GAVE YOU

VICTOR-2 REELS
FRIDAY JUNE 19TH
"A SINGULAR CYNIC"

BISON-3 REELS
SATURDAY JUNE 20TH
"THE FORBIDDEN ROOM"

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DAILY NEWS

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HAZEL DAWN

In The Famous Trans-Continental Comedy-Drama

"ONE OF OUR GIRLS"

HAZEL DAWN, AS "ONE OF OUR GIRLS"

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JULIE CONFESSES HER LOVE TO HENRI.

By The Distinguished Dramatist, Bronson Howard,

A Romance That Closely Interweaves The Interests of Three Mighty Nations.

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Mary Pickford
in
"The Eagle's
Mate."

"30 FAMOUS FEATURES A YEAR"

"WILL INCREASE THE DRUG, AS DIRECTED!"
JULIE SIGNS HER MARRIAGE CONTRACT WITH THE COUNT.
JULIE AT LAST FREE TO WED HENRI.
KATE SHOCKS HER DIGNIFIED FRENCH RELATIVES
"A TOAST TO THE AMERICAN GIRL!"

An international romance, in which a thoroughly delightful American girl befriends her little French cousin and marries a brave officer of the English army. The first appearance in motion pictures of Hazel Dawn, the captivating star of "The Pink Lady," and "The Little Cafe," the current theatrical successes.

IN FOUR REELS—RELEASED JUNE 10th

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Moving Picture World:
There are many charming bits of scenery in this film, and the list of the performers is a formidable one. * * * It has many really comic situations.

Motion Picture News:
A very marked success, and movie maniacs are still raving over its many novelties. It is far in advance of anything heretofore shown in this field.

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De Wolf Hopper	David Belasco	Wilton Lackaye	Bruce McRae
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Irvin S. Cobb	George Ade	Brandon Tynan	Frank Reicher
Nat M. Wills	Clay M. Greene	George Nash	Effingham Pinto
Clayton White	Glen McDonough	Edwin Stevens	Morgan Coman
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Winsor McKay	Paul Dickey	Glenn Hall	George S. Christie
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Hy. Mayer	Silvio Hein	Arthur Aldridge	Robert O'Connor
Ed. Kemble	Irving Berlin	Billee Taylor	Arthur Hurleu
Frank Doane	Harry Williams	John Park	Richard Taber
Hap Ward	John Slavin	John McCloskey	William Conklin
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Presenting NELLIE STUART, Australia's leading emotional actress, who was paid the highest cash bonus ever before given to any one person to pose for one picture.

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THREE PARTS

A thrilling photoplay of the life and adventures of Rufus Dawes. Full of gripping, heart-pulsing scenes. Presenting the whipping-post and the Fighting Parson. The capture of the ship by the mutinous convicts. The drawing of lots by the starving castaways to see who shall be sacrificed for food.

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Greatest Success
THE BELLS
4 Parts
As played by this eminent actor for forty years

THE QUEEN *OF THE* SMUGGLERS
4 Parts
A gripping and compelling story founded on facts

THE BUSHRANGER'S BRIDE
3 Parts
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A merry fight among the Police force of Hotelyville over a Pie Eating contest.

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A gallant Major loses his wig and Auntie gets it, also a kiss and the Major thrown in.

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Wednesday, June 10th
Very dramatic story, in which a doctor changes two babies at birth, only to reap the terrible consequences of his crime.

"THE LURE OF THE PIT" — **2 Reel Drama**
Thursday, June 11th
Melodramatic story of the Wheat Pit and its terrible gambling operations.

"CLAIM NUMBER 3" — **Drama**
Friday, June 12th
A melodrama of the West with a psychological and tragic denouement.

"HE CHANGED HIS MIND" — **Split Reel Comedy**
Saturday, June 13th
Very funny farce on the flirtations of the pretty servant girls and policemen.

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Comedy crook story. Two yeggmen secure an automobile, intending to steal the town, but the machine is a failure.

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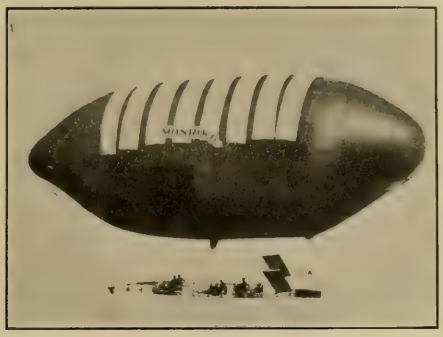

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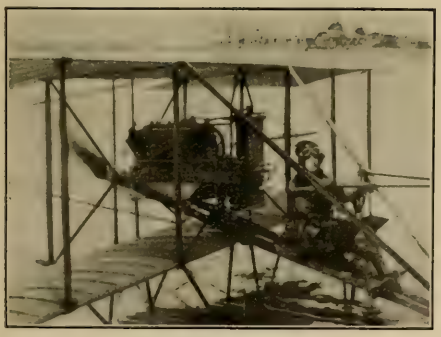

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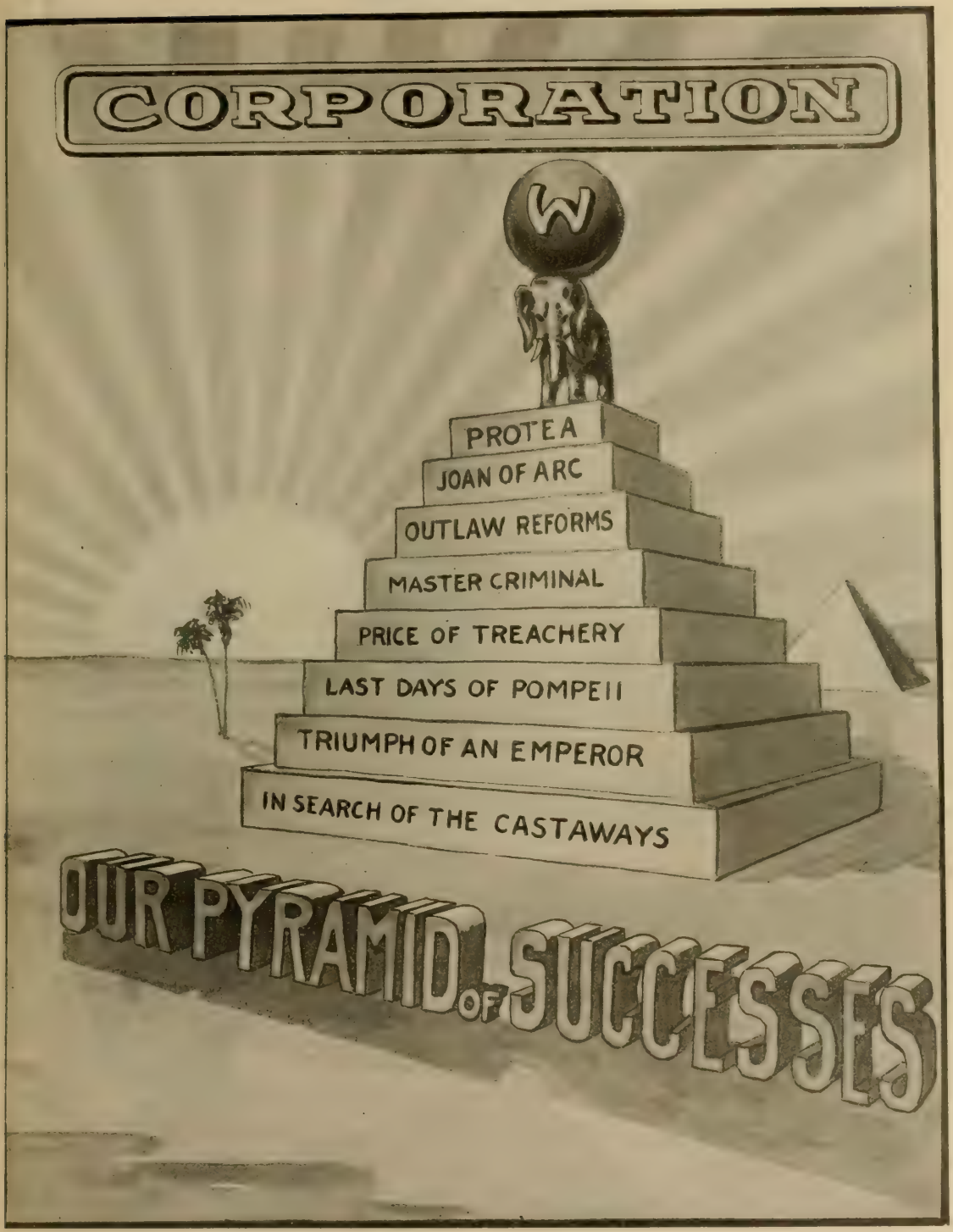
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THE HAND OF HORROR
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An adaptation from the novel by Mary Imlay Taylor
Drama. Friday, June 26th.

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Sixth story of "Octavius—Amateur Detective."
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A Modern Samson on the Steps
Comedies. Wednesday, June 17th.

In the Days of Slavery
Drama. Saturday, June 20th.

The Basket Habit
Comedy. Monday, June 22nd.

A Foolish Agreement
Drama. Tuesday, June 23rd.

The Mysterious Package on the Ice
Comedy-Scenic. Wednesday, June 24th.

Dolly Plays Detective
Tenth "Dolly of the Dailies" story.
Drama. Saturday, June 27th.

The Revengeful Servant Girl
Seventh "Wood B. Wedd" story.
Comedy. Monday, June 29th.

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Fourth "Clerk" story.
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"A Wayward Daughter."

"Eve's Daughter"

Drama. Monday, June 8th

Elevated to high social position by marriage, she hides her former occupation from her husband. He learns the truth and finds she is more than deserving of his love. **EARLE WILLIAMS, LILLIAN WALKER** and an all star cast.

"The Right of Way"

Drama in Two Parts. Tuesday, June 9th

Through a young girl a bunch of swindlers are foiled in their plot. She saves a poor man from ruin and gains a rich reward. **VAN DYKE BROOKE, NORMA TALMADGE, LEO DELANEY** and **HARRY NORTHRUP** are the leads.

"The Widow of Red Rock"

VITA-LAUGH Comedy. Wednesday, June 10th

She is masculine and muscular. She starts a rivalry between two old friends. She is courted by a third. All are surprised when she skips and reveals her identity. **WALLIE VAN** as the Widow.

"The Power to Forgive"

Drama. Thursday, June 11th

He is not deserving of the love Anne gives him. He is stabbed by another woman. Anne forgives him when he learns her real worth. **ANNE SCHAEFER, GEORGE STANLEY, MYRTLE GONZALEZ** and **GEORGE KUNKEL** are the cast.

"The Accomplished Mrs. Thompson"

Comedy. Friday, June 12th

As a housekeeper, she takes great liberties. When she kisses and walks off with one of their swell friends, they learn who she really is. **CISSY FITZ-GERALD, LILLIAN WALKER, ANTONIO MORENO,** and **HARRY DAVENPORT** are the cast.

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VITA-LAUGH Comedy in Two Parts. Saturday, June 13th

It's a scream. Everything goes wrong and creates a lot of fun. There is no end of trouble and no end of laughs. **BILLY QUIRK, JOSIE SADLER, HUGHIE MACK** and an all star cast of Vitagraph funmakers make it a howling VITA-LAUGH.

SIX A WEEK

"THE CRIME OF CAIN"	
Drama	MONDAY, JUNE 15th
"A WAYWARD DAUGHTER"	
Comedy-Drama	TUESDAY, JUNE 16th
"THE LADIES' WAR"	
Comedy	WEDNESDAY, JUNE 17th
"ONLY A SISTER"	
Drama	THURSDAY, JUNE 18th
"THE PERSISTENT MR. PRINCE"	
Comedy	FRIDAY, JUNE 19th
"FATHER'S FLIRTATION"	
VITA-LAUGH Comedy in Two Parts	SATURDAY, JUNE 20th

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Her husband convicted on the charge of having murdered his brother, Mrs. Hampton (Alice Joyce) turns detective and ferrets out the real slayer. How this is brought about will hold your patrons in rapt attention. Alice Hollister, Marguerite Courtot and Harry Millarde among the Kalem stars in the cast. Story is complete in itself.

Released Monday, June 22nd. Attention-Attracting 1, 3 and 6-Sheets.

THE CONDUCTOR'S COURTSHIP

Kalem's new Tuesday Single-Reel Release. How the conductor snatches his sweetheart from her father's very arms and elopes with her, and the wild chase after the two, makes this comedy-drama of intense interest.

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Featuring Ruth Roland in a Marshal Nielan Comedy.

How Darius marries the fair Cleo while his two rivals are engaged in lusty combat for her hand, will bring a gale of laughter.

(On the same reel.)

Labor Demonstration in Hyde Park

An absorbing topical feature showing the activity of the I. W. W. in England.

Released Friday, June 26th.

THROUGH THE FLAMES

A Two-Part Drama featuring Guy Coombs, Marguerite Courtot, Alice Hollister and Harry Millarde.

Believing his wife, Marion, to have perished in a burning building, Donald Hall marries again. Marion's *return* a year later brings about a situation of tremendous strength.

Released Wednesday, June 24th. Superb 1, 3 and 6-sheets.

THE GYPSY GAMBLER

Featuring Princess Mona Darkfeather.

The deadly knife duel between the Gypsy gamblers and the sacrifice made by Light Cloud, an Indian chief, who marries a Gypsy girl, are two of the incidents of this unusual story.

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KALEM COMPANY, 235-9 West 23rd St., NEW YORK

MOVING PICTURE WORLD
THE FILM INDEX — EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

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The office of the company is the address of the officers.
WESTERN OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

SUBSCRIPTION RATES.
United States, Mexico, Hawaii, Porto Rico and Philippine Islands ..... 3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

ADVERTISING RATES.
CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, 50c.
DISPLAY ADVERTISING RATES made known on application.

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NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.
(*The index for this issue will be found on page 1610*)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, June 13, 1914.

Facts and Comments

THE MOVING PICTURE WORLD extends its sincere greeting to all the exhibitors and friends of the motion picture who have come to New York to attend the Exposition of the Motion Picture Arts and the Convention of the International Motion Picture Association at the Grand Central Palace. We congratulate the men who have arranged the Exposition and Convention. They have labored hard and conscientiously, and the results are gratifying. There are great possibilities for the achievement of some valuable constructive work in this convention. It is pleasing to learn that the proceedings of the convention will be open and that the press will be admitted to all the discussions on the great vital topics of the industry. It is planned to make an appeal for a broader scope of organization and to unite all the various sections and interests in the industry in one co-operative union, after the pattern of France and England. We cannot help looking with favor upon all efforts tending in that direction. In a true and representative film parliament all the factors in the industry ought to have their proper share of representation. A community of interest would bind together all the great branches of the industry, and there ought to be an especially strong and sympathetic bond between the producers, the distributors and the exhibitors. An enlightened self-interest ought to make these representatives of the industry work together and help each other. Organization on such a basis would be a boon to the entire industry.

* * *

A CLERGYMAN in New Zealand objects to the great religious film known as "From the Manger to the Cross." He said it could not be denied "that portions of the film were beautiful and reverent, notably those dealing with the birth and childhood of Christ, but the scene before Pilate was coarse." If our friend will turn to the description of the scene in the various gospels he will encounter the same objection. A fanatical Eastern mob wrought to a frenzy passion is necessarily repugnant and coarse. Does our friend maintain that the scene is not essential to the truthful representation of a life of Christ? Is it well from our friend's point of view to make the story of Christ known to all nations? How can this be done better than in moving pictures. The presentation in dramatic form of the events recorded in the New Testament has been hallowed by generations of Christians probably as devout and as pious as this New Zealand preacher. The presentation in films made in the very land which has so aptly been called the fifth gospel, has a distinct religious value as an eloquent witness to the authenticity of the gospels.

* * *

A SCHOOL-TEACHER in Cleveland writes to THE MOVING PICTURE WORLD that she has studied the influence of picture plays on her pupils in school. "It has been my custom," she writes, "to devote one language period per week to oral expression and story-telling. Of their own accord the pupils began to tell me of the stories seen at photoplay theaters during that week, and as nothing I had as yet tried brought such enthusiastic response and unflagging interest, I have kept this hour ever since for oral and written reproduction of stories presented at the picture-play theaters during that week." Here is a bit of constructive work, and the originator of it is entitled to commendation. The development of the power of expression through the motion picture will in due course of time be appreciated by all teachers and will be generally utilized.

* * *

AN EXHIBITOR in Somerset, Pennsylvania, is moved to write to us of his experience, declaring that he "can go the New England exhibitor one better." He refers to the exhibitor whose example in appearing before the Ladies' Civic League was favorably commented upon in these columns. He was called upon by the best elements in the community, including principals of high schools, the Parent Teachers' Association and the Ladies' Civic League, to speak on behalf of the motion picture. Happily he was able to do so with good effect, because he practised what he preached, running a special educational program every Friday night. It has been the regretful experience of our exhibitor that the response to his educational afternoons has not always been of an enthusiastic character. It does happen too often that the very people who are most insistent upon educational programs are quite indifferent about patronizing them. We glean, however, from the general tone of our correspondent's letter that he is by no means discouraged and that the best people in the city are his regular patrons.

Pictura, A Social Agent

By Louis Reeves Harrison

"DRAMA" means a story told by words and action on the stage, and includes composition, the representation itself, together with its adjuncts and the action that leads up to a crowning issue. We have no word of such inclusive significance for the conception, production and exposition of moving pictures. I have taken the liberty of using the Latin term, "Pictura," meaning pictures, for that purpose, covering the representation of ideas directly, and not through the medium of spoken language. Drama, "Pictura," literature, are three vigorous civilizing factors of some relationship, yet of distinct individuality.

I have chosen to give the drama a higher significance than it used to possess because it is becoming more closely allied to literature in its development having a kindred purpose, and both are rising for a reason that might lose value if explained in a few words. It was formerly supposed that the great dramatist, like the great novelist, sat at a desk and wrote with a Bryan-like smile of complacent self-satisfaction on his face, while in a glow of inspiration. He may have done so at times, but nobody ever saw him do it. "Inspiration," an awakening of thought by some external influence, a sort of intellectual exaltation, has always been popularly associated with the work of creative genius. Even the word "creative" has been exalted in its use, but the plain truth is that all normal minds are creative. The mind of genius is more than that.

We have to go clear back to physical conditions, tremendous brain capacity and large vital energy, matters of heredity, for a starting point, for genius depends very largely upon natural ability to stand the strain of intense mental effort during long periods of time. On that account, genius is often defined as ability to do hard work, but hard work may be poorly aimed and only so much energy expended to no purpose on that account. That energy must be directed by a selective taste in one of a dozen directions, eleven of which are wrong. The one whose critical knowledge enables him to choose the right line of development at every one of a hundred stages in its development is the only one capable of producing a work of genius.

The moment accurate critical knowledge is coupled with creative mental energy of unusual power, results of value may be expected, and the illusion of inspiration vanishes in thin air. Where that critical ability is lacking, there may be attractive ideas offered for consideration, and they may pass for the gold of truth among credulous people, may even cause some people to abrogate their reasoning powers and accept a creed, but they are false conceits and do more harm than good. Sound critical judgment, then, is the distinguishing characteristic of genius—ability to pan out pure gold from a lot of dross and reject the erroneous.

Now drama has risen with literature above meaningless creative effort into a higher realm, that of supplying what does not hold out false hopes, that of representing ideas of life with enough naturalness of detail to make them plausible, but with an unerring critical knowledge when a truth is to be enforced. In drama, pictura or literature, accuracy of treatment is of secondary value, only a means to an end, and that end is bringing to light, through a criticism of life, some truth that has a bearing on the time in which it is promulgated. Drama, pictura, literature—each in its way—might be said to reach supreme development as a criticism of life, especially of contemporary life.

That is what I mean when I say the drama and literature have a higher significance to-day than they used to possess, because they offer a critical presentation of conditions needing improvement or replacement. I have therefore urged for many years that Pictura, mute child of Drama and Literature, resembling one in method and the other in structure, should be freed of old errors and drive straight along the finest and most modern of parental lines, be a direct and wordless medium of presenting interesting criticisms of life as we know it.

It may justly deal with crime and its punishments, its amelioration, its elimination by humane methods. Among our strong instinctive desires may well be included that of preserving and improving race quality. Next to reproductive and self-preservative instincts, this is probably the strongest in human-kind. We are bound together in a complicated social existence that could not exist except by the intelligent control and self-denial we exert. Those weaklings who are only impelled by instincts of reproduction and self-preservation, who think they can do as they please regardless of the rights of others, do not realize that their own lives depend upon communal protection and on that account cause festering sores of decadence, degeneracy and crime.

We deal with crime for its cure, not for the glorification of what is opposed to the safety and happiness of the family. The family is the foundation on which our nation, even our civilization, may be said to rest. By upholding it we strengthen bonds whose disintegration means debasement of all we now hold dear. No sane man attempts the destruction of family any more than he does that of society, but this does not exempt social laws and customs from criticism. The needs of our social state are constantly outgrowing its forms; we are emotional, largely guided by sentiment—we have sacrificed thousands of millions of money and hundreds of thousands of men for a principle—so there is an eradicable idealism in our hearts to which drama, literature and pictura are bound to appeal, and they can best be used as a *criticism of life.*

It is as a *criticism of life* that the production of moving pictures may rise to a very high plane in the hearts of intelligent people. An overwhelming number of us were normal at birth—nature makes for health—and most of us would, if given suitable opportunity, live normal lives. We can therefore apply criticism in storied form to unwholesome congestion, to low nutritive standards, to the semi-slavery of overwork, to conditions that crush instead of encourage human achievement. The inequity of laws and their farcical enforcement abound in dramatic material. But I do not mean that criticism of disadvantageous social conditions should be like some of it applied to the photodrama, incompetence judging inanities.

I do not mean that we are to preach sermons, or thrust reform down unwilling throats—that may be left to the militants—but I mean that this new art should catch the spirit of the times. In the words of Sculptor Borglum—"The spirit of the hour is world-building. The young hemisphere is just reaching its emotional consciousness. It is on the brink of new achievement—that of attaining soul freedom. We have not begun as a people to realize the things we honestly desire, things to be proud of; things to sing about; to talk about; to write about; to portray; that they are ours and that they belong to no one else; the things that make us immortal, that make us the envy of the world. Those great principles which make us a people should themselves conceive and shape and bring forth our institutions, and they should *suggest and re-suggest the great life we have begun and are living.*"

Belasco on Motion Pictures

In an Exclusive Interview with the Moving Picture World the Great Master of Visualization Tells of his Impressions and Expectations—"You Are at the Dawn Not at the Zenith"—He Will Help in the Work of Filming—Why He Chose Lasky as His Film Interpreter.

By W. Stephen Bush.

IF YOU, good reader, are still in doubt as to the world-conquering powers of the motion picture and if in defiant unbelief you ask for a "sign" it shall be given to you and here is the "sign": Belasco is willing to intrust his plays to the screen.

Now this does not mean to imply that his plays are greater than all others; in these days the creations of the most gifted minds are absorbed and often made more glorious by the camera. Nor does the fact that Belasco loved the various embodiments of his art as much as a father loves his children in the flesh constitute anything like a revelation. The "sign" lies in this circumstance: Belasco has devoted all his life to the worship of art. The atmosphere of art is to him the breath of life. Had he not recognized the quality and power of art in the motion picture the great Belasco plays would have remained lost to the film for probably another generation.

Meaning of Belasco's Entry.

To appraise the significance of Belasco's entry into the realm of the filmed drama it is well to emphasize the fact that Belasco's art has always been eminently sane. His art is Shakespearian in its sanity. He sees life as it is and as most of us see it. He strives to portray it as it is: new at every turn, forever fascinating and forever mysterious. One test and one definition may be applied to all he ever did: He kept away from the impossible ideals of conventionalism and from all that bore even the trace of artificiality. Stereotyped molds were to him an abomination. With the unerring instinct of the true artist he eschewed the refined mediocrity of the Sardous and of the whole Victorian school. Nor did the other extreme ever lead him astray. He never conceived that the drama was the best medium for exploiting the secrets of the operating room or the mysteries of the higher pathology. He could discover no relationship between the higher surgery and dramatic art. In his judgment art can never have any pretext for exploring the sewers.

Jesse Lasky and David Belasco.

Between Zola and Sardou he found a middle course which, as I said before, was guided by the compass of sanity. Hence the enduring popularity of his works; hence the esteem in which the fairest critics in all the world, the American public, hold the name of Belasco.

In the theater bearing his name not far from New York's "central roar" David Belasco, the greatest of American dramatic producers, is wearing a sweet crown of contentment, the reward of a life-long fidelity to high ideals. The offices in which the famous master of visualization spends his working hours, long hours and fertile ones, suggest anything but the average theatrical offices which take such vulgar pride in just being "busy." The place breathes dignity and there is a marked absence of haste. Were it not for the undercurrent of activity which is all-pervading one might fancy one's self in a quiet cloister, for the footfalls are easy, conversations are carried on in whispers, the lights are subdued and there is a harmony of colors. That the place is the loved abode of a lover of art is evidenced by the pictures found on every wall and partition. They and other works of art could have been selected by none but an artist with a strong dramatic instinct and an eye for pictorial effect.

Every Inch an Artist.

The master of this home of inspiration looked eminently fitted for the throne. In the very prime of his usefulness, with his capacity for the enjoyment of his work undiminished, time passes most happily for Belasco. Modestly and without a trace of condescension he submits himself to the interviewer. A deep spiritual nature expresses itself in every look and every gesture of the man. Who said that the "assiduous study of art emasculates the intellect." Belasco's features are strikingly intellectual. That much of his personality would reveal itself to a crowd of 'longshoremen and perhaps even to members of the junior vaudeville. The lips are mobile, perhaps a trifle ascetic, the nose betrays daring capacity and enterprise, the forehead is lofty. The hair white with tinges of gray is as thick as that of a football hero. Belasco's personality no less than his plays reveals the character of the man. His voice is pitched in a soft but lively key; the cadence is pleasing, the utterance almost elocutionary in its distinctness.

"I shall never engage in the production of motion pictures on my own account," he said, after brief introductions. "My other interests are too large, they take all my time, and I feel that I am dedicated to this work in the theater. I am a slave to this work, but my heart's ease comes of a knowledge that I am doing this work to the best of my ability and in obedience to the highest inspirations. A few years ago I never thought that I would ever be associated directly or indirectly with any enterprise in motion pictures. I had a poor opinion of the motion picture then."

"What was your opinion?" I asked.

His First Glimpse of the Pictures

"I thought," said Mr. Belasco, with still a faint tinge of protest in his voice, "that there was no useful appeal of any kind in the pictures. I thought their effect was bad. The spreading out of details of crime, the elaboration of highway robberies and hold-ups, the obscene portrayals, the exhibitions of slum-life, the cheap cowboy films were bound, I thought, to have a bad influence on our young men and women. I had offers from all sorts of men to let them film my plays. Some of these offers were generous to the point of extravagance. I declined them all because it seemed to me that under the methods of production as I had seen them my plays might have suffered the fate of travesty. One of your best known directors had been after me for a long time. I guess he had been trying for a year to get me to look at one of his pictures to convince me that there were possibilities which the cheap film could never reveal. Well, I resisted him as long as I could, and then I did look at one of his pictures and I must say that I saw things in a different light from that day forth. Perhaps I might say that this was the turning point in my attitude toward motion pictures. Well, this happened about two years ago, but on the whole I still continued indifferent. When I was abroad more recently the film plays that I saw in Italy increased my respect

for the motion picture. When I saw 'Quo Vadis' I felt that the motion picture had put on seven league boots. In the meantime offers for the filming rights of my plays kept coming and I began to consider the possibility of accepting one of the offers. I was very slow and deliberated for months before making a decision and when I made it I was guided by just one consideration: The likelihood of the most artistic and conscientious and liberal portrayal. I saw three or four of the Jesse L. Lasky productions besides many others, and I felt I should hesitate no longer. I gave the rights to Mr. Lasky and his company purely on the merits. They were indeed generous in the financial inducements offered but I am free to say that if the mere gain of money had been my object I might have made other arrangements. I feel that these men, young, ambitious and not afraid of new departures or of a generous outlay of money will do justice to my productions."

Will Aid in Work of Filming.

"Do not expect to take an active part in the filming work, Mr. Belasco?"

"Well, I will be glad to render any help that it may be thought I am capable of rendering. I will expect to be present at rehearsals whenever possible, and look over scenarios. I think that will about sum up my connection, if I were to attempt more it might have to be at the expense of my work in the theater. I could not divide my time. To me nothing can ever take the place of the speaking stage, nothing to me can supplant the charm and the dramatic efficacy of sound. Let me say here that I think this attempt to accompany pictures with imitations of sounds or of human voices is inartistic, unconvincing and unreal. The future of your art surely does not point in that direction.

What Belasco Thinks of the Talking Pictures.

Adding an echo to a shadow makes the entertainment artificial and mechanical. The pictures must speak for themselves, yes, that is just what they must do. The effort to make pictures talk or sing is merely a bid for cheap novelty. Let them be honest and show the pictures as pictures; the other way is incorrect and foolish. When I flash a tableau on the stage I do not have a mob shouting out what the tableau is supposed to mean. Words at such moments are both superfluous and ridiculous."

The Dawn Not the Zenith.

"My friend," continued Belasco, with an evident sense of relief at having spoken his mind and having gratified his sense of the truly artistic "your art is at its dawn, not at the zenith. I verily believe that in the near future we will witness marvels of pictures such as no one is dreaming of now. There will be an unequalled perfection of detail and the educational incident will be more of a factor than ever. What revelations what sources of pleasure were such places as The Tower and Westminster Abbey to me. Association brings the past to life but nothing can give us such realism in association as the motion picture. On the stage we must give you a bit of painted canvas for Niagara Falls or the Nile, you show us the real thing. The world is your stage. These considerations and my abiding faith in the Lasky people have induced me to give my plays to the screen and to help when necessary is doing them justice on the films.

Belasco's Expectations.

"Let me say through you that the main feature of my agreement with Mr. Lasky and his company is their promise to put my plays on the film in a manner benefiting their success and reputation. Nothing can be done without a free expenditure of money. In my own experience as a producer I have discovered this one fact: The public is quick to respond to liberality. When the public learn that you think the best is just good enough for them they will pass their money in through the little opening in the ticket office and pay a generous interest on your investment. This thing of trying to get something for five dollars that cannot be got properly for less than ten is foolish. The cheap, little pictures of the Dick Turpin variety, the crude and tawdry attempts at portraying life, the painful efforts at comedy, the sickening unreality of life are or have been poisoning the soil and robbing it of its flowers, they have destroyed poetry and the sense of art, the soul and imagination of the young and have handicapped them in their mental and moral growth. Every superior work means time and lots of money. There must never be any hesitation in employing the best talent, wherever it can be gotten and whatever it may cost. I know the resources and I know the ambition of Mr. Lasky and the other young men with him. They have told me that I am privileged to cancel all arrangements if upon their filming of my first production I find that they have stinted. I may annul everything if they do not come up to my expectations. I have no doubt, however, on that score. They do know what I expect, they know that I will be critical. They have promised to stage "The Darling of the Gods" in Japan and to embalm in enduring films the missions and the mission life of California now passing rapidly into history. My plays will give them their opportunities. I am, I assure you, very earnest and very anxious about this and I want to see them at the top of the ladder."

The spell of the motion picture is working on Belasco. It is a subtle spell as we all know and in the end it always proves irresistible. I think, after he has seen his first play upon the screen, the greatest living visualizer, the adept in the art to make others see what he sees and as he sees it, will be heard from in a second eulogy of motion pictures and there will be no more hesitation nor qualification.

NEW YORK'S OFFICIAL BADGE OF SUPERIORITY.

Foremost among the cities of North America because of its industrial and commercial activities, New York is to win even greater prestige than it now enjoys through systematic advertising of its enviable position.

At a dinner given by the Members Council of the Merchants' Association of New York Tuesday evening, May 26, the adoption of an official emblem or insignia was announced. It is the intention of the association that merchants and manufacturers who ship goods from New York to all parts of the country shall attach to each package shipped a reproduction of the official emblem in the form of a paster, stencil, or tag in order that the immense volume of merchandise which goes out annually from the city may advertise New York's supremacy as a commercial center all over the world.

COPYRIGHT, 1914
THE MERCHANTS' ASSOCIATION OF NEW YORK

The emblem, which is reproduced with this article, was determined upon after a prize competition in which more than 250 designs were submitted. It is the combination of ideas submitted by David B. Hills, of Brooklyn, who won the first prize of $150, and Raphael Beck, of Buffalo, who was awarded the second prize of $50.

STANLEY TWIST BACK FROM AUSTRALIA.

Stanley H. Twist has reached Los Angeles en route from Australia. After two weeks' sojourn among friends and acquaintances, he will go to New York via Chicago, stopping over in the windy city to complete certain details now under way. Propositions have been made him for formation of a feature film manufacturing company along new and up-to-date lines, which will utilize certain patent rights, now granted and ready for operation. His New York address will be care Inter-Ocean Sales Co., 110 West 40th Street, New York City. Mr. Twist returns with feature films of value, which have been manufactured in Australia. Also contracts for exploitation of pictures in that country. Mr. Twist left New York in the latter part of 1913 to take the position of general manager of the Australasian Film Company at Sydney.

"A FIXTURE."

Jackson, Ky., May 23, 1914.

Moving Picture World, New York.

My Dear Friends:—

You have grown to a fixture in many a small time house like our own. We can't run without you.

Sincerely,

J. E. STIVERS,
Manager "Hipp" Theater.

"The Escape"

D. W. Griffith's Feature Film, Now Running at the Cort Theater, New York—Released by the Mutual Film Corporation.

Reviewed by Louis Reeves Harrison.

CAST

May Joyce	Blanche Sweet
Jennie Joyce	Mae Marsh
Larry Joyce	Robert Harron
McGee	Donald Crisp
Dr. Von Eiden	Owen Moore
The Father	F. A. Turner
The Senator	Ralph Lewis

GRIFFITH'S adaptation from the stage version by Armstrong is characteristic in embellishing the story whenever and wherever an opportunity is afforded, intensifying it by methods of character contrast, and giving it new charm, but the director has gone further and endowed a rather morbid and commonplace play with some nobility of

Scene from "The Escape" (Reliance).

purpose. He takes pains to make his underworld scenes such strong ones that they are realistic in effect, terribly so at moments, but the true charm of his method is only revealed when he can appeal to the imagination, where beauty is a logical part of the picturing.

Scene from "The Escape" (Reliance).

Within a few years—perhaps in a few months—we will look back upon this period of adaptation, very much as we look back upon periods in the evolution of "pictura," with more relief than tolerance. We are adapting because of the uncertainty about original screen plays and because producers feel a greater sense of security when putting out something that has been on the stage, even if it failed. Hence adapters of ability are simply using old and crude material for reconstructive purposes, rather than for any actual renewal of stage plays. Some of the old material is good enough for a foundation, and it had better be kept there—out of sight. On this, a new structure, bearing the old title, may be raised by those who are gradually establishing methods for the new art.

Griffith is one of these. He has simply used "The Escape" for a ground plan and cellar walls, thereafter raising his own structure with the skill of a really great architect. When he comes to treat a big story to be built from the ground up for screen presentation, the same methods will serve with a vast amount of intrinsic structural beauty and strength added. As usual, he handles a small group, enough to be numbered on the fingers of one hand—the first five in the cast—and brings others on the screen for supporting or reactive purposes. Of this small group, Blanche Sweet carries off the honors, with Mae Marsh a close second in consistency and intelligent interpretation. Harron does some fine acting; Crisp is a perfect type, and Owen Moore does all that a perfect gentleman is permitted to do under the circumstances. The cast is nicely balanced, and the policemen shine as never before in the underworld plays. They look and act like the real thing. Miss Sweet is growing in subtlety, in refinement of interpretation, but her personality is, in itself, an effective contribution. She has caught the idea of discovering the combined childishness, wondrous cunning, and intense natural longings of womankind in a very charming way.

The story is that of the effect of improved environment. It shows, within certain limitations, that we could, if we always knew how, so enrich the soil in which the human plant grows, and cultivate it by proper nutrition, sunshine and care into finished results that would consign criminal courts and prisoners to the ash-heap. But this showing is only a whisper. Sociological plays are new, and it is no easy matter to make them so entertaining that the purpose will be felt, rather than unpleasantly obvious. Mr. Griffith is pursuing such a straight path in the right direction that what is worthy of approval in his plays overweighs his occasional mistakes to the extent of disarming adverse criticism. There is a ring of sincerity in his work and in the work of many others adapting stage plays that was never particularly conspicuous in the plays themselves.

Scene from "The Escape" (Reliance).

One can almost number sincere American dramatists on the fingers of one hand — surely on two hands — who have exhibited craftsmanship to rise into established place. Men like Bronson Howard, James A. Herne, David Belasco, Augustus Thomas, Percy Mackaye, William Gillette and Clyde Fitch, are all too rare. The stage has been given over to so much greed, slush and general inanity that people of intelligence rushed to the picture shows for relief. "The Escape" of their lives was made *possible* to millions, was made possible by the wordless drama that swept the country like a flood and caught most of the stage pretenders up in its swirl. Many who were simply clever enough to squeeze the old lemon dry in an effort to get all the juice there was in it are now profiting by revivals of their ancient fruit on the screen, and it must stagger them into a sense of pseudo-propriety to witness the artistic dressing of their past performances.

"The Escape" is being shown at the Cort Theater to very appropriate music, and constitutes a dignified contribution to the line of feature adaptations now in vogue.

EDISON FORCES RETURN FROM SOUTH.

The forces that have been performing in Edison films for the past seven months at Jacksonville, Fla., under the direction of C. Jay Williams and Richard Ridgely, are now back at the Bronx Studio.

"The Leopard's Foundling"

A Remarkable Two-Reel Animal Story Written and Produced by Miss Kathlyn Williams.

Reviewed by James S. McQuade.

AS A CLIMAX to the widespread vogue established by her in the Kathlyn series and in "The Spoilers," Miss Kathlyn Williams will shortly be seen in a two-reel Selig animal subject, the scenario of which was written by her, and the production made under her sole direction. As will be apparent to all who view these films, the story is quite original in its revelations of wild animal life, many of the incidents bordering on the fanciful nursery tales that made our eyes bulge out as we read or heard them told long ago.

Here we have a child wandering away from her parents in an African solitude, where they have pitched camp to rest, and finding a place to sleep in a cave, where a family of leopards have made their home. There she makes friends at once with the leopard children and their mother, and, being utterly lost to her parents and her kind, grows up with them until she is twenty-two years old. Instinctively, she finds it necessary to clothe herself for protection against the elements, her dress being fashioned out of tough grasses.

No wonder that young Stanley, the American hunter, who is exploring the African wilds in search of faunal specimens, is dazed by a fleeting glimpse of this graceful, barbarous nymph as she disappears like a flash in the underwood, her luxuriant hair and grass-made garments streaming behind her in her flight. He asks the headman of the natives, whom he has engaged for his hunting expedition, for information concerning this wonderful creature, and is told that she is the great white spirit, and that if she looks upon him he will die.

Nothing daunted, Stanley sets out next morning for the spot, accompanied by several white members of his party and the headman. True to his expectations, the wild girl, Balu, reappears, and, leaving his companions and the chief behind, he follows her through the underbrush, carrying in his hands a lariat to assist in catching her. He discovers the beautiful creature lying flat on the bank of a lake, scooping up water with her hands to quench her thirst, and succeeds in throwing a running noose over her upturned feet. There is a sharp, terrific conflict between the captive and himself; but he secures her, summons his companions and conveys her to the camp.

In the meantime, the native headman consults his followers and influences them to quit Stanley's service. Superstitious, they believe that the "great white spirit" is their friend, and the headman plans to avenge her and give her liberty.

In Stanley's camp Balu is an object of wonder to all; but she is more than that to Stanley, who tries to teach her civilized customs and the art of making herself understood by spoken words. Her progress is slow, but Stanley perseveres.

The defection of the natives interfered with the success of the hunting party, and one day Stanley set out to find the headman and hold a parley. He was ambushed by that worthy and his men, and securely bound. Then they carried him to the ledge in front of the leopard's cave, and left him as prey for the wild beasts.

Balu had already formed a liking for the companionship of the strange white man. On the day of his attack by the natives she followed him by her instinctive knowledge of trailing, and found him at the door of her old home. After severing his bonds, she began to caress two leopards which had come to the spot, hearing her voice. Stanley drew his revolver, fearing for her safety, but she reminded him that they were her friends. Then a struggle arose in her heart whether to go with her newly-found friend or remain with the old. The call of the race prevailed and she departed with Stanley.

A few months later Stanley and Balu arrive at his home in America. His mother and sister receive the wild girl fondly, and some humorous situations are revealed as they attempt to initiate her in the usages of refined society. In the end Stanley wins her heart and hand.

As a seven-year-old girl, Balu is represented by Baby Lillian Wade in charming fashion. To see this child playing gleefully with baby leopards in the big cave, while the mother looks on, sometimes snarlingly, will fill the beholder with wonder. It will be noticed that Baby Lillian never shows a sign of fear.

The characterization is assumed by Miss Williams when Balu is twenty-two years old. Here we see no baby leopards; they are all grown-ups, and Miss Williams handles them as if they were big pet cats. They submit to her caresses and,

Miss Kathlyn Williams directing her own production "The Leopard's Foundling" (Selig).

purringly, rub their spotted coats against her dress of grass, as they circle the spot she stands on.

The transition from the wild savage state of Balu to that in which civilization effects a subtle change is skillfully shown by Miss Williams. The fetters that civilization brings, in the shape of corsets and fashionable shoes, to poor Balu will excite numerous ripples of laughter.

Scene from "The Leopard's Foundling" (Selig).

As producer, Miss Williams can be commended for several imposing exterior scenes. The camp of Stanley, the attack made on him by the natives and the capture of Balu are scenes full of action, with fine backgrounds. The scene showing the interior of Stanley's home and what occurred there will be pronounced most appropriate. The animal scenes, already referred to, are really remarkable.

Stanley, the American hunter, is excellently represented by Charles Clary.

The release date has been set for June 29th.

"Cabiria" Shown on Broadway.

In the Splendid Knickerbocker Theater Itala's Great Twelve-Reeler Makes Its American Debut.

IT was an unusually enthusiastic house that greeted "Cabiria" on its first public American showing on the night of June 1. It was also the first occasion on which motion pictures had been shown in the Knickerbocker Theater, at Broadway and Thirty-eighth Street. This playhouse was one of the few remaining metropolitan temples of amusement that had not been invaded by the projecting machine. If the spontaneous and hearty applause that marked the big moments and the big scenes of "Cabiria" on the opening night may be taken as an indication of the favor of the great public, the twelve-reel film erected on the story of Gabriel D'Annunzio will have a long run at the Knickerbocker.

The gathering was more of the first-night description than of an orthodox picture gathering. The boxes to the left of the stage were decorated with American flags, while on those to the right were draped the colors of Italy. Behind the latter were Chevalier G. Fari Forna, Italian Consul General; Commander J. N. Francolini, and several representatives of the Italian Government. Others seen were Carlo Sciamengo, head of the Itala Film Company of Turin, Italy; Sir Arthur Conan Doyle, famous English writer, an adaptation of whose "House of Temperley" was recently shown at the Strand; Fire Commissioner Adamson, Siegmund Lubin, of Lubinville; Adolf Zukor, president of the Famous Players; Carl Laemmle, president of the Universal Company, accompanied by Mrs. Laemmle; Nicholas Power, president, and Edwin Earle, treasurer, of the Nicholas Power Company; Charles J. Hite, the Thanhouser Company; Harry Raver and Silvio Villa, of the Itala Company of America; John Bunny, with Mrs. Bunny; Herbert Brenon, Imp producer; Mark Dintenfass, Fred Mace, and Alan Hale.

The staging of "Cabiria" was in a manner befitting the dignity of the subject. The specially written music was interpreted by an orchestra of fifty or more pieces. A large chorus concealed on the stage gave several numbers during the course of the evening. The performance went without a hitch. There were two six-minute intermissions, during which there were animated discussions among the film men, there being entire agreement so far as noted that in "Cabiria" the Itala Company has eclipsed all previous efforts in spectacular production.

To say that never before had such a presentation of a motion picture been given in this country seems well within the bounds of conservative statement. The magnitude and the manner of presentation of the production, as well as its musical accompaniment, both instrumental and vocal, justify the remark.

"The Perils of Pauline."

Sixth Episode. Two Reels. Eclectic.

Reviewed by W. Stephen Bush.

THE further troubles of Pauline are harrowing enough to melt the heart of an ordinary villain, but then the head villain in these films is far above the average in villainy. The synopsis tells us that in this new attempt to secure Pauline's fortune, "the two villains are desperate." Pauline, sweet and girlish, and fetching enough to tempt a score or two of ordinary villains, wandering about among flowers in a charming summer gown has come out of her previous perils not only without a scratch, but seems positively improved for all the horrors she has passed through.

There is notice of a balloon ascension in the early part of the first reel and Pauline, her sweetheart and the villain decide to be present. Of course, the villain has laid a devilish plot. Knowing that in her girlish vivacity, Pauline will want to sit in the balloon he has a sub-villain ready to ride into the midst of the crowd, just as Pauline is all alone in the seat. Promptly the balloon is released, and there is poor Pauline soaring above the Palisades apparently doomed to perish, or at least soil her summer finery in a bad landing. Sure enough, the anchor catches in some rocks. Pauline is now on the steep side of the Palisades and how will she ever get down? Simply enough—she slides down the rope. Presently, Harry, the lover, guesses the predicament of Pauline—why not?—and comes to her rescue. Tying a rope to his car he descends to the place where his Pauline lies somewhat ruffled, but by no means out of the running.

Scene from "The Perils of Pauline" (Eclectic).

Just as things look pretty good for Harry and Pauline the villains arrive in another car and, without a trace of compunction, cut the rope, hurling Harry down the cliff. Harry is badly shaken up, but he recovers and the lovers are on the point of escaping when a horrible unkempt villain, heavily masked, simply grabs Pauline and runs off with her. He is not only a pre-eminent villain, but a good weight carrier, and the end of the episode finds Pauline in the villain's power. Harry is unconscious when the announcement of the approval of the Board of Censors brings the reel to an end. There is a glimpse of hope. A farmer has seen the abduction of Pauline. But for this we would fear the worst.

GOLDFISH ON HIS WAY TO EUROPE.

Samuel Goldfish, the executive head of the Jesse L. Lasky Feature Play Company, sailed May 30 on the Olympic, for a three months' stay in Europe. While abroad, Mr. Goldfish will consummate the plans he has been working on, looking forward to the distribution of big American moving picture features, which, since the recent alliance with Mr. Belasco, means the exploitation of the Belasco productions there, as well as the other Lasky creations.

"The Greyhound"

Five-Part Production by the Life Photo Film Corporation from an Adaptation by Louis Reeves Harrison.

Louis Fellman, alias "The Greyhound".....William H. Tooker
McSherry, an agent of the "Eye".....David Wall
J. Crawford Alexander, alias "Whispering Alex".....Harry Spingler
Jack Fay, alias "The Pale-Face Kid".....George De Carleton
Kitty Doyle, alias "Deep Sea Kitty".....Elita Proctor Otis
Claire Fellman, "The Greyhound's" wife.....Catherine Carter
Mrs. Porter Allen, of many millions.....Mrs. Lillian Langdon
Porter Allen, her son.....Victor Benoit
Bess Allen, her daughter.....Anna Laughlin
Bob Meade, a struggling architect.....Rex Tompkins

PAUL ARMSTRONG and Wilson Mizner collaborated on a play called "The Greyhound," a combination of detective and underworld plot, and described at the time of its production at the Astor Theater, New York, as an expose of transatlantic gambling methods. As a legitimate production, "The Greyhound" was not without interest, and, while it was not a dismal failure, neither was it a pronounced success, and it was closed after a few weeks' run. Recently the Life Photo Film Corporation secured the right to produce this play in pictures, and, after witnessing a screen presentation at the American Theater, Friday, May 29th, it is the belief of the writer that a marked success has been scored by the picture men who made it, and that the photoplay version of "The Greyhound" will take an important place among the current feature productions.

It was a distinctly friendly audience that filled the orchestra seats of the American Theater on the occasion of the first presentation, and the frequent applause which greeted favorite players who appear in the cast could not be wholly credited to the production; but, judged by the rules, "The Greyhound" possesses, to a large degree, the prime requisites of a successful motion picture: a complete story, consistently and interestingly told, intelligent interpretation by competent players, careful direction and adequate staging, and, finally, good photography.

For the story as arranged for the picture, Louis Reeves Harrison is responsible. Those who saw the result of Mr. Harrison's work on the scenario for the All-Star production of "Paid in Full" did not hesitate to credit him with an even greater triumph in his treatment of "The Greyhound." It was Mr. Harrison's task to create interest in a commonplace subject, and to make that interest strong enough to hold through five reels of film, bridging over the gaps and making the "punches" punch. That he succeeded was proved best by the fact that at no time did action drag or interest fag.

It would not be fair to attribute all the good work in this picture to the scenario writer. Lawrence McGill was the director, and picture men generally know that he can do things when he has something to do them with. In this instance he had a good scenario to guide him and a company of competent players to interpret the parts. The cast given herewith contains many well-known names; some of them were in the play when it was produced at the Astor Theater; all of them gave excellent interpretations. Add to these advantages the possibilities for scenic effects in motion picture portrayal, and the reason is found why "The Greyhound" as a picture production will be successful where the dramatic effort on the speaking stage was not. The carefulness of detail in settings, the selection of adequate scenic effects—many of them exceedingly beautiful—the disposition of the players and the accentuation of the dramatic moments are incidents in the production of a photoplay for which the director is responsible. In this respect, Mr. McGill has acquitted himself with honor.

The central action of "The Greyhound" concerns the affairs of a gambler named Louis Fellman, known to the underworld as the "greyhound," and his wife, Claire. Associated with Fellman are J. Crawford Alexander, a gambler; Jack Fay, a crook, and Kitty Doyle, alias "Deep Sea Kitty," a confidence woman. Fellman has about deserted his wife for his gambling operations, and when his "joint" is raided

Director Lawrence McGill assigning parts to the principals.

he falls easily for the suggestion that it is his wife who has "tipped off" the police. About the same time he learns of the sailing of Mrs. Porter Allen and family, with the further information that Mrs. Allen's son, Porter, will be easy picking. He summons his gang and announces his plans—all are to go with him, but how to get rid of his wife is a problem. In Fellman's face is depicted a determination to do something desperate as he goes to see her. He finds her in a mood suitable for his purpose—she is contemplating suicide; so, when he enters and tells her that he has killed a man and that his only escape is to shoot himself, she suggests that they die together and offers the poison which she previously procured for her own self-destruction. He acquiesces and craftily watches her drain her glass and then leaves her, as he believes, to die. It is shown, subsequently, that she does not die, and that it is her accusing face, coupled with a nemesis in the form of the man she should have married, McSherry, a reformed card sharp and detective, that drives Fellman to his doom.

Fitting into this central theme is the love story of Bess Allen and Bob Meade, whose affair is not approved by Mrs. Allen.

What with the scheming of the gamblers, the espionage of McSherry who foils them at every turn and finally denounces them to the ship's officers, interest runs high to the climax when Fellman, in an effort to escape arrest is con-

Scenes from "The Greyhound," a five-part drama by the Life Photo Film Corporation.

fronted by his wife whom he believes dead. It is the last straw and his overwrought nerves give way—he jumps over the side to escape the apparition.

There is a satisfactory ending, which brings McSherry and Claire Fellman together through the kind offices of Bob and Bess.

Adequate mention of the several players cannot be given in the limited space allotted to this review. W. H. Tooker as Fellman, Catherine Carter as his wife, and Elita Proctor Otis as "Deep Sea Kitty," stand out strongly because of their excellent interpretations. The support given by other members of the company is highly creditable.

Sid Olcott Going Abroad

Will Take His Company on Tour Through England and Ireland and Southern Europe.

OFF for Europe on June 11th! That is the word from Sid Olcott, the globe trotter-producer. "Sid," as his friends call him, has a remarkable reputation as an international producer, having made with unusual success feature films in fourteen countries, always finding new friends and getting everything that was best for his stories. Mr. Olcott's name is not as well known as are the names of his many successful productions, since until the first of this year he has worked for others, and the pictures have been presented with only those on the inside of filmdom aware of the brains behind the cameraman. This year Mr. Olcott took his own company to Florida with beautiful Valentine Grant, a charming personality, as leading woman, and there he made a most successful series of subjects which are being released by Warner's Features, Inc. Mr. Olcott is now working on some international productions, part of which will be produced in this country, part on the high seas, and part in foreign countries, the same characters appearing throughout the stories.

Mr. Olcott's company, headed by Miss Grant, will sail on the Adriatic on June 11, and will stop first in England, where a few weeks will be spent making some scenes in London, on the Cornish coast, and in the English provinces. The company will then go to Ireland for two months or longer, taking scenes in Dublin and other cities, in the beautiful Vale of Avoca, in the county of Wicklow; on and around the wonderfully beautiful Lakes of Killarney, and, in fact, in all the fascinating spots of the Ould Sod.

Sid Olcott.

In the fall the company will spend some time in France and then will either return to the States or spend the winter in Italy and the other picturesque countries of Southern Europe. Having been through all these European countries producing on several occasions, Mr. Olcott is in a position to do some great things for "Sidfilms," since he has a host of friends in practically every foreign land who know him and love him just as do his hundreds of staunch admirers in this country.

One announcement which will be of especial interest to the exhibitors in this country is that Mr. Olcott intends on the present trip to appear in the films in person to a greater extent than ever before. Mr. Olcott is as good an actor as he is a director, which is a statement with some meaning, and there has been a constant demand for years that he appear more in his own productions. F. C. Gunning, formerly of Eclair and Warner's Features, will accompany Mr. Olcott as assistant director. The remainder of the company will be made up of artists who have worked with Mr. Olcott in his scores of successes, Miss Grant playing the leads.

Mr. Olcott and Miss Grant have both arranged to be at the exposition for the first three days of the week in order to meet their exhibitor friends. Mr. Olcott has long been known as a producer of 100 per cent. features, particularly on account of the consistency of his work, and it is needless to say that some exceptional results are expected by his friends from the trip this summer.

The Opening of The Panama Canal

Hagy's Features Show a Four-Part Subject Containing Some of the Biggest Moments in a Big Project.

Reviewed by George Blaisdell.

WE have had good pictures before of the Panama Canal. When E. H. Hagy went to the canal country he was aware of this fact, and determined to get something unusual. He knew that in order to get that he would necessarily have to camp on the trail, as it were, of the canal, and that is what Mr. Hagy did. He was in the Zone over six months. The result of his stay has been compressed into four reels of motion pictures, the first thousand feet of which are devoted to scenes in Panama City. There are views of the drawing of the Panama Lottery, which show the interest of humankind in games of chance. One of the most interesting sights of the first reel is that of the Panama market at high tide and also at low tide; many craft are lined up side by side as the tide sets for its twenty-two-foot drop. When the water has receded the boats are on land that is, if not dry, at least solid, and the whole town turns out to do its marketing. There are also views of civic celebrations.

The second reel opens with views of the Naos Island Breakwater, extending out to the three islands on which are erected the fortifications which will defend the entrance of the canal. We get a glimpse of the unique track-shifting apparatus, invented during the construction of the canal, which is estimated to do the work of 600 men. As Mr. Hagy says, this has been shown before, but there are a whole lot of persons who have never seen a picture of it. One notable scene is that of the flooding of the Culebra Cut, the nine-mile-long ditch. As one after another of the twenty-six-inch pipes are loosed the water flows into the area from which previously it had been pumped.

There is a stirring picture of the blowing up of the Gamboa Dike as President Wilson in Washington touches a button. After the planting of the explosive a number of small craft gather as near as their operators dare, ready for the attempt to make the first passage through the excavation. There is a difference in level between the waters on opposite sides of ten feet. After the upheaval the first boat through is a little native canoe, manned by a United States marine and operated by a regulation paddle. He carries one passenger. The little craft bobs about in the torrent, but comes safely through.

Then we see the drilling for deepening the canal bed near the Pacific entrance, and note the vigor with which the dynamite is jammed into the underwater pockets prepared for it. We see the kick of sixteen tons of dynamite distributed through 504 holes and then another trial of thirteen tons.

There are several interesting pictures of the last slide at Cucaracha. The first was taken just after the slip, and the last are when enough earth has been excavated to permit the big dredges to work.

Perhaps the most popular of these series of pictures will be the views of the little tug Gatun making the initial passage of the three divisions of the Gatun Lock. After looking at these no one will be in doubt as to the method of lifting a ship eighty-five feet above the level of the sea. When one considers the many years this work has been under way and the immense amount of blood and treasure it has cost the excitement of the throngs that lined the walls of the docks is easily understood. There are many other views of prominent points along this great way, some of them ranging for great distances.

Mr. Hagy has given us a picture the value of which will increase with the years. It contains many scenes that can never be taken again. It will be of great interest to the present generation; it will be of far deeper interest to those to come after.

"UNDER SOUTHERN SKIES."

Lottie Blair Parker's "Under Southern Skies," that famous old play, will soon be seen in motion pictures. Arrangements have just been completed by Popular Plays and Players, of 1600 Broadway, New York, for its production as a feature picture. It will be produced on a mammoth scale by the Lubin Film Manufacturing Company at its various studios.

HAS TRIED OTHERS. "BUT"—

Rushford, Minn., May 27, 1914.

Editor Moving Picture World.

Dear Sir: Inclosed find my check for renewal of my subscription, which has expired. Can not do without The World. I have tried others, but none takes its place for the exhibitor, in my estimation. Yours truly,

THE ELITE THEATER,
Charles Nicholas, Manager.

"Atlantis"

A Six-Part Great Northern Subject Based Upon Gerhart Hauptmann's Story of the Same Title.

GERHART HAUPTMANN is one of the most distinguished writers of the present day. Among other books written by him is one entitled "Atlantis," said to be a novel of exceptional strength. It occurred to the Great Northern Film Company, of Copenhagen, that a motion picture based upon an important work of so renowned an author as Hauptmann should prove of more than usual interest to the world and, it is said, that company went to great lengths to secure the consent of the author to the production in pictures, including the payment of a considerable sum of money for the privilege. The judgment of the Great

Scene from "Atlantis" (Great Northern).

Northern Company seems to have been justified, for the picture "Atlantis" has had a considerable vogue in various countries where it has been shown and has yielded to the makers a large profit.

Although "Atlantis" has been out for fully a year and shown in almost every country on the globe, it has yet to be released for the United States, the reason being that, in its original form, it was hardly adapted for this market. Accordingly changes have been made in the subject, bringing it within a length suitable for the demand and eliminating much material that lacked interest or was otherwise inconsistent. The result is a six-part picture fairly up to the required standard and one that will hold attention in almost any house.

Scene from "Atlantis" (Great Northern).

The title does not convey any meaning, beyond that the principal scenes of the picture were taken from the book of that name. The story told on the film is that of a young doctor, unnerved by his wife's illness (she goes insane), who has been advised by a friend in the profession to take a trip abroad for his health. He first goes to Berlin, where he meets a famous dancer with whom he becomes slightly infatuated. But he quickly tires of this diversion and decides to go to America. Taking passage on the steamship Roland he finds the dancer aboard and renews the acquaintance. The ship strikes a sunken derelict and is wrecked and many of its passengers are drowned. The young doctor (his name is Kammacher) succeeds in saving himself and bringing the dancer, Ingegerd Halstrom, safely off the sinking ship with him. The survivors eventually reach New York and are met by friends at the dock.

Dr. Kammacher is taken in hand by his friend Dr. Schmidt and, in the course of seeing New York, meets Miss Burns, a young woman who is a sculptress at the studio of a friend of Dr. Schmidt's. Kammacher's health does not improve and Dr. Schmidt proposes to take him to his hunting lodge in the mountains. While there Kammacher learns of the death of his wife and then he breaks down completely and is prostrated by a serious illness. He convalesces rapidly under the nursing of Miss Burns, who comes to take care of him when she learns of his illness and, eventually, he takes her back home with him as his wife.

The thrilling scene of the picture is the wreck of the Roland and the panic among the passengers as the doomed ship sinks. This is a strong bit of realism and is convincing to a degree that haunts the mind. Bits of comedy are injected here and there which liven the picture up. A performance by the armless wonder, in the character of Arthur Stoss, who is exceptionally clever with his feet is amusing. There are many beautiful natural scenes, heightened by the excellent photography of the Great Northern.

THE NEW SIMPLEX CATALOGUE.

This office is in receipt of the new 1914 catalogue of the Precision Machine Company, of New York, devoted to the manufacture and sale of the Simplex projecting machine.

As an example of high-grade printing it ranks at the top. A finer job of cover embossing was never done. The color is a neutral gray of strong fiber stock, deckle-edged, with all lettering of a dark, steel gray, so nicely embossed that the letters appear to have been stuck on. The inside forms are printed on a highly calendered enamel book stock of good weight. The text matter is printed in a good black ink with a border around each page printed in a solid light blue. The printer's mark shows the catalogue to be the work of the Read Printing Company, New York.

The Simplex catalogue was compiled chiefly by J. E. Robin, the well-known projection expert and former traveling representative of the Precision Machine Company. Between Mr. Robin and the printers, this book may be admitted as a work of art. It is large in size, 9 x 12, and contains 28 pages of highly useful matter pertaining to projection in general, and to Simplex projection in particular. Every possible form of data that will be of service to the users of Simplex machines has been included, such as separate views of all principal castings and parts, photographed from several angles, with all borings numbered to agree with explanatory matter which really explains. In all, there are forty-six expert illustrations of the Simplex projector, mostly of the mechanism.

There many new halftone views of the interior of the factory, showing the up-to-date machinery used in the manufacture of the Simplex machine. There is a page devoted to the use of calcium light in connection with a projector; two pages of endorsements; an excellent and original table for calculating the size of screen images from the various sizes of lenses. The last page is devoted to the Simplex motion picture camera.

NEW COMPANY TO PRODUCE WILD ANIMAL PICTURES.

The Nash Motion Picture Company has been organized by Mr. Thos. Nash and Mr. Otto to specialize in wild animal pictures. The construction of a large studio at Los Angeles is being pushed forward and a shipment of wild animals is already in quarters in the Zoo on the "Big Otto" Ranch. Wild animals will be used in all their productions, which will be from four to six reels in length. From their previous experience in animal pictures, the promoters of the company expect to eclipse anything heretofore seen in this class of picture productions.

SIDNEY DREW'S VITAGRAPH CO. FLIES NORTH.

Sidney Drew with his company of Vitagraph players have returned from Florida where they have been for the past six weeks. Among those who came back were: Edith Storey, Ethel Lloyd, Ada Gifford, Lillian Burns, Jane Morrow, George Stevens, Cortland Van Dusen, Frank O'Neil, Charles Kent and Allen Campbell.

"The Outcast's Return."

A Three-Part Great Northern Offering Far Above the Average Picture in Merit—Its Humanity Pulls at the Heart.

Reviewed by Hanford C. Judson.

THE real future of the picture business stands firmly on offerings of such quality as we find in "The Outcast's Return," by the Great Northern Studio. One sees many pictures that have no art at all; here is one that is all art. "But," it is even possible that some producer will say, "the people don't want art; they can't appreciate it." The true beauty of the art that all will enjoy in this offering is that it asks for no appreciating. The ideal glass for a window through which one is to look out into the world would be a glass that no one could see. Such a glass would not ask to be noticed; the beauty of it would be that we wouldn't know that it was there. Just so in this picture, no one will see art. All the inconsistencies have been brushed away and what we see is or seems to be real life. This simple thing of it is true. Its author and producer, as far as was possible to them, have worked together until all those things that lie about the human heart's experience, or that distract the spectator's attention from his story, have been eliminated. What they have put on the screen is a series of scenes giving the experience of a human soul and they have carefully chosen those scenes so that all will throw some new light on that experience. No doubt the "Outcast" had other troubles than have been shown; but these weren't significant just at this time and artfully have been left out.

Scene from "The Outcast's Return" (Gt. Northern).

The Outcast is no hero, just a human soul. He was tried and fell, stole some gems to help his family and went through a terrible punishment for it. The producer hasn't pitied his man; hasn't intruded his own partial feelings on the spectator, but has presented the facts in the terms of human feeling and has wisely left the spectator to do his own pitying as his temperament sees fit. This is the wisest course; for we, the spectators, are of all kinds, and the producer's kind of feeling over the facts might not have fitted us all. The producer's eyes see the facts just as our eyes see them and this collection of scenes out of the life of this unfortunate give us a knot in the throat; we gulp.

The picture's producer has chosen serious things and his picture is tragic. If there is any picture house whose patrons are never serious and have no stomachs for solid food, or if they are never interested in the sufferings of their own hearts, then this is not the best kind of a picture for them. We, the reviewer, don't believe there is any such house and our experience leads us to commend the picture highly, alike for the least and the most critical kind of general audience. It is a human picture for all humanity. It seemed actual to us, even as real life, yet deep and full of mystery. For it is tragic with a more comprehensive reckoning than would take in merely what the man felt; it is tragic with all that unthinking, senseless hardness of heart of the normal man and woman who hasn't stolen or been in prison. Such a terrible prison it is. There is no brutality of the passionate kind in it. The keepers are even sympathetic. Yet the calm, social, passionless brutality of it, makes it a hell, a calm hell of silence where dreams alone come as torturers. Dreams can torture. They torture this man until, after thirty years of it, he is pardoned.

He is pardoned out into a world of automobiles and aeroplanes and many wonders that he has never dreamed of. He is like a child in a strange world of terrors and he comes home to his kind—his sister. She has grown old and has children and grandchildren. The calm calculating brutality of these people—why should they be kind to him? they had never seen him—is worse than the prison. The sister's love is brushed aside. We may say that we wouldn't behave that way; but we are not always sincere and we know it when we see the picture, even if it is later quickly hidden from us for comfort's sake. The Outcast goes back to beg an asylum in the prison; but he has been freed and must suffer in the world. At the end he dies in a lonely wood, of exhaustion and shock.

The most noteworthy fact of this picture is its simplicity. In the acting of its leading character, it reaches heights of simplicity. There are no frills or passion or attempts to make the spectator feel emotion in this man's acting. All he cares for is to be true, satisfied to let the story do its work in our feelings and not over-anxious to have us recognize his great work. His work is recognized in the pleasure it gives. Without losing anything of admiration for him, we still feel that he is a human being like ourselves.

FAMOUS PLAYERS ENGAGE PAULINE FREDERICK.

The Famous Players' Film Company, through Adolph Zukor, its president, has engaged Pauline Frederick, one of the prominent stars of the American stage, who is to be presented in a feature film production of Hall Caine's master work, "The Eternal City," to be produced in Italy. This engagement is one of the most significant ever made between a film concern and a legitimate artiste.

Miss Frederick will sail on the Imperator on Saturday, June 6, to join Messrs. Porter and Ford, who have been in Europe for some weeks past, producing the feature motion picture of "Monsieur Beaucaire," by Booth Tarkington, with James K. Hackett in the stellar role. Miss Frederick is one of the best known emotional actresses of the modern stage, and has achieved distinction in a series of dramatic successes, most prominent among them being "The Little Gray Lady," "The Dollar Mark," "The Fourth Estate," "The Music Master," "Samson," "Twenty Days in the Shade," and more recently, "Joseph and His Brethren."

"The Eternal City" ranks as one of the literary achievements of the past century, and has been printed in every modern language and circulated throughout the entire civilized world. The environment and atmosphere of Rome and the classic backgrounds of this ancient city lend themselves admirably to a film portrayal of this famous subject.

Chas. J. Hite, president Thanhouser Film Corp. and the Duke of Manchester who recently posed in a scene of the forthcoming Thanhouser serial: "The Million Dollar Mystery."

"Brother Against Brother"

Apex—Four Parts.

Reviewed by W. Stephen Bush.

THIS production has a peculiar charm and a very strong appeal. The charm lies in the novelty of the subject. The kinematograph has before this shown us all too little of life among the Slavonic races. Life in these countries is intense, often tragic. It has a pathos and beauty wholly its own, often weird and always attractive.

In these films the story of two hostile brothers is told. They have become estranged through their affection for the same girl. There is a deep antipathy between the race of the lover and the race of the girl, rooted in the traditions and wars of many centuries. Love makes the barrier disappear and the younger of the Polish nobleman finds a haven of happiness in the thatched cottage of his Russian bride. All this is shown with uncommon art in these films. There is a depth of characterization, a finish of detail which must delight every spectator. Presently war is declared between the hostile countries and the younger brother must decide whether he will join the army of his old fatherland or fight with the enemies of his country. He resists the appeal of his father to return to his people in a scene of rare dramatic power, in which the wife and child plead against father and country. Though unwilling to make war upon the kin of his wife and child he will not on the other hand fight the men of his own blood. Fate, however, wills otherwise and forces him from his neutrality. He is forced to act as a guide for his wife's people and when the Russian patrol is put to flight by an advance of Polish troops he falls into the hands of a command in charge of his own brother. Here the play takes a tragic turn. The convention of a happy ending is I think rationally sacrificed to the dramatic probabilities.

Scene from "Brother Against Brother" (Apex).

Scene from "Brother Against Brother" (Apex).

The acting in this play is exceptionally fine, all the principal characters showing not only uncommon skill before the camera, but possession engaging and suitable personalities. The photography is far above the ordinary, the direction will compare favorably with the very best.

LILIE LESLIE.

LILIE LESLIE of the Lubin Stock Company is a native of Australia from which country she migrated to England and later to America. Being much advised of Lilie's travels and activities her mother was extremely anxious to see her daughter on the silent screen. Lately, she learned that Lilie had played Mrs. Howard Jeffries, a powerful role in "The Third Degree." One night the photoplay was billed to be seen at the Crystal Place, Sydney, and mother was crazy to see the picture. On arriving at the play house, she was informed that the house was full. Her disappointment was so intense that she requested to see the manager, who, upon hearing her story, gave her a chair out of his office. As the girl appeared upon the screen the mother voiced a scream of recognition and later gave expressions of joy at every scene. It was evidently one of the happiest events of her life. Miss Leslie will be seen in a strong melodramatic picture entitled "The Pythoness' which will soon be released by the Lubin Company and mother will doubtless have another thrill.

Lilie Leslie.

ATSCO OPENS NEW FACTORY NEAR NEW YORK.

Having worked their factory in St. Louis day and night for some time to keep up with the orders for their Radium Gold Fibre Screen, Atsco, Inc., are opening a new factory at 15-23 Halsted Street, East Orange, New Jersey. The new factory, shown in accompanying illustration, has 15,000 square feet of floor space and will enable them to double their present capacity for their very successful screen. This factory is being completely equipped and will have facilities to turn out screens of all sizes. Walter Hoff Seely, Chairman of the Board of Directors of Atsco, Inc., says the reason for the approval of their screen by Keith's and the Strand Theater and a multitude of others is due to the fact "that their golden surface blends with the yellow light of the picture machine arc and the result is a perfect picture with no eye-strain."

Atsco, Inc., Factory, East Orange, N. J.

Dramatizing the Song

Charles K. Harris, Music Publisher, Tells How He Always Writes a Play Before Composing a Song.

By George Blaisdell.

ONE of the closest of students of motion pictures is Charles K. Harris, song composer and music publisher for more than twenty years. Mr. Harris is a firm believer in the necessity of a strong story for either the stage or the screen—"The play's the thing." So also he has the best of reason for understanding how much stronger a song is when it has a story behind it. Years ago Mr. Harris aspired to be a playwright; he didn't succeed in just the way he had dreamed of winning out, but he has never lost his deep interest in the stage, and more recently he has become a follower of the screen. In the beginning of 1893 Mr. Harris was living in Milwaukee. He had a little office where he gave banjo lessons. In his spare time he had written a play. The name will be recognized—"After the Ball." There was slim chance out there for its acceptance. He turned that play into a song. Then things began to happen. One of those things among many others was told the writer the other day in the course of a call on the music man in his office at Broadway and Forty-seventh Street. We had just taken a big comfortable arm-chair, as it had been vacated by a caller.

"He's a bond salesman," commented Mr. Harris. "Been coming here four years in spite of the fact he has never sold me anything. He says he'll catch me in the mood some day. And that reminds me of my first experience in a bond deal. It was the summer of '93. You will recall that real money was somewhat scarce—in fact, there was a panic. It didn't happen to be for me, though. I was handling more currency than I had ever expected to see. Orders were coming in for 'After the Ball.' The song was selling for 19 cents—not like the present, when 6 cents is nearer the prevailing rate—and it cost me a half cent to print. The money was coming in literally in chunks—that was the way it seemed to me, who had never had any. There were orders of a hundred thousand. I knew nothing about business, but a friend had said something about 19 cents, and that settled it; I refused to take anything less. There was one month I took in $40,000. This income was all put away in a vault. You see, I was a little uneasy about banks just at the time. There must have been ten packs in that vault of ten thousand each. Nobody in the town knew how things were going with me—not even my own family.

"A friend dropped into the office one day and said he would like to have me come out to his home that evening and bring my banjo. He added that there would be a five-spot in it for me. I knew he had a brother who was a cashier in one of the big banks, and thought it would be a good chance to meet him. I accepted the job. After I had pocketed the five I asked my friend if he would introduce me to his brother. 'Why, of course.' Arrangements were then made for me to call at the bank the next afternoon for advice about investments. I knew the cashier was under the impression he was merely doing a little politeness. At 3:15 I walked into the cashier's office and asked him: 'What is the best investment in the world?' 'A Government bond,' he replied in some surprise. 'How much do they cost?' I continued. 'A thousand dollars, but they pay a low rate. There is one you can buy for a thousand and fifty which will pay fairly well.'

"'Very well,' I replied. 'I want some.'

"He looked at me in rather sympathetic manner and said softly: 'How many would you like?'

"'Oh, about seventy-five, I think.'

"I knew by the way he looked what he thought—that the heat or something like that had got me. Nevertheless, he was game. He called in a strapping big fellow and told him to take a satchel and go with me. 'And,' he added, significantly, to the guardian, 'come back with him.'

"I wish you could have seen the face on that banker when we returned. The big fellow threw the satchel on the cashier's desk and opened it. As Nash got a glimpse of the eighty thousand it contained his face went white. 'Where'd you get it, Harris?' he said.

"'Why,' I replied. 'I have just written a song.'

"He looked at me in despair. It was perhaps, from his viewpoint, the worst thing I could have said. I convinced him before long, though, that it was all right. And I got the bonds, too, after a wait of a couple of weeks."

In the twenty years that have passed since the first hit, Mr. Harris has published more than 150 songs of his own composition. In all of these he has never lost sight of the story, and in many he has first prepared the plot in synopsis form, just as if he were about to write a play. "I can dramatize all of my songs," he said. "It is very simple, because the story is there. Running through 'After the Ball,' which and in which Herbert Kelcey and Effie Shannon are to play the leads, there is a beautiful love story, and this picture can be shown in a church." Other songs that will be filmed by the Photo Drama Company are: "'Mid the Green Fields of Virginia," "For Old Times' Sake" and "Break the News to Mother."

Speaking of the last-named song, Mr. Harris said it was published some time before the outbreak of the Spanish War. It had just an average sale. Then came the destruction of the Maine. Immediately the calls for it began to come in. Recently, Mr. Harris said, it has had a decided revival owing to the Mexican troubles.

"I feel the time is coming," said the song writer, "when the public will tire of screen adaptations of old plays. Surely, the day is coming when the list will be practically exhausted. Then we will have to have original material—and that will be the period of the screen writer. Right now, I question the business value or screen value from a monetary standpoint of a play that has failed. Personally, when I see advertised a picture adapted from a play I didn't like, I steer clear of it. I don't want to see it. Of course, that's only one opinion. But in time we have got to come to new ideas. Take, for illustration, 'Neptune's Daughter,' the Universal picture. There's a novelty, and people are going to see it. So, too, are the spectacular productions, like Kleine's. The big men in the picture business are right now willing to pay big money for real new ideas. The story, the theme, the action, is paramount. I have published sixty-five musical comedies, and I know the first essential in that branch of amusement is the music. Your costumes, scenery, etc., come after. The play's the thing for the drama, the music for the musical show. The man who originates intelligently is the man who wins to-day in any line. And that kind of originality you have got to pay for.

"I have had picture men tell me they can buy scenarios for $50. I have told them I can get songs for 35 cents, but the ones I want I have got to go after and pay the price. So, in the days to come money will have to be paid for screen plots; for that matter, I can name manufacturers who are paying advanced prices to-day. I know something about this plot business, for I have been thinking in terms of plots for over twenty years. When I get an idea for a song the first thing I do is to write it out in story form. When I get it where I want it, or as near to that point as I can get, I then try to condense it into verse. I try to get into the words of that song a human story, one that will appeal to the heart. If I have had any success in song writing, I believe it is because of this fact."

Mr. Harris had many interesting stories to tell of his experiences and of the incidents leading to the writing of different songs. He has been watching pictures for a long time. He is enthusiastic over the possibilities—over those already developed and over what the future contains. Matching that enthusiasm is his energy—you feel that in talking with him—in listening to him. It looks now as if a goodly share of that energy and enthusiasm were to be diverted to motion pictures—and if it is the industry will be no loser.

CRIMMINS AND GORE JOIN VITAGRAPH.

Dan Crimmins and Rose Gore, of the old variety team of Crimmins and Gore, who have made vaudeville audiences laugh for the past twenty years, have been engaged by the Vitagraph Company to appear in a series of comedy pictures similar in treatment to their recognized line of work on the regular stage. While the team have appeared individually in pictures, they have never worked for the same firm at the same time, and are looking forward with pleasure to their present engagement with the Vitagraph Company. The first picture in which they will appear will be "Officer Kate," a laughable conceit in the picture line, produced under the directorship of Ned Finley.

PUTTING 'EM OUT OF BUSINESS.

Minden, Neb., May 14, 1914.

Editor Moving Picture World.

Dear Sir: Enclosed find check for $3.00, for which please boost my subscription a year. I have been taking The World for a year, and in that time I have put four competitors out of business. The only answer is The Moving Picture World.

The first time I wrote to your projection editor I was stepped on with both feet. Since I have had a chance to get onto his playful ways I have found out that he was only joking. If this doesn't get in before my subscription expires send the numbers that I miss. Yours truly,

Manager Gem Theater. D. C. DOYLE.

Pathe Putting Out News Daily.

Service of Revolutionary Nature To Be Inaugurated June 8. Venture Carries Great Significance in the Trade.

THE PATHE NEWS FILM, which has been before the public in the United States and Europe for a number of years, as a weekly feature in hundreds of motion picture houses, beginning Monday, June 8, is to be offered as a daily feature. For some time cryptic advertising from the Pathe offices has hinted at the big surprise, but the complete announcement of the plan has just been made and is being discussed in trade circles.

While there is no official authority for the statement, it is quite apparent that recent changes in the Pathe company's manner of handling at least a portion of its output in this country, and a marked change in the relations which have existed for years between the company and the General Film Company, have been responsible to no small extent for the birth of the Pathe Daily News, as the new service is to be called.

First of its kind in the field in the United States and altogether without opposition for a long time, the Pathe Weekly has always been quite popular among exhibitors and had been built up commercially until many copies were being sold each week. The development of the Hearst-Selig News Weekly and efforts made in behalf of the competing feature by the General Film Company are conceded to have hurt the distribution of the Pathe Weekly—to such an extent, indeed, that for some time the Pathe people have been renting their Weekly directly to the exhibitors throughout the country, disregarding the General Film Company, from which, the Pathe people claim, a number of exhibitors who wanted the Pathe Weekly were unable to rent it.

In announcing the Pathe Daily, the Pathe Company says that it has been discovered that there is a strong demand for such a service. The personal attention which members of the Pathe force have been compelled to give the distribution of the weekly feature within the past couple of months has probably either made them aware of this demand for a daily service or has created such a demand. That they are convinced that their facilities are superior to the facilities of any other concern for the turning out, not only of a weekly news film, but also of a daily news film, and that they are in a position to set a pace which any and all competitors will follow at their peril, has doubtless also had much to do with the promotion of the new feature.

The Pathe plan for the daily is to provide each exhibitor who buys the service with the livest and snappiest news events of the world, in film lengths of approximately 200 feet, the minute prints of the events have been turned out of the Pathe factory in Jersey City—and at least once a day. Thirty-seven cameramen regularly on the Pathe payroll are constantly operating in the interests of the Pathe news films throughout the North American continent. All told, the Pathe organiation covering the world includes sixty different offices and studios in principal American and European cities. While each Pathe company is independent in a sense, they are all under the same general supervision and work in perfect harmony. For a long time the weekly news film has been a feature of the company's service, not only in America, but in many foreign countries. Because of this, the various Pathe agencies have long been exchanging their best news incidents, on film, and, according to announcement by the Pathe people in Jersey City, not a week passes in which an aggregate of 15,000 feet of news film, sent from all over the world, is not received at the Jersey City plant. Careful editing and selecting from this great mass of "news" has made for the Pathe Weekly the reputation which it enjoys. Following newspaper practices, the Pathe agencies everywhere have been trained to ship their news features just as soon as they are taken and for this reason the undeveloped film is arriving at the Jersey City studio in considerable quantities every day. Selections from the daily arrivals are to be made to provide the daily screen service and the only important changes necessary as far as the Pathe people are concerned will be changes in the matter of distributing the features to the various exhibitors.

Of great value to them in this matter of rapid distribution, it is claimed by the Pathe people, will be their special non-inflammable film, a Pathe invention, which they have long been using in the Pathe Weekly. Although celluloid film of the common variety is barred from the United States mails, the Pathe non-inflammable material goes through without question. Because of this advantage, the plan in getting out the daily is to have the cameramen mail their undeveloped film to the nearest Pathe factory and have the finished print mailed to the exhibitor from the factory.

The inauguration of the Pathe Daily does not mean that the Weekly will be discontinued. The daily service will be provided such exhibitors as want it and the Weekly will be kept up for other exhibitors who think that a news feature once a week, instead of every day, is all that their communities require. Where the exhibitor takes the daily service, the plan is to have him join the several installments of film which he has received from day to day throughout the week and show them as a weekly feature on one of the closing days of the week.

Special pictures incident to the Empress of Ireland disaster off Newfoundland were shown in several of the downtown moving picture theaters Tuesday, June 2, and at the Herald Square Theater the pictures were introduced as "Pathe's Daily News." "Proctor's Daily News" on the same day was made up of Pathe pictures of the same subject matter. The "Strand Review," changed daily at the Strand Theater, is also Pathe service.

The Pathescope

A Remarkable Home Projector.

By F. H. Richardson.

RECENTLY, by invitation of Mr. Charles Warburton, assistant to Willard B. Cook, manager, the writer visited the offices of the Pathé Company and examined their new home projector—"The Pathéscope." This projector is, in some respects, a very remarkable machine. This is particularly true with regard to its simplicity, compactness and handsome appearance. The machine is mounted on a mahogany base, and is self-contained, in the sense that it is complete within itself, including the lamp, and it is to the lamp that I desire to direct particular attention.

While it was thoroughly demonstrated to me that the illumination was amply powerful to illuminate a six-foot picture very well indeed, it comes not from an arc lamp, but from a special type of incandescent globe which has a high power filament so made that the light is all contained in a space of less diameter than that of an arc lamp crater. This lamp is backed by a reflector, and it is entirely enclosed. It occupies a position less than two inches from the aperture opening, and the condensing lens rests right up against the film, within less than ¼ of an inch of the tension springs. It is a unique, and certainly a most effective arrangement.

While the design of the Pathé people is to limit the machine entirely to the use of non-inflammable film, still, there could be no possibility of igniting celluloid film at the aperture through the heat of the lamp, since that is an almost negligible quantity.

The real beauty of this whole lighting scheme, however, lies in the fact that there is no adjustment to be made, and, therefore, the amateur, be it the child, or the mother or father in the home, or the traveling salesman, or office man, can get just as good illustration of the picture as can the most experienced operator. All there is to do is to turn on the switch, which also controls the motor—for it is a motor-driven machine—and watch the picture.

The framing is accomplished in a very simple way, and there is but one sprocket in the entire mechanism, the intermittent movement being of the single "claw" type. The machine is provided with a cover, and when this is in place it very closely resembles the ordinary suitcase, so that all the traveling salesman has to do is to put on the "lid," and he is ready to take the train.

It is almost needless to say that the current for both the motor and lamp can be taken from any ordinary incandescent light socket, since the current requirement is very small.

The rewinder is attached to the machine itself, and the machine is of a very simple type.

The film is made especially for the Pathéscope. It is 1⅛ inches in width as against 1⅜ for the standard film. The pictures are ¾ of an inch wide by 9/16 inch in height. On one side there are four sprocket holes to the picture and on the other only one, though I do not exactly know the reason for this. The Pathé people purpose to supply ample film for the machine. But, after all, the mechanism is, I think, primarily designed for special office and factory work, and in this work it would, of course, handle only special films so that its being away from the standard size would be no objection.

The tension spring, or shoe, is of a very peculiar type, its surface being corrugated, just as though you cut a section up and down out of a washboard. Just what the idea in this is I do not know, but I should suppose it would be a very effective arrangement, though I don't see why it would be superior to the plain, flat shoe. Its length is about 3½ inches.

Taken all together, the machine is, as I stated in the beginning, a very remarkable one, and is unquestionably destined to have a large sale in the homes of wealthy people, and in business offices and factories. The Pathé Company is certainly to be complimented on the ingenuity displayed in the construction of this projector, and particularly on the utilization of an entirely new principle in the lighting of the moving picture.

Doings at Los Angeles.

WHEN the 15,000 English celebrators came to Santa Monica to enjoy their national Empire Day festivities, the cameramen who represent weeklies were right in their element. Each grinder of current events was delighted with the big day. There was a long automobile parade and various athletic games and amusements, making good material for the weeklies.

* * *

The Lasky studio is gradually being outgrown by the big feature company. Manager Fred Kley is rushing around all the time trying to add new buildings and stages. The last acquisition to the studio was a large two story house which was converted into dressing room quarters, and now this is outgrown. An addition is to be built adjoining the building. New scene docks and a paint frame are under construction.

* * *

Hobart Bosworth and his company that went north some time ago returned recently after a successful, in spite of a great deal of fog and rain. During the clear intervals they did some splendid scenes for "An Odyssey of the North," especially around Seattle. One of the Seattle bluecoats got the surprise of his life. Noticing a big crowd around the totem pole blocking traffic, he plunged in, to find an unkempt Eskimo Indian much excited at the sight of the pole, and kissing it. "Here, come on now, get outer here," the arm of the law said, dragging the unresisting Indian to the edge of the crowd, only to be paralyzed to hear the latter say in well cultivated English tones, "Thank you so much. Would you mind doing that again." It was Mr. Bosworth, as "Nazass," who seized the opportunity of adding an effective touch to the scene, which was not in the script. The copper was game and did it twice more. When the maker of these films told us the story, he said "sounds like a press story, but it is gospel truth." The company has started on a new four-reeler, many of the exteriors of which will be made at Lagoona beach.

* * *

Edwin August who recently joined forces with the Horkheimer brothers at the Balboa Features studio, is playing the lead and directing "Their Great Secret." Hal August is in the cast, as is Neva Dolorez, the society actress. Everything is humming at this busy studio, and not a day passes but there is some new addition to this flourishing plant. The new printing room has been completed and the film is being finished here all the time. The heads of the firm are looking about for a new location, which will be larger than the present one.

* * *

Paul Jacobs, known in the Sterling films as "Billie," is fast gaining a celestial position in the moving picture world under the careful and efficient tutelage of Robert Thornby. He is a great little chap and is as interested in his work as he is in eating ice cream cones. Thornby makes the young actor rehearse scenes many times, until he has them "down pat." Thornby directed him ever since he started, in the Keystone films some time ago. There are several other promising youngsters in Thornby's care, and he seems to have them all working to one end, that of making good "kid" pictures.

* * *

Robert Edeson will soon be here and working on "The Call of the North" which will be produced by the Lasky Feature Co., and the studio is now being gotten ready for the new pictures. The last two are nearly finished and will be shipped east soon.

* * *

Harry Pollard, of Beauty brand fame, has taken unto himself a new bungalow up in Santa Barbara. His machine has also received a harmonious coat of paint and the Pollard family is ready for the mad rush of society.

* * *

The Fred Mace company is still producing comedies at the old Majestic studios in Boyle Heights, and the present run of films seems to be pretty good. Everyone around the plant is looking toward the return of the head of the flourishing young concern.

* * *

Francis Ford and Grace Cunard, together with the rest of their company, have returned from San Francisco, Southern California, and Mexico, where they had been making some big real sea pictures. They report an exciting trip.

* * *

Cora Drew, who is playing at the Universal studio under several of the big directors, wrote a letter the other day in which she placed a paragraph which is short and probably is very true, at least with most people. "I cannot say I like pictures better than the real stage, for when one gets a good part it is a great pleasure to know one can play it again and again, while in films it can be done but once—thus one forfeits the opportunity to study and improve on the rendition. In the legitimate drama there are constant opportunities to improve; one's mind dwells on situations until they become almost a part of one's reality.."

* * *

"The Horse Wrangler," a story of western tinge, is being produced by Jack Adolfi at the Mutual studios. It is by the well known writer George Pattullo.

* * *

It is rumored, and seems almost to be a fact, that P. C. Hartigan has signed with Pathe to manage and direct one of its companies at the old beach studio. He has not been seen and the story can not be confirmed.

* * *

The Kalem studio at the beach is one of the nicest little plants on the coast and is well situated, having all kinds of locations right at the front door.

* * *

The Idiot," a heart interest drama of real life, the story of a cripple boy who sacrifices much for his mother, is being produced by Donald Crisp at the Reliance studios. The story is said to be a very strong one.

* * *

Thomas Ross will shortly leave for New York with "The Only Son," the film in which he starred. The custom still prevails of each star taking back his own film.

CLARKE IRVINE.

ERROR IN CAPTION LINE.

Through an error in proof-reading, in our issue of May 30, the title on page 1276 under illustration from the Solax production was given as scene from the "Million Dollar Mystery" when it should have been from the "Million Dollar Robbery." The familiarity of our proofreaders with the well-known Thanhouser production, the "Million Dollar Mystery," undoubtedly accounts for this oversight. Our readers will kindly note this correction.

"The Million Dollar Mystery" is one of the larger serial productions soon to be before the public, and one of those which is to be released by installments on the same day with the published story which will appear in several of the largest daily publications throughout the country. These papers will be the Chicago Tribune, Boston Globe, Cincinnati Enquirer, New York Globe, Buffalo Courier and 200 other newspapers.

Harold MacGrath is the author of this series, working in conjunction with Lloyd Lonergan, the Thanhouser photo-play editor. The Thanhouser Company has gone to practically unlimited expense in the making of "The Million Dollar Mystery," and from the amount of pains that have been lavished on it it can hardly be anything else than a very good production or series of productions. Among other preparations for this series, the Francis Wilson homestead at New Rochelle, N. Y., was purchased especially as a headquarters for the all-star cast that will appear in these pictures. This cast will include Florence LaBadie, Marguerite Snow, Lila Chester, James Cruze, Sidney Bracy, Frank Farrington and Alfred Norton.

In all, "The Million Dollar Mystery" will aggregate 46 reels which will be released weekly in two-reel installments, thus covering a period of 23 weeks, making it the most comprehensive serial production ever done. The first number of the series will be released on June 22.

A LITTLE FILM PARTY IN TEXAS.

On Wednesday night, May 20th, Albert Russell, manager of the Texas Film Corporation, Dallas, Texas, and Jas. B. Kelly, general representative of the Consolidated Film and Supply Co., and their respective and charming wives, gave a "Sympathy Trot" and banquet in honor of Mr. and Mrs. Ned Depinet and Mr. and Mrs. Harry T. Peebles. Both of these couples had just returned from their honeymoons. Mr. Depinet is manager of the Consolidated Film and Supply Co. Mr. Peebles is Dallas manager of the Warner Feature Film Co.

Over 100 guests were present, including all of the representative film men in the city. Among the guests present were the following well known in the film industry of Texas: Messrs. Clyde and George Slater, Messrs, Reise, Buchannon, Hamburger and Goss, of the Souther Feature Film Co.; O. F. Whittle and Mrs. Whittle, of the Wurlitzer Co.; Mr. and Mrs. R. D. Thrash, of the R. D. Thrash Film Co.; Messrs. Underwood and Scott, of the U. S. Amusement Co.; Mr. Earl St. John, of the Mutual Film Co.; Mr. H. T. Peebles and John Botto, of the Warner Film Co.; Mr. Joseph Block, of the Tiche Goettiger Co.; Mr. W. A. Bishop and Mrs. Bishop, of the Dallas Seating Co., and many others. The affair took place at the residence of Albert Russell.

Used Projector on Ocean Liners

J. O'Neil Farrell Arrives in New York City After 35,000-Mile Journey Made to Test Cinioscope—Brings Interesting Yarns of Foreign Climes.

NOT a little has been written about the feasibility or possibility of equipping ocean liners with moving picture theaters for the entertainment of the passengers who are constantly complaining that there is so little to do with one's time while making a long voyage. Attempts have been made by various picture concerns to put the plan over as a commercial proposition, but with indifferent success for the reason that practically insurmountable difficulties have been encountered in working out some of the apparently minor difficulties of this form of entertainment.

J. O'Neil Farrel.

Bringing with him valuable information on this interesting subject, J. O'Neil Farrell, known in moving picture circles not only in the United States but also in Europe and in the Central American countries, arrived in New York City a few days ago after having traveled 35,000 miles on water, principally for the purpose of conducting experiments in this field of moving picture activity which most people believe will ultimately be opened.

Mr. Farrell is an American boy and, for a time, was traveling manager for the C. & K. circuit of theaters, with headquarters in Detroit. Some years ago he went to London and entered the employ of the British & Colonial Film Company, serving them in various capacities, but for the most part, as a director of photoplays. Early this year he sailed from London on the Elders & Fiffes line for Colon, Panama, taking with him a small projecting machine called the Cinioscope, for the purpose of trying it out as a solution to some of the problems which had been encountered in attempting to work out the plan of cinematography aboard ocean liners. Before he landed in Boston, after having completed tests, Mr. Farrell had traveled 35,000 miles.

Attempts have been made to project moving pictures aboard ocean-going vessels with the aid of the ordinary projecting machine. One vessel of the Hamburg American line was equipped in this manner during a trip from Hamburg to New York and return but, following these tests, the service was discontinued for the reason, it is said, principally that the Board of Fire Insurance Underwriters were unwilling to authorize equipment of this kind. It was also found that great difficulty was experienced in making the ordinary projecting machine which operates by means of an electric arc light, keep uniformly at work while the vessel was rolling and pitching, as it could not be restrained from so doing.

The Cinioscope, which Mr. Farrel used, is a machine manufactured in London, which operates with ordinary incandescent electric lamps encased in a gun socket, and in this respect it resembles some other projecting machines which are sold, principally for home use. In that the Cinioscope projects film of the standard size and not the special reels which are prepared by the companies controlling the so-called "home projectors," the Cinioscope differs from most others of this type. Mr. Farrell says that he found it possible to give one or two shows a week aboard vessel all the time he was traveling, sometimes while storms were raging. In this connection he remarks that he is firmly convinced that moving picture programs shown aboard boats materially lessen the discomfort of travelers who are unfortunate enough to become seasick. Looking at a picture, he says, distracts the minds of even the seasick and effects a sort of Christian Science cure by making the patient forget his ailment.

As the result of the tests which Mr. Farrell made, it is very likely that a number of improvements will be made in the Cinioscope which may soon be placed upon the American market. To adapt it for best use on the ocean liners Mr. Farrell has discovered that it will need a more powerful light. The satisfaction the little projector gave and its complete freedom from all of the objectionable features which the Underwriters pointed out in connection with the arc light projector, Mr. Farrell says is most likely to result in a machine of this nature being the first to be adopted for the equipment of moving picture theaters on ocean liners. Mr. Farrell expects to return to London within the next few weeks.

At the Sign of the Flaming Arcs

By George Blaisdell.

THE senior class of Princeton University, at its annual poll, has voted Mary Pickford its favorite actress. Am just wondering what some of the old-line, the legitimate, stage girls and women will think about that, how they feel about it, how they will explain it! The action can hardly be ascribed to familiarity with screen players and unfamiliarity with those of the stage, for these young men probably see more plays on the metropolitan stage than the average New Yorker. Likewise it will hardly be denied that the majority opinion of a body of men just finishing a four-year course at an institution like Princeton is of weight and entitled to respect. The vote is more than a compliment to Little Mary; it is also a compliment to the screen.

* * *

The Screen Club has been fixing up its backyard, or what was its backyard. It is now converted into a "garden." A cement floor has taken the place of the gravel. A nine-foot latticed barrier has been erected on the dividing line. A skeleton roof provides a basis for a canvas covering to shut out the rays of the sun in the early morning—while it may not be necessary to use it for that purpose, still, there is nothing like being prepared—and also the rain. On the platform extending from the level of the grill room floor a fireproof booth has been erected, and in this will be installed a Powers 6-A, a present of the Nicholas Power Company. The screen will be 6 by 8 feet. A lot of work was to be done on the new garden this week, so that everything would be in shape for the reception and entertainment of convention visitors.

* * *

Francis X. Bushman has wired the Screen Club to expect him and his bunch about June 6. The whole "push" will be on the watchout for "Bush."

* * *

During intermission on the opening night of "Cabiria," John Bunny was standing in the lobby of the Knickerbocker. "What a wonderful character is that man Maciste, the Numidian slave," said the Vitagraph comedian. "The Itala Company must have combed Europe to find him. Not only has he a wonderful physique, but he is athletic and he has remarkable nerve." Maciste truly is a wonderful character, and to us he seemed the center of interest of this great subject. Inquiry proves Mr. Bunny's surmise to be correct—the company did discover this giant as the result of a long search; and he was found in a porter on a pier. He looks big, but hardly six feet five inches in height or of a weight of 267 pounds, so perfectly is he proportioned. No wonder he can pick up an ordinary sized man and throw him about as other men toss a baby. It is said that the portrayer of Maciste was rehearsed for four months before the camera, and that for his first scene he was rehearsed two or three score times. The result more than justified the pains. In a large cast containing many fine actors he easily stands in the front rank. He is always the slave; he never reveals consciousness of the fact that he is one of the great figures of the drama. His awakening by his master, Fulvio, at the wheel to which for ten years he has been chained and his joy at the meeting mark the dramatic height of the story. The review of "Cabiria" in the New York American was accompanied by a five-column cartoon of Fulvio, Cabiria and Maciste, but it was the Numidian who most impressed the artist if we may judge from his drawing. So, too, it is likely the public will be impressed.

* * *

It may have been due partly to the decline of the theatrical season, but it is a fact nevertheless that the New York press treated the first showing of "Cabiria" as if it were a big stage production, practically all of the papers introducing their reviews with a "spread" head. This recognition of the silent drama has been slow in arriving, and it has been grudgingly given. Prejudice against the motion picture has been nowhere more deeply seated than in the minds of the old-line dramatic critics—not even among the older producers or among those actors who clung to fossilized tradition. The awakening for all is as healthy as naturally it has been a bit rough.

* * *

Epes W. Sergent sailed on June 4 for Jacksonville, where he will spend a couple of weeks working and resting. As to the rest stuff, it is said that his Jacksonville friends have made elaborate arrangements to have his photograph taken in the event he should in an unguarded moment be detected really relaxing. E. W. S. is "sure" some hustler.

* * *

Fred Mace is by this time on his way to Europe, where he will make pictures in the casts of which are well-known stage persons.

Frank A. Garbutt

Los Angeles Business Man and All-Around Sportsman Who Is Taking a Deep Interest in Picture Production.

IN the Moving Picture World two weeks ago were printed photographs of four men who were prominent in the formation of the Paramount Pictures Corporation, the big feature distributing organizations—Messrs. Zukor, Lasky, Hodkinson and Bosworth. There is printed herewith the likeness of one whom has had much to do with the initiation and crystallization of these plans—Frank A. Garbutt, of Los Angeles, Cal. Mr. Garbutt has been financially interested in pictures now for practically a year, ever since he became the treasurer of Bosworth, Inc.

Out in his own country Mr. Garbutt needs no introduction. One of the Los Angeles newspapers recently referred to him as "the greatest sportsman on this coast." He has valid

Frank A. Garbutt.

claim to the title, having, as the article quoted pointed out, "tried his hand at everything, from auto racing and yachting, to flying, and all with signal success." One of these successes was on the occasion when Aviator Martin went after the altitude record "with passenger." He got it, and Mr. Garbutt was the passenger. This feat alone would entitle the treasurer of the Bosworth Company to credit for the possession of nerve. But he has more than that; he has material possessions, accumulated in various big business enterprises, which he is placing behind Paramount Pictures.

Mr. Garbutt has had in mind ever since last December the mutual advantages to be derived by a consolidation of the distributing forces of Famous Players, Lasky and Bosworth. Likewise he has never lost sight of the difficulties to be encountered in devising a working agreement that would be satisfactory to the various interests. He knew in the beginning there was one factor that was vital in the permanent success of any business—a belief on the part of each in the business ability and integrity and producing judgment of the others. It was to participate in the final negotiations in the formation of the new company that Mr. Garbutt recently came to New York. He had intended to remain but three days, but his stay was lengthened to ten before he was able to get away. It was his idea of the situation that all discoverable possibilities of future differences of opinion should be traversed before the signing of papers.

Mr. Garbutt, who in the new combination will represent the Bosworth interests, is described by his business associates as being a wonderful judge of good pictures. He personally sees many productions, and is credited with the ability to look at the other fellow's output from an impartial viewpoint—in other words, inability to see the good in the work of others is not one of his faults. "No matter what pictures we have been producing in the past," said Mr. Garbutt during his short stay in New York, "in the making of subjects for our new program we will put forth every effort to make them still better, and the expense will not be spared. Pictures will be made as near perfect as possible. That means we will not hesitate to take scenes over and over until we have exhausted the possibilities as we see them. I am a great believer in Mr. Hodkinson, the president of Paramount Pictures. I have spent many weeks with him in the discussion of plans for this organization, and I may say it was due to him and to my belief in the soundness of his ideas that I first became interested in pictures in a larger way—in the film industry as a field for investment."

Mr. Garbutt is a strong advocate of artistic advertising material. He thinks many picture manufacturers have been a bit slow to realize the advantages of the higher class of paper, of the quality used by the best theatrical producers. So also he has strong ideas on the value of the human element in business—in team work, in the working together of the men at the head of a concern with one goal in view. While denying any intention of criticising others, he is convinced that the development of the picture industry has not been advanced by the unfortunate dissessions that have marked some divisions of it. Mr. Garbutt favors likewise the creation of a feeling of mutual confidence between the exhibitor and the manufacturer, the furtherance of the idea that the interests of each are identical.

As an illustration of Mr. Garbutt's way of doing business it may be stated that last winter following the first private showing of "The Sea Wolf" in New York City the treasurer of the Bosworth organization was notified that if he would hold it back until late in the spring he could make an initial showing of his first release in the big new Strand and be given a week's run. The picture could have been given any number of one-day bookings if issued immediately. Without hesitation Mr. Garbutt decreed the delay. It is doubtful if ever before in the history of the film business

Last Night of "The Sea Wolf" at the Strand.

a production was held back for three months in order that it might receive a more elaborate introduction to the public. However, as said before, that is Mr. Garbutt's way of doing business. That his judgment was sound is proved by the accompanying photograph, taken in front of the Strand Theater on the evening of the final day's run of "The Sea Wolf."

Through an arrangement between Mr. Garbutt and Jack London, the famous writer is at work on a big scenario for a Mexican war picture, to be produced in Southern California, near the Mexican line. Mr. London is now in Vera Cruz with the United States troops, where he is acting as war correspondent. Consequently he is in a position to get his material at first hand, and the filmed product, which by the way, will be one of the first subjects to be released by Paramount pictures when it begins business in September, ought to be worth going a distance to see.

HUTCHINSON RETURNS FROM AUTO TOUR.

Samuel S. Hutchinson, president of the American Film Mfg. Co., Chicago, after a trip to New York, covered Northern Illinois and Wisconsin by automobile. Mr. Hutchinson reports a healthy growth of the picture theaters and especially comments on the large percentage of the theaters supplied by Mutual exchanges.

Music for the Picture

Conducted by CLARENCE E. SINN

"Judith of Bethulia."

A COMMUNICATION from Claude Ranzels Hartzell, organist of the Trianon Theater, Birmingham, Alabama, encloses the musical accompaniment to the Biograph release of the above title as played by the writer on April 27, 1914:

First Reel.

Open with "Melody in F." until Judith in prayer; then:
"The Rosary" (Nevin) until she leaves woman with child.
"The Army."—"William Tell." (Lemare-Rossina.)
"Water and Flood Famine."—"Simple Aveu." (Thome.) Then:
"Peer Gynt." (Lemare—Greig.)—three movements; then:
"Toccata."—Widor (from 6th Organ Symphony) until end of reel.

Third Reel.

Start with "Twilight." (Trysinger.) until:
"Judith Before King"—then "A Day in Venice." (Smith-Nevin.)
First movement of "Moonlight Sonata," (Bethoven) until Judith before King; then:
"Idillis" (Lack). Play this through twice, then:
"A Vesper Hymn" (Wilkins) until Judith raises knife to kill; then:
"Idillis-Lack" again until famine scene; then:
"Reverie" (Frysinger). Then first movement "William Tell" until:
Without Their Prince. Then "Priests March" (from Athalia) until end.

Mr. Hartzell continues:

> At one time during the evening I had three singers—soprano, alto and baritone and at the beginning of the picture the alto sang "Ave Marie," and when the part comes where Judith is in tears I had the baritone sing "Oh! Dry Those Tears." When Judith is before the king the alto sang "Love's Old Sweet Song." Then after she kills the king, the soprano sang "Open the Gates of the Temple" and then I played on the organ "Toccata" (Becker) until end of reel.

This looks like a very dignified as well as musical program. Just how much, if any, the singing will detract from the picture I don't know. I have seen pictures in which vocal music added to the effect. In the program given above, Mr. Hartzell seems to have filled the greater part of a reel with vocal music for a part of the evening. Query: Does the first section of the program include first and second reels?

From Another "Gem Theater."

Florence L. Currier writes from the Gem Theater, Barton, Vermont:

> I grant you it is really splendid to have an orchestra of real musicians who properly "cue" the photoplays, but remember there is a large number of smaller houses in the small country towns like ours who could not afford the additional expense, neither could they find an orchestra of musicians.
>
> While your department is certainly an exceptionally good one, you have been rather indefinite as to just what sort of music you thought appropriate for regular releases, and of course that's what we are interested in. We are packing our little house up here—I say "our theater"—although I am only interested in it as being the pianist, but that makes me very much interested. Although we are away up near the Canadian border, our Vermont Yankees know real music and real pictures, and our management takes a great deal of pains to see that they have both.
>
> I have found that for comedies (we run one every night on a four-reel program) the popular rags and one-steps work out splendidly; and as we offer for sale to our patrons each week the music which was played the previous week, I am able to get a line on the kind of music they like best. This is sold at a price slightly less than cost, and you would be surprised to see how eagerly it is picked up and the number of bids there will be for certain numbers.
>
> You understand this is for piano alone. Drums may be added after I leave; personally I believe they fit in to about one, or at most two selections in an evening, and I have not met the drummer who didn't want to be in at all the deaths.
>
> For dramas I keep a folio of selections on the piano at all times; these comprise selections from the North and South, old Battle Hymns, old love songs, marches, etc., which I find very useful, though of course I have a great deal of this memorized. For the intense situations I am able to extemporize, but if I were not there are several good collections of hurry, mysterious, battle and pathetic music to be had, and it only requires a little thought to be able to fit all of it in well. For example, we had "The Octaroon" a short time ago. I wanted to start it with some life, therefore I chose "Yankee Breezes," a medley of North and South. As the picture developed I used several Southern airs—"Old Folks at Home," "In the Evening by the Moonlight," etc., but of course several intense situations coming up in the first reel, I must change quickly to agitato. The second reel offers several excellent opportunities for musical climaxes. At the slave auction I played "Nellie Gray," and for the fire scene I used what would be called "hurry stuff." In the third reel during the chase of the foreman by the Indian, I played minor chords mostly, keeping them in prominence until the climax, and finishing in the last scene with a blending of "Kentucky Home" with "Nellie Gray."
>
> I may add that this picture only serves as an illustration. Think of the adaptation of "Love's Old Sweet Song" and "The Rosary" in the Broken Chord (or Old Musician, I've forgotten which).
>
> Our manager puts the matter of proper music up to me, giving me *carte blanche* as to expense, though it is not expensive handling it in the way we do. I buy about twenty copies of popular stuff each week, and the most of it is sold (at a reduced rate) the week following. In this way I am enabled to keep up a new stock at slight expense.
>
> One thing more: I could not play if it were not so arranged so I could keep glancing at the picture, and I do not believe the right music can ever be "cued in" unless the pianist or orchestra leader is able to watch the picture. I think the trouble today is more with the pianists of our little houses than with the managers, although I know with some of them it is "Too Much Mustard" from start to finish. I am glad to say I am not working for one of that kind.

Miss Currier has shown us a way to keep up to date with the popular kind of music. I held this letter back until I could get further information from the lady on this point, it appearing to me as containing possibilities for profitable development. The Gem Theater however is not trying to run a music store—merely letting its patrons share the expense of the new music which it likes to hear. Miss Currier buys one copy only of each number—about twenty pieces each week, and these are sold to the first comer some time during the next week.

The expense of music is a great item in picture theaters, particularly when a constantly changing program is demanded. It is difficult—in many cases impossible—to get "professional copies" from the publishers, when one works in a small town. Publishers prefer to "boost" by and through city musicians and singers. It seems to me that the idea advanced by Miss Currier can be used to advantage in most of the smaller places. The expense of music is borne by the theater in which Miss Currier is playing, she selecting it and the managers, Pierce & Caron, paying for it.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

ACCORDING to reports in the local daily papers the supporters of the Smith-Hughes Censorship Bill at Washington, D. C., are now contending that motion picture censorship by national law is not an innovation; that Congress enacted a law prohibiting iterstate shipment of motion pictures of prize fights and at a subsequent session, in the Tariff bill, gave the Secretary of the Treasury censorship of imported motion pictures. This line of contention is in keeping with nearly all the International Reform Bureau has put forward in its desperate and unjust fight at Washington for the establishment of Federal censorship.

* * *

Assuming that these conditions exist, and without taking the trouble to ascertain whether or not they do, these agitators and fanatics ask why the motion picture interests did not oppose the measures? And if Federal censorship was constitutional then, how can it be otherwise now? If these agitators were susceptible to reason the questions would be satisfactorily answered by reforming the interrogators to the proverb, "God hath made man upright, but they have sought out many inventions."

* * *

Like many assertions made by Rev. Crafts, and his followers, the Acts of the 62nd and 63rd Congress have as much bearing upon the present national censorship issue as the A. B. C. mediation has to do with the anti-bathtub crusade in New Jersey. In referring to the enactments, they give them in part only. They deceive the public. They attempt to hide hatred with false lips. As a matter of fact there is no Federal censorship against foreign films. There is a law prohibiting the importation of certain films, but it only carries with it on option of censorship by the government.

* * *

In order to counteract the deceptive claims made by the crusaders (who, after all, are unconscious puppets in the hands of officer seekers and designing politicians) the uninitiated should be enlightened as to the facts. Public opinion was against the Johnson-Jeffries fight pictures from the start. The motion picture people have never knowingly opposed the public opinion. That is why the Inter-State Commerce Act bearing upon prize fight pictures was not fought.

* * *

The enactment against foreign pictures was a second thought and Congress passed a law against importation of motion pictures of prize fights. In other words it was practically an extension of the previous Act, but to save the Inter-State Commerce Board the trouble of watching for such importations it was decided that the Customs Houses should do the work. In all cases of film importations since that time importers must furnish the government with affidavits that they do not contain prize fight films. Upon production of the affidavits the goods pass through to the appraisers and receive at their hands the same inspection as all other importations. If, however, the required evidence is not forthcoming, then the films are censored. If found to contain prize fight pictures the offending portion of the importation is burned up in the furnaces of the government and the importer has no appeal.

* * *

It must be clear to any reasonable person that these agitators whom God created upright sought the authority given by Congress to the Secretary of the Treasury as an invention to make the uniformed believe that all motion pictures imported are censored and failure to place domestic pictures on the same basis is discrimination. A crafty attempt to turn the tables in argument.

* * *

President M. A. Neff, of the Motion Picture Exhibitors' League of America, comes forward with a statement that he is opposed to the Smith-Hughes censorship bill because it is ambiguous and would not create harmony or relieve the present situation. He urges that every manufacturer, renter and exhibitor of films, and the editors of motion picture journals in the United States, as well as members of the National Censor Board, meet in conference at the convention of the league at Dayton, O., next month to discuss the censor question and agree upon plans for the best interests of all concerned.

Mr. Neff's sentiments are being strongly endorsed from the co-operative standpoint, but free expression is given to the opinion that he is not sufficiently aggressive in his opposition to the proposed law and the method of fighting it. The prevailing sentiment is that the Smith-Hughes bill is unconstitutional and those opposed to it must do the fighting now, and at Washington. The time that will be lost in waiting until next month and in discussing ambiguities and plans for harmony may be fatal to the motion picture interests. The Reform Bureau will not wait for mediation. It is not seeking harmony. It wants censorship, and nothing short of that will satisfy it.

* * *

Under existing circumstances but two lines of action devolve upon the motion picture people. The first is to keep pressing the Ohio test case and get it before the United States Supreme Court for final adjudication as to whether official censorship of motion pictures is constitutional. The next is to defeat or stay all censorship enactments until that question is decided. The Supreme Court of the United States is the real battle ground and what it decides will control regardless of what may be done at Washington, D. C., or in any of the other States. The power of that court extends to all cases in law and equity arising under the Constitution of the United States. If the motion picture people are sustained the agitators will have received a quietus from which they will not recover, so long as the picture people do not abuse the privileges.

* * *

It is a pity that the exhibitors of the country are divided. With a solid front the censorship question could be decisively settled with much less loss of time and money than will be involved under existing circumstances. A well-known lawyer said the other day that if all interested were working in harmony he had no doubt that the test case appealed from Ohio, and that now pending in Pennsylvania might be coupled on a case stated plan so as to submit them and have them ruled upon simultaneously. It was his impression that the Pennsylvania case reflects more concise strength than the Ohio one. In Pennsylvania the three chief contentions against consorship are (1) it violates freedom of the press; (2) denies the right of trial by jury; (3) it is class legislation. The Ohio case seems to hinge more upon the question of press freedom. If the exhibitors lose the Ohio case, he said, the Pennsylvania case will still be in reserve because the claims put forward are different in some respects from those in the Ohio case. But if the Supreme Court decides that the question of official censorship is properly before it in the Ohio case and that official censorship is unconstitutional the reformers will have nothing left to do but quietly fold their tents and steal away. The only alternative they may have will be to try and get the Constitution of the United States amended, and it would not surprise me to see them attempting it."

* * *

Although the regular theatrical business (or what was left of it) has only just closed its season the magnates in it have already commenced to tell the reporters what they are going to do to the motion pictures next season. The Shuberts say the outlook for the regulars was never brighter. Lee Shubert is credited with the statement that the moving pictures have been over done. He says the pioneers made millions in the business and attracted a large amount of speculative capital to the field, but conditions existing today are different from what existed two or three years ago. Now, he says, strenuous competition has forced the manufacturers to engage actors who demand higher prices than they were getting on the legitimate stage. The speculative phase of the picture field, he adds, has reached its climax and there is bound to be a reaction.

* * *

Mr. Shubert is about right on the speculative question. Many dull thuds will be heard within the next few months. Some heavy falls have already taken place. But the reaction he predicts will not affect the real picture field. The high priced actors did not embark in the business as speculators. The success of the pictures "with the cheapest class of actors," as Mr. Shubert terms them, was not due to their influx to the field, nor will their exodus from it cripple the business. The rose with any other name will smell just as sweet. From a producing standpoint the field has become overcrowded and a reaction has already set in and the field will settle back to where it was about eighteen months ago. But any manager who hopes that this will revive the former business for the legitimate theaters is kidding himself. The motion pictures are here to stay. They are as firmly established in the hearts of people as they were when the legitimate people thought so and took up the business. Most of them think that there were no real legitimate actors in the field before they came into it, but there were; and many of them can give cards and spades in the game to some of the classiest high priced people and still win out.

Moving Picture Educator

An Everyday Occurrence.

SOMEHOW, somewhere, every day sees the educational picture moving forward. At times it is because of its own powers, at other times because of the advocacy of its users, and again at other times the very controversy aroused by its possibilities is responsible for its progress. From the halls of Congress to the most distant hamlet authorities of the highest and humblest character are engaged in consideration of the proper attitude they must assume towards this to-be-reckoned-with power. It has now become impossible to take up a daily paper without reading something of importance concerning the moving picture. This is all due to the fact that it has become an important factor in the moulding of life and the formation of character; in other words its powers of education for good or for evil have to be reckoned with. So important have these become that the censorship question and the Sunday exhibition, are two of the most important social questions before the American—and indeed the European—public today. The Educator does not for one moment doubt that the educational powers of the picture itself, will before long, lift it out of its controversial stage, even as it has during the last few years lifted it from the lower stages and mediocre condition which it at that time occupied.

It has always been the contention of the writer that the future of the moving picture, or more correctly speaking, the future of the great powers of applied kinematography were inherent, and that its outward growth would always be upward and forward. So far this view has been more than justified, and it is safe to say that the past is but an indication of the future, that future which will increase in a ratio of which the past can give no proportion; the very principles of educationalism within the science and art of kinematography are opposed to anything that is not for good and the betterment of the people at large. More than the art of printing, yet along similar lines, the moving-picture is both by birth and destiny a power for uplifting humanity, anything to the contrary will only be the occasional abuse by the lower order of an uneducated minimum.

In the first place it is most noticeable now, that the leading daily papers in all the larger cities are publishing the programmes of the picture houses, and often this is accompanied with some brief notice of the films to be shown; if publicity is a revealing light that prevents the darkness of that which has even the appearance of evil, this increased publicity can only be beneficial to the cause of the picture. It is perhaps safe to say that there is not in the entire area of the United States a single community that has not helped to either improve or maintain the highest possible standard of the moving picture, people demand first that which gives clean recreational pleasure, and afterward that which is instructive.

Vagaries of Censorship.

The old saying that great advance means increased restraint, or that an increase in civilization may mean an increase of laws, while based upon some logical foundation does not prevent the evil of that multiplicity of counsel summed up in the other more homely saying that "too many cooks spoil the broth." It is surprising to note how many people are ready with pet schemes to control that which if left alone quired to prevent abuse. The civilized people, because of their civilization, are superior to the laws which bind the unwisdom in the right and necessary restraining influences required to prevent abuse. The civilized people, because of their civilization, are superior to the laws which bind the unlawful, they have laws within themselves superior to external violences which they can overcome.

In addition to the many and varied schemes of censorship, the following clippings will be as interesting as they may be unnecessary, from the fact that the moving picture people are always alive to their own best interests and the interests of their patrons.

> It has been suggested that licenses be issued only to those proprietors of moving-picture theaters who are willing to abide by the following rules: First, to operate the machine by a motor instead of by hand, to have an adjustable take-up or speed regulator and an automatic fire-shutter which renders more accurate the sequence of the individual images; secondly, to use the arc-light with the direct current, which is brighter and steadier than that with the "indirect" current; thirdly, to have a proper screen, free from disagreeable and harmful glare. The so-called "mirror-screen," consisting of a mirror-glass with a frosted surface, seems to be one of the most desirable. Fourthly, to use no reels which have been in use for over a month. Reels of an inferior quality or which have become scratched from much use give poor definition. Fifthly, to allow at least three minutes' intermission between the reels.

The mayor of Grand Rapids, Mich., in answering the demands of the ministers for more moving picture censorship has made the following interesting reply:

> Whenever it is announced," says the mayor, "that a sermon is to be preached on some spectacular subject, such, for instance, as 'Is the Bible Inspired?' that sermon should be censored before it is delivered.
>
> I hold that sermons on such subjects as that do more harm than all the uncensored moving picture shows. People go to moving picture shows to be entertained. What they see amuses them for the moment. Then it is forgotten. People go to church to be instructed in the word of God. When they hear a sermon on a subject that raises doubt or casts a reflection upon the Bible, they think deeply upon it. Upon the impressionable mind it works a great damage and altogether does more harm than anything else in the city.
>
> I shall go before the ministers' conference at its next meeting and ask the appointment of a committee on censorship of sermons of this class.

Leading Orchestra From the Screen.

By means of films just placed on the market by a Berlin company, the most famous musical directors will be enabled to conduct a dozen or more performances in different cities at the same time, and audiences of the future will be able to enjoy the conducting of great masters long after the musicians are dead.

This has been achieved by the use of "Master Conductor Films," and the film company will shortly give a huge concert in Berlin, when all the most famous conductors will conduct by film proxy. Felix von Weingartner, after witnessing the first private performance said—"The success was extraordinary, there is nothing mechanical about the performance and the result is ingenious. A clever conductor can be transferred to a living orchestra for generations to come."

A number of well-known musicians have been invited to play in front of the moving films, and a majority of them declare that the suggestive effect of movements shown on the film are quite as powerful as those of a living conductor. The films already prepared show Weingartner conducting the "Egmont" overture, Geheimrath von Schuch, of Dresden Royal Orchestra, conducting "Tannhäuser" and Oscar Fried in Berliot's symphony fantastique. Arthur Nikisch says the new films are an epoch-making innovation and adds:—"How valuable, for instance, it would be to the present generation if it could see exactly how Wagner conducted the ninth symphony at the famous Bayreuth festival in 1872."

Medical Men and the Pictures.

Cleveland physicians together with local ministers and city officials have recently been viewing films bearing on subjects of especial interest to the health and social welfare of the city. This is mentioned as an instance of what is done in many other cities for the purpose of illustrating the evil effects of things with which people especially come in daily contact. For a time Tuberculosis seemed to be almost the only theme which demanded such attention, while interest

in this "white plague" has not diminished, other subjects of kindred importance are daily being presented with the object of increasing the knowledge of those things so beneficial to each community. The Drug Terror is now added as a topic of supreme importance. Since it has been discovered that many young men convicted of crime in various parts of the country were youths of average probity first led away by the use of drugs, the moving picture has been decided upon as the best weapon with which to fight the evil; consequently these pictures are being universally shown with certain prospects of great good. In fighting physical and social evils the moving-picture is the most popular and successful agent today.

Making Life Comfortable.

The above is a singular title with which to introduce another beneficial agency of the moving-picture, it is nevertheless true, however, that this is another of its missions. The medical head of a famous sanatorium when asked what particular use he had found for the moving-picture he replied "it makes life comfortable, both for the afflicted and those who have the care of them." The time seems to be fast approaching when not only every branch of knowledge impartation will be the work of the pictures, but also the alleviation of many of the distresses of life.

An old question used to be asked: "Is life worth living?" the answer will soon have to be "yes, with the aid of the moving picture." This is said, not with any desire to play upon words, but from the deep conviction that because its mission is "life portrayals" it is, and will become, the best agency for entering into every phase of life to teach, to uplift, and as now recorded to comfort.

Electro-Cardiogram

Translated from the technical language of the medical profession this new term means to the layman "a picture recording the heart-beats in a human body." What a wonderful revelation; what a great advance and help to the medical man! The introduction of this combination with the kinematograph in this country is due to a member of the medical staff of the University of Minnesota, Dr. Arthur D. Hirschfelder, formerly of the Johns Hopkins University. The principal of the new combined instrument, is the measuring of the currents of electricity, set up in the human body by the pulsations of the heart. It has long been known that every movement in any part of the body, however slight, even in the simple action of breathing, an electrical current is set up. These currents can now be detected, measured, their effects recorded and reproduced upon the screen. Still further, it is even yet anticipated that a wireless system is possible whereby the body of a person lying in one of the wards, may be studied by the medical faculty in their own offices. To the lay mind the newly discovered combination is a sort of x-ray of electrical current effects as they take place in the human system, and is destined to bring the moving picture into requisition in one of the most interesting and important revelations of singular benefit to the medical profession in their search for that which can serve humanity.

OZ FILM CO. STARTS IN LOS ANGELES.

The Oz Film Manufacturing Company was recently incorporated in Los Angeles with a capital stock of $100,000, all of which was subscribed and paid up within ten days. This firm has secured the properaty on Santa Monica Boulevard from Gower to Lodi streets, Hollywood, and erected a complete plant with a stage 65 by 100.

All releases of the Oz Film Co. will be multiple-reel features, the first picture being "The Patchwork Girl of Oz," in five reels, to be released about the latter part of July. Alice Hageman has been specially engaged for the title role.

L. Frank Baum, whose "Wizard of Oz" and other stories are famous the world over, is the president and general manager of the new company, with Louis F. Gottschalk, who wrote the music for Baum's "Tik Tok Man of Oz" extravaganza, as vice-president and works manager. The secretary and the treasurer, as well as all stockholders, are men of business in Los Angeles.

Henry McRae and his "101 Bison" Universal Around-the-World Company aboard the "Mongolia" in Mid-Pacific.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Looking Ahead.

ABOUT this time of the year the story writer is trying to sell Christmas stuff, the clothing dealers are making the winter cloaks and the toymaker bathes with perspiration the holiday gifts he is fashioning. Why not take a palm leaf fan, go off somewhere where it is cool and figure out the new steam heating problem or plan for your fall opening?

If you have shut down for the summer, moving over to an airdome or just merely shutting up, you'll have a good chance to work without hindrance, but if you keep open the year 'round you'll have to plan, in addition, so that changes may be made with the house still open. We know one theater in New York that was never closed from year to year, but was kept fresh and neat throughout by the constant employment of house painters and cleaners, but this is too much of a luxury for a motion picture theater, but you can plan to fix some things up. Summer is the best time. Your business is apt to be smaller than in the winter, and if it is you can work a section at a time. If your walls need to be done over, shut off a section of the side seats, hang up a screen and do a section of the wall behind the screen, then move it along to another section. The screen will keep the painter from looking at the pictures and keep the paint from splattering your patron's clothes. If you need new seats get them in now before the crop movement clogs the railways. It is easier now to get up at five than it will be later on. Get hold of some carpenters who are willing to come early, and spend the time from six until the opening time. Find out how many seats you can do in that time and remove just that number of old seats and put in the same number of new. Do as many rows the next day and the next.

If you want to put down new carpet or matting, get it now and store it. It will be handy when you want it. Plan all the work ahead so that the material is at hand and the work actually to be done in the house can be done in the quickest possible time. A little planning now may avoid delay and disappointment later on.

Keep New.

And plan some improvements. Keep things looking new and neat. Don't let things run until complete renovation is necessary. Take your floor, for example. Paint and shellac it. Then keep the shellac fresh by touching it up once a month. It will be easier to keep clean, and it will always look neat. You'll save the cost of the stuff in the cost of cleaning. Don't let white woodwork get so dirty that you have to put on a couple of coats of paint to cover up the dirt when you finally do get into action. One coat of paint twice a year is better than two coats of paint once a year. Your theater may be a mere hole in the wall, but that is no excuse for not keeping it clean and bright. Don't count the cost of the paint unless you figure against the admissions that the paint helps you to get. Few people really like filth. They appreciate cleanliness, and cleanliness is cheap if it shows you a profit. There is one little neighborhood house that loses about eighty cents a week from one family alone simply because the family consists of a man, his wife and two girls. If they go to this house they get their clothes soiled and after a new tan wrap had to be sent to the cleaner's after a week's wear, the family decided to go elsewhere. The house paid good money for its bills, paying more, perhaps, than was strictly necessary, but the attendance fell off and the manager probably doesn't know yet that if he took ten dollars off his program allowance and put it into soap and dustcloths and a woman to use them he would get more patronage. Each morning the usher sweeps out the house with a corn broom. Then he threatens the seats with a duster and the job is done for the day. Once a week the floor is scrubbed, but Monday's tobacco juice stays until Saturday morning, and the man who runs the place complains that he spends twenty dollars more than any other house in a two mile radius and gets less business. *Also he gets less soap.*

It Pays.

Anybody can come into a theater, hire a few people, arrange for a film service and start in business, but it takes a man with a mind for details to keep things going right and stay in business.

Almost any man can figure that if he pays an additional $20 for a feature that is likely to bring in an additional $30 he is making a $10 profit, but there are few men who have learned to figure the profit that accrues from the purchase of a cake of soap and some dustless dusters. He can see that the feature brings in the extra people. He cannot see that dust and dirt sends them out possibly never to return.

And the great trouble is that you can't suddenly reform and get the old crowd back. There used to be a New York vaudeville theater, one of the best, at that, that for a time was overrun with croton bugs. Eleven hours a day two pianists alternated at the piano and shooed the bugs off the sheet music, but they never told the manager. Every morning a lot of scrub ladies invaded the place with mops and pails and every morning the usher force dusted the seats, but none of them thought to tell about the bugs, so one day we bought the manager a drink and broke the news to him. In a week a professional exterminator had done his work thoroughly. A year later a recent acquaintance lamented the fact that she could not see a certain act she was interested in, and we had to say "honest" twice before she would believe that conditions really were improved. She had a horror of crawling things, and she had stayed away all that time. It's as easy to get a bad name as it is hard to live it down and you don't exactly like to advertise the fact that you've awakened to the fact that you did not take proper care, any more than you would want to advertise that you are now washing your face every day.

Learn to look to the little things and teach your employees to help you look. Let them be alert to catch the expressions of opinion. Let it be understood that you really want to know when things go wrong. Accept criticism with the air of one who receives a favor, and do not try to bluster down comment. Make people feel that you take a pride in your house because you really do. Of course there is a difference between the well meant advice of the sincere complainant and the yawp of the chronic kicker, but make the kicker feel that you appreciate his interest and when he runs out of kicks he'll have an idea that he personally instituted the reforms and take a sort of proprietary interest in your success. Oftentimes the man who makes the worst start is the best finisher.

Make Friends.

And make friends with people. Don't get familiar and slap men on the back and wink at the women, but know their faces and if possible their likes and dislikes. If Mrs. Smith thinks that Miss Jones, of the Gumph, is the best actress in the business, remember that and tell her tonight that Friday you have a film that shows Miss Jones at her best. Don't tell her that you specially ordered it for her, for she won't believe you, but tell her it's coming and she'll be flattered at your recollection of her preference and feel in duty bound to come down and bring her friends.

On the other hand a boisterous greeting may have the reverse effect. The demonstration is a bit too noisy to be sincere, and better a glum silence than the suggestion of insincerity.

And remember that there is more than one family where Jimmie or Susie is the arbiter for a whole family of fans. It's the youngster who looks at all the posters and decides for the rest where the best show is. Have a respect for his opinions and he'll have a respect for yours.

There is a lot more in being a manager than in merely hiring a film service.

That Anniversary.

Lately we mentioned a couple of anniversary stunts. Here's a new one. Receive as your guests those who were present at your first performance. Then take the names of all those present the current anniversary week. You'll get a good advertisement and a mighty good mailing list, as well. If you have a locality house, get some of the best known people to get up and tell about that first show and how much better the bills are now. You can get people interested and their interest will last past the anniversary day. Get, if you can, the opening bill and some new stuff, or even a reel of the old stuff to run with the new. It will be in pretty poor shape, perhaps, but that will only make the difference more marked. Do something different, something that marks the improvement you have made, the improvement the pictures have made.

An Exchange Publication.

The Kansas City and the Monarch Feature Film Companies have united in a four page paper that comes out at more or less regular intervals with the list of subjects controlled, some gossip and reading matter about the subjects they offer. Where their film reviews are taken from this paper, it would be a courtesy to credit the publication, and at the same time it would give the matter greater authority than at present where the inference is that the matter is home-written, and therefore possibly prejudiced. Of course the names of our reviewers are well known to managers, but it is well to get all that is coming from a reprint.

Series Pictures.

Here's a complaint that is possibly the forerunner of others. A manager writes that he takes service from a certain exchange 60-80 days, the films being sent out in circuit, his house being the third in line from the home office. He writes:

> I have to make from forty to sixty and at times ninety or more splices a day—and not the exception. Cause? Everything that ever gets wrong with a film—misframes, yards of torn out sprocket holes and—oh everything. I have remonstrated with Mr. ———— time after time, and for the past month or so I have been of my own accord, making to him a daily report of the condition of the films and sending to him the parts that had to be cut out. I never get a day's films but what I have to make at least 25 patches. I went so far as to take the train to ———— and get after the theater there about it. He said—"Oh, I use Edison machines and nearly all bad places will go through." I've just shown ———— ———— and right in the beginning there was at least 150 feet of it entirely gone. Now here's where the rub comes.
>
> I would quit the ———— in a pair of seconds if I could. I can't—my patrons insist on seeing the rest of the ———— ———— series! Next time an exchange man says "serial picture" to me, there's going to be "sumpin' doin'." Looks like I'm hooked on, don't it? And even now, some of my patrons are after me about another long series.
>
> If you can help me out with any advice please do so. Meantime methinks 'twould do no harm to call other exhibitors' attention to my "fix".

It looks as though the correspondent is in a pretty bad fix. He has to take a service that comes to him in a condition that would coax Brother Richardson's goat right off that speed cycle he rides, and he cannot give it up unless he gives up a series that is decidedly profitable to him. Since the exchange seems to care little or nothing about the complaints, it is probable that the service goes to the first house on the circuit in bad shape. It does not seem that sixty days' use should get the reels in such wretched condition. They must have a lot of impossibly incompetent operators down in that section of the country and a most indifferent exchange management to let the stuff come back from its travels in such a shape without protest.

Were we mixed up in a condition like that we think our next move would be a complaint to the home office. They may have no real jurisdiction over the offending exchange, but at the same time if the exchange is likely to put the business of releasing combination in a condition inelegantly known as "on the blink" they might, with a threat of transferring the supply, bring the exchange man to terms.

If that did not work we would try and get the series pictures by itself, even at a slightly increased cost, and turn to some more careful exchange for the rest of the service of some other combination. For that matter, though, few exchange men are deeply interested in sixty day service.

As a last resort we would bundle the whole service out of the house, explain in public why it happened and in three weeks the kickers would be just as crazy over something else.

If you hire a hundred dollar typewriter from a concern and send it back all mussed up, you're in trouble in a hurry. If you hire a hundred dollar film from an exchange and rip out a quart of sprocket holes, no one seems to care. It's a funny sort of business. It is not so long ago that an operator who wanted to know who a certain player was cut out about a dozen frames and mailed them on here. He didn't think anything about the jump the loss of a foot of film would make.

All of which leads to the question of what these various exhibitors' state associations are in business for if not to correct just such abuses as this.

This Suits

Edward C. Sacks, of the Academy, Conneaut, Ohio, sends in a cut of some very happy small boys, with this explanation:

> I am mailing you a photo showing the front of my house. I bought two dozen Indian and cowboy play suits and, as you see, gave them to the boys. I had them out on a float all the morning and standing around the front of the house afternoon and evening. I ran "The First Law of Nature" (Warner's Features) and did enough additional business to pay for the suits, my other extra advertising, and made two dozen small boys happy. They are wearing their suits every day, now, and you can bet they remember where they came from. This was without doubt the best advertising scheme I ever pulled. The suits can be purchased in almost any department store and from many clothiers, or for a stamped return address I will supply the address of the manufacturing concern from which I purchased my outfit.

This is the sort of thing that pays in a lot of different ways. In the first place the boys themselves are proud of the suits and additionally proud

of the fact that they were a present from a theater. The parents of the children are naturally pleased and so are the friends of the parents. That side of the advertising will last long after the suits themselves have been worn out. And think of the noise that twenty-four small boys can make riding around town on a float! A three-piece band is a deep silence in comparison and the very sight of the kiddies' happy faces is, of itself, an appeal not to be denied. We think that Mr. Sacks is qualified for membership in the Order of Regular Hustlers.

We Never Said It.

Harold G. Ballou, of the Olympian Theater, Seattle, thinks we were shooting at him when we said his idea of publishing frank comment about the films in his house sheet was not new. The brick was not intended for him and we know he never claimed credit for the idea. He is using it, the same as others have, but he admits that a little of it goes a long ways. We have asked Mr. Ballou to explain the method he uses of getting out his sheet, which is some form of reproduction with a press-printed head, and will pass his idea along when he replies.

Food for Thought.

The Jefferson Theater, Fort Wayne, Ind., in a recent issue of its Weekly Bulletin, starts off an argument in this wise:

> You have now had a number of months of big features presented at the Jefferson Theater under the new management, pictures which are not surpassed even in the large theaters of the greatest cities of this country.

Did you ever stop to realize that this is true? Did you ever impress on your audience what it means? Take a town like Fort Wayne. It's not a third rate place, but it does not get the big-city show with the big-city cast; the cast that plays for a season in New York or for six months in Chicago. It gets the "Number One road company" perhaps, but not better than that. Now take a small town and a New York success. Along about the third or fourth year it gets a tenth rate company and stock scenery. There are scores of shows touring the "tanks" with a three hundred dollar company where the full salary list would not pay the original star for two performances.

On the other hand, the man in the most remote rural district gets precisely the same film success that runs on Broadway, a little more rain perhaps, but the same players, the same costumes, the same scenery that the big cities get and gets it almost at the same time. If you run a house hammer home that fact. People do not always stop to think it out for themselves, but there are thousands of small places that never saw good acting until the photoplay theater sprang up. Hammer home that fact that your isolated burg gets the same deal from the photoplay makers that the big city people get. Make them realize what they owe to the pictures.

We Win.

When the Third Street Theater, Easton, advertised for photographs of one-year-old babies, we guessed that it was for the purpose of reproduction. The last issue carries ten cute one-year olds and the line:

> Here are photographs of some of the babies who started out just when we did—a year ago. Here's hoping we progress as rapidly as they and that we may celebrate many more birthdays together!

That's a good sentiment for a good idea. Here's another. When you have your anniversary, offer a small gift to all children born the same day or in the same week as your enterprise. Send the gift and tickets to the parents and ask them to be your guests at the celebration. And next year and the next hold out the same invitation. Better still get the names from the vital statistics and look up the addresses, which is practicable in a small town, or put the names in the program in advance.

And we wish that the Third Street would draw a heavy black line around its program spaces, note how a six point rule would throw up the announcement above the advertisements, and then "make it so" in type.

About Time.

Charles Carlson, editor of the Evanston (Ind.) Dramatic Bulletin, the organ of the Evanston Theater, sends in number 27 of his paper and asks for a criticism, saying he has noticed this department. Better late than never.

The Bulletin is a well printed eight-pager, but you have to look a couple of times to pick out the program from the other advertising. It is a three-column page and the program runs on the outside columns. The top of column gives the current week's attractions and the botton of each the coming attractions. This would be a nice arrangement if there was anything in particular to call attention to the fact that it *is* the program, but the small ten point letter "Program" does not show up well, and so the effect is lost in a mass of other advertising matter for outside concerns.

The first care should be that the house matter shows up properly. The house organ is primarily to advertise the house and its features and this should be looked to first. After that the other advertising matter can be cared for, but a program that almost hides the program is not a program at all. In the inside pages there are six columns of house program. It would be better to rearrange these on pages three and five or five and seven, throwing the foreign advertising to the left hand pages with the reading matter to carry it. The best arrangement would be a strong all-house page on three and the programs on five and seven.

As the matter is set, the printer is dividing his space wrongly in most of the displays. In the Saturday program of the issue sent in, the Edison line for the two-reel comedy is so far down that it seems to apply to the top title of a Lubin split reel, the Lubin line applying to the lower title. It would be better to divide the space differently, having the name of the maker and the title of the production in a solid bank and divide the white space between the combinations instead of between the lines. For that matter it would be better to put the maker's name on top of the title announcing it

TWO LUBIN COMEDIES
GUARANTEED RAIN PROOF
and
A STRENUOUS RIDE

instead of running it

EDISON TWO-REEL COMEDY

GUARANTEED RAIN PROOF

A STRENUOUS RIDE

LUBIN COMEDIES

In the copy sent the second Lubin is announced as A Strenuous Life instead of Ride, which is the correct title, just as The Last Man's Club is called The Lost Man's Club. It is a good plan to induce the printer to stick to the manufacturer's titles and not correct them to suit his own ideas.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Smith On Copyright.

RUSSELL E. SMITH, of the Mutual Film Corporation, is one of those whose voice is raised for copyright. He is a courteous, and therefore welcome, adversary, and he holds to ideas so radically different from our own on this subject that he represents the ideas of the most advanced. Here is a part of a recent letter he writes.

This is for the benefit of the man of your column this week who wrote the "Singularly Sane" letter re insults to editors by copyrighting scripts. I would like to call attention to this fact that came under my own observation here (Los Angeles) the other day.

A stenographer working for a certain outfit here was discovered making an extra copy of the synopses given her to copy and carting these extras home in her stocking. It transpired that she had been so doing for some time and that she had a friend, a photoplay writer. Now supposing that all these synopses had been sold by the friend and produced by some company. How could the original owner or the company first mentioned prove prior authorship?

You ought to know, and the writer of the letter you rushed into type should know, too, that any danger of theft is not from an editor or company, but from the lesser employees, and if the latter sticky-fingered persons knew that an idea was copyrighted, it *might* make them keep their hands off.

I have been an editor both for magazines and film outfits, and don't believe that I would have felt insulted if I got a *good* story with a copyright line on it, nor would anyone else. Your "doing well" author gives me a pain in my little tummy.

Editors need no guarding against. Irresponsible employees may and in certain cases have proved they needed it. With two scripts sold, in any instance, a copyright would certainly show *a prior* right to the plot and if an employee did steal an idea and sell it, the original author would certainly have it on him and a little copyright line will scare off the light-fingered employee.

That reads like a nice argument, but is it? We have been an editor of photoplays and assistant editor of magazines, and every time we saw a copyright line it was regarded as a warning that the man was certainly a liar and very probably a trouble maker. Of course if the copyright line could legally be used, the former epithet would not apply, but most assuredly the copyright line, just as the "seal" of various sorts, would be the sign of a trouble maker. Most editors would prefer not to deal with the trouble makers.

But suppose that the use of the copyright line was so common as to excite no comment. What then? The line would be no more than words to this effect:

"I have sent my story to Washington where the title has been entered on a card catalogue card, the story being stamped and returned to me under that section of the law that gives the Register the right, with the concurrence of the Librarian of Congress, to return all matters not needed for the library or its depositories."

It does not say that a paternal government will step in and prosecute the thief. That, as always, is the duty of the holder of the title. It further specifies a certain rigid code of laws under which suit must be brought. It does, in one sense, establish the date of the story in that it stamps the date of entry on the first page of the script, but it does no more than this. It does not aid in proving that the story Jim Smith stole from the Gumph Film Company and sold to the Garumph Company is really the story that was offered the Gumph. It is still up to the author to prove that and the thief knows that perfectly well. No copyright line is going to scare him off any more than a police uniform will stop a pickpocket. It is part of the sport of the game to "beat the bulls." It would be better to have a bill passed requiring all manufacturing plants to search the stenographer's stockings.

Mr. Smith and others do not or will not understand our argument, which is simply that copyright is not a scarecrow to the wicked nor yet a protection to the just. Copyright does not apply to the idea as such, but rather to the form in which that idea is expressed. The Chalmers Publishing Company holds the copyright on Technique of the Photoplay. The exact wording of that book cannot be reproduced without permission, and yet a couple of recent booklets are paraphrases of parts of Technique, and the alleged authors probably would be willing to admit their source of inspiration knowing that copyright applies only to the exact phrases of the book.

It is the same with a story. We wrote a lot of stories a couple of years ago. They are being produced again by another company in slightly different form, by players who appeared in the original productions but who are now with the second company. The situations are slightly but not markedly changed, and yet it would be impossible to bring suit against the infringers, even had the stories been copyrighted.

Since copyright does not protect, what is the use of copyright? As William Lord Wright says, "If they want it, try and get it for them, and without money and without price," but what will be done with it if it can be had? And if it is of no use whatever, why want it?

Again McCardell.

And here's the last chapter in the McCardell matter. He writes:

You and I have no points to argue. I do not believe in a Mandarin class in photoplay writers any more than I do in having such a caste in any other phase of art or literature.

But I am impatient of the great number of persons inspired by no motive but cheap greed—"to make a piece of change writing for the movies," as they generally express it. No, let us encourage every earnest beginner. You speak of our beginnings. I'll bet you had read and studied and still read and study the great masters of prose and verse, and they inspired you with an endeavor to clothe your thoughts in strong and definite words.

The province of my Saturday Evening Post article was not to criticise either writers or photoplays, it was just a treatise on who were writing for the film and how film plays were written.

I cited the Laura Jean Libby era in my other letter. When she was in her hey day, earning $60,000 a year, the great mass of people were just taking up reading for recreation, the literary development of the land was at the boyhood stage. The tastes of the great mass of people in moving pictures have passed through this same stage, and now they are impatient with stupid and improbable stuff. The point I was making was that only intelligent people, with a sense of proportion, a sense of humor and a desire to hold the mirror up to nature could or should write picture plays. The output of rot at this writing is appalling, the day is at hand—this is my point—that only minds capable of writing good literature will be permitted to write picture plays. Not necessarily college professors—but men with true messages for the heart, whether these men with the message come from the college or the counter, the plough or the newspaper office. No, you and I do not differ on a darn thing, I just didn't make myself clear to you. And just watch the survival of the fittest in pictures!

It must be remembered that Mr. McCardell is hardly in a position to gauge the business as accurately as those who virtually live photoplay. He is as well a dramatist, a special writer and a humorist. The writing of photoplays is but one feature of an uniquely busy life. And most of the photoplay writers with whom he does get in touch start off more or less like this: "Dear Sir:—You are a very successful writer of photoplays, and I have enjoyed your Mr. and Mrs. Jarr articles greatly. I am a beginner, a poor struggler, will you please rewrite these three manuscripts for me as I am sure if you do this I will be able to do others myself and so lift the mortgage that has been on the farm since my grandfather got married."

Maybe you think this sounds funny. Perhaps it does, but if you got from fifteen to fifty letters from these fakers each month you'd lose faith in mankind yourself and the milk of human kindness would curdle in your breast until it looks—and smells—like Mainzer handkase, if you know what that is.

And may the day come quickly when "only minds capable of writing good literature" will be permitted to contribute. Now we know just where he stands, which is on the same place we stand. Learn to think the right ideas against the time you *have* to think the right sort of ideas and you'll be safely in the cyclone cellar when the big wind comes along.

What Universal Wants.

Here is the latest announcement from the Eastern Universal offices:

Mr. Jack Bryne has been appointed the Editor of the Scenario Department of the Universal Film Manufacturing Company, New York City, and is in the market for the following:

One reel Comedies of all kinds.

One and two reel Western, Sea and Mountain Dramas.

One and two reel Modern, Society and Underworld Dramas.

All Scenarios must be typewritten.

A complete scenario includes a brief synopsis of the story and the scenario proper; giving scenes, locations and the action therein.

Enclose a stamped, self-addressed envelope.

Put your name and address on the script.

Avoid as far as possible any suggestion of crime. Even when absolutely essential to the plot of the story, it must be handled delicately.

Prices paid for acceptable scenarios:

$15.00 for Split Reel.

$25.00 for Full Reel.

Multiple reels in proportion and a bonus for exceptionally good or well developed stories.

Hennessy Is Home.

George F. Hennessy is back in town from Los Angeles. He went out with the Mutual when they headed west last year, but he and the climate were not on good terms and he came back to the real place, and will do his Mutual work from here, but as a free lance instead of a staff writer. He says that few of the editors in Los Angeles are empowered to give more than $25 per reel for scripts without special permission from the home office, and that it is not frequently that these prices are exceeded. He says there is a fairly brisk buying market at these terms.

He landed in New York pretty much a wreck, but rest and the change of climate have set him on his feet again.

The Inquest Closes.

Closing its work for the season, the Inquest Club held a rousing meeting in its Morgue at Keene's Chop House, Monday, May 25th. Harry Benham, of the Thanhouser Company, was the star witness, and Mrs. Laurie Macklin, whose All on Account of the Milk is still remembered as one of the best of the Biograph light comedies, also took the stand.

Both made a plea for scripts that permitted the players to get an insight of the character of the personality they assumed, telling how difficult it was sometimes to get any idea of the sort of person the author had in mind through a study of the script. The coroner amplified the idea by explaining that this light should be through the introduction of bits of characteristic business, and explained that the brevity most directors required should not be carried to the point where the script ceased to be intelligent and intelligible.

Several films earlier seen at the Savoy were discussed. Some of the points brought out were of general interest. It was shown that it was necessary, in order to gain full interest, that the sympathies should be enlisted before full interest could be demanded, and that it was first necessary to establish the hero in favor before the spectator could become absorbed in his vicissitudes. Another subject brought out the fact that military men do not sign themselves "General Smith," but add their rank below their

names and that "Gen. Smith" was no more proper than "Mr. Smith" would be.

In speaking of the crime story as against the heart interest story, one of the editorial assistants present made the astonishing statement that he knew his company could not make foreign sales without the element of crime in the story, and that much was made by his company for release abroad that would not be passed by the censorship here. It was argued in rebuttal that if the company were capable of making better production instead of trusting to crime the stories would be in as great demand as the Biograph European reissues, most of which were drawn not so much from the lurid as the heart interest stories of several years ago. In spite of the torrid argument to the contrary, the coroner closed the meeting with the assurance that the man who could write gripping heart interest stuff would last long past the man who knew only robbery, murder and similar heart grips.

The Inquests will be resumed in September, probably on the second Monday.

Something New.

Doubleday, Page & Co. advertise the establishment of a photoplay department in connection with their publishing enterprises, to handle the picture rights of the books of their own catalogue. It is the logical outcome of the present craze for filmed fiction, but we do not see that it will very materially operate against the success of the author of original themes. But a very small percentage of original fiction will work well into photoplay form, and no matter how popular the visualized book may become, there will always be needed the original story to keep up the average of production, and this with all proper respect for the inventive capacities of the novelist. Few novels translate well into dramatic form, and there has never been a lack of opportunity for the really good original stage play. Photoplay has established itself as one form of literature; a tiny baby yet, perhaps, but still a distinct form, and it is absurd to argue that books will ever wholly supplant or even overshadow the story written primarily for the medium in which it is to be exploited.

Look and Listen.

Maybe you've heard the story of the man who was so intent on reading the warning on the crossing danger sign that he got bumped over into the next county by the fast express, but you may not have heard of the author who was so intent on his idea that he failed to see two or three other plots in the same idea. A single bit of business, not essential to one script, may give you the idea for another story. You can take it out of the first story and make a story itself out of it.

Learn to look for plots and suggestions in your own stories, in other stories, in the life around you and everywhere else. There are hundreds of good ideas floating around, if only you have trained yourself to look for them. When you get to that point you'll not need to use the same old hackneyed themes. The trouble won't be ideas, but the picking out of the best of the ideas.

Let It Sink In

The other day a would-be playwright sent in a script for free criticism. No one asked him to, in fact he has been told not to, but in it came and it went back in spite of a nice letter that intimated that he had read all we had written on photoplay writing. We sent it back with the single suggestion that it was too improbable and back he came with the remark that he did not know that anything *was* too improbable in farce. And he writes he reads all we have written. Perhaps he has, but he doesn't let it sink in. Lots of times we have pointed out that the too wildly improbable is not even proper for farce.

Do not merely read this department. Let it sink in. Pretend you do not believe what is said here. Argue against it until you are convinced that it is right and WHY it is right, and then you'll not make mistakes later on. It is not what you read, but what you understand and remember that counts. It is better to know what one single paragraph is about than to read without understanding several pages.

Miss Cora Drew wrote recently, "I did not always, at the time, understand what was written, but when I didn't I kept arguing it until I did understand. I did not argue against the advice. I argued in favor of the advice and generally, in the end, I understood and appreciated." Answer is that after two years of apprenticeship she is selling on a well-founded technique that will not leave her in the lurch. More than one promising career has been spoiled because the writer has proven a flash in the pan and not a "stayer," but once master technique and learn to subordinate it to invention and you cannot lose the success that is the reward of hard work.

You and Your Friends.

Here is part of a peculiar correspondence. An author writes that for a long time he got scripts back from a certain company within five days. Then he adds:

> I became disgusted, and just to see what would happen, I took an old idea and worked it up into a script. It was the poorest script that I ever wrote. The idea was so old, that my nine-year-old nephew said that it was rotten. I mailed this script to the afore-mentioned company. It was kept for ten days, and was returned with a penciled note written on the rejection slip and signed by the editor.
>
> Next, I resurrected another old script, one of the poorest that I ever wrote, one with an entirely conventional plot, and I mailed it to the company. This, too, came back with the penciled regrets of the editor.
>
> Then, I sent them a good script, one that I felt was very good, and this one the editor failed to see.
>
> Now, it is apparent that out of the twenty or more scripts that I mailed to this company, the only two that were seen, personally, by the editor were the two very poorest ones that I submitted. How, under the circumstances, can the editor know whether I turn in a good script or not? And how judge of the work of other beginners whose scripts are handled the same as were mine? The wonder is that any beginner ever sells a script to that company.

Here's a man who seems to have more faith in the judgment of his nine-year-old relative than the script editor. He *knows* that some of the other ideas were good, but he fails to explain how he knows. He adds that "perhaps my own work is rotten, but I do object to any editor who says that eighty or ninety per cent. of the beginner's work is rotten when the manufacturer's system of reading scripts is so inefficient that the editor reads only the poorest of the beginners' scripts and misses the best."

A man in that frame of mind will never get ahead if he lives until 2964. How does he *know* that editors read only the poorest of the scripts? How does he *know* that the editor does not read all scripts. We have seen Frank Woods with his eyes all bloodshot from reading the mass of junk that piled into the Mutual when he first established that script bureau and we know personally that every script of the several thousand sent in the first few weeks was read by a fully competent and qualified editor, one of Mr. Woods' assistants, perhaps, but of real ability. Editors do not say that ninety per cent. of the scripts are unfit. The percentage runs 95 to 98. We know because we have had the opportunity of going through material in several studios.

An author wrote in this morning's mail that he had been given the opportunity of reading 130 scripts not one of which was worth acceptance though they had been read by two competent persons. He added that the amateurs helped the regular author by keeping the manufacturer afraid, and the amateur is the man who "knows" (without possible means of knowledge), that his scripts are better than the ones that are accepted.

The writer adds that if he sends original work the first reader turns it down. If he imitates the style of a company it passes on to the editor who turns it down.

If the beginners could only see the workings of the editorial office, if they could only examine the editorial minds, they would see that the editors are reading hundreds of utterly impossible scripts in the faint hope of finding some promising story, some author who may be developed, but it is seldom that their search is rewarded because so many of the beginners never try to improve because they know they are good as it is and that their lack of sales is due not to their inability but to editorial incompetence.

Don't let your friends judge. Don't try to judge for yourself. If you sell, you are writing practical photoplays. If you don't sell, you are not yet up to standard, so try to make them better.

Inquiries

NOTE—No inquiries can be replied to by mail. Look for your answer here. No question can be replied to that necessitates the handling of the manuscript. Always give your name and address. It will not be published. A list of addresses, to which photoplays should be sent, will be supplied on receipt of a STAMPED AND SELF ADDRESSED ENVELOPE. The request should be made to the paper direct and not to this department, nor to the Answers Man.

A. R.—The company seems still to be in existence, but dormant. Ask them to give you an immediate answer. If they do not reply notify them by registered mail that you withdraw your submission, copy the carbon and send elsewhere. And don't be in a hurry to ship stuff to everything that looks as though it might be a photoplay company. Market intelligently.

A. L. F.—Miss Roseta Brice was the leading woman in "Officer Jim."

H. C.—Mr. Reid is directing now and is frequently mentioned in connection with his work.

A. R.—You will not be a successful seller if you are not willing to let your scripts lie with the companies. It is aggravating, but it is the custom, and you must follow custom if you would sell. Most of the serial stories now current are written directly for the film. And get away from the idea that a man is a photoplay writer merely because he cannot write fiction. Many good fiction writers do plays because it is the more profitable branch. In proportion to the time spent, the Answers Man himself makes four times the money writing plays than he used to make writing stories.

C. B. G.—The Answers Man is not a commercial agency and cannot pronounce on the reliability of business concerns. We do not advise writers to enter any contest.

L. J. W.—You can use the smaller paper if you wish, but its use is not advisable. Keep the irregular size for practise work and get the full size to send out on. See reply just above.

J. C.—Where have you been lately? Keystone does not read for other comedy sections of the Mutual. Try the Mutual Film Corporation and mark the name of the brand you think your story is particularly well suited to.

I. G. D.—It is best not to have more than one interruption to a scene, and certainly not more than two. It is a very simple matter to read that it is best to stick to companies having outlets for their products and then turn to the release lists and find out which these are. We do not guarantee the reliability of any manufacturing company.

I. G.—Watch the advertisements of the Lubin Company for the information you ask for.

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Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending 4 cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay.

The first seventy-four questions are now ready and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you can't answer without a lot of study.

Question No. 36.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permission to use the contributor's name must accompany each answer, otherwise only the name of the city will be used. Theater managers looking for high class men will do well to watch the Roll of Honor.

If you had no field rheostat and wanted to control the speed of a small d.c. motor, what would you do? Show, by sketches, the correct connection for regulating the rheostat of a shunt-wound motor, including best location in the circuit; series motor; compound-wound motor; other motors.

Roll of Honor.

Nearly all the correct replies to Question 30 are of essentially equal excellence, though each one uses a somewhat different brake method, but in each case the effect would be practically the same. On the whole, I am inclined to thing that friend Minges has a little the best of the argument, in that he explains the meaning of the term horsepower very clearly, and although this is not called for, still it will, I think, be of benefit to quite a number of readers. The Roll of Honor consists of the following: Harry T. Dobson, Toronto, Canada; Jos. H. M. Smith, Fort Worth, Texas; W. S. James, Camden, New Jersey; Chicago, Illinois; and L. S. Usher, Winnipeg, Canada.

Reply to Question No. 30.

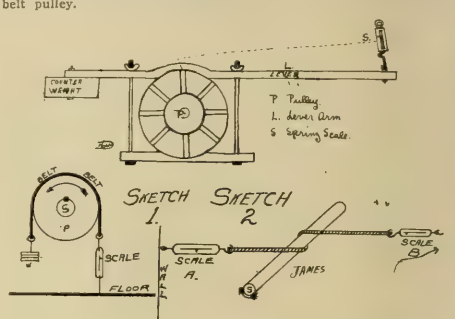
By L. B. Minges, Lestershire, New York.

The Question:

Explain, and show by sketch, how you would measure the horsepower of an engine or a motor.

The answer:

Horsepower is the unit by which work performed by engines, motors, etc., is usually measured. The standard horsepower was first adopted by Watt. His engines were often used to replace the labor of horses in pumping. The actual work of a horse can perform in labor of this kind is at the rate of 22,000 foot-pounds per minute. But Watt allowed 50 per cent. more than this and took 33,000 foot-pounds per minute as his measure of work of a horse, and this unit has since been universally adopted. The production of power involves the element of time; for example: 33,000 foot-pounds of work may be performed in one minute, one hour, or any other time, and it is still 33,000 foot-pounds. Power is the rate of work, and horse power requires the exerting of 33,000 foot pounds per minute, or 550 foot pounds in a second, or 1,980,000 foot pounds in an hour. The standard of electrical horse power is 746 watts, therefore if a motor is consuming 746 watts it is said to be a one horse power motor, since it is presumed to be exerting 1,980,000 foot pounds of work every hour, but this would not take into account the power consumed in the motor itself, which usually is a considerable amount of the total. It would be the *indicated* horse power of the motor, but not the power actually applied to the belt, or to the shaft if it be direct connected to a generator. To find the indicated horse power of a steam engine we must know the mean effective pressure in pounds per square inch which the steam exerts on the piston throughout the length of the stroke, the length of the stroke in feet, the area of the piston in square inches and the number of strokes per minute. If the above factors are accurately known, the indicated horse power of the engine may be found by multiplying them together and dividing that product by 33,000, but the actual horse power of the engine or motor will only be approximately 25 per cent. of the indicated power, the difference being consumed in the machine itself, hence if we are to know the actual power a motor or engine will deliver to the belt for the purpose of driving units of machinery, we must find the torque or twisting power of the engine or motor at the rim of the belt pulley, which, of course, will be the indicated horse power plus the power lost in the motor or engine itself. In other words, taking the motor for example, the indicated horse power would be the voltage times and amperes delivered at the binding posts of the motor, whereas the brake horse power would be this quantity less the internal friction of the machine. We therefore see that in figuring efficiency we cannot go by the indicated horse power, (the input of the motor) but must have the brake horse power and the indicated horse power: the actual efficiency of the motor being the brake horse power divided by the indicated horse power. The brake horse power is found by applying some design of brake to the belt pulley.



In examining the illustration (the top sketch is the one referred to. Ed.) it will be seen that the pulley is clamped between two wooden blocks by means of bolts and wing nuts, the top extending out and forming a lever of considerable length at one end, with a short end in the opposite direction to carry a counter weight just sufficient to balance the weight of the long lever before the brake is clamped to the pulley. The method of application is as follows: The end of the lever is either suspended from the spring balance or rested on the platform of a platform scale, such as grocers use to weigh packages, or, if the motor be a large one, the kind used for weighing heavy barrels. In case the platform scale is used a lag screw should be driven through the end of the lever and the point of this screw should rest upon the platform of the scale, so as to establish a definite point from which to measure. The actual pull, therefore is not at the rim of the pulley, but at the point of contact with the scale, and in calculating the horse power we take the exact distance from the center of the pulley to the point of contact with the scale, assuming the lever to rest, as it should rest, in a horizontal position. We must now take twice the length of the lever (center of pulley to point of contact) since the effect of lever would be that of placing a huge pulley on the armature shaft, the same having a radius equal to the length of the lever, and hence having a diameter equal to twice the length of the lever. We would, therefore now have the pull on the scale in pounds $\times$ 2 $\times$ length of lever $\times$ 3.1416 $\times$ the number of revolutions per minute $\div$ 33,000: expressed as a formula we would have $\frac{P \times 2 \times L \times 3.1416 \times R.P.M.}{33,000}$ in which P equals the pull on the scale in pounds and L the length of the lever. Assuming a 4 foot lever and the R.P.M. 300, and a 35 pound pull we would have $\frac{35 \times 2 \times 4 \times 3.1416 \times 300}{33,000}$ = approximately 8 horse power.

The illustrations used are by H. T. Dobson and W. S. James, Dobson's being the only lever brake drawn in black ink. Brother Minges' drawing of the lever brake was far the best, but it was done in purple ink. I have told you fellows quite some number of times that *drawings should, and must be done in black drawing ink in order to reproduce well.* Dobson's sketch shows the operation of the lever brake very well, though for large motors more reliable results would be had by resting the end of the lever on the platform of a platform scale such as is used by grocers for weighing barrels, etc. Brother James' sketches Nos. 1 and 2 are described by himself as follows:

The scale is an ordinary spring scale, such as ice men use. W are weights applied to create friction. The belt is just laid over

the pulley. Scale S is fastened to the floor. Start the motor or engine running and add weights at W until the engine or motor slows down slightly. Now hold a speed indicator to the end of shaft S and find out the r.p.m. it is making. Suppose we find the speed to be 1,800 r.p.m. and that the diameter of the pulley is 6 inches. The circumference of the pulley is approximately 3 1/7 times its diameter, therefore the diameter of this pulley would be 17.757 inches, and since the speed is 1,800 r.p.m. the circumference or face of the pulley would, in one minute travel 1,800 × 17.757 = 31,962.6 inches, or 31,962.6 ÷ 12 = 2,622 feet, approximately. We will assume that when the motor or engine is up to power the scale shows 600 pounds. We now find out how many pounds we have at W. Assume that it is 20 pounds; then this 20 must, of course, be subtracted from the 600 shown by the scale, which leaves 580 pounds pull the motor or engine is exerting at the rim of the pulley. And as this was exerted for a period of one minute, and during that minute the surface of the pulley travels 2,622 feet, we then have 2,622 × 580 = 1,520,760 foot pounds as the actual work exerted by the machine, which, divided by 33,000, the accepted standard of horse power, gives us 46 and a fraction as the brake horse power of the motor, or engine being tested. In sketch No. 2 the same calculations are used, but the outfit is for a smaller machine. S is the shaft; scale A being a large and scale B a small one. Apply pulley B until machine slows down slightly, and then subtract the reading of B from that of A and proceed as before. A and B are connected by a rope wrapped once around the shaft. Sometimes when using the belt brake, sketch 1, the leather or rubber becomes warm and it is necessary to cool it with water while testing.

So far as brother James' sketch No. 2 is concerned I do not see any use in scale B. Why not attach that end of the rope direct instead of by means of a spring scale. The real value in this question lies in the fact that it shows you the very important difference as between horse power as indicated by the wattage input, and the actual horse power exerted in useful work. You can readily see that there is a large, juicy difference, and, while it is a state secret, still I may whisper to you that the average manufacturer does not sell his motors by brake horse power; when he says horse power, he means the wattage input, which is not really the actual, effective horse power at all.

Welcome to Our City—Hammer and All.

D. E. Rodgers, Manitou, Colorado, loads his biggest gun with the following wad, and has the nerve to not only point the thing in our direction, but to actually shoot it off.

This letter is to "bawl you out" for the fine recommendation you gave Canton, Ohio, on his Automatic Dowser, page 671, May 2nd issue. It is the writer's humble opinion that a few moment's study would have readily convinced a person of your superior discretion that the negative principle on which this device is intended to work would render it inoperative in a very large per cent. of the cases arising in practice. Now, let us see. Mr. Operator arrives to start the show. He threads the machine in the usual way, but neglects (forgets) to close the switch supplying battery current to this apparatus. He opens the dowser, which, due to pin B and spring A, remains open without any assistance from the batteries, and begins the show. In a little while the film breaks, and roller 5 certainly flies around, and, dirt, gummed oil, scraps of film and other foreign substances being willing, lever 7 makes mechanical contact with post 6. However, the circuit being open, magnet 2 has no power to "yank" bar 3, carrying pin B inward, and the dowser calmly remains open. Then Mr. Operator closes that switch and the show goes along all right for the rest of the day. But being a little tired at the end of the day's run, and having film to pack up, as well as other duties to perform, he neglects (forgets) to open that little switch. Dry batteries exhaust themselves over night, so through electrical contact of lever 7 with post 6, there being no film in the machine to hold these contacts apart, the above condition would result. Next day the show is started as usual; the film breaks, roller 5 flies around again; lever 7 perhaps touches post 6, batteries exhausted, no power to pull pin inward; result: dowser remains open, just as though it was never expected to close. Almost any foreign substance likely to get between contacts 6 and 7 will render this device inoperative. Suppose the operator wanted to close that dowser in a hurry. Picture to yourself the contented expression and happy smile playing over his more or less classic countenance as he fumbles for bar 3 to yank pin B out of the way. The principal objection to the device therefore lies in the very principle upon which it is supposed to work, i. e., the dowser held normally open, requiring an application of power before it will close, and that a number of causes not readily within the control of the operator will interfere with a proper application of this power.

With all due deference to the inventor of this device, let me suggest what, in my humble opinion, would be a *real* improvement: Provide a dowser held normally closed by its own weight—a light coil or flat spring might also assist the dowser in closing quickly—a small bar of soft iron suitably mounted on the dowser so as to contact with poles of small electro-magnet when dowser is fully open, this magnet being strong enough to resist the normal tendency of the dowser to close. The device operating on the film to be reversed in its action so that it would operate to break battery current held normally closed by the film. There is much more dependability to be placed in a device intended to open a battery current of low voltage, than in one intended to close such a circuit. Open circuits, or short circuits anywhere would simply operate to cause dowser to close, and prevent it remaining open of its own accord until normal conditions had been restored—abnormal conditions therefore would not interfere with safety first. The operator also need not bother to open or close any switches, since roller 5 would open the circuit when the film was out. An objection might be raised to the fact that while the device is in operation current would be required to maintain the dowser open, but as safety first is the object sought after, a small operating expense should not be objected to. Moreover, this device would take current only when in actual use, whereas the open circuit arrangement would take current all the time that it was not in use, unless someone remembered to open a switch, and where two machines are used alternately this would be a lot of bother. Gravity, "crowfoot" batteries would be ideal for operating this device, since they must be used on a closed circuit part of the time to keep them in the best working order.

Was very much interested in article, "A Fine Piece of Work," by brother Armstrong, March 14th issue. He certainly has a clear idea of the optical principles involved, but would like to say that this, and all kindred problems, are easily solved by ever lasting "proportion." In this case size of aperture is to size of picture as focal length of lens is to distance between lens and screen. Knowing any three, the fourth is easily found. Size of aperture is usually designated in inches, and size of picture in feet: focal length of lens is usually measured in inches, and distance between lens and screen would be measured in feet. This preserves the balance on both sides of the equation, making any reduction unnecessary. This is so easy, always accurate, no obnoxious rules to remember or forget, and you do not have to let A equal something and B equal something else.

With reference to that really splendid article by the Camden, New Jersey, wizard, April 18th issue, I believe that he has arrived at a correct solution of the problem of selecting focal length of condensers best suited to objective use, and think that he deserves credit for this. However, I must disagree with the idea conveyed by photographs Nos. 1, 2 and 3; also the comment on photo No. 1, page 359; "To show how far it is possible to carry the condensers from a short focal length objective. By having it at the point shown it helps eliminate travel ghost," etc. Would respectfully suggest that if he will make those photographs again, with film in the machine, the lens properly focused, and the machine running, that there will be no difference whatever in the path of the picture rays of light in front of the objectives in photos Nos. 1, 2 and 3, regardless of the focal length of the condensers used, or the distance of lamp house from the machine head, provided only that he has a reasonably clear field in all cases. Such photographs may be easily made if smoke is used to make the path of the light visible. It is plain that if any manipulation of the condenser rays of light could alter the distance of the crossing point of the picture rays of light in front of and from the objective that the size of the picture would be correspondingly distorted or changed, and so far as I know, no one has ever been able to readily distort or change the size of the picture projected from a given aperture, at a given distance from the screen by any manipulation of the condenser rays, or by any other method, other than changing the focal length of the lens used. With reference to eliminating the keystone effect of the picture from a regular size aperture, by any method other than placing the aperture parallel with the screen, or suitably grinding in the objective, I'm from Missouri, and will have to be shown that it can be "did" before I will believe it.

And now I would suggest to operators using machines whose shutters travel upward in intercepting the light, that a good location for the shutter is at a distance from the objective equal to three-fourths of its focal length, measurement being made from the mechanical center of the lens barrel (not tube). While this is rarely the optical center of the lens, it is sufficiently accurate for this purpose. Operators who have been in the habit of placing the shutter within ¼ inch of the lens (cutting off lens tube flush with barrel) will notice the improvement of this location, especially if any of the well known, patented screens are used, and if this letter gets by the waste basket I may come again with the reasons why.

So far as your criticism on the dowser is concerned, there is considerable in it. It must be conceded that when the film is out of the machine, roller 5 would, of course, fly around and make contact, which would, if the device was operated by a battery, run the battery down very fast. Also, if a battery be used, forgetting to close the switch would render the device inoperative. I do not think, however, that it would be necessary to operate this device by a battery. What's the matter with high resistance and the machine current? You may reply that it would be unsafe, but I don't think so. Anyway, I suppose brother Klink will attend to your criticism much better than I could possibly hope to, therefore it is up to him. However, I must say that part of your comment relative to the trouble in dropping the dowser by hand does not hold good at all, because this dowser would not interefere with the ordinary hand-dowser, which would still remain in place just as it is now. I also think the chance of failure to make contact is slight enough to be disregarded. Your idea of weighting the dowser so that it would remain normally closed and holding it open with the current is also a good one, but I am not craw-fishing about what I said regarding brother Klink's device. I said it was thoroughly practical and all right, and it is. Of course, brother Rodgers, I fully admit that the thing is not perfect, and, by that same token, I have never yet seen any device that is. But I am, nevertheless, willing to admit that your scheme of weighting the dowser normally shut is a better one from the safety point of view. Brother Armstrong's article was not published with the idea of its being of very large practical value, but to show the mental capacity of the men in some operating rooms. It is a fact, however, that while the everlasting proportion always holds good, still one is better off from understanding the why and wherefore of that proportion.

With relation to your comments on brother James' article, I would suggest that if you think he is wrong, we will be glad to publish the results of any experiments you may make tending to correct the alleged error or errors. In closing I wish to sincerely compliment you, brother Rodgers. While I cannot altogether agree with some of your conclusions, still at the same time you are a thinker—a man who uses his brain as well as his hands, and, moreover, your letter is printed exactly as it was written, which is a very rare thing indeed. Let's have those "reasons why."

A New Movement.

R. W. Martin, Bellevue, Pennsylvania, sends drawings of a variable pin and cam intermittent movement which he describes as follows:

In the regular star and cam intermittent movement, the cam and driving pin are rotated at a uniform rate. It is recognized, however, that the critical points of action in the path of the driving pin are at the points where the star wheel is started and stopped. The jar and consequent injury to the intermittent mechanism and also to the film, is caused by the sudden starting when the pin hits the slot of the star, and also by the sudden stop when the locking parts slap together.

It would therefore be an improvement upon the present device if the velocity of the driving pin and cam would be made much slower at the two above mentioned critical points. Again, the velocity of the pin and cam during the middle part of the film shift could be greatly increased without doing any damage; because there would be no jar or shock incident to so doing, and the increased speed of the film through the gate does not increase the friction, and only increase of work would be a slightly greater static strain upon the driving pin.

It is therefore our purpose to arrive at the advantage first mentioned by means of the latter expedient, i.e. to accelerate the velocity of the driving pin during the middle part of the shift, and thereby cause the motion at the beginning and end of the intermittent movement to become slower.

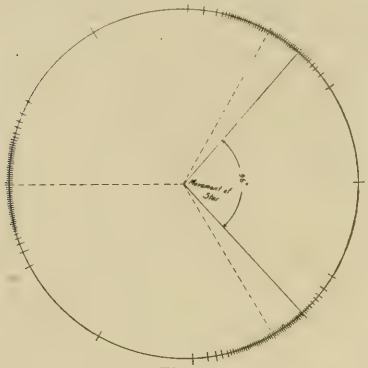


Fig. 1.

Fig. 1 shows the pin circle where the pin and cam are rotated by a variable motion so as to produce such an effect as has just been described. The means of doing so will be described later.

In Fig. 1, the movement of the star wheel is shown occupying an angular measurement of 96° which is about the practical movement of the five slot star wheel, which is here adopted for several reasons. In the first place, the four slot star would not be applicable for this system, because its movement which is about 80°, would not reach to the low velocity starting and stopping zones as shown in Fig. 1. Second, in Fig. 2 the minimum distance from the driving pin to the center of the star is taken the same as already successfully practiced with the four slot star; so that taking advantage of this fact, the resultant design makes the diameter of the pin circle about only half of that used in the four slot arrangement, and this gives the advantage of still further lowering the velocity of the driving pin and cam.

Fig. 2.

In Fig. 1 the angular movement of the pin and cam, at start and stop, is just half the speed as regularly employed; which combined with the design of the intermittent as shown in Fig. 2, further reduces it to only one-fourth of the velocity as used in the present methods now in vogue. This means that the intermittent device is four times as easy in its working as the present arrangement now in vogue. However, the fact that the intermittent sprocket of the five slot star is slightly larger than the present standard, makes the start and stop of the film at about half the present speed. The advantage of this system so far is thus seen to be very great.

At first thought it might seem that the time of the shift is slow, but by calculating from Fig. 1 it is found that the shift is made in about one-tenth of the total time, and this fraction can be easily varied to one-twelveth or one-fifteenth.

This will allow the use of a six bladed shutter, or better yet, a three bladed one run at two revolutions per shift so as to get a quicker cut-off action. The result of such a shutter as found by actual trial practically eliminates all flicker.

The method of securing this variable movement of the pin and cam is shown by the device in Fig. 3. The two shafts are out of alignment, so that a uniform motion applied to the crank with the wrist pin is converted into variable motion in the slot crank. This idea is compounded by using two sets of cranks as shown in Fig. 4. In actual practice the design must be somewhat larger than here shown, and the journals must be ball-bearing as the required speed is about 2900 r.p.m., but when properly constructed, it runs smoothly and with little noise.

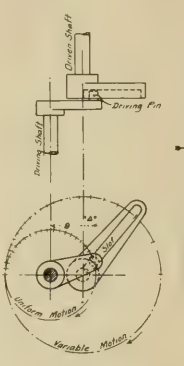


Fig. 3.

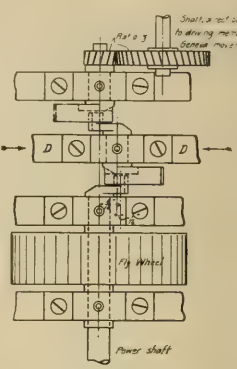


Fig. 4.

Fig. 5 is a diagram showing the method of determining the variable motion as shown in Fig. 1. The small circle represents the uniform motion of the first crank in Fig. 4. The next larger circle gives the variable motion which is transmitted to the two middle cranks which are connected to the same shaft; and the largest circle shows the final variable motion which is transmitted to the pinion and thence to the larger gear. The ratio of the gears being one to three, the pin and cam circle becomes divided into three equal segments as shown in Fig. 1. In Fig. 4 the shift can be adjusted to the exact requirements by moving D D back or forth in the direction of the arrows, which alters the amount of eccentricity in the alignment of the shafting.

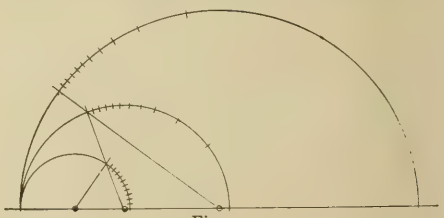


Fig. 5.

Summing up the whole matter, the advantages gained by the system are:

(1) The jar and shock to the intermittent device is only one-fourth of that of the present system now used.

(2) The jerk upon the film is only about one-half as great.

(3) The flicker is reduced to what it would be if the present machine were run at twice its normal speed.

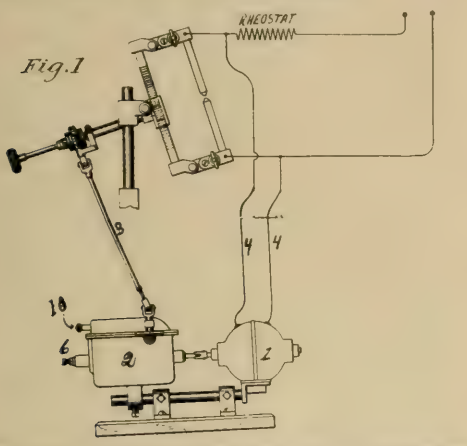
All this is accomplished by the addition of a small device which presents no great difficulties for its practical working or application.

Mr. Martin has requested that I comment on this movement, and I can assure him that I approach the matter with considerable doubt, and, while not exactly in "fear and trembling" still with a large degree of hesitation. In the first place I have been assured by projection machine manufacturers who have experimented, that films will not stand up under a movement faster than six to one—that is to say, the sprocket holes will not stand it. But of late I have pretty well come to the conclusion that this must be a mistake, because Kinemacolor sprocket holes stand up very well, and, in effect, they must be under a strain fully as great as a ten to one movement would cause. Mr. Martin's movement, as I understand it, proposes to speed up as high as ten, or even to fifteen to one. Now if this could be done, and both mechanism and the film stand up to the work then, of course, the net result would be a possible very large reduction of shutter blade width, and, hence a heavy increase in the percentage of light made available, though just what effect a reduction of shutter blade width to an extent which would give more than 50 per cent. of the light would have on flicker I am not prepared to say, though I believe it would increase it. The thing which strikes me, however, is the mechanical complication. According to Fig. 3 we would have a pin, presumably a roller pin, at the extremity of an arm driving another arm through the medium of a slot, and looking at Fig. 4 we find there are two of these in the movement. It seems to me that there could be very little question but that such a movement would be extremely noisy, though again it is possible that I may be mistaken. Brother Martin asked me to comment, and I am simply doing the best I can. If I make mistakes I am always subject to correction.

As to the five pin star, the principal difficulty with that proposition would be that it would require a larger intermittent sprocket, hence there would be greater weight to overcome in both the starting and the stopping, though this would not necessarily be a very serious matter, but it certainly would add materially to the strain put upon the geneva pin and the star. Taking everything into consideration I would not care to express an authoritative opinion on this movement until I had actually seen it made up and tried out. I long ago discovered the fact that things which look good on paper sometimes work out badly in practice, and, contrarywise, things which do not look very good on paper sometimes work out very well in metal. My present impression is that the movement will be found to be impractical, so far as its application to motion picture projectors is concerned.

Arc Controller.

The editor has just examined a device manufactured by the Speed Controller Company, New York City, which is designed to automatically control the arc of a motion picture projector. The device in question is almost childishly simple, yet there is no manner of doubt but what it will operate, and operate perfectly; in fact, I have watched it do so. After examining this device I was literally amazed that none of us thought of so simple a scheme, and worked it out into a practical device long ago.



The contrivance consists of an electric motor 1, Fig. 1, and the encased mechanism 2, Fig. 1, which is illustrated in detail in Fig. 2. This machanism connects to the lamp control by means of rod 3, Fig. 1, as shown. The thing operates as follows: It will be observed that motor leads, 4-4, Fig. 1, connect directly across the arc on the lamp side of the rheostat, or whatever the current controlling device may be. Now, just a glance will show you that the instant the arc lengthens the voltage rises and, of course, the motor speeds up, whereas conversely as the arc is shortened its resistance decreases, the voltage decreases, and the motor slows up. By means of thumb screw, 6, Fig. 1, the device can be set to maintain any desired arc voltage.

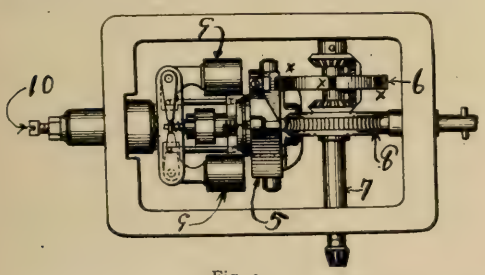


Fig. 2.

The mechanism operates as follows: Part 5, Fig. 2, is held over against wheel 6, Fig. 2, by means of a spring. On the periphery of wheel 6 are lugs X-X-X about 1/16 of an inch high, which engage with the top edge of part 5. Wheel 6 is engaged with shaft 7, Fig. 2, which carries worm gear 8, Fig. 2. The motor is set by means of thumb screw 10, Figs. 1 and 2, to run at a certain speed when the arc is at a certain voltage. But the instant the voltage rises the motor speeds up and throws out governor arms, G-G, Fig. 2, which has the effect of pulling part 5 inward, thus releasing wheel 6, which then rotates and feeds the carbons until the arc voltage is re-established, whereupon the motor speed is again decreased, governor arm 9 falls inward, releasing part 5, which re-engages with one of lugs X, and stops wheel 6, and the feeding of the arc.

All this sounds very complicated, but it really is almost foolishly simple. The manufacturers claim that this controller will regulate the arc within a great deal less than one volt, and I have no doubt but what it will, too. As I before said, the thing is simple and there is practically nothing about it to get out of order. However, while conceding that the controller is entirely practical, and that it will maintain a more even illumination than nine out of ten operators will maintain, the manufacturers of this device will in all probability have considerable trouble in its introduction, not because the device lacks merit, but for other an very cogent reasons which, however, I don't care to embarrass the company by mentioning at this time since it has nothing whatever to do with either the mechanical or electrical efficiency of the device.

Shutter Trouble.

C. E. Kubitschack, West Jefferson, Ohio, says that he is having trouble with his shutter of late. Has an Edison machine, and the shutter won't stay in proper adjustment, although he has it fastened tight on the shaft so that it does not slip. Says he starts out on a reel with the shutter properly adjusted, and when he is about half through it will be out of adjustment, and show travel ghost at the top a few minutes and then at the bottom.

I think, broth Kubitschack, your trouble is most likely due to worn gears. Hold your fly wheel stationary, and if you can move the rim of the shutter to exceed more than ¾ of an inch you have too much lost motion in your gears. This, of course, applies to the outside shutter. If it is an inside shutter a rim movement of ½ inch would be excessive. Are you sure that none of the pins which hold the various gears to the shaft have been lost out? Hold your fly wheel still and pull on the rim of the shutter. If you can revolve the shutter while the fly wheel is held stationary, then something is wrong, and it is up to you to discover where the slip is. You are rather meagre in your information, therefore, I can only say what the most probable reason for the trouble is.

Gas Users, Attention!

George Kraus, Mogollon, New Mexico, writes:

For the benefit of gas users, of whom there are a great many scattered over the country in out-of-the-way places where electricity is not available, I wish to say a few words concerning the Guil pastil. After a three months' trial, under various and severe tests, I have finally discarded the old, faithful lime pencil, for the reason that since using the Guil pastil not only are the general results better, but my gas consumption has been reduced by fully one-third. While I formally consumed twelve cakes of oxone with Guil pastil eight suffices for a one and a half hour entertainment. I now have a pastil in my lamp which has been used for twelve consecutive shows, and it is still good for ten or twelve more. With careful handling the Guil pastil should, in my opinion, average at least eighteen entertainments, each one and a half hours in length. But great care is necessary in handling the pastil, since they are very fragile, and will not stand up under rough treatment as will the lime pencil. The first two pastils I tried lasted but one show each. I had been using lime pencils for several years, and one can shove in a lime pencil at a moment's notice, turn on both gases as soon as same is in place, and be ready to begin the show. I tried this method with the pastil, with result that it heated too quickly and cracked, and by the time the last reel was through the pastil was on the floor of the lamp house in small pieces. I now first turn a small flame of hydrogen for about three minutes, which heats the pastil slowly and thoroughly; then I turn on the oxygen gas slowly, until there is a small red ring on the outside of the flame. This heats the surface of the pastil to white heat, delivering a steady, powerful, white light which the line pencil can never produce. After my light is once adjusted there is no more adjusting to be done, as with a lime, which the lime pencil can never produce. After my light is once that disagreeable brown edge of light on the outer edges of the screen. The pastil throws a brilliant, clear field like an electric arc, except, of course, it is not so powerful a light. The lime pencil goes in the burner, as you all know, upright, but the pastil is placed the other way, with the flat end toward the jet. To get the best result with the least consumption of gas, have the burner-tip at the lower edge of the pastil, and about one-eighth of an inch away from it. At this distance the gas is evenly distributed over the surface of the pastil, so that its outer edge is as white as the center. If the tip be any closer than this the light will be in the center and the edges will be darker, which makes for poor results, besides pitting the pastil in the center, due to the blast of gas which concentrates on one small spot. I get the best results from a 9/16 size pastil, using two 6½ condensers, projecting a 12-foot picture at 45 feet. I have two projectors, a Motiograph and a Power's Six A. I use a Model B gas machine.

All of which will undoubtedly be of real value to gas users. In this connection let me say that I have not, up to date, had a single bad report on the Guil pastil, whereas, on the other hand, some of the reports have been very enthusiastic.

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MOVING PICTURE WORLD

Comments on the Films

Licensed

BUNNY'S SWELL AFFAIR (Vitagraph), May 22.—Here's another screamingly funny picture with John Bunny and Flora Finch, aided by a particularly good scenario, turning the trick. Bunny is a druggist and Miss Finch a wealthy widow who is ardently wooed by Bunny and a prosperous undertaker. When his suit is not prospering, Bunny intercepts a hat which his rival is sending to the widow and substitutes dry sponges for the pompons originally put on by the milliner. The widow fails to discover the substitution and the "swell affair" of the title results when she gets caught in the rain while wearing the new hat. Needless to say, the suitor who sent the hat doesn't win the widow's hand.

THE PRICE OF DRINKS (Biograph), May 25.—Rough farce with some amusing things, but a bit overdone. That scene in the bar room when the "barkeep" expostulates with the dummy is amusing up to the time he keeps on abusing it although its head is off—that part fails to get over. As a whole it has broad humor for the crowd.

WIDOW MUGGIN'S WEDDING (Biograph), May 25.—An old situation full of that broad, rough humor that seems always funny to the spectator who is not critical. On the same reel with the foregoing.

A LADY OF SPIRITS (Edison), May 25.—Very amusing farce comedy that is wholly fresh and is sure to take well everywhere. Our old friend Wood B. Wed is up against a thoroughly perplexing proposition now. He wants Widow Jenks—she is a good cook, has broad lands, a fine home and all that makes life comfortable, what is more she wants to marry. But she has—it will have to be whispered—spooks. To her they are intimate and companionable; but to Woody they are anything but desirable. He has a nightmare of a time and they scare him off. Let us add that they would scare anyone. It is very likeable as an amusing offering. Mark Swan scores another success with it and Producer C. Jay Williams deserves credit, although two scenes—before the justice's office and in the county clerk's office were not so convincing as all the rest of the scenes. Kathleen Humphrey is the widow. William Wadsworth is Wood as usual. Harry Gripp does well as Uncle Jerry, chief ghost. But every player in it does well. The photography is only fair.

A SENTIMENTAL BURGLAR (Vitagraph), May 25.—Society drama along quite conventional lines and with an old, old situation. It is clearly written and handled with enough skill by both players and producer to stand with most of the other offerings of the day. W. A. Tremayne is the author and Maurice Costello with Robert Gailord produced it. The photography is clear enough. There are a few scenes of Boer War adventure that are acceptable without being exciting.

HEARST-SELIG NEWS PICTORIAL (Selig), May 25.—Some wonderful smoke and flame pictures taken as an oil tank burns are included and are full of interest. There is also a picture of a requiem mass sung in the shot-riddled Naval Academy in Vera Cruz for the American sailors and marines who died there. These two items are of great interest, the others are of lesser importance.

BLIND MAN'S BUFF (Essanay), May 26.—An interesting dramatic story which has for its villain a physician who so far forgets the ethics of his profession as to mix his personal and business affairs. The plot will have difficulty in forcing conviction and the failure of the principals to play up to speed in the denouement scene is open to unfavorable criticism. Originality of conception is the picture's strongest claim for distinction.

THE MYSTERY OF THE AMSTERDAM DIAMONDS (Edison), May 26.—This "seventh chronicle of Cleek" throws interesting light upon the problems which are constantly confronting the United States revenue officers whose business it is to prevent smuggling. Just how Cleek arrives at some of his conclusions is not entirely clear, but the story is fairly well worked out and the picture will give satisfaction.

THE PARTICULAR COWBOYS (Lubin), May 26.—The laughs that are won by this half-reel of Lubin comedy will result from one or two bits of genuinely funny "business" introduced. The excuse for the action can scarcely be held strong enough to justify all that is done by a bunch of wild and wooly Westerners who are dissatisfied with their ranch cook.

FOR TWO PINS (Lubin), May 26.—The Lubin comedy police force always compel laughter. Trouble which results when a commuter hurrying for his train crashes into a drunk whom he later decides has robbed him of a scarf pin is quite reasonably made the basis of a comedy plot.

THE CLOCK WENT WRONG (Selig), May 26.—In the larger cities where working men operate upon a strict schedule in traveling between their homes and places of employment, this half-reel subject will have an especially humorous "punch." Many a man has had the identical troubles which are enlarged upon in this story when every clock in the house proves unfaithful, and as a consequence the story will create lots of laughter.

SIMP SIMPSON AND THE SPIRITS (Selig), May 26.—The simplicity of a fire-eating Westerner in "falling for" a fake spiritualist is used as the basis for a lot of good comedy in this subject which is shown on the same reel with "The Clock Went Wrong." What the characters in the action do—and their performances are quite funny—one can imagine people in real life doing under similar conditions.

THE BOYS OF THE I. O. U. (Vitagraph), May 27.—A little farce weakened by an easy and not convincingly funny ending. There is just a touch of burlesque show vulgarity in it; but this will not hurt it as an offering. M. R. Lane is author and Wilfrid North, with Wally Van, produced it.

LOST—A PAIR OF SHOES (Edison), May 27.—A farce comedy by Harry Beaumont, with some good characters and a knowledge of Irish human nature in it. It is very fair as an amuser and should go well. Preston Kendall produced it. Clearly photographed.

PAT CASEY'S CASE (Essanay), May 27.—True humanity makes the humor of this amusing farce alive and convincing. It is well acted and is speedy and although the laughs are not loud, the pleasing sense of entertainment is continuous. A good release.

DAWN (Selig), May 27.—Dawn is the name of the heroine, lost as a child and taken by a white-haired hermit; she finds her father in the end. The story is one of sentiment and would have been better if the hermit hadn't been required to lie about the child in order to keep her with him. To cut that part out would take nothing from the picture at all. It is too full of studio suggestions to convince our feelings wholly, yet makes a fair offering.

HUNGER KNOWS NO LAW (Vitagraph), May 28.—This is a pretty outdoor story, showing the manner in which a bright girl befriends a poacher who is shooting game on a big estate for his starving family. The photography is pleasing and the story has a little love interest in it, Alfred D. Vosburgh and Jane Novak being the principals.

SOPHIE STARTS SOMETHING (Essanay), May 28.—A small town comedy in which Sophie leads the suffragettes on a saloon smashing crusade, having diverted the attention of the men by a false alarm of fire. There are a lot of laughable scenes in this and it keeps the audience in good humor from start to finish.

JACK'S INHERITANCE (Melies), May 28.—A half-reel subject of the French eccentric type. It pictures Jack's efforts to protect his inheritance from thieves. It is fairly funny.

JACK AND THE MOTORCYCLE (Melies), May 28.—On same reel with above. Jack and his companion have a high time with a motorcycle on the streets of Paris. Not much plot to this, but it will pass.

AND THE DANCE WENT ON (Kalem), May 29.—There is a nice human side to this story of railroad life. The boys work hard to get the train in on time and then are called away from the dance to go out on the wrecker. The girls console themselves with other fellows. Nothing very strong about this, but it makes good entertainment.

BUNNY BUYS A HAT FOR HIS BRIDE (Vitagraph), May 29.—A typical Bunny and Flora story, written by Roy L. McCardell. Bunny has a dreadful time selecting a hat for his injured wife and finally has to purchase one belonging to a passing woman. The humor of this is rather delicately amusing; it seemed a little drawn out at times.

SECOND-CHILDHOOD (Selig), May 29.—This features two old men in a small town, who play jokes as they did when boys. One pretends to be killed and creates great excitement. The production gets a staggering start, having too many separate plot threads which lead nowhere. The characterizations are the best features of this.

THE TEST OF COURAGE (Lubin), May 29.—The story of a Mexican girl with a tyrannical father who wants her to marry the ranch owner instead of her lover. Rather conventional at first, but has quite a novel scene toward the close, where the lover is about to be buried alive.

CONSCIENTIOUS CAROLINE (Edison), June 1.—A farce by Ashley Miller that is almost wholly artificial and little likely to provoke true laughter in many. There is good fun in the idea and in some of the scenes, especially in that in which the count is interviewed by the jewelers. The photography is good. Some of the acting is clever.

MISS RAFFLES (Vitagraph), June 1.—Surely there is nothing that is really new in this picture and it is full of amateurish things—things made up to fit the needs of the story whether reasonable or not. It is well played and clearly photographed. Mrs. Tom Coleman is the author and it was staged by Theodore Marston. Hardly better than fair.

DEATH'S WITNESS (Biograph), June 1.—Melodrama in which the butler (he has a finger missing) murders his master and steals from the safe. The son, who has had quarrels with his father, is accused and is rescued by his courageous sweetheart who (at one time in the action) is choked by the villain and left for dead. The loot goes over the falls with the butler's body and is lost, which is a pity, so people will probably realize that the hero and his sweetheart might need the money when they get married. It is a commercial offering of fair merit. The acting is not strong and the photography is heavy.

Licensed Specials

THE VOICE IN THE WILDERNESS (Essanay), May 22.—As a picture—that is, something that appeals to the eye—"The Voice in the Wilderness" is all that could be desired. As a two-part photoplay—something which ought to appeal to a logic loving mind as well as to the eye—the offering is far from satisfactory. Entirely too much liberty has been taken in working out a story which might have been made of particularly strong interest.

THE TREASURE SHIP (Kalem), May 25.—A worthy, two-part offering that one and all will find entertaining and satisfying. This story is of a lonely tropic isle on which oily "combers" roll lazily up all day long. Other scenes are in a fishing village where the wife and children of the castaway sailor stand and wait. It is in itself a much better tale than Enoch Arden; is fresh and also in accord with the modern fashion in stories. The characters are life-like and, for the most part, well acted. The photography is well-nigh perfect. So we can very safey commend this as an exceptionally good offering.

THE BABY SPY (Selig), May 25.—Technically well put-to-gether, this two-part drama of Civil War times lacks punch, because of its improbability. Little "Baby" Lillian Wade is a good actress. It is understandable when we consider the atmosphere in which she lives; but when she makes the baby in the picture just as skillful an actresses as herself, it isn't understandable. Then this child of three or thereabouts realizes the military import of the Confederate plans as the officers talk about them. She tells her mother who makes her copy an important order while she is entertaining the officers at dinner in another room. Then the mother rides to the Union camp with the information and saves the army in which her husband is a private. The husband is then given a long furlough at home. It would have even better technicality if more space had been used to emphasize the friendship of father and daughter before the war. Such things are always better shown strongly than indicated and left to the understanding.

CUTEY'S WIFE (Vitagraph), May 26.—To keep this two-reeler going to the point where the producers intended that it should end, a lot of the characters introduced are compelled to pass many a point where a few simple words of explanation would have straightened things out beautifully —and broken up the picture. That the nice looking young son of wealthy parents is prevented from marrying a designing stage star and thrown pell mell into the arms of a sweet young thing who has run away from a boarding school is a development which most audiences will favor and it may be that they will overlook the glaring faults of the plot.

THE BOTTLED SPIDER (Kalem), May 27.—Not up to the usual standard for Kalem two-part releases. The story, except in its possibilities, has no special strength, freshness or interest. It might have been made exciting and would then have been a good commercial offering; but it has been poorly handled and is full of artificialities. The woman's failure with the gun when she had just showed that she could free herself is the most noticeable of these. The photography is very poor for Kalem pictures.

THE TRUNK MYSTERY (Lubin), May 27.—It was certainly a mistake not to have given Eleanor Blanchard a better part in this two-part picture farce. It is just the kind of thing for her when she puts on comedy's mask, and, as it is, she is, in the tiny chance it gave to her at the close, head and shoulders higher than every one else in it. As an offering it is very dry. There is too little comedy terror, too little comedy pain, (none except Blanchard's) and too little comedy mystery in it. The story holds possibilities for scenario man and director; but they were too often slighted. The photographs and the sets were commendable. Clay M. Green wrote it and Joseph Smiley produced it.

THE SCIENCE OF CRIME (Biograph), May 28.—This is a two-reel number dealing exclusively with the seamy side of life. It shows how the son of a famous criminologist loses his memory and becomes a master thief. Later his memory returns and the picture ends happily. As a study of criminal methods this is a strong offering; it is well constructed and holds a good tension of interest throughout. George Morgan plays the part of the son in good style. This is a trifle sordid, but is well handled.

THE TERRIBLE ALTERNATIVE (Melies), May 28.—In this story, enacted by a French cast, two sisters find themselves on opposite sides of a murder conspiracy originating in Constantinople. The girl reporter must choose between her sister and her lover, the latter being marked for assassination. This production has a certain intensity of interest and holds the attention well, in spite of the fact that it develops rather slowly. It is quite artistically handled throughout and enacted by a pleasing cast.

THE TWO VANREVELS (Edison), May 29.—A very satisfying production is this two-reel photoplay, taken from the novel by Booth Tarkington. It becomes so absorbing that one forgets he is watching a picture. Mabel Trunelle makes a captivating Betty Carewe; Herbert Prior and Bigelow Cooper have important parts, and Richard Tucker made a strong role of Crailey Gray. This is at the time of the first war between this country and Mexico and is carefully staged as to costuming, etc. Some of the scenic effects are wonderfully attractive. A particularly good release.

WHEN THE LIGHTNING STRUCK (Essanay), May 29.—An unusual production, showing the manner in which an insanely jealous young man planned to blow up his rival and the girl, but is caught himself. The general motive of the piece is one of revenge, but the plot is so ingenious that it holds the interest. The suspense is good, leading up to the main situation, and the suggestion of an approaching storm was wonderfully well staged. The feature of having the lightning move the clock ahead was based on an actual occurrence.

ADVENTURES OF KATHLYN, No. 12 (Selig), June 1.—Gives the incident called, "The King's Will" and deals with buried treasure in a cave at the foot of a smoking volcano. We can truthfully say that this Kathlyn series has maintained its level as well, if not better, than most of the series pictures we have seen. Some of the others held up pretty well and The Adventures of Kathlyn belongs with them, the good ones.

THE BARRIER OF IGNORANCE (Kalem), June 1.—This two-part special was reviewed at length in a former issue—see Moving Picture World for May 23, 1914, page 1098.

Independent

THE GIRL IN THE SHACK (Reliance), May 15.—Western love story with girl and badman, who reforms for love of her. Mae Marsh and Earle Fox hold their own in it; but such old stuff affords them little scope. Yet it is skillfully directed and has "go." There are few who haven't seen this story many times, but the players and the director have added something new to it. A fair offering.

A TELEPHONE STRATEGY (Princess), May 29.—Pleasing little melodrama, lively, exciting and free from anything objectionable. The story between telephone girl and his son displeases a rich man, the town banker. Burglars are looting the safe in the bank and have got the young man tied up. He cleverly fixes the telephone so that the operator will hear what is going on. She rouses the neighborhood and, herself, saves her sweetheart from death in the safe. It is romance that make such pictures go and they are popular just now. Well photographed, it has good scenes.

BOMBSKY AND THE BOMB (Royal), May 30.—A farce with eccentric characters that is lively and broad and a bit rough. It will entertain, for it has new and quite unexpected happenings with much amusing tumbling about. The last half of it is truly exciting.

AN EXCITING COURTSHIP (Komic), May 31.—An eccentric character farce. It makes good distinctly, because its characters are played by actors with the peculiar ability to be wooden and funny at the same time. Good clowns are not so numerous as blackberries in July and it takes a good deal of ability to mimic a marionette while doing the lively playing required by pictures of this kind. There are several burlesque characters in it and three cub bears, thin and lively.

THE FATAL MALLET (Keystone), June 1.—Weber and Fields have made millions laugh with the aid of just such comedy business as is employed in this release and the picture, purporting to be nothing other than a melange of rough-house happenings, will prove acceptable on the majority of programs. This one-reeler proves that hitting people over the heads with bricks and mallets can sometimes be made amusing.

OUR MUTUAL GIRL, No. 20 (Reliance), June 1.—Norma is still in the hands of the thugs and doesn't appear in the action of this number at all. The story, now that it has got started on the right track, keeps up well—frocks and frills have given place to melodrama and we begin to wonder how it is going to turn out. A more terrible crook than "the gang" has now got busy and has the gang scared. Plain clothes men and gangsters look like the real thing. The camera work is good.

DRIFTING HEARTS (Beauty), June 2.—Unexpected ending to a very old and trite situation gives this picture a touch of freshness. It opens just as many and many a picture has opened and fails to excite expectation until we find that the wife about to elope with the musician finds—not the dead baby's shoe, but the necklace her artist husband intended for his model. It was the anniversary of her wedding day. They make up. This development fails to convince us strongly and the offering is hardly better than fair. The photography is acceptable.

THE NEWER WOMAN (Majestic), June 2.—Lively picture farce with subdued burlesque that is full of fun and will take well. Dorothy Gish will become a new woman and "rule the world," as woman should. There is, at once, quite a change in Dot and her sweetheart (Robert Harron), plainly doesn't like it. He is fired. Dot has converted the cook and the cop on that beat is also fired. Dot is given the rent money to care for. She can't fire the burglar who comes. Robert is at hand and there's a lively minute or two until he is handing him over to the cop. Robert turns the cold shoulder on Dot and tears follow with repentance. It is in the way the picture is acted and handled in general that makes it a good offering—it is one. Pretty scenes and good photographs add much.

A PRINCE OF BOHEMIA (American), June 3.—The story, though simple and not new, is not clear-cut enough to leave a distinct impression. A kind-hearted painter has adopted a child of a dead model. His sweetheart comes and, finding the child who says that the painter is her "papa," misunderstands—this is old, old stuff and it seldom gets over. It surely doesn't here. The picture is weak as an offering although the playing and photography and stage work are good.

A PAIR OF CUFFS (Reliance), June 3.—Among cuffs we have fistl-, linen and steel. All kinds are represented here, for the story opens in a laundry from which a trusted employee is sent to the bank to cash the pay roll. He is robbed by a couple of thugs and locked up in a closet tied hand and foot. One thug writes on an old cuff a note to his pal to meet him at the station. Landlady comes in and takes that cuff with other wash and sends it at once to the laundry at which—strange to say—it comes in time to make possible not only the rescue of the prisoner, but the capture of the outlaws, who are handcuffed in steel. Dramatic enough to hold attention, this picture should make a good offering; it is full of speed and convinces for the most part enough to be exciting. The photography is clear.

THEIR FIRST ANNIVERSARY (Joker), June 3.—Max attempts to hide his wife's present in the cellar, is mistaken for a burglar and has numerous misadventures. The coal is sent down the chute over him and he is finally arrested and taken to jail. A characteristic number, rising to some rather funny situations at times.

THE GIRL NEXT DOOR (Frontier), June 4.—A Western number beginning with a childhood friendship between a boy and girl. Years later they meet in the West under exciting circumstances. The plot is conventional, but the pictures are well taken and it possesses a fair degree of interest.

MEIN LIEBER KATRINA (American), June 5.—Audiences that will laugh at this comedy will be good-natured despite the heat.

BESSIE THE DETECTRESS OR THE OLD MILL AT MIDNIGHT (Joker), June 6.—This features Bess Merredyth as an actress out of a job who becomes a lady detective. The comedy is not of the best, though there is considerable novelty in some of the situations.

CLOSED GATES (Rex), June 7.—Something substantial is always to be expected from the pen of Lois Weber. In this case, we have a symbolical picture, by no means equal to her best work; for it is not dramatic in any true sense and seems to be more concerned with its own moral significance than with its charm as a story. The best in it is its scenes—it is filled with beautiful, artistic pictures and perfectly trimmed sets. It is intelligently acted, too; but somehow it neither convinces or attracts, not in the same way that "Mother's Christmas," and many another fine picture by this author and company have attracted.

THE SCRUB LADY (Thanhouser), June 7.—It is a fierce scrub lady and she goes on the warpath. The woman who owns the house has to telephone to her husband who is flirting with the stenographer. Brave husband comes home and has to give the scrub lady much money to get her to depart. A day or so later there's another fight; in the office this time. The

wife is on the warpath she has found one of her necklaces on the stenographer. The woman who wouldn't fight to free her home from a bad servant will fight to free her husband's office from a bad stenographer. Let us tell the truth; it is a very vulgar picture and likely to offend the sensibilities of many, especially women.

HIS LUCKY DAY (Crystal), June 9.—When Charlie picked up a horseshoe he thought it would bring him luck, but instead he met with a series of misadventures. The scenes did not have the effect of a running story and none of them were very humorous in effect, though well devised.

THOSE COLLEGE DAYS (Nestor), June 10. The principals at the co-ed school have a hard time keeping the boys and girls out of mischief. This pictures, almost too breezily at times, some of the students' exploits. On the whole this is good, harmless fun and will get numerous laughs. It is one of Al E. Christie's productions.

A QUIET DAY AT MURPHY'S (Joker), June 10.—This photoplay, produced by Wilfred Lucas, is well photographed and has its setting on a training farm. The plot is very skimpy and not at all worthy of the environment; it seemed to us much more could have been made of the production.

WHEN SMALTZ LOVES (Sterling), June 11. Ford Sterling is the same as ever and his queer Dutchman, Smaltz, will excite laughter. Yet there are moments when his supporting company fails to hold up its end and lets some of the picture fall flat. The plot (it is merely a scheme on which Sterling plasters the fun) is typical of this kind of offering—there is apt to be a good deal of sameness in them all. It will probably be acceptable to Sterling's following.

SOPHIE OF THE FILM— Series No. 2 (Nestor), June 12. Sophie, the laundry-girl actress, is commanded to go into the lions' cage. She does so and the beasts flee in terror. Later she is tied to a rock in the ocean, but is saved at the last moment. This number is one of the best in this series of four, all of the burlesque type.

Independent Specials

GOLDEN DROSS (Reliance), May 16.—A two-part offering of little strength. It is played by a pretty engenue and has some lovely scenes; but it fails in its attempt to weave a poetic atmosphere into its story, although several of its "cut ins" are quotations from the Rubiat. Lack of probability is the great drawback in it. Its country girl heroine can cook well, but she doesn't give "inspiration" to her poetic lover, who thinks he finds it in an actress. The scenes shift to the city and are just as improbable and back again to the country where the actress gives the man back in the most improbable scenes of all. This kind of matter doesn't add to the reputation of its maker, which is high. Good photography and excellent scenes are all the picture affords as entertainment.

SILENT SANDY (Reliance), May 30.—A little two-part gem of a picture comedy on account of its simplicity and humanity. The situation—it has been often maltreated—is given life and individuality by the convincingly human way that the characters react. D. W. Griffith is the producer and as usual in work that he turns out, even the secondary characters are noticeable—they do not distract attention from the center of the action at any time; but they keep the whole production up clear across, like a bridge or any other well-made structure. The best character in it is a nameless village youth, an embarrassed bringer of news and a puzzled spectator of unusual events—he gives mighty help to the seeming sincerity of the situation's development and is valuable. A good and desirable offering. Picturesque scenes add to its charm.

THE SOUL OF HONOR (Majestic), May 31.—In two reels, an artistic and effectively pictured study of human pride. It is not well titled; for there is, when its whole meaning is considered, no true honor in it; the "honor" being merely family reputation. The situation imagined and developed by Frank Woods with his best skill and knowledge of picture craft fails of making the best impression on the spectator. It deals chiefly with three persons, father, son and son's wife, all of whom are in a low state of grace, from the average, normal-minded spectator's point of view. James Kirkwood, the producer, has presented it with that naturalness and simplicity that are only found in the work of the best directors. The son has dishonored himself by failing to carry on the orders to his general. His wife has persuaded him to rest overnight and his general loses the battle. When the father finds this out, he counsels the son to shoot himself and then treats it as though it were a commendable act. It is a picture to hold the audience strongly; but it is a more pleasant one to forget than to remember long. It is a pretty picture.

THE PERILS OF PAULINE (Eclectic), June 1.—We can not truthfully say that this Pauline series is holding up very well. It started off finely, but is poor this week. This number carries the action on without getting it, in any true sense, along any. Rough incidents, in which the players are or seem to be in great peril, are not real action; they are film users and need to be a bit better done than in this two-reel offering to be thrilling. The photography is poor.

THE METAMORPHOSIS (American), June 1.—The first reel of this two-part picture stumbles about trying to get a situation clearly stated. The reason lies in this—the writer's chief interest is so strongly centered in something quite off the earth of normal experience that the picture-maker was lost in the philosopher. He has made his heroine in love with a thug and apparently with his crime, since his crimes show courage. Such a picture-hero is unhealthy. The second reel deals with such matters as the power of one's soul to depart from his body and labor for desired ends afar. There are many incidents in the action's thread, which at length has become clear, that are most improbable. Not a strong offering and one not likely to be widely popular. Photography is fair.

THE DOCTOR'S TESTIMONY (Victor), June 5.—A two-part Reliance Lawrence picture with good melodramatic action and a sensational climax that will hardly be expected even by the closest observer of its development. The first reel drags a little; but the second is dramatic and has suspense. The sets are excellent, the acting throughout is good and the photography is clear. Matt Moore plays the jealous husband and Hector Dion has the heavy role as the doctor who knows that the jealous husband didn't kill his friend, yet is willing to testify against him merely so that he will have some chance with the wife, Florence Lawrence. His action as the picture approaches the climax is not strongly logical. But the picture covers its shortcomings at this point by speedy action that discounts thought.

THE MAN WHO LOST BUT WON (Imp), June 8.—This pictures in two reels the love affairs of a young minister, played by Alexander Gaden. He refuses to marry the girl in the beginning because she becomes an actress. Later another couple enter into the equation and numerous incidents of interest occur. Ruth Donelly gave a spirited rendition of the part of the girl. She finally tones down and becomes the minister's wife. Not a particularly strong number, but well pictured and novel enough to be entertaining.

LUCILLE LOVE, Series No. 9 (Gold Seal), June 9.—Lucille meets with any number of thrilling events in this number. She is a captive in Hugo's house, which contains a disappearing stairway, trap door arrangements and other mystifying devices. When the captain and detectives appear there is a thrilling fight in the house and later on the roof tops. This is a sure enough thriller, and will be followed by further adventures on Hugo's ranch in Mexico.

A TRAGEDY OF THE ORIENT (Broncho), June 10.—Miss Tsura Aoki and a company, made up for the most part of Japanese players, have done well in this two-reeler with a story which has a distinctively Oriental flavor. The "tragedy" results when a little geisha girl (Aoki) avenges the death of a young American who has married her by submitting to the embraces of the man who has incited the crime in order that she may thrust a dagger into his breast. The plot is consistently worked out. Some especially fine lighting effects have been secured with the aid of careful photography. A jarring note in the splendid picture is introduced when the director casts a non-Japanese woman utterly lacking in the physical characteristics which would make it possible for her to create even a fair illusion in a role which brings her into close comparison with Miss Aoki.

ACROSS THE ATLANTIC (Imp), June 11.—A three-reel number, produced by Herbert Brennon, with King Baggot in the leading role. It deals with international intrigue between this country and Japan, the chief scenes being taken in the vicinity of London. It is wonderfully entertaining all through, and racy with English atmosphere. We have a splendid view of Derby Day, with the enormous crowds and pavilions; there are views of Claude Graham White and other aviators in action. In addition to this the story is well constructed and exciting throughout. Altogether this is an especially attractive feature number.

A RELIC OF OLD JAPAN (Domino), June 11.—In two reels, the adventures of a rich Japanese youth in America. His money is his undoing; for he falls into the clutches of some designing persons and, not knowing our ways, is partly kicked and partly frightened into marrying a vampire creature with a pretty face. The opening scenes of the picture show his home life in Japan, his father and his fiancee. The closing scenes also are in Japan, after the news has come that the youth, after the outraged father had cut off his allowance, had found the woman faithless and killed her, giving himself up to the police. It will be noticed that this story is quite out of the usual. It is clear and dramatic in its progress. The acting is very fair and, with the exception of one or two scenes (that college room scene is as bad as any picture that we have seen in two years) it is natural. It makes an excellent offering. The photography is good.

FROM OUT THE DREGS (Kay-Bee), June 12.—A two-reel offering with a very old theme, the love story of a rich youth and a girl of the underworld whom he catches picking his pocket and helps to reform and finally marries. Dramatic struggle is furnished by a lawyer who wants the young man to marry his daughter and forges a will to further his design. The slum girl's father had helped to burglarize the lawyer's safe and the original will turns up in time. It is fairly well done, but is not notable for any special excellence.

A RACE WITH DEATH (Warner's Features).—A three-part offering from the studio of Milano. It is more noteworthy for beautiful scenes than for strong or dramatic story; but the acting makes much of it convincingly human. It makes it its chief business to show the downward path of a weak, self-indulgent girl who is no heroine, but very pretty. She had once been rich, but had become poor and longed for finery and jewels. She sells herself for these and at the close comes back in poverty to die in the studio of the one man who really loved her. Perfect photography and beautiful backgrounds are as a matter of course with this firm's product.

AROUND THE WORLD IN EIGHTY DAYS (Louis Pennent).—A six-reel picture of the famous Jules Verne story which everyone has read. It doesn't keep very close to copy; was made in a studio (there are three or four bits of travelogue spliced into it). We can truthfully praise the making and trimming of the stage sets, but it would be far from true if we commended the picture to exhibitors as a production or as entertainment. It is weak.

SACRIFICIAL FIRES (Balboa).—A three-part offering telling an international love story with scenes in America and in Japan. It is as a whole dignified; reaches a remarkably Japanese atmosphere in many of its sets, and is acted by the heroine with convincing naturalness. Many of the lesser figures, too, carry their parts well; but the hero is rather theatrical. In general workmanship it is not up to the Balboa standard—for example, the hero takes a short nap in his chair just to have a dream of the Japanese girl, his wife, and of the American girl with whom he is at the time in love. The photography is clear, but the tone of one print is not always lifelike. As a whole, it interests; the story holds attention and is not trite.

Independent Releases Not Previously Reviewed.

WASHINGTON AT VALLEY FORGE (Gold Seal), March 30.—A four-reel story of sustained excellence, depicting revolutionary days in America, when the first blows for freedom were struck. Grace Cunard and Francis Ford, who wrote and produced the story, appear in the cast. The characterizations of Washington, Samuel Adams, John Hancock, Lafayette and other notables must not be inquired into too closely, but in point of costuming, elaborate treatment and fidelity to historical tradition this is wonderfully interesting. The battle of Concord, the ride of Paul Revere, the cruel days at Valley Forge were all well depicted. The final episode, wherein the loyal girl gives her life to save Washington, makes fine dramatic appeal. A desirable feature offering.

THE TWINS' DOUBLE (Bison), March 10.—Grace Cunard plays three roles in this three-reel drama of crooks, opium dens and detectives. She plays the part of a young society girl addicted to the use of opium; the part of a sort of queen of crooks, and the part of the society girl's twin sister. Francis Ford as the chief of the detective squad gives a good rendition and the acting throughout is not wanting. The final scene, showing the capture of the woman crook in a fashionable restaurant, is very well staged and we see her fall into the hands of the law with a positive thrill.

HEART OF THE HILLS (Nestor), March 12.—A moonshiner's story of the made-to-order type, with Wallace Reid and Dorothy Davenport in the leads. Dave, to earn money for an operation on his lame brother, joins the gang of distillers. The girl comes as a government detective and of course falls in love with Dave. The characterizations and photography are appealing, but the story not very new. Two reels.

DISCORD AND HARMONY (Gold Seal), March 17.—There is very little story here for a three-reel production; but while it fails to convince a critical spectator, it will pass very well indeed with the majority and will decidedly interest them. It has quality and plenty of it due to the players, to the atmosphere around artistic and musical people and, perhaps most of all the beauty of its scenes. The producer deserves much credit for the picturesqueness of his groupings in their sets; it is often lovely. Pauline Bush and Murdock McQuarrie have the most interesting roles. The latter is an old musician and the former a girl, daughter of a friend, whom he adopts.

THE BASEBALL FAN (Victor), April 10.—"Sketchy" film, depending entirely for its interest on typical scenes at a baseball game. The wife goes to sleep and her husband finds her later all alone in the grand stand. Too light in plot.

THE SKELETON (Nestor), April 13.—A film story with Wallace Reid and Dorothy Davenport in the leads. There is quite a clever little surprise in this, when the baby arrives, but the observer was led too far astray concerning the doctor and his mysterious personality. The photography is very good and the scenes are pleasing.

THE VOICE OF THE VIOLA (Nestor), March 4.—This story is based almost entirely upon old situations. The action is jerky and lacks conviction. Wallace Reid and Dorothy Davenport have the leading parts. The settings of the piece are Western.

THE SENATOR'S BILL (Rex), March 15.—A dramatic story in which the lead is played by Bob Leonard. There is a good scene of a Senate in session. The senator is sponsor for a bill abolishing capital punishment. When his own daughter is killed the legislator changes his mind and with draws his bill from further consideration.

THE GAMBLER (Nestor), March 16.—Another Western showing how a gambler won away the money that was stolen from a paymaster and returned it to him in time to save his reputation. A sermon against drinking doped lemonade. In the end the gambler gets religion. Reasonably plausible under the circumstances, but somewhat confusing at the beginning owing to the number of quick "flash-backs" of about one second's duration.

HAWKEYE AND THE CHEESE MYSTERY (Nestor), March 16.—This is a burlesque on the type of detective who sees too much in inconsequential things. A girl studying to be an actress excites his suspicions and his thinking that she has committed a crime leads to a number of amusing episodes in the last of which Hawkeye winds up his efforts in jail. The cheese mentioned in the title leads him to think that a body has been hidden in a certain house.

THE WAY OF A WOMAN (Nestor), March 18.—Wallace Reid and Dorothy Davenport appear in this number, he as a young Canadian who kidnaps his sweetheart. When he is injured she learns to love him and saves him from the angry pursuers. The idea in this deserved rather stronger treatment, but it serves to entertain the observers fairly well.

WITHOUT PANTS (Crystal), March 24.—This is a comedy in which a young man hires "Tough Mike" to beat up a rival; but before this transpires, loses his trousers and in deshabille meets the girl. She marries the rival, leaving the pantless one to be jailed.

THE MOUNTAINEER (Nestor), March 25.—A mountain story of about ordinary interest. Jim, the young mountaineer, becomes angry when the artist appears and paints a portrait of his sweetheart. Later when the artist is suspected of being a revenue man, Jim has a change of heart.

A MARRIAGE FOR MONEY (Eclair), March 29.—A comedy of French peasant life, with attractive colored pictures throughout. The old farmer marries the girl, thinking she holds the winning lottery ticket. Later he is disappointed when the truth is learned, but they become reconciled. A pretty, engaging series of pictures.

SOCIETY AT SIMPSON CENTER (Eclair), March 29.—This, on same reel with above, shows a number of village characters in animated drawings. Some of them are amusing and others simply grotesque.

TOM MOORE GIVES BANQUET TO FAMOUS PLAYERS.

Tom Moore, the well-known Washington exhibitor, one night last week tendered a banquet on the stage of the Orpheum Theater in Washington to one of the Famous Players' companies which had gone to the capitol to secure the exact atmosphere of Channing Pollock's famous romance of the redemption office of the United States Treasury, now being produced by the Famous Players under the direction of Francis Powers.

Jane Grey, one of the most prominent younger stars of the American stage, plays the title role, and was among the guests at Mr. Moore's dinner. Tom Moore has always been an enthusiastic booster of Famous Players' product, and when he learned the company was in Washington, he at once looked them up, planned and prepared his banquet, and lassoed the company, all of whom are still talking about the event.

Banquet at the Orpheum Theater, Washington, D. C., given by Tom Moore to Famous Players Company.

1, Tom Moore; 2, Mrs. Tom Moore; 3, Francis Powers; 4, Mrs. F. Powers; 5, Jane Grey; 7, Jane Fearnley; 8, Hal Clarendon.

President Wilson to Open Exposition.

Country's Chief Executive Shows Genuine Interest in Combined Convention and Exposition of Motion Picture Art—Prominent Names in Program of Speakers for the Week.

PRESIDENT WILSON from the White House is to formally open the Second International Exposition of the Moving Picture Art at Grand Central Palace, New York City, Monday, June 8th. This arrangement, made a few days ago, which came from a visit to the national capital by Adolph Weiss and Grant W. Anson, secretary and treasurer, respectively, of the Exposition Committee, has resulted in the changing of the opening hour of the exposition from 10 A. M., as originally announced, to 2 o'clock in the afternoon.

A direct telegraphic connection between the exposition floor in Grand Central Palace and President Wilson's office in Washington is to be established. Promptly at 2 o'clock the President will press a button which will unfurl a number of large American flags in the Palace, signaling that the exposition has been formally opened by the nation's chief executive, as an indication of his interest in the moving picture industry and his hope for the success of the big week's affair in New York.

Although President Wilson has not been acquainted with the details of the opening and knows merely that his pressing the button will start things moving, the chief executive's interest will turn the opening into a healthy Wilson boom. The flags which are to be unfurled will disclose a picture of the President, and the Catholic Protectory Band, especially engaged for the occasion, will play the national anthem.

That the President has consented to start the ball a-rolling is particularly gratifying to the men who have been promoting the exposition and should be equally gratifying to moving picture people in general. It was only with great difficulty, indeed, that Messrs. Weiss and Anson secured an audience with the President, whose time is so completely taken up at present with issues of grave national and international importance. The following letter officially confirming the arrangements made in Washington was received by the exposition committee:

The White House, Washington, June 2, 1914.

MY DEAR MR. WEISS:

Confirming my message to you of to-day, the President will be glad to press a button at the White House at 2:00 o'clock, Monday afternoon, June 8th, to open the Second International Exposition of the Motion Picture Art and Annual Trade Convention, to be held at the Grand Central Palace, New York City. Please see that the necessary arrangements are made with the telegraph company.

Sincerely yours,
J. P. TUMULTY,
Secretary to the President.

Mr. Adolph Weiss,
Secretary, Exposition Committee,
Grand Central Palace,
New York, N. Y.

When this issue of The Moving Picture World went to press there was great promise that Vice-President Marshall, who was scheduled to spend a few hours in New York City on Monday evening, June 8th, would address those in attendance at the exposition and convention.

The exposition and convention will be attended by visitors from Canada and twenty-three states of the Union. The strong stand against censorship taken by this convention as evidenced by its special anti-censorship booth has decided hundreds upon hundreds of delegates and exhibitors to come to New York. They are all glad of the opportunity of registering their protest against censorship and of participating in a free and open convention.

Already assured are delegations from the Dominion of Canada and from the following states: California, Colorado, Connecticut, the District of Columbia, Delaware, Florida, Illinois, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Nebraska, New Mexico, New Hampshire, Oklahoma, South Dakota, North Carolina, New Jersey and New York.

The work of fitting up the exhibits on the exposition floor at the Palace was begun bright and early Thursday morning, June 4th. The experienced workmen who are in the habit of installing exhibits at the Palace were confident that everything would be in first-class shape for the opening, Monday afternoon, despite the fact that the displays already give every indication of being among the most pretentious which have ever been made in the big home of trade shows.

With the beginning of the work of construction at the Palace, the various committees handling the arrangements for the exposition and convention were also busy gathering up the loose ends of things. The names of the men prominent in the moving picture industry who have been secured to address the convention were announced. Following the formal opening, Monday afternoon at 2 o'clock, President Wilson officiating in Washington, an address of welcome is to be delivered by either Martin Glynn, Governor of the State of New York, or Borough President Marks, of Manhattan. Then David Belasco, wizard producer and stage director, who has recently shied his castor into the moving picture ring, and Adolph Zukor, president of the Famous Players Film Company, are to make short addresses. Dr. Albert Shiels, an official connected with the New York City Department of Education, has been secured to make the address on "The School and the Motion Picture Theater," and the Rev. Dr. William Carter of this city is to speak on "The Church and the Motion Picture Theater," both these addresses being scheduled for the opening session of the convention, Monday afternoon. Because of the wide interest in these subjects, it has been decided to admit the general public—that is, as many of them as are in attendance at the exposition that afternoon—to the convention hall. Invitations to more than 1,000 men and women representative of the clergy and societies interested in educational and social welfare work have been sent out.

A complete program for the convention sessions was printed in the issue of The World dated June 6th, but the names of the principal speakers at the various sessions were omitted for the reason that they were unavailable at that time. The Tuesday morning address on "Censorship" is to be made by Frederick P. Howe, of the People's Institute and the National Board of Censorship. Tuesday afternoon, J. Stuart Blackton, of the American Vitagraph Company, is to address the convention on "The Manufacturer and the Exhibitor" and William E. Saunders, of the Universal Company, on "The Exchange and the Exhibitor." At the Wednesday morning session, W. Stephen Bush, of The Moving Picture World, is to make one of the principal addresses, using the topic, "The Press and Motion Pictures." and Joe Brandt, of the Universal Company, the other, on "The Poster Question in All Its Phases." "Technical Questions Pertaining to the Operation of a Moving Picture Theater" is the topic for discussion Thursday morning, furnishing one of the most interesting and helpful subjects of the week. F. H. Richardson, The Moving Picture World's expert, is to talk on "Projection" in this connection; Nicholas Power, of the widely known Nicholas Power Company, is to discuss "Projecting Machines," and F. J. Rembusch, inventor of the "Mirror Screen," is to talk on "Screens." Thursday afternoon Jacob W. Binder is to lead the discussion on "The Best Method of Combining All Exhibitors of the Country Into One National Organization and the Financing of the Same."

This will probably prove one of the most important topics of the convention. It is proposed to sound the exhibitors and representatives of other branches of the industry as to the possibility of one great coöperative union of all the sections and interests of the motion picture industry. It is understood that there is a strong sentiment favoring such a film parliament as it exists in France and in England, where the film interests are held in high esteem in the political and the literary world. A tentative program has been developed and will be submitted for discussion.

Friday morning's address on "Advertising the Motion Picture Theater" is to be made by W. A. Johnson, of the Moving Picture News.

Committees on Grievances and Resolutions are to be appointed at the Monday afternoon session of the convention, and in this connection it is announced that stenographers will be in attendance constantly in the convention hall and around the exposition to put in typewritten form the statement of any grievance, or any resolution, which any member of the convention may wish to have considered by the convention. These grievances and resolutions, in their typewritten form, are to be turned over to the proper committees, and only such grievances and resolutions as are reported back to the convention by these committees will be taken up for open discussion and action. The adoption of this established legislative plan has been decided upon in order that the same ground will not be gone over by the convention time after time. The services of the stenographers will be free to members of the convention.

Some slight changes have been made in the program of entertainment provided for visitors to the convention. The moonlight excursion on the Hudson is to take place Wednesday evening, instead of Thursday evening, as announced in The World's issue of June 6th. The steamer Adirondack has been chartered, and entertainment aboard it will be in the form of dancing and cabaret. The night at William Morris' Jardin de Danse is scheduled for Thursday, June 11th. Harry Reichenbach, of the Jesse L.

Lasky offices, has agreed to stage manage this special entertainment event, and talent for the show will be supplied by Mr. Lasky from his numerous vaudeville acts.

Tuesday evening, June 9th, visitors to the convention are to spend at Coney Island, making the ride from the Grand Central Palace in sightseeing automobiles, leaving at 4:30 P. M. In conjunction with the clambake at the Brighton Beach Hotel, there will be dancing, and the proprietor of the Brighton Beach is going to provide a handsome trophy for the best pair of dancers in the big party.

The banquet at the Hotel Biltmore, Friday evening, June 12th, is being arranged by the various manufacturers and tradesmen, and many of the leading photoplayers are to entertain with original specialties. The Jesse L. Lasky Company will contribute generously to this program also, because of Mr. Lasky's extensive vaudeville interests. The merrymaking at the Biltmore is to start promptly at 7 P. M.

Quite a little additional booth space at the exposition has been sold during the past few days, and there is every assurance now that the show will open Monday, June 6th, with every inch of available space in the hands of some firm connected with the moving picture industry with something interesting to exhibit. Important additions to the list of booth-holders printed in last week's issue of The World are the Mutual and the Universal film corporations. The Mutual people have contracted for Booth Nos. 401-02, and are planning some "stunts" for the week which are bound to attract the attention of visitors to the convention. The Universal people are to hold forth at Booth Nos. 113-14, and the heads of the company's various departments are each contributing to an attractive exhibition program. Other additions and corrections to the list of exhibitors as recently printed in The World are as follows: The G. Gennert exhibit of motion picture photographic apparatus will be found in Booth No. 361; the Ambrosio-American and Raw Film Companies will have an interesting display in Booth No. 27; the World Film Corporation's space on the floor has been changed to Booth Nos. 325-26-27-28; the American Photoplayer and Sales Company will demonstrate their musical instruments in Booth Nos. 13-14, and the Rudolph Wurlitzer Company their product in Booth No. 28; the Optograph Manufacturing Company, of Chicago, will show their home projecting machine in Booth No. 301; a rearrangement of booth spaces has put the George Kleine Company in No. 403 and the Kalem Company in Booth Nos. 404-05; the Essanay Film Manufacturing Company's booths are Nos. 370-71-72, the Box Office Attractions Company booth is No. 347, and the Greater New York Film Rental Company's is No. 348 (these booth numbers were incorrectly given in The World last week); the Shubert Feature Film Company has Booth Nos. 317-18; the Solax Film Company has Booth No. 1; the National Cash Register Company will exhibit a combination ticket selling and cash register device which they are just placing on the market in Booth Nos. 368-69; the Enterprise Optical Company's exhibit will be found in Booth No. 353; the Efficiency Advertising Company will occupy Booth No. 11.

Many of the big film-producing companies are preparing their own program of events for convention week, with the idea of making the booths they occupy particularly attractive to visitors. The Lasky Company, for instance, announce the following: Monday Evening—Reception by David Belasco, Jesse L. Lasky, and several of the Lasky photoplay stars and distribution of 5,000 souvenir copies of the official convention song, entitled, "My Virginian," especially written for the occasion by Charles K. Harris. Tuesday Evening—Reception by Henry B. Warner and Rita Stanwood, of the Lasky Stars, and distribution of 5,000 autographed photographs of David Belasco. Wednesday Evening—Reception by members of the many Lasky vaudeville acts, including scores of beautiful women in costume, as a courtesy to Mr. Lasky. Thursday Afternoon—Showing of "The Only Son," big Lasky picture, in one of the exposition model theaters. Thursday Evening—Big reception by all of the Lasky stars then in New York City.

BUSHMAN TO PLAY HERO IN NEW YORK.

Vernon R. Day, the energetic representative of the Essanay Film Mfg. Company of Chicago, arrived in New York from the Windy City, Monday, June 1st, for the purpose of arranging details necessary to the making of the big picture. Mr. Bushman is leading man for the Essanay Company, and through pride in the success which their star player has achieved in winning the contest the Essanay people are doing everything in their power to make the "One Wonderful Night" picture the last word in photoplay artistry.

The studio scenes of the picture are to be made in Chicago, but, in order that absolute realism might mark the production, it was decided to make all the exteriors in New York City, where the scenes of the story are laid, winding in and around fashionable Fifth Avenue, the Plaza Hotel and other New York "institutions." It was for the purpose of securing permits to make these exteriors and looking after other details of arrangement for the taking of the scenes that Mr. Day came on to New York some days ago.

Mr. Bushman, who is to play the lead in the four-reeler, left Chicago Saturday, June 6th, accompanied by the following well-known Essanay players, most of whom will support him in "One Wonderful Night": Beverly Bayne, Lillian Drew, Bryant Washburn, E. H. Calvert, Harry Mainhall, Thomas Commerford, Rapley Holmes, Charles Hitchcock, John Cossar, Helen Dunbar, Frank Dayton, Robert Bolder, Ruth Hennessy, M. C. Von Betz, Leo White and Tommy Harper.

Convention week has been chosen as the time for the taking of the big picture, in order that the Essanay Company may kill two birds with one stone, securing the required New York scenes and a big and interesting representation at the Grand Central Palace Exposition on the same trip east.

IOWA EXHIBITORS MEET.

An interesting meeting of the Iowa Exhibitors' League was held at Des Moines, Iowa, on May 28 and 29. There was a fair attendance and much enthusiasm. The members present placed themselves and the Iowa Branch of the Motion Picture League of America squarely on record as opposed to all sorts of official censorship. Owing to the resignation of President C. F. Wierck an election was held to fill the vacancies. A. J. Diebold was elected president, T. A. Bryan, first vice-president, and A. Frankle, second vice-president. Delegates to the National Convention at Dayton were elected as follows: W. C. Eddy, Wilbur Ingledue, A. Frankle, A. Blank, James Martin and A. J. Diebold. Alternates, T. A. Bryan, J. L. Tower, W. McIntosh, J. L. Tierney, J. S. Shortley, C. H. Dewey. Des Moines was selected for the meeting to be held in the fall.

During the convention the exhibitors of DesMoines were organized in Local No. 3 of the Iowa Branch with Charles Namur, president; H. Blank, first vice-president; J. Hild, second vice-president; R. F. Crawford, secretary, and A. Frankle, treasurer.

President M. A. Neff, of the National League, was present and installed the officers of both state and local organizations.

MASSACHUSETTS EXHIBITORS GETTING IN LINE.

The result of the team contest for new members for the Exhibitors' Association of Massachusetts was announced at a banquet held at the Georgian, Boston, recently. The count showed fifty applications, the largest number having been secured by the team composed of Messrs. Sproule, Haase, Horstman, Campbell, Spry, Murphy, Grant, Lurie, Marson and Clark. The evening's pleasure was broken into by a report that the Boston Operators' Union had ordered a number of operators out of some of the theaters, and the exhibitors had to leave the banquet to attend to business. The list of members received contained these names: Fernander Brothers, H. E. Jones, G. A. Giles, T. A. McAvoy, E. W. Goodrich, N. H. Gordan, A. E. Lord, J. P. Butler, F. D. Rea, W. A. Graves, A. Mandelberg, L. B Zimmerman, J. B. Thomas, W. V. Hart, P. H. Dexter, J. A. Hudson, A. N. Stebbins, J. Clements, S. Bernfield, D. Cowan, C. Fraser, G. B. Newhall, C. H. Newhall, C. A. Bent, E. J. Farrell, F. J. McAloon, E. N. Cook, S. Somner, A. F. Washburn, T. Rassies, S. Kollins. F. L. Collier, M. Sandler, Lewis Levin, H. Hirsh, W. L. Bigelow, W. H. Bradley, R. W. Crooker, E. R. Daniels, H. Lynch, J. W. Hobbs, A. A. Ashley, Hugh O'Neill, J. J. Greene, S. Bisbee, M. L. Feingold and F. W. Cawley.

NEW YORK STATE CONVENTION JUNE 6.

The annual convention of the Motion Picture Association of New York State was scheduled for the Hotel Imperial, New York City, Saturday, June 6th, beginning at 10:30 o'clock. This organization is the New York State Branch of the International Motion Picture Association, whose open convention is being held this year in conjunction with the Second International Exposition of the Moving Picture Art at Grand Central Palace, New York City, beginning Monday, June 8th.

In advance of the meeting of the New York State exhibitors, it was said by those who have always taken an active part in the affairs of the organization that, while nothing of unusual consequence had been announced as slated for consideration, the meeting on June 6th might reasonably be expected to be an interesting one. There will be the regular election of officers for the ensuing year. Samuel H. Trigger, of New York City, seemed reasonably certain of re-election, but among the remaining four offices, it was said that there were two on which fights were expected. B. E. Cornell, Syracuse, N. Y., first vice-president; L. C. Smith, Schenectady, N. Y., second vice-president; William Douque, Herkimer, N. Y., secretary, and John C. Davis, Saugerties, N. Y., treasurer, have been President Trigger's official associates during the year which is just closing.

CHICAGO LETTER

BY JAS. S. McQUADE

The Demand for Educational Pictures Is Growing.

THE Woman's Civic League of the Twenty-fifth Ward, this city, gave a sample of what the members considered a model picture program for minors at the Rogers Park Casino, on Wednesday afternoon, May 27th. The exhibition was given to an audience which had been invited for the occasion, and the first special children's matinees, with similar programs, were given Saturday, May 30th, in the Bryn Mawr, the Sheridan Road, and in the house already mentioned. It has been planned to give a matinee of this character every Saturday throughout the summer in these houses, which are all located in the Twenty-fifth Ward. The members of the league are optimistic of results and are brimful of hope that their initiative will lead to similar efforts in other wards throughout the city.

The programs will be confined to educational pictures exclusively, as the members believe that sufficient entertainment for the children can be obtained from them. This I very much doubt, knowing something about boys and what they require for diversion. There must be a compromise on this point, as both boys and girls like a good, clean melodrama or comedy as well as adults. They are full of fun and mirth and must have something that will afford an outlet for their pent-up high spirits and restless activity.

The league had hoped for coöperation from the board of education, in permitting school teachers to explain the pictures and direct the children to books treating of the subjects pictured. This assistance was denied by the board on the ground that certain theaters would be so favored, while others would be discriminated against. While I believe the board was right in their stand, I am of the opinion that their decision was really best for the members of the league in the long run, for a wholly different reason.

The very sight of a teacher in a place of amusement, imparting knowledge of whatever kind, immediately transforms that place into a school, in the reasoning of a child. Let the teachers attend by all means and view the pictures, so that they may be able to refer to them during class hours some time later. It will be found that the children will eagerly vie with one another in trying to recall accurately what they saw in the pictures. Such exercises would serve to lighten the burden of school hours for children and would be productive of lasting knowledge. Moreover, in the course of time, the moving picture will assuredly be used in the class-room, and this movement of the Woman's Civic League of the Twenty-fifth Ward may be one of the honored stepping stones towards "a consummation devoutly to be wished."

Apropos of the difficulties to be encountered with a straight picture program for children, it may be mentioned that at the Wednesday exhibition, previously referred to in this article, two small boys drifted into the Rogers Park Casino. "Say, did you get in free? I did," said one of the boys. This boy, when questioned, admitted that he liked pictures, but expressed a strong preference for those of the cowboy and Indian brands. One of the films run off showed bird life, and lacked the necessary subtitles in spots. When a sea gull preened itself on the rocks, he said, "Say, that's a eagle, isn't it?" After he had watched the dining habits of caterpillars and the metamorphosis of a butterfly with close attention, his opinion in regard to films was again asked. "Do you think you'd like to come every Saturday to see pictures like this?"

"Free, do you mean?" he answered with another question. "Well, not so often, this kind," he finally concluded.

Chicago and Milwaukee Delegations Off for New York.

The Chicago and Milwaukee contingents of the International Motion Picture Association will leave Friday, June 5th, at 5:30 P. M., from the Union Station, via the Pennsylvania line, for the New York Exposition and Convention. It is expected that thirty people will go from Chicago, and fourteen from Milwaukee. Two special cars have been provided, and the party will arrive in Washington at 4:40 P. M., Saturday, where they will remain until Saturday evening or Sunday, when they will proceed to New York City.

Following is the list of the delegation from Chicago at the time of writing, but it is expected that several others will make up their minds to go before Friday: William J. Sweeney, Robert R. Levy, Mr. and Mrs. C. C. Whelan, Mr. and Mrs. M. A. Choynski, Max Hyman, Harry Hyman, Sam Katz, Louis Zahler, C. D. Lancaster, Abe Balaban, George Henry, George Moore (manager of the Orpheum), Paul Sittner and Miss Sittner, Joseph Hirsch, V. R. Ronk (representing the Bartola Co.), Ralph Proctor, Ben W. Bedell (representing the Edison Co.), Mr. and Mrs. Fred Hartman and Mr. and Mr. and Mrs. Ed. Mock, of Motography.

Film Companies Lose Injunction Suits.

Hearing of the injunction suits of the Mutual Film Corporation, the H. & H. Film Service and the World's Special Feature Film Company to restrain the city from censoring their pictures began Friday morning, May 29th, in the United States Court before Federal Judge Seaman. The suits were filed several months ago, but on account of a crowded docket they could not be brought up earlier.

Judge Seaman denied the petition on Monday, June 1st, and in denying it stated that he followed the law as laid down by former court decisions in the United States District Courts, but he made it plain that this would not interfere with his judgment in the Court of Appeals.

Major Funkhouser, in charge of the Chicago Censor Board, and an array of legal talent, were present during the arguments. Major Funkhouser smiled when Attorney H. J. Toner said:

"Shall the right of censorship, which has been borrowed from Russia, be engrafted into the laws of this country? Are we to be governed by the divine law as expressed in the Ten Commandments or must our morals be censored or regulated by some pompous political accident, temporarily clothed with the brass buttons of police authority? Is the red blood of Chicago to be diluted by the ice water of Evanston?"

The case will be taken to the United States Circuit Court of Appeals, of which bench Judge Seaman is a member.

Chicago Film Brevities.

C. Lang Cobb, Jr., and Mrs. Agnes Egan Cobb paid a pleasant visit at The World office last week. They were on a flying trip to the Iowa state convention in Des Moines, which was held on May 28th and 29th. Mr. Cobb was on a tour of inspection of his new offices for the Ramo Film, and Mrs. Cobb is visiting feature film buyers for Leading Players and Features Ideal. Mrs. Cobb stated that the Leading Players Film Corporation will release American pictures about the first of July.

* * *

In order to cure his wife of the moving picture habit, Joe Skrodna, of this city, cut her shoes to pieces. This was the only pair she had and she took the matter into the police court. "Why did you cut up your wife's shoes?" demanded the Judge. "Because, your honor, she's always going to nickel shows, and I could think of nothing else to keep her home," answered Joe. "Twenty-five dollars and costs!" thundered the Judge.

* * *

The names of the Bell Feature Film Corporation of Chicago and the Advance Motion Picture Company, Chicago, represented respectively by Mr. and Mrs. William H. Bell and party and George L. Cox and party, at the recent exhibitors' ball in the Coliseum, were crowded out in my report of that event, owing to lack of space. I had the pleasure of meeting the parties in the boxes reserved by the companies mentioned.

* * *

In the Circuit Court last week, Judge McGoorty refused to dissolve the injunction issued several days ago against the Clingen Curtain System, restraining that concern from producing the photoplay, "Magda, the Modern Madame X." The injunction had been granted on petition of Henry W. Savage, who declared that the production of the film would be an infringement on his rights as the owner of the rights of production of Alexander Bisson's play, "Madame X," in the United States and Canada. Attorneys for the Clingen concern sought to dissolve the injunction on the ground that the film is entirely different from the play of a similar name. Attorney Adolph Marks, representing Mr. Savage, told the court his client had paid M. Bisson $2,000 for the motion picture rights of "Madame X."

* * *

"The Christian," a Vitagraph-Leibler production, was given a private presentation in this city, at the Majestic Theater, on May 29th, before a large, invited audience of exhibitors, exchange men and the press. Much applause greeted the exhibition, and the general attitude throughout showed deep interest and appreciation. The W. H. Bell Feature Film Corporation, at 1259 Monadnock Building, Chicago, owns the Illinois state rights. The exhibition was supervised by W. H. Bell, president of the company.

* * *

D. C. McClelland, of Pekin, Ill., made a pleasant call last week. He informed me that he sold his Oakland Theater in Decatur, Ill., recently, and that he still owns the Idle Hour and the Dreamland in Pekin. Mr. McClelland uses mixed programs of Licensed and Universal makes, offering three reels for five cents. Pekin has four picture houses and all are doing good business. Dee

Robinson, of Peoria, opened his beautiful new picture theater, the Apollo, on April 27th, with George Kleine's "Antony and Cleopatra." This subject showed to fine business during its run.

* * *

In July, the Burton Holmes travelogues, under the title "travelettes" will be introduced to the better class of moving picture theaters. The travelette occupies fifty minutes instead of two hours. Mr. Holmes' interesting trips will be presented on the screen and a lecturer will deliver the traveler's original lecture at every performance. Mr. Holmes has nearly forty lectures to release for this purpose. The first five include two on South America, Rio de Janeiro and Buenos Aires; two on the Philippines, "The New Manila" and "Hiking Through Luzon," and one on India. By an arrangement with Jones, Linick & Schaefer, the first five of this series of lectures will be presented early in July at the Studebaker Theater. Later they will be offered at other theaters not yet announced.

* * *

Dr. Brandes, the noted Danish scholar and critic, had something to say that was derogatory to moving pictures during his visit in Chicago. "What do I think of censorship? Well, censor the moving pictures, of course, because they appeal most to children. These, these things they have for children—they are stupid. They should be censored. To ride in a cab, have it fall apart, run away, have someone running after you—stupid!" Poor Dr. Brandes! Has he been asleep for five years or more?

* * *

Harry H. Burford and W. D. Burford, members of the corporation controlling the Bijou and Lyric Theaters of La Crosse, Wis., and the Aurora, Aurora, Ill., paid us a visit last week. H. H. Burford stated that his company had just purchased the Aurora Theater, which seats 500 people, and that the house had been thoroughly remodeled. It was opened Friday, May 29th. Universal programs are used. Wednesday, Thursday and Sunday will be feature days, on which days ten cents will be charged. For the remaining days of the week five cents will be charged. D. S. Greig, of La Crosse, has been appointed manager of the Aurora. H. H. Burford is president of the Wisconsin Branch of the M. P. E. L. of America. He informed me that a large number of members of the Wisconsin Branch will attend the Dayton convention of the M. P. E. L. of America, July 7th to 12th. Mr. Burford also informed me that J. M. Wesley, national state organizer, had been in Minnesota for over two weeks, organizing that state. It is understood that the convention will be held in Minneapolis, June 5th and 6th.

* * *

The police of Berlin censor moving pictures along lines similar to those followed by the Chicago moving picture censorship board, according to a letter received by Mayor Harrison from the German city recently. The writer, Dr. Hellwig, court practitioner and assistant in the legal faculty of the University of Berlin, requests the Mayor to furnish him with data relative to the Chicago censorship, as he is about to publish a book on the subject of laws governing the exhibition of moving pictures.

* * *

Harry Lauder, in talking and singing pictures, made a big hit in Chicago recently. The perfect synchronism delighted everyone who saw the pictures.

INDUSTRIAL MOVING PICTURE COMPANY'S NEW PLANT.

The Industrial Moving Picture Co., of Chicago, has recently completed its new factory for the manufacturing of commercial moving pictures.

The plant, which is claimed to be the largest of its kind in the world, is located at 223-233 W. Erie St., and occupies over 7,000 square feet of floor space. The plant is absolutely fire-proof, and the walls and partitions are of steel and cement plaster. The ceilings are protected by an automatic sprinkling system, and twenty-four Pyrene fire extinguishers are in convenient locations for emergencies. The air is sterilized and changed every ten minutes by an effective ventilating system. The proper temperature and humidity, which is so very important in a film manufacturing plant, are governed by hygrometers.

The machinery is of the very latest construction. The perforating room is equipped with Bell & Howell machinery, and the printing room has twelve modern printing machines in operation. The developing room is very large, and the floor is of cement with a wooden flooring of cypress. Corcoran developing tanks are used. The washroom is supplied with filtered and distilled water, piped in a continuous flowing system from a big battery of filters, which also serves the developing room. The drying room has a capacity of 100,000 feet of film, and the drying process is hastened by a special warm air appliance.

The plant has a miniature theater, with a thirty-five foot throw, and is equipped with a fire-proof booth, and a Simplex projecting machine.

The Industrial Moving Picture Co. was started four years ago by Carl Laemmle, R. H. Cochrane, and Waterson R. Rothacker. Six months ago Mr. Laemmle, because of the fact that his duties as president of the Universal Film Mfg. Co. required his entire attention, disposed of his stock to Mr. Rothacker, who is now the president of the Industrial Moving Picture Co.

"The World, the Flesh and the Devil"

James McEnnery Syndicate.—Six Reels.

Reviewed by W. Stephen Bush.

THIS multiple reel compels me to make an important alteration in my little register of records. Until I saw "The World, etc.," the record for rancid and stupid melodrama had been held by a production I had witnessed just about a year ago in a town in Southern Italy. The Italian concoction was a nightmare to be sure, but all its horrors pale before the lurid glow of this British rival. The killings were more numerous in the Italian product, but in the elaboration of murderous and criminal detail the palm must go to this latest atrocity. Strangulation of a white haired old lady performed in full view of the audience is one of the pleasant and cheerful incidents in "The World, etc." There are other crimes galore such as plain homicide and suicide and abduction and indeed almost every kind of felony. Nor can it be said that this pictorialized carnival of crime has any redeeming features. As a "drama" it is a distressing joke. The acting reminds one of the early days when the producer would be satisfied to take potluck on the Rialto. The photography is below par and the double exposure work exceptionally bad. The attempts to produce lightning during the storm when the old nurse was being strangled were painful. The lightning looked more like a case of pronounced static.

The devil appearing in visions was evidently from the comic section of the Inferno. He was orthodox enough, disappearing as promptly as the photography allowed whenever the cross was shown. On the whole I would say he was not only a comic devil, but likewise a poor devil. The villain certainly was a weak-willed chap otherwise such a devil could never have tempted him. The ordinary man would have given this fiend a dime or invited him to have a drink. The villain was of the most approved and ancient gallery kind, a real Blaneyized "villain" for whom the dwellers in the gallery might have waited at the stage door to administer personal chastisement. As a gloater he has, I think, few equals and no superiors. Of course there were big doings at the Old Mill at midnight, though the photography was daylight. I was sorry to see a nice young woman, who up to that time had committed no crime, shoot one of the numerous subvillains at the old mill. The escape on the wheel seemed a bit clumsy and wholly unnecessary because the lovers might just as well have used the ordinary means of egress.

Why is this performance called "The World, The Flesh and the Devil?" I cannot tell. You might open the dictionary at random and be reasonably sure of a title just as suitable. We are informed that "this is the author's first play, but is his only contribution to the school of melodrama." This is not exactly clear, but I am optimist enough to assume it means he will never do it again. If my interpretation is right, something might be forgiven to a first offence.

FILM LOST OR STOLEN.

Editor Motion Picture World.

Dear Sir:—On May 22nd a five-reel Famous Players' production, entitled "The Port of Missing Men," was lost or stolen, while in transit from the Plaza Theater of this city to our office.

Will you be knid enough to publish this item in your journal, with the request that if any one should hear of this picture being offered by other than the regular exchanges handling the Famous Players' output, kindly wire us at our expense. Thanking you in advance, we remain

Yours very truly,

FAMOUS PLAYERS' FILM SERVICE, INC.,

Chicago, Ill., May 27, 1914. James Steele.

KLEINE'S "OTHELLO" THROUGH GENERAL FILM CO.

"Othello," the Kleine multiple made at Venice, Italy, last winter by the Photo Drama Company, will be released through the General Film Company early in July. This beautiful subject follows the Shakespeare version faithfully. The costuming, settings and photography are almost without rival, even by others of the big Kleine multiples.

Bringing in the Law

Colorado Motion Picture Company's First Offering a Three-Reel Melodrama—Staged Naturally and Full of "The Good, Old Spirit."

Reviewed by Hanford C. Judson.

WHO hasn't found pleasure and who doesn't still find it in western melodrama, when it is the real article, the good, old thrilling, romantic tale of the eastern hero (called a tenderfoot, but really the noblest cowboy of them all) and of the beautiful cowgirl, daughter of the wealthy rancher? In these stories there is usually, if not always, a very terrible bad man whose gang has a rendezvous somewhere up in the hills, from which he and his roughs come down to the town to make trouble. The struggle is often between this outlaw and the new youth, with the girl as the stake. When this sort of story is filmed in a cheap and slipshod way, it is a thing to despise and wish anywhere but on

Scene from "Bringing in the Law" (Colorado M. P. Co.)

the screen before us. But when it is well done, as it is in this case, it is entertaining to all and wholly popular with the majority.

This picture, notwithstanding its name has, among all other good western melodramas, no special title to distinction. There is absolutely no political or sociological interest in it that could in any way connect it with present doings in Colorado, nor, except in a rough way, with political history of any time on the frontier. It is a story in which the heroine is captured by the villain and held for ransom. The bad

Scene from "Bringing in the Law" (Colorado M. P. Co.)

man demands that the girl's father give up to him a guest whom he, the villain, hates and wants to destroy. The rancher is an American gentleman, his guest is wounded and is sheltered by all the laws of hospitality. The picture makes the youth willing to go in exchange for the girl; but he is unable to. The denouement shows how the renegade and his whole gang are outwitted by the girl and her friends, with the help of one of the vile band who turns against his leader or owner. The capture of the villain just as he is about to abduct the girl for the second time is exciting.

It is a wholly commercial offering, but a successful one. It will please and be liked in a measure by both critical and uncritical. But it is not a big story. All the credit due to the scenario writer lies in the clear fact that he knew what would be likely to please the many. His aim was low and he has used no true imagination; there is nothing original or authoritative in his work. William MacLeod Raine is the author. But there is art in the staging of the story. The producer has done pretty well and his players have carried their roles naturally, so that we let the story convince us the while we watch it developed on the screen. In photography it is fair. Will E. Ellis plays the hero's role opposite to Josephine West, the heroine. Arthur Lewis plays the rancher, father of the girl, and the villain is played by Ted Hardcastle.

"A Born Warrior"

Strong Story of Life of Napoleon to be Released as a Warner Feature, is a Master Product by Ambrosio.

Reviewed by Randall M. White.

THE new Ambrosio Napoleon feature entitled "A Born Warrior" is to be released through the Warner's Features Monday, June 22. Presented in six reels, the photoplay is a comprehensive review of the "human interests" events in the life of Napoleon, than whom there is no more eminent, if not more popular, character in the world's history. Interest in Napoleon, which has always existed, has been made even greater in this country within the past few months by the great volume of matter concerning the French conqueror's activities which has been printed in daily and Sunday newspapers throughout the country.

With the time ripe, therefore for another big Napoleon feature, success for the house of Warner seems certain for the reason that "A Born Warrior" is a splendid piece of work, photographically, technically, and considered as an example of the artistic condensation of a tremendous amount of subject matter into its most compact form.

Scene from "A Born Warrior" (Warner features).

To facilitate its handling as a commercial proposition, the big feature has been divided into two parts of three reels each. The principal title, has most strict application to the first three reels and for the other three reels "Exiled" has been chosen as a title.

The life story of Napoleon is a man's story, full of action and genuine sensation. "A Born Warrior" therefore has its strongest appeal in the realism with which the battle scenes, from the earliest brushes in France through the disastrous campaign before Moscow and down to fateful Waterloo, have been put on. It is quite evident that no money has been spared in making the production—but, what is more important, it is equally apparent that every detail of each scene has been worked out with that studious care which an artist is wont to use in creating his masterpiece.

Of the softer and gentler touches which will make "A Born Warrior" strong in its appeal to the women, there are many and these touches, deftly applied, are the things which make the presentation a "story" as well as a historical reproduction. The love story of Napoleon and Josephine is beautifully told, built up in interest by the introduction of the historically correct incidents of Eugenie's girlish infatuation for the soldier boy whom she practically made a general and the marriage of state between Marie Louise and Napoleon. The screen story of the divorce of Josephine by her consort is told with exceptional power with a great play of light and

shade as represented by natural comedy and equally natural tragedy.

The closing scenes of the picture showing the "warrior born" in the hands of the allies of Europe, shorn of his power but still possessed of the love of those who had fought under his banners and the respect of his most determined opponents, are impressive and will call for favorable popular response.

Sig. Carlo handles the difficult role of Napoleon and does it well. The characterization is by no means an easy one for the reason that the period of the picture covers many years and for the more important reason that the Napoleon of popular impression was not the Napoleon of history. It is quite apparent that Sig. Carlo in "A Born Warrior," has given what he considers a faithful and historically accurate characterization without regard for the views of the public of today for whom the picture has been made. In the first half of the picture, his Napoleon is not convincing for the reason that the short, thin, studious, almost boyish figure is not suggestive of the power which the "Little Corporal" was even then wielding and was to wield later—however, in those days, Napoleon was short, thin, and studious in appearance. In the latter half of the picture, as Napoleon the virulent, aggressive conqueror, Sig. Carlo is all that could be desired—and this for the reason that he has found it possible to play the character as people would like it played, and yet without the prostitution of his art.

Sig. Antonio appears as the Emperor of Austria, father of Marie Louise whose marriage to Napoleon was arranged to heal the breach in Europe and who was largely instrumental in finally sending his son-in-law into exile at St. Helena. The Josephine of the cast is perhaps the most able of the women.

Lambs Back From Gambol

Travel as Far as St. Louis on a Trip Record Breaking in Its Results—$80,000 for Clubhouse.

THE Lambs have returned to the fold from their all-star gambol with a record which sets a pace for the season. Approximately they played to gross receipts of $115,000, with an expense of $40,000 leaving a net profit of about $80,000 to swell the fund for the enlarged clubhouse in Forty-fourth street. The stars of this famous club were carried from New York to St. Louis on a special train and then back by way of Chicago and Boston to New York. The itinerary began at the Metropolitan Opera House in New York for two performances. Then the Lambs went to the Academy

Scene from Lambs' All-Star Gambol:
Characters from left to right: Effingham Pinto as Passion, William Elliott as Youth, William Deming as Intoxication, and Frederick Perry as Experience.

at Philadelphia, the Court Square Theater, Wheeling, W. Va.; Nixon Theater, Pittsburg; Enlish's Opera House, Indianapolis; Music Hall, Cincinnati; Olympic Theater, St. Louis; The Auditorium, Chicago; Star Theater, Buffalo; Lyceum Theater, Rochester; Worcester Theater, Worcester, Mass.; Boston Theater, and back to the New York Hippodrome for the farewell performance last Sunday night.

As the surest test of the fine impression made by the performance it may be mentioned that upon their return to New York the Lambs were greeted by an audience which packed the mammoth Hippodrome to the walls, and many were turned away.

The all-star gambol is regarded as the best show the Lambs have ever given in public. It started with a great minstrel first part with the Lambs of prominence ranged behind the end men, consisting of over twenty of the famous funmakers of this organization. Only the end men wore the conventional burnt cork, the others being dressed appropriately as American sailors; the scene being the forward deck of a superdreadnought of the American Navy. In this the concerted strength of the show was massed with telling effect. Then came the specialties of the bill including Burton Holmes and a glimpse of some famous Lambs in screen stunts; George V. Hobart's wonderful modern morality satire of contemporary life called "Experience;" "The Rainbow Cocktail," an illuminative achievement of variety and color; "The Book of Life" a fascinating study of the seven ages of man depicted in dances with all-star Lambs in the leading characters of these several achievements; a quartet of the highest salaried cartoonists in the world, including Winsor McCay, George MacManus, Hy. Mayer and R. F. Outcault. Between these moving features were specialties by famous stars of the Lambs, all combining the mammoth bill which has appropriately been termed "The Million Dollar Show."

A great feature of the tour was the moving pictures taken of all the salient points of the Gambol and living presentments of the stars who figured in the getting together of this great bill. Scenes of the great parades were taken wherever the light permitted and some funny incidents of the tour are outlined in the living record of motion pictures. In one place it was so warm the star end men washed up in the alley and the motion picture will show these famous comedians emerging from their coating of burnt cork, and as soap gets in its work, one can catch the familiar features of the end men. Another amusing bit is the "leading ladies" of the show coming out of the stage door in their costumes but showing their sex by smoking big black cigars and in many instances well battered old pipes. Another picture is the reproduction of "The Book of Life" and its seven ages of dancing wonders.

The pictures were taken under the direction of William Courtleigh, Edward Abeles and Burton Holmes. The Lubin Company, of Philadelphia, is developing and printing the 7,500 feet of film made on the trip, and when it is cut to 3,000 feet it will prove to be one of the most valuable collection of theatrical stars ever assembled. Sawyer, Inc., has been appointed sole distributor for the Lambs, through which firm this picture may be obtained.

EDDIE LYONS.

EDDIE LYONS, well and favorably known throughout the United States as a comedy star, is a native of Beardstown, Ill., since the early part of 1886. Lyon's first success on the stage was with the Newsboys' Quartette, in 1901. After a successful tour on the road, Eddie went back to Chicago and joined the Marlowe Stock Company. Later he joined forces with the American Stock Company and was with them until he made his debut in the moving picture world as a member of the Biograph Company.

Following his stay with the Biograph, he joined the Imp Company. In June, 1912, he became a member of the Universal's Nestor Comedy Co. under the direction of Al. Christie. At present Mr. Lyons is one of the principal fun providers in "Sophie of the Films," a series that is creating a rousing success everywhere.

Eddie Lyons

JUDGE HOLT WILL TAKE TESTIMONY IN IMP CASE.

George C. Holt, former judge of the United States District Court, has been designated as special master to take testimony in the infringement action brought against the Independent Motion Picture Company, the Imp Film Company and Carl Laemmle by the Motion Picture Patents Company. Judge Holt is authorized to obtain an accounting from the defendants for the period covered by the alleged infringement of the Edison camera re-issue patents. His work will be held in abeyance pending the appeal of the defendants from the decision of Judge Mayer under which he was appointed. It is not probable that the appeal will be heard by the United States District Court of Appeals before next November at the earliest.

HERBERT LUBIN HEADS CANADIAN CORPORATION,

TO establish a chain of exchanges throughout the Dominion of Canada and the United States is the project of the Allied Features, Inc., incorporated recently under the laws of New York. The duty problem has hitherto prevented any such international business, though geographically it was a natural outcome. The new corporation has evolved a scheme of deliveries which will obviate this difficulty.

Herbert Lubin.

The International Feature Corporation, Ltd., of Montreal and Toronto, has been absorbed by the new corporation, the president and general manager of which will be Herbert Lubin.

Negotiations are now under way for an alliance with a big feature combination whose specialty is the production of widely known plays starring famous actors and actresses. These negotiations are expected to be consummated within ten days.

For the present the new corporation will confine itself to the Dominion of Canada. In addition to the offices in Montreal and Toronto, branches will be immediately established in Winnipeg, Vancouver and in the Maritime Provinces.

The exclusive program forms the bulk of the features already contracted for for Canada. Among the brands whose entire output will be taken are Itala, Great Northern Special, Film Releases of America, Solax, Blaché, and Great Northern Preferred.

Several Wall Street bankers are interested as well as prominent film men, including Harry R. Raver, president of the All Star Feature Corporation and director-general of the Itala Film Co.; Ingvald C. Oes, representative of the Great Northern Film Co.; Herbert Blaché, president of the Exclusive Supply Corporation, Solax and Blache Features, and Joseph R. Miles, general manager of the Exclusive Supply Corporation.

Charles (Feature) Abrams has been appointed New York manager and buyer, and John B. Clymer will take care of publicity matters. Three features a week will comprise the immediate releases which will rapidly be increased. Inasmuch as Canadian exhibitors run a feature at least two days, this will insure a weekly feature program. It is Mr. Lubin's idea to diversify his program, one day giving a sensational picture, the next a classical subject, the following the picturization of some famous play with a star in the cast, and continuing the entire stretch of "movie" material.

SELIG GETS SOME EDUCATIONAL SUBJECTS.

The Selig Polyscope Company last week received some very remarkable educational films from R. F. Barton, one of their traveling representatives in Kiangan, Mountain Province, P. I. These subjects are absolutely unique and original, and will undoubtedly create a sensation with ethnologists, as well as the general public. The strange new people and their curious customs in our remote island possessions are truly something new under the sun as far as the experience of the United States is concerned.

"ROSE OF RANCHO" NEGATIVE TO SMITHSONIAN.

Perhaps the first motion picture feature to be installed at Smithsonian Institute will be the negative of the Lasky-Belasco production, "The Rose of the Rancho," which will be taken midst the old Californian missions. The purpose of giving the film to the institute is to perpetuate the fast crumbling missions of the Pacific state. "The Rose of the Rancho" will be taken with some half-dozen missions as scenic settings. The films will possess rare details of mission and mission life which future generations can look upon as the actual depiction of California's oldest remaining relics of Spanish rule.

"A THROW OF THE DICE" (Hepworth).

This two-reel subject is a story of the sufferings of the innocent parties in times of strike—the women and children dependent on the men who walk out. The blame in this picture is divided evenly between capital and labor. The workers are at fault in the beginning in being influenced to leave their employment by a man who had been discharged with entire justification. The employer, after the issue is joined, is stubborn—he has no concern for the misfortunes and troubles following the action of his employes, and the ending of the strike is seemingly a matter of indifference to him.

In "A Throw of the Dice" there is a drunken workman whose discharge brings about the strike. When his baby is taken sick there is no money for medicine. The mother appeals to the foreman, and he goes to the employer. The

Scene from "A Throw of the Dice" (Hepworth).

latter proposes that the two throw dice to determine if the strike shall end. The foreman loses. The baby dies. Out of revenge the mother steals the little daughter of the employer and conceals it. Then she goes to the father and tells him that she will throw the dice to decide if the child is to be returned. The employer loses. The mother goes to the shed where she has hidden the little one. Mother love is stronger than the desire for revenge. The employer, who has followed her, sees her take the little one back to its own home. The denouement shows the accident that befalls the drunken cause of all the trouble, the men returned to work through the voluntary action of the employer, and the motherless woman becomes the nurse of the employer's child.

There are strong situations, and they are well acted. The story will have especial appeal in communities where large numbers of men are employed.

PLIMPTON GETS AWAY THIS TIME.

Horace G. Plimpton, Manager of Negative Production at the Edison Studio, sailed for Europe on May 30th, on the Olympic. He will visit the principal motion picture centers of Europe and will be absent from this country for about six weeks. This is the trip that Mr. Plimpton had planned to make on March 28th, but which he was compelled to postpone because of the disastrous fire at the Bronx Studio, which broke out a few hours before he was to sail.

COMMODORE BLACKTON'S YACHT WINS.

In a race of "Q" class sloops, held by the Atlantic Yacht Club at Gravesend Bay, New York, May 30, the Virginia, Commodore J. Stuart Blackton's sloop, won the event in jig time.

THE SMALLEYS JOIN BOSWORTH.

Mr. and Mrs. Phillip Smalley, for a long time connected with the Universal Company in the production of Rex subjects, have severed their relations with that company and have joined the Bosworth, Inc. Future subjects made by them will be released by the Paramount Company.

ROSKAM SAILS.

Edward M. Roskam, president of the Life Photo Film Company, New York, sailed Saturday, May 30, on the Olympic for an extended business tour of England and the continent. Mr. Roskam will arrange a market for the product of his company while abroad.

Manufacturers Advance Notes

"THE CHANGELING" (Lubin).

After this story Lawrence McCloskey can honestly claim to be a very near Balzac. Though most intensely melodramatic, the situation is feasible. Two children, a boy and a girl, are born to different mothers; one rich, the other poor. The mother of the boy dies and the girl child of the rich patron also dies. Believing that he is doing a beautiful act he changes the children, placing the lusty boy of the dead mother in the arms of the childless mother. The deception

Scene from "The Changeling" (Lubin).

is never discovered until years pass and the doctor's daughter falls in love with the changeling boy, whom the doctor has discovered to inherit insanity. The father having been a maniac. The girl's father opposing the marriage, the young couple elope and the father of the girl seeing no remedy for the tainted association, takes the boy with him in an automobile and drives it in front of an express train, thus ending the awful situation. The drama is cast with a well selected company including Lilie Leslie, Anna Luther, William Turner, Kempton Greene, Earl Metcalfe and George Soule Spencer.

"SACRIFICIAL FIRES" (Balboa).

The Box Office Attractions Film Rental Co. is about to release a new three-part picture from the Balboa studio with a good story of both Japan and America. Its sole object is to tell an entertaining story; but it has also a showing of the unhappiness that is almost sure to follow marriages of East and West. In the opening, we find a young man, used to money, left penniless at his father's death. Old friends snub him, as by way of reminder that he must now find his true position in society. He gets a job with a cotton dealer in Japan and makes himself agreeable to his new associates. Unfortunately, for his future happiness, he falls in love with the pretty Cherryblossom, daughter of a curio merchant. We have pretty scenes of their love making in her father's store and of their marriage which is in Japanese fashion with ceremonial drinking of tea from tiny cups and the graceful exchange of courtesies common in the Flowery Isle. They are happy enough for the time; but the days go by, and news comes that the young American has been left a great fortune by an uncle. He knows at once and partly from his own bitter experience, how chilly society can be with such as it cannot take to its heart and he knows how Cherryblossom will be regarded in America. He is compelled to return home to get the inheritance and decides to leave his wife in Japan. She remains there contentedly so long as letters come from her husband. He has met an American girl and is slowly forgetting his foreign wife. Cherryblossom suspects that something, she knows not what, is wrong and decides to come to America. She gets a glimpse of her husband making love to the other girl. Saying nothing, she returns to her native land and, after writing a letter saying that Cherryblossom died that morning, and signing her father's name, commits suicide. Her family holds another solemn council and sends one of its young men to America to get vengeance for the perfidy of the young man who had given her his troth. The stroke falls upon him one night as he sits by his window. As the dagger had gone into the breast of the Japanese woman, so it goes into that of the unfaithful American and both are ghosts together.

"THE OATH OF PIERRE" (American).

The "Flying A" Company, under the direction of Sydney Ayres, has produced a very creditable two-reel drama under title above mentioned, in which the ability of a large number of leads is taxed to the utmost. Wm. Garwood and Harry Von Meter as trappers, Vivian Rich, Louise Lester and Charlotte Burton as pioneer frontier-women, and Jack Richardson

Scene from "The Oath of Pierre" (American).

and King Clark as government surveyors, make an array of talent seldom encountered and furnish this production with a series of thrills that will commend the production to such theaters as are looking for the out-of-the-ordinary subjects.

The photographic merit sets a new standard. The natural settings are superb and a delightful entertainment in themselves. The subject will be released June 8th.

A POMPEIIAN PROJECTING ROOM.

"The Pompeiian Room," connected with Sawyer, Inc., offices, is now completed, and the effect is very beautiful. The Roman fountain was installed last week. This projection room, even during the hot days of the past week, has been very cool. The wisteria ceiling, which was originated and designed by Mr. Rudolph, vice-president and general manager of Sawyer, Inc., has helped the effect, and it is hard to realize, while sitting in this room watching pictures, that the thermometer outside is up in the eighties.

HERBERT BLACHÉ OPENS KANSAS CITY EXCHANGE.

Following the recent opening of feature exchanges in Indianapolis and Des Moines, Herbert Blaché has completed arrangements for the establishment of an exchange in Kansas City.

Burton Garrett, traveling representative for Mr. Blaché, has opened offices in the Gloyd Building, Kansas City, under the name of the Blaché Feature Service, and will be ready to begin booking early in June.

"ONE WOMAN'S WAY" (Kleine-Cines).

With the appearance of the Kleine-Cines two-reel subject, "One Woman's Way," to be released through the General Film Company Tuesday, June 16, American picture fans will be introduced to a new combination of "Cines" players, an organization composed of a number of the most gifted motion picture actors and actresses in Europe. In organizing this company the "Cines" directors spared no pains and balked at no outlay of money for salaries in their effort to bring together a collection of players capable of doing justice to the splendid scenarios which had been prepared. Their success is best to be judged by the subjects themselves, and taking "One Woman's Way" as a criterion, that success has been great indeed.

Scene from "One Woman's Way" (Kleine-Cines).

Virginia Freeman, an heiress, is blinded by the glamor of Lord Belford's title and becomes the wife of the fortune-hunting nobleman. How she overcomes his indifference, conquers his neglectfulness and finally wins his lasting love, is told in a story abounding in interest and possessing several situations of great dramatic power. The unique methods she employs lead up to a startling climax that strikes a new note in motion picture story-telling.

Added to the intrinsic interest of the story and the artistry of the players who portray it, are splendid photography, novel lighting effects and the most expert of staging.

"THE CHASM" (Essanay.

"The Chasm," released by the Essanay Film Manufacturing Company on Friday, June 26th, represents a true-to-life story that might happen to you or anybody else. The fact that the girl loved him was enough to assure a weak and feeble salesman. He had been rather reckless with his money, and when the doctor ordered him west, he was without funds. She worked in the same office, was private secretary and stenographer for the boss. Her employer finally consents to give her money, and she forwards it to her sweetheart in the west. She finally marries her employer to keep her sweetheart from an untimely grave, and then somebody wrote to the salesman, telling him that his sweetheart was married. He returned from the west and threatened her with incriminating letters. Then it was that she discovered she did not care for him, but was really in love with her husband, a man. The photography is excellent and the portrayal of characters efficient.

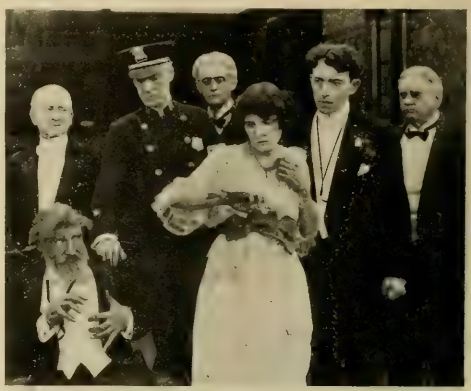
BURTON HOLMES TRAVELETTES.

The moving picture travelogues of Burton Holmes, so well known in some of our larger cities for many years, are now to be placed within reach of the moving picture theaters. The original travelogues of two hours' duration, and which were given by Mr. Holmes at admission prices of $1.00 and $1.50, will be condensed to approximately fifty minutes and prices will range from twenty-five to fifty cents. The short, popular form of these travel lectures will be known as travelettes, and will be given first in Chicago, Cleveland, Milwaukee and St. Louis, and the service will be extended elsewhere as rapidly as possible. Mr. Holmes believes the time ripe for placing before the masses the results of his twenty-two years of travel in every quarter of the globe, and realizes this can be done to greater advantage through the moving picture theaters than by any other method.

"THE FORBIDDEN ROOM" (101 Bison).

This melodrama depends upon the powerful, thoroughly human situations involved rather than on any sensational, hair-raising incidents which tests the bravery rather than the artistry of the player, for its grip. "The Forbidden Room" is a three-reel melodrama distinctly original, with powerful situations and strong climaxes.

Miss Pauline Bush and Murdock MacQuarrie are featured in the lead roles. Miss Bush enacts a dual role, that of Dr. Gibson's sister and niece. One of the most successful emotional actresses on the screen to-day, her work in this picture is wonderfully impressive, realistic and human. Mr. MacQuarrie, dean of character actors, assumes a role aptly suited to his talents.



Scene from "The Forbidden Room" (101 Bison).

One of the big situations of the piece is found in the last reel when Miss Bush, as the niece, is arrested, suspected of murdering her own father, while, as a matter of fact, she is innocent and does not even know that the murdered man is her father. But circumstantial evidence points to her and the district attorney, her fiance, is under the obligation of prosecuting her. He knows within himself that his sweetheart is innocent, and yet there is the law crying for justice, and he represents that law by the voice of the people. Was he justified in going ahead and doing his duty in such a case? These are a few of the questions that may flash through the mind as the action unfolds. But the ending is a happy one, leaving a pleasant taste in the mouth after the heartrending incidents that have preceded. The play will be released on June 20th.

ECLIPSE-URBAN FILM CO. TO OPEN N. Y. OFFICE.

The Eclipse-Urban Film Company of Paris will open an office very shortly in the World's Tower Building at 110-112 West 40th Street, New York. Feature productions will be sold on the state right basis and among the first releases will be a series of detective dramas under the title of Barnet Parker. Numerous comedies featuring the well-known comedians, Sammy, Dupin and Peter, will be released each week. Miss "Billy" Campton, an English actress, but a most popular favorite of the Parisian stage, will be seen in the leading roles of a series of plays known as the "Maud Series." Interesting travel pictures will also be released from time to time. The Eclipse productions were formerly distributed through the General Film Company under the name of Kleine-Eclipse.

Mr. A. R. Ferrand, who has represented the Eclipse Company of Paris in almost every country in Europe, will be in charge of the New York office.

EDISON TO FILM "THE MASTER NUMBER."

A film adaptation from the novel "The Master Number," by E. Phillips Oppenheim, will be produced by the Edison Company, and Mary Fuller will appear in the triple role of Princess Isobel, her daughter and cousin. Mr. Oppenheim is a well-known writer of fiction who possesses a very admirable gift of telling stories of absorbing interest and constructing ingenious plots around which are woven attractive characters. The production will be given five reels and in all probability be released through the Masterpiece service of the General Film Company.

"THE BAITED TRAP" (Imp).

According to announcement, the Universal two-reel production, "The Baited Trap," which had a run at the Republic Theater, New York, featuring King Baggot, has been filmed for release. It tells a story of a young Irish boy and girl, sweethearts, who in the "Land of the Free" are brought face to face with the subtle workings of the white-slave traffickers. When first shown the story was partly acted and partly told on the screen. Now, with the addition of a prologue and an epilogue, it is told completely through the film running two reels.

Scene from "The Baited Trap" (Imp).

While the play deals with the white slave problems in New York, with several sensational, thrilling situations developed, there is nothing offensive or unsavory in the whole two reels. It is not a muck-raking picture, though the dangers that beset the immigrant, both male and female, are strikingly pointed out. The play is not morbid; the action unwinds swiftly, with suspense up until nearly the last scene, yet the piece ends happily with no one the worse for the adventure except the plotting white-slavers themselves, who are given long terms in prison.

King Baggot gives a genuine character sketch as the young Irish lad, trusting and of simple tastes; it is a bit of work that further justifies his position as one of the most popular leading men on the screen today. Miss Arline Pretty was especially engaged for the role she assumes, that of King's sweetheart and the intended victim of the white-slavers. Frank Smith and Howard Crampton, Imp favorites, have also been in important roles. They are the moving spirits of the white-slave band.

"A HIGHWAYMAN'S HONOR" (Mecca).

A few weeks ago was noted the death of Sir Hubert Von Herkomer, C. A., R. V. O., the world's famous artist and actor, to King Edward VII and King George V. Had he lived he would in time have exercised a wonderful and most beneficial influence upon moving pictures, and his enlistment in the kinematographic ranks as actor and producer a few months before his sudden death was hailed with enthusiasm.

Sad to state, he lived but long enough to produce and act in only one big feature, "A Highwayman's Honor," which was written by Arthur Eckersley, and which when screened showed the hall-mark of artistic excellence and the master-mind. The play, an eighteenth century costume drama, was such a one as the painter and actor delighted to take part in. "A Highwayman's Honor" does not solely rely upon artistic effects and picturesque backgrounds for success. It is drama in its best sense, for it contains a story palpitating with heart interest and stirring adventure.

Messrs. Greenebaum and Kessel, president and general manager, respectively, of the Mecca Feature Film Company, Inc., on their recent trip through Europe had a private exhibition of this feature at the castle of Sir Hubert, and after outbidding other prospective buyers secured the American and Canadian rights.

C. B. PRICE NOW WITH MUTUAL.

C. B. Price, whose connection with the World Film Corporation as manager of the San Francisco and Los Angeles branches was recently announced, has resigned to take a responsible position with the Mutual Film Corporation. Mr. Price was in New York last week closing the new deal.

"THE JUNGLE" (All Star).

Upton Sinclair's story of the beef packing industry and the Chicago Stockyards, which some few years ago caused such widespread comment and investigation, has just been completed in a five-act photoplay by the All Star Feature Corporation with the author, Upton Sinclair, appearing in a prominent part, and the eminent character actor, George Nash, late star of "Panthea," "Officer 666" and "The Gamblers," in the leading role of Jurgis, the oppressed Lithuanian.

Through the All Star Film Rental Company, distributors of the All Star product in the territory of New York City and State, "The Jungle" had its first showing for the week of June 1st, at the two-thousand-seat Dekalb Theater in Brooklyn, and with each of its four daily shows has created a furore. At the same date "The Jungle" began its run at the Strand Theater in Newark, N. J., and June 8th opens at the Playhouse in Wilmington, Del., marking the change in policy for that theater for the summer months.

Present plans of the All Star Film Rental Company are that "The Jungle" will have its premier New York City performance amid the proper surroundings and auspiciously presented at one of the leading Broadway theaters. The name will be given out at a later date. For the present it will complete its run at Wilmington, then open simultaneously at Philadelphia, Washington and Baltimore.

BLACHE ACTORS CHARTER SCHOONER AT NEWPORT.

On board the large two-masted schooner Caroline, under the command of Captain S. Neptleton, of Newport, R. I., James Johnson and a company of Blaché players are cruising along the coast of New England—working upon the production of two four-reel dramas of sea life. They are accompanied by Captain Harry Champion's yacht, Lillian, and are thoroughly equipped for a long trip.

Included in Director Johnson's sea-faring company are Fay Cusic, Albert Lang, William Mong, George Davis, Jack Burns, Arthur Hill, Frederick Ernst, Murray Belmont and John Monthoy, as well as the champion long-distance underwater swimmer of the world, Orlof Skavalan, who has a record of 180 feet. Mr. Skavalan will furnish the main thrills for one of the dramas which calls for feats of daring impossible to an ordinary swimmer.

An aeroplane is also part of the equipment of the company which includes Sandoz, the Swiss aviator, who will play an important part in the action of one of the stories.

OHIO CENSORS AT WORK.

The Ohio Board of Censors has resumed full operations at its offices, No. 175 East Rich Street, Columbus, Ohio. All the film exchanges are submitting their films for censorship, and the Moving Picture World is requested to announce that it would be well for the feature film men to submit their pictures as soon as possible, as it is expected that the penal features of the law will be enforced about July 1st.

Notes of the Trade.

DURING the storm in New York on May 27th, lightning struck a part of the glass dome, just repaired from the effects of the fire a month ago, at the Edison studio. Ashley Miller was directing a scene in a multiple release, "My Friend From India," when the sudden crash sent the performers scattering in all directions. The rain poured in and demolished setting and scenery.

• • •

President Sawyer, of Sawyer, Inc., joined the Lambs' Gambol party in Rochester, May 29, to continue the remainder of the trip and assist Burton Holmes and Edward Abeles in completing the motion pictures of the Lambs' Gambol.

• • •

Carl Louis Gregory, director of Princess Films of the Thanhouser Film Corporation, the first man to take motion pictures of under-sea life at Nassau, Bahama Islands, will leave New Providence, June 9th, having completed an eight weeks' trip of taking several thousand feet of most wonderful motion pictures for the Williamson Submarine Company.

• • •

The Edison Company in producing a film of the well-known play, "My Friend From India," in three parts, will have the services of Walter E. Perkins, who took the leading part in this production when it had such a successful run in New York City, playing first at the Bijou Theater and later at the old Madison Square Theater.

• • •

A special invitation performance of "The Lightning Conductor," with Dustin Farnum, will be given at the McVickers Theater, Chicago, this week. This will be done so that the Western exhibitors and buyers who could not visit New York when the first performance was given at the Comedy Theater can see the picture.

• • •

H. M. Horkheimer, president of the "Balboa Feature Films," Long Beach, Cal., has just returned from New York after a lengthy stay in the East. Mr. Horkheimer signed contracts with William Fox, president of the Box Office Attractions Company of New York, by which that

corporation handles exclusively the entire output of "Balboa Feature Films" for the United States and Canada.

* * *

During the thunder storm, New York, May 27th, the Victor studio at Contesville, N. J., was struck by lightning and somewhat battered up. Several broken windows and a singed corner of the building was the extent of the damage.

* * *

Robert Brower, of the Edison Company, is the proud possessor of a new Studebaker automobile.

* * *

Sawyer, Inc., have closed with a well-known producing company to handle one special feature of a certain class each week. A full announcement is promised for next week. This series will consist of one three-reeler every week, and one five-reeler every month. These subjects will be the output of one special director, who will oversee each of these productions handled by Sawyer, Inc., exclusively.

* * *

"The Oath of Pierre" is a Flying A two-part drama of the forests, unfolding with the thrilling incidents of the story of the gorgeous beauties of California's famous natural attractions. William Garwood plays the trapper. He is ably supported by Vivian Rich, Charlotte Burton, Jack Richardson and Harry Von Meter.

* * *

The latest acquisition to the staff of actors of the "Balboa Feature Films" at Long Beach is that of Edwin August, actor and director. Miss Neva Gerber has been engaged to play leads opposite Mr. August.

* * *

Miss Sally Crute, the well-known Edison artist, recently purchased a summer home at Sound Beach, on the Long Island Sound. It will be of interest to many to know that Miss Crute is an artist of no mean ability with pen and brush, aside from her capabilities before the camera.

* * *

Sawyer, Inc., have started their booking department and have placed the A. Baldwin Sloane and Grace Field dance picture in several houses. This is a novelty picture in which the latest dance steps are taught, and those who have seen it are unanimous in stating that it is a very simple matter to learn the steps by watching the close-up views of the feet of these accomplished dancers.

* * *

Vivian Rich and William Garwood, popular leads in the Flying A colony, have been booked for a novel vaudeville sketch at the Potter Theater, Santa Barbara, Cal., May 30. Other leads of the Flying A and Beauty staff will take prominent parts.

* * *

The Kismet Feature Film Company have finally become settled in their new suite of offices in the World's Tower Building. The projection room is particularly attractive. A Simplex machine and gold fibre screen have been installed.

* * *

"The Love Victorious" is the title of an allegorical drama upon which Wilfred Lucas, of the Powers company (Universal), is now working. It deals with the life of woman, her trials, temptations, and sinning. Her acceptance of evil and its cohorts as positive forces in her life and the final struggle of sin and the Christ-spirit for possession of her soul.

* * *

Sawyer, Inc., who are the sole distributors of the motion pictures of the Lambs' Gambol, have received nearly three thousand feet of negative of this interesting event. There has never been such an aggregation of stars gathered together in one picture.

* * *

"The Dream Ship," by Eugene Fields, is being produced by the American Film Manufacturing Company, under the direction of Harry Pollard. The sets are in the time of Louis XIV, to which the Gillespie and Graham estates in Montecillo are admirably adapted. Costumes of the same period have been provided.

* * *

How a burglar, bent on robbery, proved to be a good Samaritan is graphically told in "The Intruder," a two-reel Majestic produced by W. C. Cabanne, at the Reliance and Majestic, Hollywood, California, studios. It is an adaptation from the story of the same name in the "Smart Set." Francelia Billington and George Seigman appear in this production.

* * *

Andy Clark, of the Edison Company, who is being featured in the "Andy" series, is a baseball fan. Just at this season, when he is not being filmed, he is usually to be found in the neighborhood of the Edison studio playing baseball. This is considered by him to be the chief of all sports.

* * *

Lubin's "Drug Terror," which has been booked by Sawyer, Inc., in Canada, opened in Halifax, May 25, to big business, and several prints are now booked for the next two months in the Canadian territory.

* * *

Thomas Ricketts, of the Flying A studios, is producing a problem play replete with heart interest. This will be released in July under title of "The Barrier." Like all Ricketts' productions, this will be executed in a thorough manner and true to minutest detail.

* * *

"The Last Drink of Whiskey," a one-reel Komic produced by Eddie Dillon at the Reliance and Majestic, Hollywood, Cal., studios, presents a burlesque situation that confronts a small Western town when it goes dry. Tod Browning, May Davidson and Fay Tincher are the principals.

* * *

Under direction of Manager Julius Stern, the Imp studio, 11th Avenue and 43rd St., New York, is to be enlarged. New lighting systems, enlarged dressing-rooms, a new stage, scenery and new executive offices will be added.

* * *

Sawyer, Inc., states that the first exhibition of "Nell Gwynne," its new four-reel comedy-drama, will be given about June 2nd.

* * *

The visualization of a beautiful poem in two reels is "Jim," produced by Thos. Ricketts of the American Film Manufacturing Company studios Prompted by the whisperings of the muses a poet writes, the poem which which brings about the reunion of an estranged husband and wife.

* * *

"Her Birthday Present," a one-reel Majestic comedy drama, shows how the timely entrance of a burglar saved the husband from a very embarrassing predicament, as the result of his inclination to be a "good fellow" for one night. Donald Crisp directed this production, in which Mae Marsh and Robert Harron take prominent parts.

* * *

The three-reel comedy, "Oh That Movie," which the Primagraf Film Company is making, is now nearing completion. The story is full of new and original comedy situations. The leading role is played by Julia DeKelety. It is being staged by Irving Billig, who produced "The Flames of Justice." This feature will be released on the State rights plan. This company has offices in the Times Building, with studio in New Rochelle, New York.

* * *

Marie Walcamp, William Clifford, Sherman Bainbridge and a dozen other members of the Universal "101 Bison" company, which is now in Hawaii, are anxiously awaiting the date when they will sail for home.

* * *

Viola Dana, well known on the legitimate stage, since her appearance in "The Poor Little Rich Girl," has signed a contract to appear in pictures produced by the Edison Company. Her debut on the screen will be made in "Molly, the Drummer Boy," a Civil War picture to be released soon.

* * *

Mr. Alfred Norton, the character actor, engaged especially to play Stanley Hargreaves in "The Million Dollar Mystery," will enter the Panama-Pacific balloon race. He recently made an ascension with A. Leo Stevens and came very nearly losing his life. The scene required Mr. Norton to be rescued from the roof of a house. This is the first attempt to introduce such a difficult act in pictures, but it is one of the thrills in the Thanhouser Mutual serial and for that reason Mr. Stevens agreed to attempt the dangerous house-top landing, which was accomplished successfully.

* * *

Mr. D. Keizerstein, European representative of the Feature Photoplay Company, has just returned on the "Carmania." The principal purpose of his visit to this country is to take in the Motion Picture Exposition. He has brought with him a number of very big subjects which will soon be offered to State rights buyers through the Feature Photoplay Company.

* * *

Rollin S. Sturgeon, director of the Vitagraph's Western company at Santa Monica, Cal., has returned to the coast after a month's vacation. He will resume his duties in the Far West as special producing director.

* * *

"The Skull," a sensational two-reel melodrama with original situations, has been completed at the Imp studio under the direction of Frank Crane. Alexander Gaden, Dorothy Phillips, Ruth Donnelly and Wm. Welsh play important roles. Mr. Crane also plays one of the lead roles.

* * *

The Pasquali American Company announces that it will in a month or two open a chain of exchanges throughout the country. The company has been reorganized and has unlimited capital. It will control the entire output of Pasquali & Co., of Turin, Italy, and several other makes of equal merit. Several big productions are now in course of manufacture. In our next issue we will be in a position to give the trade in general more definite information relative to the Pasquali American Co., Inc.

* * *

The members of a family in Washington, D. C., have been so greatly impressed with Sallie Crute's performance in an Edison film, "The Powers of the Air," that they have sent her a one thousand mile book on the B. & O. and promise a grand celebration when she pays them a visit in the Capitol City.

* * *

The Universal Moving Picture Company is taking moving pictures of the crowds passing in and out of the Globe Theater, where Annette Kellermann is being shown in "Neptune's Daughter." These films will be incorporated in a big photoplay of New York life to be released shortly.

* * *

John Pelzer will be in charge of the Pathe Booth at the Exposition of the Motion Picture Exhibitors in New York, June 8th to 13th, and also at the M. P. E. L. of A. Exposition to be held in Dayton, Ohio, July 6th to 11th.

* * *

Siegmund Lubin has again proven his loyalty as a Brother Lamb by offering to develop and print the pictures of the Lambs' Gambol without charge, as a compliment to the Lambs.

* * *

"An Old Rag Doll," a one-reel drama, was among the negatives destroyed in the recent Imp factory fire. Mr. Brenon, the author and producer, has commenced to retake the picture.

* * *

The Duluth office of the H. W. Johns-Manville Company has moved to larger quarters at No. 327 W. First Street, in order to take care of its increased business. The new office is on the ground floor, with windows for the display of this company's well known and varied lines.

* * *

The Variety Feature Film Company has placed on the market a film especially produced to satisfy a long-felt want in the exhibition field. A production that is exclusively Jewish. The name of this unique feature is "Shechita," or "The Slaughter," written by Jacob Gordin and posed for by the well-known actors, Mr. S. Adler and Mme. Kaminskaia.

* * *

James McEnnery, head of the James McEnnery Syndicate, recently formed for exploitation of films in England and America, arrived in New York, May 27, with a number of foreign films, some of his own manufacture, which he will dispose of in this country.

* * *

Hereafter Hobart Henley will be associated with Herbert Brenon, director of Imp features, as assistant director. However, Mr. Henley will continue to act, assuming leads in the pictures he helps to create.

Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

SAN FRANCISCO.

THE annual picnic and outing of the San Francisco Motion Picture Exhibitors' League was held on May 22 at Pastori's, one of the beauty spots of Marin county. Whether it was the justly famous cuisine of mine host Pastori, the rustic beauties of the spot in the shadow of Mount Tamalpias, or the fact that a splendidly equipped moving picture studio was located here, induced the committee to select this as the outing place was not announced, but any one of these would have been sufficient.

At 9:45 o'clock in the morning the good ship "Tiburon" set sail from the San Francisco ferry slip with as jolly a crowd of exhibitors and exchange men aboard as ever braved the deep, all such subjects as programs and playhouses having been left behind. The journey across the Bay of San Francisco was a most delightful one, passing in full view of the Golden Gate and along the Panama-Pacific International Exposition site with its vast array of beautiful buildings, many already in a completed form, to receive exhibits from all over the world.

At Sausalito a special electric train was waiting to take the party to Pastori's and the trip there was made almost without a stop, passing through the beautiful suburban cities of Ross, Escalle and others, where so many business men of San Francisco have summer homes. Almost within an hour's time from leaving the Ferry building Pastori's was reached. This beautiful spot appealed strongly to the exhibitors, reminding them strongly of some of the French out-of-door scenes displayed on their screens.

In fact, Pastori's is in every detail a dainty bit of France transplanted in the New World. Everything has a foreign atmosphere that is most delightful, from the formal gardens with a wealth of rare bloom, to the handsome buildings scattered here and there among the oaks and overhanging the stream that winds through the grounds. Clusters of dinner tables under the trees and on the wide verandas and a thirst quenching emporium in the open air were some of the novelties enjoyed by the exhibitors and served to increase their appreciation of the beauties of the climate of northern California.

Through the generosity of the various exchanges, the committee in charge of the program for the day was enabled to offer some handsome cash prizes for the field events and shortly after the arrival of the party on the grounds the races were under way. These included races for girls under twelve years, ladies' free-for-all, men over two hundred pounds, an event for league members only; egg and spoon races for men and women, races for boys under twelve years, men's free-for-all, three-legged race, sack race and married women's race. The prizes in these ranged from two to five dollars. These events brought forth some brilliant talent from among the exhibitors. J. A. Huff, of the V-Odeon, being one of the most prominent of the speed burners. Following the field events a pie-eating contest was held, in which a number of members distinguished themselves by a display of gastronomic dexterity combined with an exhibition calculated to prove the effectiveness of lemon pie as a face lotion and disguise.

The departure from San Francisco, the field events, the pie-eating contest and other events of the day were recorded by a moving picture camera operated by M. E. Cory, the finished film to be filed away after exhibition, with other moving pictures of a similar character taken on previous occasions.

One of the features of the day's outing was a visit to the studio of the Keanograph Company, located adjoining the beautiful Pastori gardens. This studio, where the production of features is now under way, was a revelation to the visiting exhibitors in point of size and the preparations that have been made for producing on a large scale. Under the direction of manager James Keane the exhibitors were shown through the plant and every detail of the art of making moving pictures was explained in a painstaking manner, from the painting and manipulation of scenery, to the handling of film, developing, printing, drying and assembling.

This studio is splendidly located for the making of high-class moving pictures, climatic conditions being ideal, with a great variety of scenery at hand, including woods, mountains, formal gardens and San Francisco Bay. The plant in its present form is one of the largest to be found in this section of the state and compares very favorably in point of size and equipment with many of those in the southern section.

The dinner at Pastori's served in the open air will not be forgotten soon by those who were fortunate enough to be present to enjoy it. There was no speech-making to suggest business or to interfere with the appetite, but there was music by a six-piece orchestra brought along by the exhibitors, and dancing for those who wished to tange between the courses. Following the dinner the dancing became general and prizes were awarded to the couples making the best showing. As many members wished to be at their theaters in time to start the evening performances, most of the exhibitors left on a special train at 4:30.

The details for this very successful outing were carried out to the complete satisfaction of all concerned by a committee composed of Ralph L. Marks, secretary of the Local, I. Oppenheimer, chairman; H. A. Canar, W. A. Cory and M. E. Cory.

The various exchanges were well represented at the outing, the Golden Gatae Film Exchange being represented by President and General Manager Sol Lesser, the Independent Film Exchange by George E. Chamberlain, the World Film Corporation by Ralph H. Clark, and the General Film Company, Warner's Features and the California Film Exchange each by one or more. B. Mulvaney, who handles feature attractions, was also there.

A few of those present whose duties did not necessitate an early return to San Francisco remained for a later train and a jolly party was formed, in which some of the moving picture folks of the neighborhood took part. Among those who extended the limits of the outing into the hours of evening were Bruce Johnson, who ably upheld the dignity of the Turner & Dahnken Circuit, with its twelve houses; Mr. and Mrs. George E. Chamberlain, Bartholomew Mulvaney, Mrs. Rose Speck, Ralph H. Clark, F. J. Costello and Mr. Mitchell, of San Rafael, and Mr. and Mrs. T. A. Church, of Berkeley.

The "Old Curiosity Shop" has been booked for the Portola Theater for the week of June 14 and preparations are being made for an unusually heavy attendance. All of the Dickens' productions that have been shown in San Francisco have drawn well, but it is believed that this popular work will surpass all former records.

A private exhibition of "Soldiers of Fortune" was recently given at the Palace Hotel for the entertainment of a number of persons interested in Cuban affairs.

Sid Grauman, of Grauman's Imperial, is planning to make a business trip to New York shortly, and it is anticipated that as a result of this his connections with the Marcus Loew interests, which now own the Sullivan-Considine vaudeville circuit, will be enlarged upon.

Arthur S. Hyman, the new manager at San Francisco for Warner's Features, Inc., has arrived from New York and has assumed his duties. The releases of this firm are well known in this territory and Mr. Hyman plans to make the service the best that can be supplied.

Mary Pickford achieved such a triumph at Grauman's Imperial Theater recently in "Tess of the Storm Country," that this film will be shown again next week. The management was led to make this announcement when it became apparent that all who wished to view the pictures during the first run had not been able to secure admission to the theater.

Louis Levy, of the division of exploitation of the Panama-Pacific International Exposition, was the speaker recently at the monthly meeting of the San Francisco Auxiliary of the Woman's Board, P. P. I. E. He illustrated his talk with moving pictures of the ground-breaking exercises on California Day. Moving pictures have been taken of every phase of the Exposition work, more film having been used on this than on any other single undertaking.

Frederick Thompson, the famous creator of amusements, whose concessions at the Panama-Pacific International Exposition, were recently taken from him on account of financial entanglements, has made arrangements to take these over again, having secured the necessary financial assistance to carry the projects through. The Toyland Amusement Company is being formed, and E. W. A. Waterhouse will be president of this new concern with I. H. Bragg, vice-president, and Fred W. Swanton, Walter R. Bacon and W. D. Dalton, directors. Samuel Haller, an amusement man of wide experience, will be general manager of the concessions. Thompson is a stockholder in the concern and will be allowed to carry out his original plans. Moving pictures will be utilized in some of the concessions.

The Pathe Memorial Weekly, recently released, has proved to be one of the most popular of the weeklies ever shown. The actual pictures of fighting in the streets of Vera Cruz created a profound impression on the public.

Bids are now being received for the erection of the Illinois Building on the grounds of the Panama-Pacific International Exposition at San Francisco. The structure will cost $100,000 and will contain one or more moving picture halls. The architect is James B. Dibelka, of Chicago, Ill.

The Star Theater at Fruitvale, Cal., has been closed for a time, but arrangements will probably be made to reopen it in the near future.

P. Hanlon, of the Bell Theater, Vallejo, Cal., returned recently from an eastern trip. Mr. Hanlon, who is a retired naval officer, is one of the best known amusement men in the upper bay district. He recently disposed of a half interest in his theater to a Mr. Tam.

The Golden State Film Company, which has a studio in Marin County, has just passed through the process of reorganization and is now being conducted by the players formerly working for the concern. The original plans for producing features are being followed out.

The California Motion Picture Corporation is rushing work on its big studio near San Rafael and is erecting fifteen cottages on the grounds for the use of the players and the producing staff.

The Star Amusement Company, of San Rafael, Cal., of which F. J. Costello is manager, has remodeled its theater at a cost of approximately $6,000 and has installed the new chairs. The house seats about 900 persons. This amusement company is preparing to establish a chain of seven houses in the North Bay section. Mr Costello also has connections with some of the new producing companies in the San Rafael district, being experienced in this end of the business as well as in exhibition work.

Mrs. Arrow, of the Star Theater, Vallejo, Cal., was a recent visitor in San Francisco. She is preparing to establish a chain of houses.

The Gem Theater is a new photoplay house at Santa Clara, Cal., having just been opened by Mr. Harris.

L. L. Cory, owner of the Theater Fresno, is making preparations to remodel this well known Fresno house, the work to commence early in June.

Turner & Dahnken, of San Francisco, who conduct the Richmond Theater at Richmond, Cal., are planning to erect a fine theater building on the property owned by this concern on Macdonald avenue.

The plans of Architect O. H. Thayer for the Novelty Theater to be erected at Martinez, Cal., have been accepted by the owners.

The National Photoplay Company has been incorporated at Los Angeles, Cal., by C. P. Larsen, J. Jacobs and A. E. Garcia with a capital stock of $50,000.

The Boardman Estate recently commissioned J. Henry Boehrer, Delger building, Oakland, Cal., to prepare plans for a one-story brick theater building at Palo Alto, Cal., and work on this structure is now commencing.

Wick W. Parsons, president, and Al. Braverman, secretary and business manager of the Kelbrae Motion Picture Company, of Fresno, Cal., announce that the office of general manager, formerly held by H. A. Kelly, is vacant and that Mr. Kelly is not connected with the concern.

CHURCH.

ST. LOUIS.

J. G. CONNER, manager of the World Feature Exchange in the Navarre building, has resigned his position and gone to Indianapolis. Mr. Conner's place has been taken temporarily by Jos. Bloom.

G. K. Dubis, proprietor of the Pathe Theater, Tenth and Franklin avenues, has stopped using the actor-behind-the-screen talking picture and has added another reel to his program. Music is furnished by a $3,200 Wurlitzer orchestra.

Harry H. Young has been appointed supervisor of the entire eastern division of the St. Louis territory for Warner's Features. Mr. Young has just returned from a trip in the Illinois portion of his territory.

The Eagle Theater, 1717 South Broadway, will remain open for the summer season this year.

Ralph Pinkham, of New York, has been appointed manager of Warner's Features Exchange to fill the vacancy caused by the death of John Noecker.

Angelich Brothers, who operate both the Sun and the Rainbow theaters on South Broadway, have closed the Sun for two months. They will continue the program at the Rainbow, and have added a stock ticker and a slide writer, and will give sport news and baseball scores by innings to the patrons of the Rainbow.

The Negro Grand Central, Grand and Lucas avenues, had the Grand-Leader Choral Club, which is made up of employees of the Grand-Leader Department Store and which comprises more than sixty members, as an added attraction during the week ending May 31. The photoplay feature of the program was "The Port of Missing Men," a Famous Players production.

J. J. Riley, manager of the Princess, a feature photoplay house of Alton, Ill., visited the New Grand Central Theater when the "Quo Vadis?" pictures were being run, and so impressed was Mr. Riley that he decided to book the film for his theater.

The Delmar Theater, 4936 Delmar avenue, is winning with an all picture and high class singing act. Last Thursday night the attendance was 2,200. The Delmar has a fine orchestra, and lady ushers. Man-

ager C. E. Maberry is arranging for a thousand additional seats for the theater.

L. G. Edel, manager of the feature department of the General Film Exchange, 3610 Olive street, has resigned the position and accepted a place with Warner's Features in the Benoist building.

Talbott's Hippodrome, Sixth and Walnut streets, will close for the summer next week, but will reopen again in August.

The St. Louis Globe-Democrat devoted a whole page of its Sunday magazine on May 17 to photographs and histories of men and women of St. Louis who have made a mark on the moving picture stage. Those features were Rosemary Theby, Lubin; King Baggot, Imp; Naomi Childers, Ann Shaefer, and Jane Novak, Vitagraph; Kathleen Ray, Biograph; G. M. Anderson, Essanay; Edith Sterling, J. J. Franz, and Walter Rodgers, Frontier; and Edwin August.

The St. Louis Times has finished its ten weeks' balloting for the most popular moving picture player, and the ten winners are now being counted. R. T. Edwards, editor of the Motion Picture Department, says he is swamped with votes. Naomi Childers, a St. Louis girl, is leading, but J. Warren Kerrigan is crowding Miss Childers for first place. The other players in the race are Anne Shaefer, Francis X. Bushman, Rosemary Theby, Thos. Santchi, Kathlyn Williams, King Baggot, Mary Pickford and Crane Wilbur.

The Breman Theater has moved its program to the Breman airdome, the first performance was given on May 27.

Atsco, Inc. (American Theater Supply Co.) has moved its offices to the third floor of the Nulsen Building.

The Aubert airdome, Aubert and Easton avenues, opened for the summer May 31.

The Times Movie Review, the moving picture supplement of the St. Louis Times, is filming the parades of school children on the days of their annual picnics. The Fremont School, Wisconsin and Pestalozzi streets, and the Horace Mann School, Juniata and Oak Hill avenues, were taken this week.

The Mutual Film Corporation will be ready to occupy its new building, which is being erected on Thirteenth and Pine streets, about June 10. The new home of the Mutual will be one of the most complete in the city. The building is two stories high, with 6,300 feet of floor space, and contains every known improvement for the quick and careful handling of films. The building is fireproof throughout, and the film vaults, which are to be equipped with automatic self-locking doors, will have the largest capacity of any in the city.

The Lyric Theater, between Market and Pine on Sixth street, is installing the Stepco air cooling and washing system. The plant will take in air from the roof, cool and wash it, then deliver it to the auditorium of the theater at the rate of 20,000 cubic feet per minute. A gigantic exhaust fan, seven feet in diameter, will drive the stale air out of the building.

GIEBLER.

DETROIT

THERE are approximately twenty-five moving picture theaters in course of erection in the city of Detroit at the present time.

The Warfield Theater at 1028 Hastings street, Detroit, has been sold to James Reese, who was formerly an automobile agent in Ohio.

The Ideal Theater at Maek and Field avenues, Detroit, formerly owned by Mr. Ward, of the Mutual Film Company, has been sold to S. Tomlinson.

A feature of the eleventh annual summer cruise of the Detroit Board of Commerce scheduled to start June 18 for Duluth, will be motion pictures, the Hearst-Selig News Picture Company having contracted to take the pictures and afterward show them in every town of 1,000 or more inhabitants throughout the country.

The first public exhibition of the feature film "A Man, a Motor and a Maid" was recently shown at the Garden, Detroit. The film tells the story of a Detroit Ford salesman, how he goes out to a rural district to sell a farmer a car and wins a prospect, as well as the farmer's daughter. In the process of the story, the spectator gets an intimate view of the Ford plant in operation, also some of Detroit's attractions, as the story carries the principals to Belle Isle Park and other well-known places.

Alderman Eddie Barnett must install an automatic water sprinkling system in his picture theater at High and Hastings streets, Detroit, before he can secure the approval of the city building inspector, according to Inspector Dupont. As a result, Mr. Barnett says the installation will be made at once.

The Detroit Motion Picture Exhibitors' League held a meeting at its clubrooms Thursday afternoon, May 14. There was a large attendance. The principal topic of discussion was that of whether or not the association favored local censorship. It seems that the police department is going to discontinue the position of censor, formerly occupied by Lester Potter, after the first of July unless the local houses insist that Mr. Potter be continued, in which case the association would have to stand a part of the expense. W. L. Levy, manager of the Calvert, made a motion favoring an official censor in Detroit, but it was voted down and a resolution adopted prohibiting members from exhibiting films not passed by the national board of censorship. A resolution was presented by the Detroit Federation of Women's Clubs asking that a woman be appointed as censor, but no action was taken on the matter. It was also decided that members of the association notify the police department whenever they find a picture being shown that does not come up to the standard of decency. At present there are 130 picture theaters in Detroit, 70 of which are represented in the association. It was also pointed out that only two films passed by the National Board of Censorship have been refused in Detroit. "It's up to the picture men to protect their own interests," said President Peter J. Jeup.

The stockholders of the Washington Theater, Detroit, held a meeting May 28 to discuss the proposition of raising additional capital with which to pay off debts amounting to about $25,000. The house was erected last July and is one of the prettiest in the city. Its policy from the start has been rather uncertain. It is the plan of the present management to continue musical comedy stock, as at present, for three weeks at least, after which time it is very possible that motion pictures will be inaugurated for the balance of the summer. E. B. Whitbeck is general manager of the Washington, situated at Clifford street and Washington boulevard.

The Lyman H. Howe travel pictures opened a successful four weeks at the Garrick, Detroit, on May 25.

No other picture shown in Detroit in months has created as much interest and comment as the one entitled "Neptune's Daughter," which opened an engagement at the Detroit Opera House, Monday evening, May 25. When that theater closed its doors for the regular legitimate season on Saturday night, May 23, work was already started to plaster the front with lithographs, signs and photographs of "Neptune's Daughter." All day Sunday and Monday afternoon crowds stood in front of the theater looking at the advertising matter. The first show was given in the evening, May 25, before a packed house. Crowds have continued to pour into the Detroit all week, particularly in the evening. Motion pictures will be the policy of the Detroit Opera House until the re-opening of the regular legitimate season.

The Majestic Theater Company, Detroit, has been organized and capitalized for $125,000, the principal stockholders being A. Arthur Caille, Frank A. Westbrook and Harry Goldstein. This indicates that Mr. Caille is again entering the motion picture business. He has announced the erection of the Maxime Theater on the east side, also a theater at the corner of Woodward and Willis avenues, which is only a stone's throw from the Garden.

Ground was broken May 27 for a new motion picture theater at the corner of Woodward and Kenilworth avenues for John H. Kunsky. It will cost $75,000 and have a seating capacity for 1,750 persons. A large pipe organ, in connection with a full orchestra, will be a feature. Ground was also broken this week for Mr. Kunsky's new Strand Theater at Jefferson and Hillger avenues, which will seat 1,500 and cost approximately $100,000.

The Casino Feature Film Company, of Detroit, which has been distributors in Michigan and adjacent territory for the Famous Players films, will handle the combined output of the recently organized Paramount Picture Corporation.

The feature film with Mary Pickford entitled "Tess of the Storm Country," which played for two consecutive weeks at the Liberty, Detroit, was shown for a week at the Empress on Woodward avenue starting May 25, the original intention being to show it only for three days. The Empress is only a few blocks from the Liberty and the fact that this film has been on exhibition for three weeks in one locality is a strong indication of the large following which Miss Pickford has in Detroit.

Charles H. Preston, former manager of the Family in Detroit, and for the past few months assistant manager at the New Empire on Woodward avenue, left May 24 for Alleghany, Pa., where he has taken charge of a theater operated by the Harris Amusement Company.

Although it has been reported that the owners of the Family, in Detroit, are planning to abolish vaudeville and run pictures exclusively in that house, Manager J. H. McCarron says he has not been notified of such a change. It is understood that the owners could save $1,500 a week by running pictures, with the chance of doing just as much business owing to its splendid location.

Architect Richard H. Marr, Detroit, is taking figures on a two-story building to be erected on Grand River Avenue, near the Boulevard.

Architects Pollmar & Ropes, 602 Sun Building, Detroit, are drawing plans for a picture theater to seat 400 at the corner of Forest and Grandy Avenues. The name of the owner is being withheld for the present.

Architect R. E. Raseman of 1302 Penobscot Building is taking bids on a theater to cost $20,000, seating 400, to be erected on Riopelle Street for Nicoli Geovenangeld.

The Calvert Theater Co., Detroit, composed of David King and Adolph Finsterwald, will shortly let contracts for its new motion picture theater to be erected at the southeast corner of Woodward and Kenilworth avenues, to seat 1,500, and to be completed by October 15.

The Royal Theater, corner of Monroe Avenue and Farmer Street, Detroit, is being enlarged so as to increase the seating capacity by 200. Thisis being done by moving back the stage about fifty feet. The Royal, operated by the Casino Amusement Co., has been meeting with big success ever since it was built.

The New Palace Theater on Monroe Avenue, Detroit, announces that it will change its policy and run continuous vaudeville from ten in the morning to eleven at night, for the one price of ten cents. This is the same policy of the National, Columbia and Family theaters, also on Monroe Avenue. Pictures will open and close each show.

Harry Goldberg, general representative of the Casino Feature Film Co., of Detroit, will open an office for his company in Wilwaukee about the middle of June and remain there until an organization is perfected, after which he will return to Detroit and be at the company's office in the Dime Bank Building, which means that he will practically give up road work. After June 1 the outside traveling in Michigan will be done by Edward C. Thaye who, for a number of years, has been connected with the hat department of the Baumgartner Fashion Shop in Detroit.

"Feature Facts" the house organ of the Casino Feature Film Co., of which Harry Goldberg is editor, is being enlarged from four to eight pages, and will be further enlarged from time to time as conditions warrant. Editor Goldberg has materially improved the appearance of this publication by running various illustrations, and this feature will receive even more consideration in the future. Each issue contains a number of interesting articles contributed by proprietors of motion picture theaters who use Famous Players films.

J. Russell Brett has been placed in charge of the Detroit, Grand Rapids and Toledo offices of the Syndicate Film Corporation, which have recently been established. At present Mr. Brett is devoting all his energies to the Thanhouser film, "The Million Dollar Mystery." At an early date Mr. Brett plans to show this film at one of the downtown theaters for the benefit of local exhibitors. "The Million Dollar Mystery" will be the first film to be shown in this city by the Syndicate Film Corporation.

SMITH.

MISSOURI.

JOHN L. LANK, a well known exhibitor of Excelsior Springs, committed suicide at his home in that city on May 22. The cause of his deed is not unknown. The theater which Mr. Lank operated apparently was making money. The exhibitor visited Kansas City exchange men a few hours before his death and appeared to be in excellent spirits.

William Kling has received permission from the Kansas City council to construct and operate an airdome at 1309 East Eighteenth street and will open in the immediate future.

Free moving pictures in parks seem to be the latest craze in Missouri and Kansas. Moving pictures are a feature at Electric Park, which recently was opened for the summer in Kansas City. An admission of ten cents is charged to the park. The same plan is being applied to Garfield Park, at Topeka Kan., motion pictures being free to those who have paid for general admission to the park.

An ordinance passed in Kansas City eighteen months ago is to be put into effect in the near future, according to a recent announcement by Mayor Henry L. Jost. Mayor Jost announced that F. F. McClure will continue as censor. The ordinance provides for the appointment of a committee of three citizens to act as a court of appeals. Mayor Jost will appoint the committee of three at once. Its decision in all discussions regarding the merits of pictures will be final. No pictures, according to his plans, will be allowed to exhibit unless they have been passed by the National board.

Songs illustrated with moving pictures have found their way into Kansas City, being presented recently at the Globe Theater. The offering will be made a regular feature of the house. Exhibitors who have discussed the proposition have indicated their wonderment. "Why the song?" is the general query. The first song-picture shown was, "In the heart of the city that has no heart." The Kansas City Association of Photoplaywrights took on new heart after seeing the exhibition.

New airdomes open to act in Kansas City recently include those of the Iliad Amusement Company at Thirty-first street and Troost avenue and the Linwood Gardens, at Forty-second street and Prospect avenue.

The Holt Feature Film Company, of Manhattan, Kan., took moving pictures of the dedication of the G. A. R. Memorial Hall at Topeka, Kan., on May 27. The company, as a part of its contract, also exhibited the pictures three times to Topeka residents without charge. Another unusual provision of the contract caused the company to run off an extra set of the prints, which were placed in a sealed package and deposited in the new building, to be opened fifty years hence, or on May 27, 1964. At that time, according to present plans, the gray-haired old men and women now in their infancy, will open the container, and show the pictures for the benefit of their descendants, and also to bring back the scenes of the dedication of 1914. An interesting commentary in connection with this plan was made by a Topeka exhibitor, who remarked that apparently motion pictures are expected to be as popular a half century hence as at present.

The contract for J. C. Wirthman's $200,000 theater building at Thirty-first street and Troost avenue, Kansas City, will be awarded shortly. It is hoped to have the new theater ready for the public early in 1915. Mr. Wirthman probably will lease the house, though he may decide to operate it personally. It probably will be utilized exclusively for motion pictures.

MURRAY.

INDIANA.

THE Cosmopolitan Amusement Company, which is opening a new picture house on Broadway, Gary, Ind., has selected the name Cosmo for the theater. Thirteen hundred names were submitted. The originator of Cosmo gets a $10 prize.

E. H. Ryce, Odon, Ind., is going to open a new motion picture house near his Grand Hotel at Odon.

Cincinnati in Motion at the Lyric, Vevay, Ind., has been drawing large crowds.

A new summer airdome is now being erected at Warsaw, Ind., by C. P. Ferry. The building will be 125 x 50 feet and will seat 500.

M. M. McBride, Gary, Ind., real estate man, is planning for a string of twenty or more picture houses thoughout the Calumet district. His first house soon will be opened.

Educational moving pictures under the auspices of the Parent-Teacher Federation are being shown at the Columbia Theater, Muncie, Ind.

The big attraction at the Lyceum, Indianapolis, the last few days has been Jack London's "Sea Wolf."

"Sunny Hours in St. Joe Valley," the motion picture film taken in South Bend, Ind., recently has been completed and arrived in South Bend May 25. It is being exhibited at the American Theater. The Battle Creek Chamber of Commerce saw the pictures a few days ago.

The Aerodome, Huntington, Ind., will have two machines, the management believing an audience dislikes intermissions during which the change of films take place. This house will seat 900 when finished. The proprietors are Harry Oatis and Charles Crandal.

The Terre Haute Star, Terre Haute, Ind., says: "It looks as though our entire education would presently be conducted by means of the moving picture system. * * * Undoubtedly many schools would have their moving picture plant attachment had they their way. * * * What is there that cannot be taught by moving picture?"

In succeeding Harry Crull as manager of the Empress theater, Ft. Wayne, Ind., Harvey Porter becomes the youngest theater manager in the entire Loew circuit. Mr. Crull resigned to engage in other business. The theater handles first-class films with its regular show programs.

The Habit Theater, Tipton, Ind., will be reopened shortly. The place was closed for remodeling. The new house will seat a large audience.

Manager Andrew Greener, of the Huntingburg, Ind., airdome, has opened his new vaudeville and motion picture house.

The Warsaw Airdome, the new vaudeville and motion picture house, is now open. Manager Ferry says he can seat 800.

With the aid of motion pictures, school children at Clinton the other day gave a special program of entertainment at the Wonderland.

Irvington in a moving picture show is the latest sensation for Indianapolis's classic suburb. Public spirited citizens are launching the idea with a view to providing the Fresh Air Fund here with the necessary financial stimulus. The program will consist of three reels of films showing Irvingtonians and Irvington scenery and snatches of the daily routine of the dignified village. The proceeds, it is expected, will be substantial. Manager Moore, of the Irving Theater has loaned the committee the temporary use of his house.

The newsboys of Indianapolis are going to see the Indians in action. Manager Hastings, of B. F. Keith's house here, will offer films at his theater showing the Indian wars in which the United States Army figured. The films will run all week. The "newsies" have been invited to enjoy the "thrills," and they will split up into three battalions so as not to entirely overflow the house.

Educational films are being shown to school children at Muncie, under the auspices of the Parent-Teachers' Federation. The Columbia Theater has the pictures.

The Shirley News, Shirley, gave a free picture show ticket with every subscription renewal of the News last week.

The Airdome Amusement Company has opened its Connersville, Ind., airdome, with W. P. Krau as business manager. The place was very successful last season.

"Clothes," produced by the Famous Players' Film Company, is being shown at the Marion Royal Grand Theater. It is attracting quite a bit of attention.

The Columbus Republic, Columbus, predicts that in the near future provision for the moving picture will be made in the home, and that when a man plans for his home the architect will confer as to the location and size of the picture room.

General and Mrs. Jesse M. Lee, Mrs. Ida P. Conrad, Miss Helen Hathaway will occupy a box at the Keith Theater, Indianapolis, by special invitation to General Lee when the Indiana war pictures are produced at the favorite vaudeville house. General Lee will be able to see himself on the screen.

Italian marble and onyx figure in the facade scheme of the new Cosmo picture house, Gary's most up to date theater. The marble is of a delicate green color. The ticket seller will sit in a carved wood office of elaborate and beautiful design. An unusually high ceiling gives the place splendid ventilation.

The Delight Picture House Company, Indianapolis, has incorporated to operate moving picture shows, with a capital of $3,000. W. W. Connel, Jr., A. M. Connell and B. Connell are incorporators.

The Castle-Garden Airdome, Hartford City, is open. Proprietor Ralph Hayden has put in a pew floor and placed the stage and picture screen on the east side.

It is reported Charles Sewell, pianist, will manage a new airdome to be erected at Columbus, this summer. Sewell and Tom Brown have leased a lot for an open air motion picture house.

More than 1,800 persons attended the opening of the Huntington Airdome last week. Nine hundred were taken care of at one time.

The Day picture show has been leased by Ralph Rex, at Redkey. Under the new management the show will be operated every night with high class films.

Davis & Haney, Mt. Vernon, have opened their airdome, which is covered in canvas, to protect patrons during inclement weather.

Pictureland Theater, Kokomo, bought last February by local men at a receivers' sale, has been sold to Mrs. Etta Albaugh and her sister, Mayme Wood, owner of the Star Theater. The Pictureland will be operated on its old lines.

WILLIAM.

CINCINNATI

THE LUBIN, one of the largest and finest houses in Cincinnati, made a pronounced hit during the week of May 24 with the four-reel production of "The Master Mind," featuring Edmund Breese. Large audiences were the rule during the running of this feature, which, like all of those shown at the Lubin, received liberal advertising by means of car-cards, billboards and the daily papers.

Klaw & Erlanger's "A Fatal Wedding," presented during the first half of last week at the Gayety Theater, which is continuing its initial success with motion pictures, recalled to old theatergoers the success of the play when it was first produced some years ago.

Beginning on Thursday of last week the Grand presented to its rapidly increasing clientele which likes the multiple-reel offerings one of the treats of the season, in Klaw & Erlanger's production of "Strongheart." As in a good many other plays which have been transferred with profit and pleasure to both audience and management from the stage to the film, the numerous scenes in which the film is able to show the actual events transpiring outdoors, where the stage must be content with relatively pallid and colorless description, made "Strongheart" intensely interesting, and one of the best things yet produced at the Grand, judging by results alone.

The Clifton Amusement Co. has awarded to the Ohio Building & Construction Co. the contract for the construction of a large and up-to-date picture house on Ludlow avenue, near Clifton.

William Corcoran, who is the head of a concern controlling a chain of motion picture houses in Cincinnati, has acquired the property at the southeast corner of Baymiller and Laurel streets, and intends to improve it with a handsome theater. The corner is 83 by 125 feet, and would be an ideal site for a theater, a fact which, it is said, offered strong possibilities of competition for Mr. Corcoran's house at Clark and Linn streets, which will be opened shortly, and this, it is understood, was one of the reasons for the purchase. It is probable that the corner will be used during the summer for an airdome, to see whether that part of the city will support such a house.

The Park Hall Theater, in Oakley, a suburb of Cincinnati, has been sold by its owners to James B. Carragien, one of the best known photoplay theater magnates in the Middle West, the consideration being $55,000. The building is a handsome one, in the heart of the suburb, and the theater contains 800 seats, making it the largest in that section of the city. It is 212 feet long, and was constructed last year at a cost of $53,500. The building contains its own lighting and heating plant, housing, in addition to the theater, four stores and several lodge halls. A new company will be organized by Mr. Carragien to handle the property, which will probably be known as the Oakley Amusement Co., and the purchaser will move shortly from St. Louis, his home, to take personal charge of it. It is stated that it paid an income of 6 per cent. on the investment in the hands of a receiver, and Mr. Carragien expects to double this income.

The Monarch Amusement Co., which operates the Pavilion Theater on Price Hill, one of the suburbs of Cincinnati, has brought suit against Edward J. Babbitt on account of an article in the Catholic Telegraph for damages of $10,000, alleged to have been caused by an article, said to be libelous, published in that paper on April 30. The company ran the Pathe Weekly's No. 12 of this year on April 26, one of the pictures showing a Venetian folk dance performed at a New York roof garden, preceded by the statement that Pope Pius had suggested it for substitution for the Tango. Mr. Babbitt is alleged to have reported to the paper that the theater was advertising that the Pope had approved the dance, and the following publication resulted: "In spite of repeated authoritative denials that the Pope has never even indorsed any kind of dance, some of the moving picture theaters persist in exhibiting films of a dance, which they audaciously and shamelessly advertise as having the approval of His Holiness. During the past week the Pavilion Theater on Price Hill has been offending in this regard in the most flagrant manner, and we would urge the readers of the Catholic Telegraph in that suburb to take the most practical measures within their power to bring the manager to a proper respect for the supreme authority of their church." The paper later made suitable amends for its error, which was one of fact, but the management of the Pavilion has sued Babbitt, who is a lawyer, alleging that his misstatement of the facts has caused it the loss of considerable Catholic patronage, whereas it is wholly innocent of exhibiting anything objectionable to Catholics or anybody else.

The Cincinnati Chamber of Commerce uses motion pictures on every occasion for the purpose of "boosting" the city, showing a high appreciation of their value for publicity purposes. On the recent trade-boosting trip made out in Ohio and Indiana films were used, as heretofore reported; and last week at the pure food show held at Music Hall motion pictures were taken, which will be shown all over the country under the auspices of the Chamber in evidence of Cincinnati's enterprise in this direction. Further, Joseph J. Keegan and H. J. Rosencrantz, of New York, who are managing a plan to show through South America motion pictures of manufacturing and industrial concerns in this part of the country, found a ready welcome in Cincinnati, and it is probable that several thousand feet of film depicting leading industries of the Queen City in motion will be taken with the party of American manufacturers which will tour twenty cities in South America this year.

The concern which has been producing "Cincinnati in Motion" in various theaters in Cincinnati and surrounding towns is preparing to build a house near Evanston, a suburban town, and it is announced that the building will be as nearly fireproof as it is possible to make it, complying with all the requirements of the building inspector's office even for the downtown section.

By the purchase a few days ago of a West End house in Cincinnati, Isaac Frenkel, who has for some time owned and operated the Colonial, the Avenue and the Victorial, on Fifth street, in that city, and the Hippodrome, at Ninth and Baymiller, becomes the owner of his fifth photoplay theater in Cincinnati. The property referred to was formerly owned by the Queen City Amusement Company, which sold to Mr. Frenkel at a figure in the neighborhood of $200,000 for real estate and improvements. It is located on Freeman avenue. The house is one of the handsomest suburban theaters in the city, having a frontage of about 50 feet and a depth of 100 feet. It is thoroughly modern, although Mr. Frenkel announces that he will spend several thousand dollars in improvements, with the object of making the house one of the best in the city in every respect. It will be re-christened the National. Mr. Frenkel recently sold his Newport, Ky., house, the Colonial, to N. C. Service, who is now running it. The Cincinnati man's interests are now concentrated in that city, bringing them more under his immediate eye. All of his houses are handling a good business, and the latest member of the string, judging by its past popularity, will be no exception to this rule.

CASEY.

MONTREAL

MARY PICKFORD is a great favorite with the Mount Royal Theater patrons. "Tess of the Storm Country" was recently shown at this northend theater, and "S. R. O." was the order of the day.

The Imperial Theater very kindly helped the committee in charge of "Montreal Clean-up Week." At every performance slides were flashed on the screen showing how Montrealers should go about cleaning and painting up their premises. "Wolfe, or the Conquest of Quebec" is booked for the Imperial in the near future, and it should meet with great success, since it tells the story of one of the greatest battles in Canada's history.

"Sealed Orders," and "The Blue Mouse" were kept over for another week at the Princess Theater, the Montreal Shubert's house.

His Majesty's, the local K. & E. house saw one of the most distinguished gathering of men of international repute on the occasion of "With the Greeks in the Firing Line," being shown at that theater. The consuls of many European countries were the interested guests at the opening performance May 28.

The Theater Francais has assumed its summer garb. A fountain has been placed in the lobby, the attendants have been given white uniforms, and the many palms make one think of the tropics. Mr. Hooley has changed the policy of the theater for the summer months.

Edmund Breese in "The Master Mind" was the feature at the Strand for three days commencing May 25.

The Colonial is now owned and managed by T. Cross. Mr. Cross has had considerable experience in the moving picture business in the United Kingdom.

The Good Roads Congress recently held in Montreal, used moving pictures to show some of the roads in the United States and Europe.

The Board of Moving Picture Censors for the Province of Quebec has set up a new record by examining 100,000 feet of film in one day. Discussing the work of the board Sheriff Lemieux stated that there was a very marked improvement in the tone of the pictures submitted. Last year of the total number of reels examined in a day, 30 per cent. would be condemned. Now only 15 per cent. is rejected.

GALLAGHER

KENTUCKY.

THE arrival, over night, as it seemed, of summer temperatures, with the resulting increase in the pulling power of the parks, has given the Louisville exhibitors rather a lean week, compared with the splendid runs they enjoyed during the numerous cool weeks of early spring.

Manager J. J. Hebert, of the Warner Feature Film Company, Louisville, is finding business unusually good at present, and has made arrangements for an additional room at the present quarters in the Courier Journal Building. The new room will be used to handle the inspecting and shipping end of the business.

The big Selig production of "The Spoilers" by Rex Beach, made a tremendous hit with the patrons of the B. F. Keith Theater, Louisville. Prices on this picture were twenty-five cents, but the public is so thoroughly acquainted with the book that it can be counted on to stand a raise in the admission rates. The audiences crowded the house every night while the feature was shown.

The proprietors of the John C. Lewis Company, of Louisville, have announced that they will be able to get their stock of dry goods out of the building by July 1. The Fourth Avenue Amusement Company, of which M. Switow is president, would start work on the new moving picture theater at once.

English Kendall, a clerk at the Louisville National Banking Company, is in charge of the Baxter Theater, one of the East End airdomes. He has had considerable experience with airdome shows, and with his brother, Lem Kendall, operated an airdome in the western part of the city several years ago.

Alfred Selligman, one of the local stockholders in the National Theater at Fifth and Walnut streets, Louisville, which has just gone through its first season, is quoted as saying that negotiations are on between the management of the local Keith Theater on Fourth near Chestnut street, and the management of the National looking toward consolidation of the two houses. In such case, it is said that the vaudeville performances now given in the Keith Theater would be transferred to the National and the Fourth street house turned over to a moving picture exhibitor. The Keith house, formerly the Mary Anderson Theater, is one of the nicest small theaters in this part of the country and has been filled to capacity throughout practically its career as a vaudeville house.

John Reardon, proprietor of the Palace Theater at Shelby and Rupp streets, Louisville, has sold the theater to Frank S. Schoeffel, who will conduct it under the name of the Palace Amusement Company.

Amended articles of incorporation were filed by the Ideal Amusement Company in Louisville recently, increasing the capital stock from $30,000 to $100,000, divided into 1,000 shares of the par value of $100 a share. This is an increase of $25 per share. Fred J. Dolle, president of the company, and the following directors signed the amended charter: Henry Reiss, Louis F. Stuerle, Martin Reiss, Charles Gocke and Daniel Kaicher. The theater of the Ideal Company is at 2313 West Market street, at the edge of a rapidly growing residence district.

The proprietors of motion picture theaters are interested in the removal from Cincinnati to Louisville in the last few weeks of the Bennett Seating Company, of which George W. Bennett is president. The company is located at 535-537 West Market street and occupies two five-story buildings. It manufactures seats for all manner of public assembly places and came to Louisville so as to be in closer touch with the veneer mills, of which it bought most of its wood supplies. It was found, too, that it could obtain its castings with greater ease in Louisville than where it was located in Cincinnati. Robert E. Woods, of Louisville, former postmaster, is secretary and treasurer of the company, which handles some used goods as well as manufactures new ones.

Fred Sheldon, formerly with the Kinemacolor Company, Louisville, has given up his position with that company to engage in a different line of work. He will, however, continue to be interested in motion picture matters and as a sort of side line will handle the Afro-color films, manufactured by the Al Bartlett Film Manufacturing Company, of Atlanta, Ga. These pictures will deal exclusively with negro life, and the Bartlett Company will maintain a company of negro actors to supply a series of comic films. This is a recently organized enterprise.

The Paul J. Rainey African Hunt pictures were put on at the Shubert Masonic Theater, Louisville, the last week in May, drawing well, though around the corner on Fourth street at Keith's was the Griffith film, a six-reel affair, "The Battle of the Sexes." Both played to good houses.

The Commonwealth Amusement Company, Louisville, has been organized at Ludlow, Ky., with a capital of $5,000. It will reconstruct a building and install a motion picture show. The incorporators are John Hunt, Joel Ward and V. J. Howard.

The Princess Theater Company, which has been conducting a moving picture show in Lexington, has been closed out and its tangible assets will be sold. Several weeks ago C. S. Graves was appointed receiver by the Fayette Circuit Court, but since that time the building has been sold and the purchaser has taken over the lease.

One of the first floor storerooms of a new brick block being constructed in Eddyville by Roy Threlkeld, will be occupied by a moving picture theater, according to announcement from that Western Kentucky town.

C. W. Aebrendt, of Greensburg, has purchased the moving picture theater at Campbellsville from J. R. Hobson and is remodeling it extensively. He will soon install a new machine and make other improvements.

C. C. McClure, of Clearfield, has purchased the Gem Theater in this city and will operate it henceforth.

George Owens is owner of the Boone's Trail Theater, just opened in Mt. Vernon. The theater was constructed especially for Mr. Owens by Fritz Krueger and stands at Main street and Railroad avenue.

In Owensboro it is given out that a well known motion picture man will construct a $10,000 moving picture house in that city. The lot on which the building is to stand has been purchased, according to the information from Owensboro.

The Beech Creek house at the Beech Creek mines near Russellville has reopened after several weeks of darkness. When the coal miners, who are the patrons of the house, went on strike, that was the sign for the theater to close, as the strikers were without funds to patronize the theater. The strike was settled recently, and the theater and all the other industries of the settlement are in full swing.

G. D. CRAIN, JR.

PHILADELPHIA.

LETTERS have been sent out by Health officer Dr. Charles P. Henry, of Reading, Pa., to all the managers of moving picture houses of that city, soliciting their co-operation in the "Swat the Fly" campaign. The suggestion given in the letter was that the moving picture houses should give a free ticket to the children for a certain amount of flies killed.

The Cambria Theater at the northeast corner of 25th and Cambria streets has been sold by the owners, Sachmaier & Grelis, to a purchaser who is not disclosed. The theater has not yet been completed, and is on a lot 124 feet 5 inches, by 60 feet. The property is assessed at $40,000 unfinished.

The H. B. B. Moving Picture Manufacturing Company, 2233-35 Vine Street, has made a contract with the B. F. Keith's Theater to supply them with moving picture films of the local current events. The new system will allow the happenings of the day to be flashed upon the screen within 24 hours of their having occurred. The company has made plans with the Philadelphia News Service, to supply a reporter to go with the cameramen of the company when any unusual happening is to take place to aid in the taking of the picture.

Preparations are being made by the moving picture theater owners of this city for the coming annual convention of the Pennsylvania Branch No. 3 Motion Picture Exhibitors League of America to be held Tuesday and Wednesday, July 23 and 24, in Reading, Pa. The days on which the convention is to be held were selected at a meeting of the State executive committee of the league. Important subjects will be discussed at the state sessions and resolutions passed, which will be brought before the National League at its convention in Dayton, Ohio, July 8th to 13th.

The Stanley Realty Company has taken title from Jules E. Mastbaum to the new Stanley Theater, on the south side of Market Street, west of 16th Street, lot 70 feet 4 inches, by an irregular depth. Conveyance was made subject to an annual ground rent of $1,000 and a mortgage of $25,000. The assessed valuation was $200,000.

Preliminary plans are under way for the construction of a moving picture house to be built at 2907-11 North 5th Street, for Lerick & Waldo. The building is to be of brick 45 by 100 feet, and will be one story high. Work will begin on the erection of the theater in the course of a week, and it will be rushed to completion.

J. Richard Jackson, Perry Building, Philadelphia, has been awarded the contract for the erection of a one-story brick, moving picture theater which is to be situated in Germantown; it is to measure 43 by 84 feet. The owner is Benjamin Haas.

Convention Hall, owned by the City of Philadelphia, has been leased at a rental of $100 per day to Henry W. Becker, of 1811 Oxford Street, for use as a moving picture theater. Mr. Becker is the promoter of this venture for a period of five months. The rental o fthis hall will not interfere with the Municipal Concerts which are given free every Thursday evening during the year by the Philadelphia Band. The hall has a seating capacity of 12,000 and it costs $6 an hour to light.

The Superintendent of Police, Robinson, of Philadelphia, has ordered that all moving picture films displayed at the local theaters, must be stamped with the following stamp of approval, "Approved by the Pennsylvania State Board of Censors"; if not they are not to be allowed to be exhibited. The police have strict orders that this message must be enforced. In this same message the street sergeants have been ordered to prohibit the display of sensational posters to be shown on the fronts of moving picture theaters in conjunction with the pictures.

Estimates are being prepared for the erection of a one-story moving picture theater situated at 707 Girard Avenue, Philadelphia. This structure will measure 40 by 100 feet and is being built for William Eckholds Sons, it is to have a seating capacity of 500.

A large number of the foremost building contractors are preparing estimates for the construction of a large combination theater and apartment house to be situated at 17th and Atlantic streets, for the Tioga Realty Company. One hundred and twenty by one hundred and twenty feet is to be the size of this large building. When completed it will have a seating capacity for 2000.

The Belmont Airdome, Forty-Fourth Street and Parkside Avenue opened on May 23 after extensive alterations where made to the building. The management secured the names of hundreds of would-be customers within a radius of eight squares of the theater and sent each person a free ticket good for any performance. The scheme proved to be a success, and the proprietors are planning to inaugurate several new advertising features to increase the attendance.

The Pennsylvania Congress of Mothers have indorsed the Smith-Hughes moving picture censor bill which is now before the House of Representatives, at Washington, D. C. The meeting of this association was held at the home of Mrs. George K. Johnson, president of the Pennsylvania Congress of Mothers, at 1302 Spruce Street, who is the organizer of this movement.

With a record attendance the doors of the new Globe theater, Juniper and Market streets, were opened June 1, for the first time. Vaudeville and moving pictures will be shown continuously from 11.30 a. m. to 11.30 p. m., with two distinct shows to be shown daily. The ideal position of the new structure insures its success, it being in the shadow of City Hall, and in the very heart of the shopping district. Nothing has been left undone to insure the comfort of its patrons, and it is considered one of the finest of the kind in the city. The wide and broad stage will permit the showing of the more pretentious productions, and the lighting arrangement is of the best. The orchestra will be under the direction of Charles Fitch, and a large pipe organ offers further possibilities to the music lover. A system of low air has been provided for the further comfort of the patrons during the summer months.

The Porter Phonet O'Scope Company, was recently incorporated in Philadelphia, for $1,500,000. This is a Delaware concern.

Application of the law requiring that all moving picture films be approved by the State Board of Censors, which law was to have become effective on the first of June, will be suspended in the case of the concerns whose cases are pending in court. Assistant Deputy Attorney-General Morris Wolf said, "The State has agreed to withhold action until the fifteenth of June, and this is the understanding held also by George Q. Horwitz, who represents some of the concerns who have filed suits. In the meantime the picture companies will pay the fee of $2.50 for every thousand feet of film examined, with the understanding that if the law creating the Board of Censors should be declared unconstitutional they may recover their payments. While no request has been made the police of this city were notified of the agreement. Several days ago the police notified the moving picture proprietors that if they showed any films not bearing the stamp of approval they would be arrested. Whether action will be suspended on all pictures until that time has not yet been decided. The temporary offices and projecting rooms will be continued at their present location until they can be moved to a more prominent place near Twelveth and Market streets. So far there has been only one hundred films examined. This is enough to supply the city with films for about one day. Two of the manufacturers have refused to recognize the board and it is supposed that their films will be dealt with more severely than those of the other manufacturers who expressed willingness but have been slow to comply. As there are about two hundred picture theaters in Philadelphia, it will take considerable time to examine enough films to go around as the censors average about four reels a day. The Board has inspectors equipped with cards that entitle them to admission in any of the picture houses in the city, and they are busily at work inspecting all uncensored films.

In this connection the moving picture producers contend that they are not obliged to furnish a place where the films are to be examined. J. Louis Bretinger, the Chief of the Board, contends that this is the duty of the producers. They also question the right of Mr. Bretinger to charge for the examination of copies of films whose originals have been examined. They claim that one fee should cover all copies.

CONGDON.

NEW ENGLAND.

WORK has been started on Main Street, Pittsfield, Mass., where A. St. Leger is building a theater, to be devoted to moving pictures. Mr. St. Leger states that he will have a thoroughly modern house, and that he is not sparing expense to attain this end. A new theater is slated for Hartford, Conn., according to Jacob Rodesky, its promoter. The plans, which are now being made by C. J. Bailley, call for a 1200 seat house, on Grand Avenue, to be up-to-date and fireproof. Work on it will be started shortly.

The Moving Picture Operators' Union, Boston local 182, has received a report from its business agent, William Franke, to the effect that the Boston Central Labor Union has indorsed the local's desired 1915 wage scale and working agreement. He

Kathlyn Williams' Own Play

"The Leopard's Foundling"

Written, Directed and Acted by

"Kathlyn" Herself

Supported by Chas. Clary, Thos. Santschi, Baby Lillian Wade and others.

In Two Reels

Kathlyn Williams' genius is not confined to acting. She takes rank today with the leading scenario writers and motion picture producers of the world. In "The Leopard's Foundling" she has produced a play that in jungle dangers and tense dramatic climaxes rivals the most thrilling scenes in the entire *"Adventures of Kathlyn"* series. This play will be released June 29th—two weeks after the release of the final reel of "The Adventures of Kathlyn"—a fitting climax to that great series of plays.

Millions of motion picture fans, captivated by the sweetness and daring, the exquisite grace and beauty of Kathlyn Williams, will flock to see this play. *The name of KATHLYN WILLIAMS alone insures a stupendous popularity.*

BOOK EARLY

Released June 29th

through General Film Company

Two Reels

Kathlyn Williams is the idol of millions. No exhibitor, whether he has shown "The Adventures of Kathlyn" or not, can afford NOT to show "THE LEOPARD'S FOUNDLING." BOOK EARLY.

Selig Polyscope Company

CHICAGO

also reported that the new Exeter Street theater, Boston, has given notice through itse manager, that it does not want union help. Mr. Franke also stated that a Spiritualistic minister was doing the operating at the Exeter Street theater. A committee has been named to ascertain if the laws are being complied with at this house.

Mr. Matthew Kennedy has secured a lease of the new building on Greens Street, Worcester, Mass., and intends to use the rear portion of it for a moving picture house.

The Moving Picture Operators' Union, local assembly number 3030, and affiliated with the Knights of Labor, is now located at Room 4, 446 Tremont Street, Boston. The union is in opposition to the regular Boston local, and was formed recently.

J. M. Goodwin of the Acme Amusement Co., has opened his new summer theater at Belgrade Lakes, Me. The house seats about 700, and will be devoted to moving pictures. Mr. Goodwin is also part owner of theaters in Hallowell, Vinal Haven, Kennebunk and Kennebunkport, Me., and reports good business in each of his houses.

A new theater is scheduled for West Lynn, Mass., to be known as the Federal. This house will seat about 800, and will be devoted to moving pictures only. Plans have been completed for J. Dooley, the promoter of the house and work is to be started next month.

According to report, Nathan Gordon and his associates will soon have a theater in New Haven, Conn. The location is on Temple Street, and work is to be started at once on the house, which will be a large and expensive one; devoted to vaudeville and moving pictures. It is also reported that Mr. Gordon has secured property on Central Square, Cambridge, Mass., upon which a large theater is to be built.

George Tilton is about to build a three-story building at Tilton, N. H., and will use the ground floor as a moving picture house. Work is scheduled to start immediately.

Poli's new theater will open June 1 at Hartford, Conn., playing high-class vaudeville and moving pictures. The new house will seat 1150 on the main floor and 1350 in the balcony and gallery. The stage is large and the theater is strictly up-to-date and modern. This gives Mr. Poli three theaters in Hartford.

Samuel Kantor, manager of Lockwood's Hall and the Pleasant Hour Theaters, Bridgeport, Conn., has secured the property adjoining the Norwalk Club building, and will build a theater there.

A recent incorporation is the Whalom Recreation Co., of Fitchburg, Mass. The promoters of this $9000 company are William Berger, Dora Berger, A. Royal and Abner Cohan.

A new theater is to be built at Manchester, N. H., to be situated at Elm and Central Streets. The house will seat about 700, and work on it will be started next month, according to plans.

I. H. Stoddard intends to have a moving picture theater at Webster Square, Worcester, Mass., as he has acquired the Coes estate there, and will use part of it for a theater. Work is to be started soon.

The question of whether moving pictures will be allowed at Savin Rock, a large amusement resort near New Haven, Conn., is again a feature of interest thereabouts. The question applies to Sunday shows only. The advent of Attorney Martin, as prosecution for the town of Orange, Conn., means that this matter will again be thrashed out, and from present indications will be carried to the highest court in Connecticut, before the final decision is given. An old blue law is the cause of the trouble, which is pretty nearly the most serious one ever before exhibitors of this state. A little while ago this old blue law was enforced against J. De Waltoff, owner of the Orpheum theater at New Haven, who had opened his theater on Sunday. At the local court in Orange, Mr. De Waltoff was adjudged guilty of violating the Sunday law, and had to suffer a fine of $10 and costs. This was appealed, and in the Court of Common Pleas, Mr. De Waltoff obtained a verdict acquitting him of breaking the law. After this the Orpheum was open for business every Sunday, without being troubled. This brings the story down to a few weeks ago, when the police again became active and again made trouble for the Orpheum and various other houses. The matter was again brought into court, and the ruling was to the effect that these theaters could remain open on Sundays, if the houses were conducted in a manner suited to the Sabbath. For the third time the Sunday question has come to life, and the case will be fought to a finish, as Attorney Martin is expected to thresh the matter out in the highest court, in order that the exhibitors may know once and for all, just what they may do on Sunday. Heretofore Attorney O'Keefe had refused to prosecute these cases. The matter is of prime importance to Savin Rock, where the moving picture theaters always do a large Sunday business, and the final settlement of the matter is now being watched with intense interest.

The Acme Amusement Company has installed a new Power's 6A machine in its theater at Belgrade Lakes, Me., and another Power's 6A at Kennebunk. The Universal Boston offices made this sale.

H. M. Keith has closed his Columbian Hall, Maplewood, Mass., for the summer season. Mr. Keith found trade very good the past winter, and intends to re-open Columbian Hall in August.

Charles Barnes has succeeded the old owners of the Broadway, Somerville, Mass., and will continue the house as a moving picture theater.

Jacob Lurie has decided to open his new Modern Theater, Washington Street, Boston, with the Jesse Lasky feature production "The Squaw Man." The Modern is now nearly ready to open, and intends to run feature pictures of the highest possible quality, and probably will use no vaudeville. The house seats about 800, and will be one of the best of its size in New England.

E. C. Farrington, proprietor of the Princess theater, Brattleboro, Vt., finds business holding up well, and at present is holding a contest, with a pony as the first prize.

The Moving Picture Operators' Union, Boston local 182, has elected Business Agent William Franke, Vice-President Max, and John Williams as delegates to the Theatrical Stage Employes Union's district convention at Springfield, Mass., on May 31.

It is rumored that Marcus Loew is negotiating for the string of theaters in New England owned by Julius Cahn. The circuit which is stated as being involved is as follows: Academy of Music, Fall River; Empire theater, Salem; Salem theater, Salem; Opera House, Lawrence; Opera House, Salem; Jefferson theater, Portland, Me., Empire theater, Lewiston, Me., and the Cahn house at Lowell, Mass.

Dan J. Sprague will again manage the moving picture theater at Lake Nipmuc, Mass., which will open on May 30. Mr. Sprague has been in charge here for some years, and always has a profitable season.

The Broadway Theater Company, Springfield, Mass., operating the Broadway theater, of which Dan D. Scullen is the manager, has entered into a contract with John Zanft, general manager of the William Fox enterprises, whereby Fox features will play the Broadway the last three days of each week.

Walter Lenahan, formerly in charge of the Gilmore theater, Springfield, Mass., is now at the helm of the Geisha theater there. He succeeds A. W. Atkins, who resigned to enter a traveling moving picture enterprise, with Frank Sloan.

Barron and O'Brien, managers of the Pavilion theater, Portland, Me., have closed this house for the summer, and open their Summer Pavilion at Peaks Island in its stead.

A. A. Hathaway, general manager of the Trimount Amusement Company, with executive offices at 689 Massachusetts Avenue, Cambridge, Mass., has under his supervision and direction the following theaters: Gorman, South Framingham; the Grand theater, Rutland, Vt.; the Shrine, also in Rutland; the Academy, Lowell, Mass.; Orpheum, Gardner, Mass.; the Princess, South Framingham, and the Lynn, Mass., theater. Mr. Hathaway stated that this latter house had recently been acquired from the Old South Theater Company, Boston, and that it was his present intention to run a burlesque policy here with vaudeville and pictures on Sundays. The Gorman theater at South Framingham, Mass., is to change its policy from stock shows to Universal pictures and special features. On the opening week at the Gorman, under the new policy, the Gorman featured the Universal's "Traffic in Souls" and "Lucille Love, the Girl of Mystery," the Universal serial feature. Frank D. Stanton is the local manager here. The Grand theater, Rutland, is managed by Roger Flint, and has 700 seats. Mutual pictures and vaudeville forms the program at this house. The Shrine theater, same city, seats 1000, but at present is closed, and is being completely renovated and improved in many ways. The Academy at Lowell, is also "dark" for the summer season, and is being renovated and re-seated in anticipation of the fall, when pictures and vaudeville will be the policy. The Orpheum theater at Gardner, Mass., is playing to rapacity business, so Mr. Hathaway says, with "Lucille Love," "The Perils of Pauline" and "Mutual Movies," aided by three acts of good vaudeville. The Orpheum seats 1200 and is managed by James R. Somes. The Princess, South Framingham, is a 460 seat house, that plays to full houses with "The Perils of Pauline" and "Mutual Movies." George Sumter is the local manager. "The Million Dollar Mystery" is to be exploited at the Orpheum, at Gardner. Mr. Hathaway reports that the Trimount Theater Company is a Massachusetts corporation, chartered five years ago, with George A. Giles the treasurer, and S. F. Giles the president. The company has been a successful one in great part due to the intelligently directed efforts of Mr. Hathaway, who is numbered among the individuals who work 18 or 20 hours a day, without any "come-back." Every picture and act of vaudeville booked for this circuit, is first seen by Mr. Hathaway, who also makes it a point to spend one night each week at his various houses. Mr. Hathaway has built up a prosperous chain of theaters for his corporation, and in his interview with the World man remarked that "We are always looking for more theaters."

Frank McCormick, formerly associated with the Washington theater, Boston, has resigned, to take on a position with the Orpheum theater, Gardner, Mass.

Rock and Hayes have given out their contract for the building of their new theater at Marlboro, Mass., which is to seat 1200, with a policy of vaudeville and pictures.

A new theater is now going up at South Manchester, Conn., to seat about 1100. Owner Holl states that he has not as yet named the house, and may have a public contest to secure one, and at the same time, to stir up interest. South Manchester is a busy city, and at present there is but one other house there.

The local authorities at Chicopee, Mass., refused an application for a license to operate an airdome petitioned for by Mr. Mayhew.

John M. Carney, associated with the Goldstein Brothers, is now at Hampton Beach, where he is managing the local Goldstein theater for the summer season.

The pretty Geisha theater, Springfield, Mass., finds that its seating capacity is too small, and the house may be enlarged, as A. A. Steiger may secure the property adjoining the Geisha for this purpose.

The Reel theater, Springfield, is trying out a most decided novelty, in that it is waiving all regular admission charges, and advertises "free admittance." After each reel has been exhibited, however, the ushers collect one cent each from those in the audience.

For the fourth time in as many weeks the Broadway theater, Springfield, has changed its policy. The rapid changes were thusly: (1) Dramatic stock. (2) Musical stock. (3) Vaudeville and pictures. (4) Straight pictures. The next outlook here is three days of pictures and three days of stock.

Max Wolff has the Alhambra theater, Lowell, under new wing once more, and moving pictures and illustrated songs will hold forth at this house.

At Bangor, Me., the Palace and Star theaters have a new manager, and "Mutual Movies" are now shown at these houses. Arthur A. Allen, formerly in charge here, has left for Old Town, Me., where he will take charge of a new airdome being built by Mr. Davis.

Charles H. Benson reports that he has purchased Beedy's theater, West Lebanon, N. H., from Mr. Beedy, and intends to wake this house up.

"How Wild Animals Live" is shown at the Majestic theater, Boston this week, a regular "legitimate" house. The reels are lectured on by John W. Ruskin.

This week was a highly exciting one for exhibitors in Greater Boston, due to trouble between the exhibitors and the local Operators' Union over the signing of the new wage scale. On Tuesday night, May 26, officials of the local ordered operators to leave their posts at several theaters, including both of the Boston Olympias, the Beacon, Boston, and the Olympia at Cambridge. A meeting of the Moving Picture Exhibitors' League of Massachusetts was quickly called, and a committee of three was selected to talk the matter over with the Operators' Union. The net result of the conference was most satisfactory to both sides, and at this writing, May 30, it has been agreed upon that a new form of contract shall be drawn up, with the following as its salient points: (1) An arbitration clause, by which, in the event of any misunderstanding between the League and the Union, there shall be a conference to decide the trouble, made up of one member of the League and one from the Union, and the two to agree on a third party. (2) The contract is to run for three years from June 1, 1914. (3) All men expelled from the Local because of their refusal to strike when ordered to do so, shall be reinstated by the local. (4) The theaters shall reinstate in their employ the men who left at the order of the Union. (5) A day to mean seven hours' work. (6) The Sunday scale to be $4, with all overtime at 75 cents an hour. (7) Such contracts as were signed early in the week, to be void, as soon as the new one goes into effect. This tells in a nut shell what was the result of three days' work, both night and day by both sides. Another new point in the contract is the one that states that in event of a strike, one week's notice must be given to the exhibitors. This is to eliminate such a thing as happened to the Olympia at Cambridge, which was forced to close for the night, when the operators left, and refund the money to a large audience. At the present time, there is every indication that the trouble will be amicably settled.

The Universal's Boston offices have issued an eight page catalogue of their educational and social department. This is a tabulated list of 126 subjects, all of which come under this heading. This department is steadily growing, and is especially designed for churches, civic societies and similar organizations.

Charlie Sheafe has repurchased the Relay House, Bass Point, Mass., from W. E. Greene. Mr. Sheafe was the original owner and builder of this house, but later sold it to Mr. Greene, only to take it back again. Mr. Sheafe expects a mighty good business this summer.

Lincoln Park, Worcester, Mass., has opened for the summer season with "Antony and Cleopatra," a George Kleine feature in eight parts, and "Samson," the Universal's big special.

Annette Kellermann, who appears in "Neptune's Daughter," a Universal special, scored heavily at the Tremont theater, Boston, this week. The Tremont is a regular $2 house, that has bowed to the pulling power of moving pictures over the summer months. The opening week was highly successful, and the house was crowded to the doors, at 25 and 50 cent admission prices.

E. C. Wheeden and C. W. Typer, of 27 Exchange Street, Providence, R. I., say that they are about to build a one-story theater to cost about $35,000, which will be devoted to motion pictures.

The Globe theater, Boston, is now under the Marcus Loew banner, and started on June first. The Globe will play vaudeville and pictures, and the price in the morning and afternoon will be 5 cents for all seats, and 10 cents for all seats after 5 p. m.

E. G. Bullard of Pleasant Street, New Bedford, Mass., is having plans drawn up that will call for a moving picture theater, to cost $40,000. Mr. Bullard reports that he will spare no expense to have his house up-to-date and beautiful.

HENRY.

(Continued on Page 1574)

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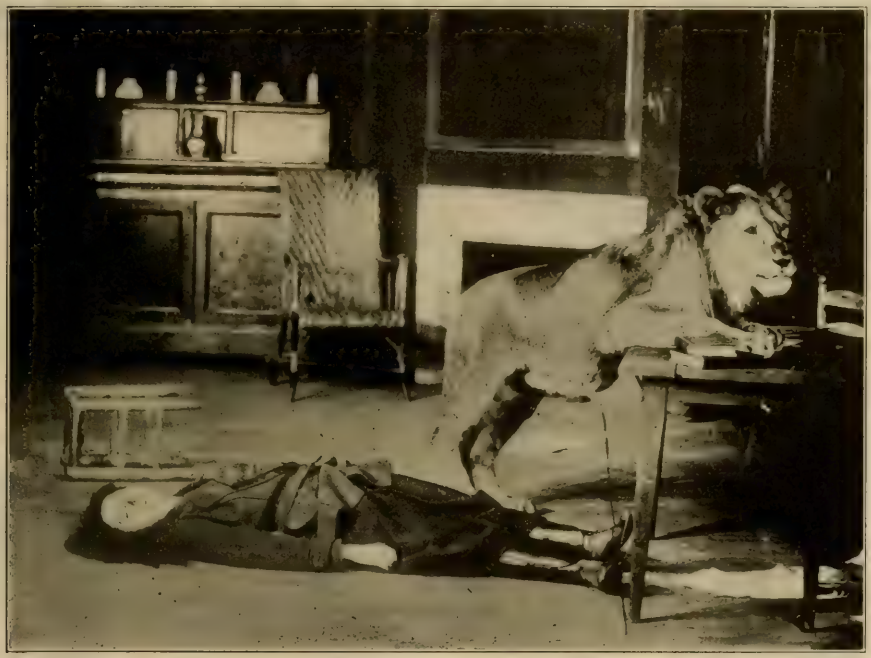

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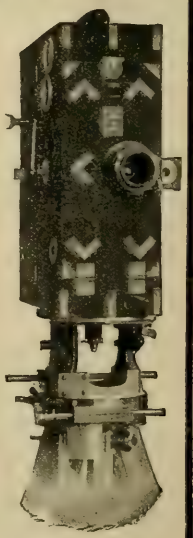

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If Stanley Port will communicate with Mrs. Ellen Stanley, 87 Washington St., Atlanta Ga., will hear something to his advantage.

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I WANT.—The management of a picture or picture and vaudeville house, in town or city of competition. Hudson or Mohawk Valley preferred. 10 years' experience. Address J. R., care of Moving Picture World, N. Y. City.

CAMERAMAN.—Exceptional artistic and technical education, desires position. Experienced in educational, industrial and studio films. First class references. F. C., care of Moving Picture World, N. Y. City.

ASSISTANT—In moving picture theatre. General all around man. Experienced in theater and electrical work. Nominal salary asked. Address ASSISTANT, c/o M. P. World, N. Y. City.

MANAGER—See my display ad in another part of this paper. MACK, c/o M. P. World, Chicago, Ill.

CAMERAMAN—Expert with own outfit, still photographer, darkroom worker, lantern slide maker, etc., wants position. NORTON, 110 East 11th St., N. Y.

PIANIST—Long experience all lines. Expert sight reader. A. F. of M. Strictly reliable, neat appearance. State salary and hours. Ticket over one hundred miles. R. VALENTINE, Gen. Del., Chicago, Ill.

SALES AND ADVERTISING MANAGER—A-1 record. Highest references. Address A. F. M., c/o Moving Picture World, N. Y. City.

HELP WANTED.

AGENTS WANTED.—For atlas work, map work and Mexican War map. Unusual opportunities for intelligent men with ability to sell. Write for particulars. RAND, McNALLY & CO., Dept. B, Chicago, Ill.

BUSINESS OPPORTUNITIES.

FOR RENT—TWO VACANT LOTS—In fine location for an open air moving picture show at 107-109 Third Place, Brooklyn. Inquire WM. ANKER, 151 Hamilton St., Albany, N. Y.

PACK YOUR THEATER.—Simple plan brings capacity business every time. No premiums. No goods to buy. Good for small house, large house, small town, large town, anywhere, anytime, any admission price. Especially good for moving picture theatres, also vaudeville. Can be used one to three times a week, indefinitely. Dead easy; no ability required. No experience. Patrons delighted. Results guaranteed. Be first in your town. Write quick. W. GRAVER, Mgr., Colonial Amusement Co., Jackson, Mich.

ANYONE HAVING.—"Features" of four or more reels, with rights in either Montana, Idaho or Washington correspond with me. I will handle them on commission and secure you more clear cash than you could sell outright for. JAS. H. MILLER, Sandpoint, Idaho.

WANTED, PARTNER.—On ground floor subscriptions to promote incorporating "Perfection Film Mechanism." Universally patented which eliminates rewindings, conserves photo surfaces, simplifies exchange examination. A time labor money-saving device. Address BARRIE, 154 3rd Ave., New York City.

FOR LEASE.—Five or ten years, desirable ground for picture theater. Exceptional opportunity for right parties. Best location. Land will accommodate theater holding eight hundred seats. Address F. H. MYERS, 149 Westfield Ave., Bridgeport, Conn.

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FOR SALE OR RENT.—Seating capacity 300 to 1,200, some suitable for vaudeville, guaranteed O. K., with Chicago Ventilation Ordinance. HUME, Room 513, 608 So. Dearborn St., Chicago, Ill.

WANTED, TO RENT.—Theater for moving pictures. Quality will be our motto and where 10-cent admission can be charged. G. O. COOK, Dunbar, Wis.

MOVING PICTURE THEATER.—In central New York, bargain if sold immediately; good reason for selling. Money maker, low rent. GEM THEATER, Camden, N. Y.

FOR SALE OR RENT.—Large theater, 1500 capacity, equipped with the latest improvements for any amusement. M. G., care Moving Picture World, New York City.

FOR SALE.—Motion picture theater in college and tourist city of 12,000. Best location in the city, seating capacity about 500; 10-cent admission; first class equipment; fine house throughout; must sell at once; $2,900, $1,900 to handle. REX THEATER, Boulder, Colo.

MOTION PICTURE THEATER.—For sale or lease. Just built; seating capacity 1,000. Fully equipped, two machines and stage. In the best and fastest growing section of Bridgeport. Corner space for airdrome. Property valued at $17,000. Reason for selling, ill health. Address J. P. DIVER, 65 Marion St., Bridgeport, Conn.

PICTURE THEATERS.—If you wish to buy or have one for sale in any section of the center West, write THE PHOTOPLAY INVESTMENT CO., Muscatine, Iowa.

PRETTY NEW THEATER.—Just opened, only one in town, owner cannot operate. $500 cash. POSTMASTER, Roswell, Ga.

FOR SALE.—Vaudeville and moving picture theater located near Philadelphia, showing weekly profit of $125 to $175. Price $5,000 cash. No time for triflers. L. T., care of Moving Picture World, New York City.

AUDITORIUM.—Glen Ellyn, Ill., 25 miles west of Chicago, population 2,600. First class projecting outfit complete. Rent 70 of theater, lights, piano, seats (450) and service, $5 per night, at present showing Tuesdays and Fridays; investigate. S. M. BOWDEN, Glen Ellyn.

FOR SALE.—Moving picture theater in West Virginia town, furnished complete, building included. This theater has cleared over $2,500 in the last year; no opposition, books open for your inspection; best reason for selling; the opportunity of a lifetime, act quick. First man will buy this. Address D. F., care of Moving Picture World, New York City.

FOR SALE.—Only picture theater in town of 5,000 population. Doing good business. Address J. C. N., care of Moving Picture World, New York City.

EQUIPMENT FOR SALE.

BRASS POSTER FRAMES.—For one, three and six-sheets. Also brass easels, brass railings. Write for complete catalog. THE NEWMAN MFG. CO., Cincinnati, O. 101 4th Ave., N. Y.

50 STYLE SIGNS for moving picture theaters. Samples mailed free. Cut prices. We pay express charges anywhere. JORDAN SHOW PRINT, 320 W. Superior St., Chicago, Ill.

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FOR SALE.—Any part of my moving picture theatre; opera chairs 65c. each, Simplex machines $125; Power's 6A $100; all goods used three months, have many other bargains in other fixtures. A. GLEN, Room 200, Houser Bldg., St. Louis, Mo.

FOR THEATRE EQUIPMENTS.—Such as seats, picture machines, etc., see LEARS THEATRE SUPPLY CO., 509 Chestnut St., St. Louis, Mo.

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75 THEATER CHAIRS.—Mahogany finish, used short time, 75 cents each. SCHULER BROS., 777 Main St., Buffalo, N. Y.

FOR SALE.—A Pathe Head complete and ready to use. Address MGR. LYRIC THEATER, Fort Wayne, Ind.

ENTIRE EQUIPMENT.—Of a moving picture house, compelled to vacate on account of owners wishing to build. 2 machines, Powers 6A, practically new, complete with fine lenses. 300 chairs, 1 Mirrored Screen, 2 large billboards, 3 fire extinguishers, 1 marble outside ticket office. Will be sold at a sacrifice. Apply J. A. COHEN, 387 Main St., Springfield, Mass.

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FOR SALE.—Camera, tripod, complete. American Cinematograph. Zeiss 3.5-72 M. M. lens. 4 magazines, 200 foot capacity. All in fine condition. $250. CAMERA MAN, care of Moving Picture World, Chicago, Ill.

PROFESSIONAL MOVING PICTURE CAMERAS.—Two sizes. Tripods, Zeiss-Tessar 50 m. lenses, $150, $225. Special cameras to order. Repairing all makes. R. W. PITTMAN, 50 West St., New York City.

ERNEMAN.—Prestwich, Moy, Jenkins new and second hand. Free instruction. RAY, 326 5th Ave., New York City.

FILMS WANTED.

WANTED.—To buy single and multiple reel subjects. Must be in strictly first class condition and all with paper, positively no junk wanted. Western, Indian and sensational subjects preferred. INDEPENDENT FILM & SUPPLY CO., Plaza Theatre Bldg., San Antonio, Texas.

WANTED.—Good commercial reels, must be in A. No 1 condition. Address BOX C, Landisburg, W. Va.

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We HAVE—A large quantity of fine films for sale at average price of five dollars per reel. Will ship C. O. D. with right of examination on receipt of express agent's guarantee to pay all express charges or on receipt of cash. State quantity wanted and we will make best possible selection for your approval. NORTH AMERICAN FILM CORP., West Depot St., Knoxville, Tenn.

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LANTERN SLIDES.—Made of your good negatives, only 35c. each. $3.50 per dozen post paid. Prompt satisfactory work guaranteed. LINEBARGER, P. O. Box 289, Phoenix, Ariz.

PIANISTS.—Send 25c. for 20 pieces of descriptive music, also how to obtain music for 2c. a copy. E. A. AHERN, Mus. Dir. Isis Theatre, Twin Falls, Ida.

1914 GRAVES—Moving Picture Theatre Directory, containing over 14,000 moving picture theaters and film exchanges, alphabetically arranged by state and town. $5.00 prepaid. NATIONAL TRADE DIRECTORY PUBLISHERS, 1000 N. Grand Ave., St. Louis, Mo.

THREE BIG FORMULAS—Film cement holds all makes perfectly. Curtain coating is fireproof. Moving picture machine oil fine grade. All for $1.00. Guaranteed or money back. EUGENE JORDA, Waco, Texas, Route No. 2.

MOVING PICTURE—Photography; practical camera instruction by an experienced cameraman. RAY, 326 5th Ave., N. Y. City.

Calendar of Licensed Releases

Current Releases

MONDAY, JUNE 8th, 1914.

BIOGRAPH—The Ethics of the Profession (Dr.).....
EDISON—The Tango in Tuckerville (Comedy).....
KALEM—Nina of the Theater—First of the Alice Joyce Series (Special—2 parts—Drama).....
PATHE—Woof! Watch Whiffles (Com.).....
—Picturesque Scandinavia (Travel).....
SELIG—Judge Dunn's Decision (Spec.—2 parts—Dr.)..
—Hearst-Selig News Pictorial, No. 29 (News)..
VITAGRAPH—Eve's Daughter (Drama) .....

TUESDAY, JUNE 9th, 1914.

CELIO—The Trap-Door Clue (Special—2 parts—Dr.)..
EDISON—The Voice of Silence (Drama).....
ESSANAY—Jane (Comedy) .....
LUBIN—The Pie Eaters (Comedy).....
—He Wore a Wig (Comedy).....
MELIES—By Taxi to Fortune (Comedy).....
—Midday or Midnight? (Comedy).....
PATHE—The Poison of Serpents (Edu.) .....
—River Travel in Indo-China (Travel).....
SELIG—Eugenics At Bar "U" Ranch (Comedy).....
VITAGRAPH—The Right of Way (Spec.—2 parts—Dr.)

WEDNESDAY, JUNE 10th, 1914.

EDISON—Andy Goes A-Pirating—Seventh of the Andy Series (Comedy) .....
ESSANAY—This Is the Life (Comedy).....
KALEM—The Quicksands (Special—2 parts—Drama)..
LUBIN—The Changeling (Special—2 parts—Drama)...
MELIES—The Love Story of Her Youth (Dr.).....
PATHE—Pathe's Weekly, No. 40, 1914 (News).....
SELIG—The Doctor's' Mistake (Drama).....
VITAGRAPH—The Widow of Red Rock (Comedy)...

THURSDAY, JUNE 11th, 1914.

BIOGRAPH—A. Jonah (Comedy).....
ESSANAY—The Snakeville Volunteer (Comedy).....
LUBIN—The Lure of the Pit (Spec.—2 parts—Dr.).....
MELIES—His Uncle's Deception (Comedy).....
—Quits (Spec.—Two parts—Drama).....
SELIG—Hearst-Selig News Pictorial, No. 30 (News)..
VITAGRAPH—The Power to Forgive (Drama).....

FRIDAY, JUNE 12th, 1914.

EDISON—A Warning From the Past (Special—2 parts —Drama) .....
ESSANAY—The Song in the Dark (Spec.—2 parts—Dr.)
KALEM—The Box Car Bride (Comedy).....
LUBIN—Claim Number Three (Drama).....
SELIG—Bombarded (Comedy) .....
—Doc Yak's Zoo (Picture Cartoon).....
VITAGRAPH—The Accomplished Mrs. Thompson (Comedy) .....

SATURDAY, JUNE 13th, 1914.

BIOGRAPH—The Opal's Curse (Dr.).....
EDISON—A Terror of the Night—Ninth of the Active Life of "Dolly of the Dailies" Series (Drama).....
ESSANAY—Broncho Billy and the Mine Shark (Dr.)..
KALEM—The Squaw's Revenge (Drama).....
LUBIN—He Changed His Mind (Comedy).....
—A Bargain Automobile (Comedy).....
MELIES—The Mummy (Spec.—2 parts—Comedy).....
SELIG—When the Night Call Came (Drama).....
VITAGRAPH—Our Fairy Play (Spec.—2 parts—Dr.)..

Advance Releases

MONDAY, JUNE 15th, 1914.

BIOGRAPH—The Prize Employer (Comedy).....
—Brown's Bachelor Supper (Comedy).....
EDISON—The Adventure of the Missing Legacy (Sixth of "Octavius Amateur Detective" Series) (Comedy)
KALEM—Mrs. Peyton's Pearls (Special—Two parts—Drama) .....
PATHE—Whiffles, The Spotter (Comedy).....
—Cournailles Brittany, France (Travel).....
SELIG—The Adventures of Kathlyn, No. 13 (The Court of Death) (Special—Two parts—Drama) .....
—Hearst-Selig News Pictorial, No. 31 (News)...
VITAGRAPH—The Crime of Cain (Drama).....

TUESDAY, JUNE 16th, 1914.

CINES—One Woman's Way (Special—Two parts—Drama) .....
EDISON—The Gap (Sixth of "The Man Who Disappeared" Series) (Drama).....
ESSANAY—The Little "He and She" (Comedy-Drama)
KALEM—The Missing Jewels (Drama).....
LUBIN—The Shell Comb Industry (Industrial).....
—Good Cider (Comedy).....
MELIES—On the Beach (Comedy).....
PATHE—Simple Experiments In Electricity (Educational) .....
—Through the Bosphorus (Turkey) (Travel)...
SELIG—How Lone Wolf Died (Drama).....
VITAGRAPH—A Wayward Daughter (Special—Two parts—Comedy-Drama) .....

WEDNESDAY, JUNE 17th, 1914.

EDISON—A Modern Samson (Comedy).....
—On the Steps (Comedy).....
ESSANAY—The Fable of the Brash Drummer and the Nectarine (Comedy) .....
KALEM—Home Run Baker's Double (Special—Two parts—Drama) .....
LUBIN—The Struggle Everlasting (Special—Two parts —Drama) .....
MELIES—At the Mercy of the Waves (Drama).....
PATHE—Pathe's Weekly, No. 41, 1914 (News).....
SELIG—Castles in the Air (Drama).....
VITAGRAPH—The Ladies' War (Comedy).....

THURSDAY, JUNE 18th, 1914.

BIOGRAPH—Her Neighbors Next Door (Drama).....
ESSANAY—The Wooing of Sophie (Western—Comedy)
LUBIN—The House of Darkness (Special—Two parts—Drama) .....
MELIES—Hidden Death (Two parts—Drama).....
—His Dream Fulfilled (Comedy).....
—Everybody's Doing It (Comedy).....
SELIG—Hearst-Selig News Pictorial, No. 32 (News)...
VITAGRAPH—Only a Sister (Drama).....

FRIDAY, JUNE 19th, 1914.

EDISON—The Hand of Horror (Special—Two parts—Drama) .....
ESSANAY—Finger Prints (Special—Two parts—Drama)
KALEM—The Wages of Sinn (Comedy) .....
—Military Tattoo at Aldershot, England (Top.)
LUBIN—The Parent Strain (Drama).....
SELIG—Peter's Relations (Comedy).....
—Chickens (Comedy) .....
VITAGRAPH—The Persistent Mr. Prince (Comedy)...

SATURDAY, JUNE 20th, 1914.

BIOGRAPH—By the Old Dead Tree (Drama).....
EDISON—In the Days of Slavery (Drama).....
ESSANAY—Broncho Billy—Outlaw (Drama).....
KALEM—Brought to Justice (Drama).....
LUBIN—Getting Solid With Pa (Comedy).....
—Long May It Wave (Comedy).....
MELIES—Pills and Pills (Two parts—Comedy).....
SELIG—The Girl At His Side (Drama).....
VITAGRAPH—Father's Flirtation (Special—Two parts —Comedy) .....

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Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, JUNE 7th, 1914.

CRYSTAL—No Release This Day.
ECLAIR—A Marriage for Money (Comedy)
—Society at Simpson Center (Comedy)
REX—Closed Gates (Drama)

MONDAY, JUNE 8th, 1914.

IMP—The Man Who Lost, But Won (2 parts—Drama)
POWERS—The Undertow (Drama)
VICTOR—Uncle Sam In Mexico (Top. and Edu.)

TUESDAY, JUNE 9th, 1914.

CRYSTAL—His Lucky Day (Comedy)
GOLD SEAL—Lucille Love, the Girl of Mystery—Series No. 9 (2 parts—Drama)
UNIVERSAL IKE—Universal, Jr. Is Kept From Being An Actor (Comedy)

WEDNESDAY, JUNE 10th, 1914.

ECLAIR—Wife (2 parts—Drama)
JOKER—Mike Searches For His Long Lost Brother (Comedy)
NESTOR—A Wife On a Wager (Drama)
UNIVERSAL—Animated Weekly, No. 118 (News)

THURSDAY, JUNE 11th, 1914.

IMP—Across the Atlantic (3 parts—Drama)
REX—The Awakening (Drama)
STERLING—When Smaltz Loves (Comedy)

FRIDAY, JUNE 12th, 1914.

NESTOR—Sophie of the Films (Comedy—Series No. 2)
POWERS—The Masked Rider (Drama)
VICTOR—Enmeshed by Fate (2 parts—Drama)

SATURDAY, JUNE 13th, 1914.

101 BISON—The Isle of Abandoned Hope (2 parts—Dr.)
JOKER—The Cure (Comedy)

SUNDAY, JUNE 14th, 1914.

ECLAIR—Aunty's Money Bag (Comedy-Drama)
FRONTIER—His Dress Rehearsal (Drama)
REX—The Pursuit of Hate (Drama)

MONDAY, JUNE 15th, 1914.

IMP—The Baited Trap (Two parts—Drama)
STERLING—Kids (Comedy)
VICTOR—The Sandhill Lovers (Western Comedy)

TUESDAY, JUNE 16th, 1914.

CRYSTAL—Boxes and Boxers (Comedy)
—Foolish Lovers (Comedy)
GOLD SEAL—Lucille Love, The Girl of Mystery (Series No. 10) (Dr.)
UNIVERSAL IKE—Universal Ike Jr. Bearly Won Her (Comedy)

WEDNESDAY, JUNE 17th, 1914.

ECLAIR—The Mask of Affliction (Two parts—Western Drama)
JOKER—The Fatal Letter (Comedy)
NESTOR—'Cross the Mexican Line (Western Drama).
UNIVERSAL—Animated Weekly, No. 119 (News)

THURSDAY, JUNE 18th, 1914.

IMP—The Fatal Step (Drama)
REX—The Law Unto Himself (Two parts—Drama)
STERLING—A Jealous Husband (Comedy)

FRIDAY, JUNE 19th, 1914.

NESTOR—Sophie of the Films (Series No. 3) (Comedy)
POWERS—The Brand of Cain (Drama)
VICTOR—A Singular Cynic (Two parts—Com.)

SATURDAY, JUNE 20th, 1914.

101 BISON—The Forbidden Room (Three parts—Drama)
JOKER—A Quiet Day at Murphy's (Comedy)

Mutual Film Corporation

SUNDAY, JUNE 7th, 1914.

KOMIC—The Last Drink of Whiskey (Comedy)
MAJESTIC—The Intruder (2 parts—Drama)
THANHOUSER—The Scrub Lady (Comedy)

MONDAY, JUNE 8th, 1914.

AMERICAN—The Oath of Pierre (Two parts—Drama)
KEYSTONE—(Title Not Announced)
RELIANCE—Our Mutual Girl, No. 21

TUESDAY, JUNE 9th, 1914.

BEAUTY—Nancy's Husband (Drama)
MAJESTIC—Her Birthday Present (Drama)
THANHOUSER—Rivalry (Two parts—Drama)

WEDNESDAY, JUNE 10th, 1914.

AMERICAN—Sparrow of the Circus (Drama)
BRONCHO—A Tragedy of the Orient (Two parts—Dr.)
RELIANCE—The Cowboy's Chicken Dinner (Drama)

THURSDAY, JUNE 11th, 1914.

DOMINO—A Relic of Odd Japan (Two parts—Drama).
KEYSTONE—(Title Not Yet Announced)
MUTUAL—Mutual Weekly, No. 76 (News)

FRIDAY, JUNE 12th, 1914.

KAY-BEE—From Out the Dregs (Two parts—Drama)
PRINCESS—The Toy Shop (Drama)
RELIANCE—Dan Morgan's Way (Drama)

SATURDAY, JUNE 13th, 1914.

KEYSTONE—(Title Not Yet Announced)
RELIANCE—The Horse Wrangler (Two parts—Drama)
ROYAL—Handle With Care (Comedy)

SUNDAY, JUNE 14th, 1914.

KOMIC—Hubby to the Rescue (Comedy)
MAJESTIC—The Rebellion of Kitty Bell (Two parts—Drama)
THANHOUSER—The Girl Across the Hall (Drama)

MONDAY, JUNE 15th, 1914.

AMERICAN—Jim (Two parts—Drama)
KEYSTONE—(Title Not Yet Announced)
RELIANCE—Our Mutual Girl No. 22

TUESDAY, JUNE 16th, 1914.

BEAUTY—The Dream Ship (Drama)
MAJESTIC—Their First Acquaintance (Drama)
THANHOUSER—Remorse (Two parts—Drama)

WEDNESDAY, JUNE 17th, 1914.

AMERICAN—The Unmasking (Drama)
BRONCHO—The Hour of Reckoning (Two parts—Drama)
RELIANCE—The Peace Brand (Drama)

THURSDAY, JUNE 18th, 1914.

DOMINO—In the Southern Hills (Two parts—Drama)
KEYSTONE—(Title Not Yet Announced)
MUTUAL WEEKLY—Number 77 (News)

FRIDAY, JUNE 19th, 1914.

KAY-BEE—The Voice at the 'Phone (Part 1) (Two parts—Drama)
PRINCESS—The Little Senorita (Drama)
THANHOUSER—The Man Without Fear (Drama)

SATURDAY, JUNE 20th, 1914.

KEYSTONE—(Title Not Yet Announced)
RELIANCE—The Stolen Code (Two parts—Drama)
ROYAL—Such a Business (Comedy)
—The Busy Man (Comedy)

WHEN IN NEW YORK

VISIT THE *Simplex* FACTORY

Delegates and visitors to the New York Exposition at the Grand Central Palace and members of the trade who visit New York at any time, should avail themselves of our cordial invitation to call and see how Simplex projectors are built.

It is a revelation to see the many operations necessary on each little piece before it is ready to be assembled as a part of the whole machine. The wonderful care and precision exercised in each operation is a surprise to master mechanics as well as to the laymen.

Our system of inspection is also of interest and shows how impossible it is for an imperfect machine to leave our hands.

Simplex methods insure Simplex quality. A year's guarantee signed by our General Manager goes with each machine.

VISIT THE SIMPLEX FACTORY

If you cannot come to us, our new Catalog A will be sent to you upon request.

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THE PRECISION MACHINE CO. INC.

317 East 34th St. New York

(Continued from page 1560)

WASHINGTON, D. C.

HARRY CRANDALL has obtained a lease to the Casino Theater at Seventh and F Streets, Northwest, for the summer months. This house has been running vaudeville and moving pictures at popular prices. It is Mr. Crandall's intention of running a series of exclusive features, and will include "Samson," "The Sea Wolf," and similar features. He will run four shows daily, with admission at ten, twenty and thirty cents.

Ever since the inception of moving pictures, considerable pains have been expended looking to the comfort of the ladies, for it was the fair sex who were the patrons of the moving picture houses. At the present time, even at midday you can find a fair proportion of men in every audience and the exhibitors are beginning to take cognizance of the fact. Playing to the comfort of the men, the American Theater on Pennsylvania Avenue, Northwest, is about to install a smoking room for gentlemen, something never before heard of in the moving picture field of Washington. The room is to be fitted out in dark oak and is to be made most comfortable.

But this is not the only innovation, for the Palace Theater, on Ninth Street, Northwest, is to be run especially for men and smoking is to be allowed right on the floor. Ladies will be admitted only when accompanied by male escorts but their patronage, even under these conditions, will not be solicited. The theater is located in the heart of the business district and is accessible to men who wish to forget the trouble of business for an hour or so while viewing the pictures. To take care of the smoke problem, the ventilating system has been enlarged so that no trouble is expected in this respect.

Moore's Orpheum, on Ninth Street, closes this week and during the next two or three months it will be subjected to a complete overhauling. An entrance is to be cut through from Ninth Street which will lead to the present lobby of the D Street side. The interior is to be redecorated, a new lighting and a new ventilating system are to be installed and other changes are to be made which will give to the house a seating capacity of 2270. The house when completed, it is said, will be much like the Strand Theater in New York City, the architects of which have been in consultation with Mr. Moore. Upon reopening, singers are to be employed a stringed orchestra will furnish music while the pictures are being shown, while brass will be utilized for overtures. During the latter period a heavy plush curtain will be dropped over the screen and a fountain in the center of a hedge, behind which the musicians will be stationed, will be brought into play. Many other new stunts are promised which have not been made public.

It is rumored about the street that a new airdome will shortly come into being on Ninth Street, in the vicinity of Grant Place, which will have a seating capacity of more than one thousand. The airdome is to be enclosed by ornamental brick walls, will have a concrete flooring and will have everything that represents the latest word in equipment.

The present agitation concerning Sunday baseball in the National Capital, it is feared, may have an ill effect upon the moving picture industry. The granting of an injunction recently which precluded the stopping of a game by the police, which has since been made permanent, has caused a terrible upheaval in the missionary circles and an effort will be made to have blue laws enacted by Congress.

The assistance that is being given by the exhibitors to the school children of Washington in the campaign of the latter to secure playgrounds for the summer vacation period, is doing much to increase the popularity of the individual houses and of the moving picture form of amusement. Quite a number of exhibitors have been donating their theaters for one or more matinee exhibitions while the various exchanges are co-operating in furnishing suitable photoplays for the occasion. The youngsters sell the tickets and the proceeds are devotted to ground rentals and for playground equipment.

The Washington Star has arranged to print the programs of a large number of moving picture theaters in its amusement columns. On Saturdays will be printed the program for that day, and for Sunday, Monday and Tuesday, while on Wednesday will be shown the programs for the balance of the week. The Washington dailies have been devoting more or less space to the moving picture industry and sometimes a full page is so utilized, with the result that while the father and the boys are reading the pink sporting sheet, mother and the girls are perusing the moving picture news, and then all join in visiting a nearby theater.

The Cosmos theater will operate the Casino Country Store during such time as the Casino theater may remain under lease to Harry Crandall. The Cosmo theater is again proving to be a most popular house during the afternoons when the Washington baseball club is playing out of the city, for it is equipped with an electric scoreboard which appeals to the ball fans.

It is seldom that one sees a closed house and an airdome, adjoining each other, both filled to their respective capacities, but on Decoration Day night the Apollo Theater and Apollo Park, on H Street, Northeast, presented such a spectacle. Every seat in both places was occupied during the greater part of the evening, and there were many people standing waiting for the end of the show. "Tess of the Storm Country," with Mary Pickford starring, was one of the features. At the Apollo Park singers are being employed to good advantage.

Tom Moore, of the Orpheum, Garden, and other local theaters, played host to the members of the Famous Players while they were participating in the production of the "Little Gray Lady" in this city last week. The series of entertainments consisted of automobile rides around the city, theater parties, visits to the baseball park where a game between the Washington and Detroit teams was witnessed and to Glen Echo, an amusement park on the outskirts of the city, and a dinner which was preceded by an informal dance on the stage of the Orpheum theater. The guest list at the dinner-dance included Miss Jane Grey, Mrs. William Marshall, Mrs. Walker, Miss Kathleen Aamola, Miss Anna Fearnley, Mrs. Barbour, and Messrs. Francis Powers, director; Hal Clarendon, James Cooley, Edgar Davenport, Robert Cummings, William Marshall, Frank Andrews, Nat. Daverisch, and others.

Secretary of War Lindley M. Garrison is entitled to be considered as an amateur moving picture artist for he took one of the leading roles in what will be another near-war drama. As the Secretary was hurrying to the White House to attend a meeting of President Wilson's cabinet recently, seven-year-old "Matty" Roberts, a New York boy, dressed in the uniform of a soldier of the United States, and carrying a small gun, stepped up in a most soldierly fashion and, saluting, presented what perhaps might have been an important dispatch direct from our fighting troops in Mexico. Mr. Garrison gravely read the missive, saluted the tiny messenger, and both went on their respective ways.

The Electric Feature Film Exchange has opened a suite of very attractive offices in the Bank of Commerce and Savings Building in this city, and R. Ivins, who was connected with the New York office of the same concern. Mr. Worthington himself was formerly manager of the special feature branch of the General Film Company. Mr. Worthington has extended an invitation to all exhibitors in this territory to visit the offices and the exhibition room where the feature films will be thrown on the screen.

To A. Brylawski of 1912 Calvert Street, a prominent Washington exhibitor, has been delegated the duty of procuring a suitable moving picture entertainment in connection with the Fourth of July celebration in this city. He has been named to head the historical moving pictures committee by District Commissioner Oliver P. Newman.

LINZ.

PITTSBURGH.

A PLAN for segregation of the sexes is being considered by some of the proprietors of the larger moving picture houses in the down-town district of the city. The plan will become a temporary reality in the course of a week and if it proves a success it is likely that it will be taken up by all the moving picture houses down-town. A request was made to five managers to give a week's test to the idea, by Civilian Aide Archibald Mackrell, of the Department of Public Safety. The object of the plan is to seat the men in one section of the house and the women in another. The couples coming to the show would have a reserved section also. The most attractive feature of the segregation plan is the privilege granted the women of keeping their hats on in the women's section. This will not obstruct the men's view and will not put the women to the trouble of removing their hats. The conditions existing in the moving picture houses o Pittsburgh, it is thought by most managers, do not really demand such a measure, although most of them have indorsed the new plan providing that it is practicable.

Work on the construction of a new moving picture theater in New Castle, Pa., on Main Street, and been completed as far as the masonry work, and the operations on the building will be rushed to completion so as to have the new theater ready by the early part of June. G. Harris, proprietor of the new theater, is already making preparations for the opening week, and will give the patrons of the theater a special show throughout that week.

Permission has been granted J. Weinberger, of East Pittsburgh, to erect a tent to be used as an airdome during the summer months. The tent will be erected some where in East Pittsburgh. Mr. Weinberger will run feature films exclusively.

The leashold on the Lyric Theater, at 175 Pike Street, Cannonsburg, Pa., which still had a number of years to run has been sold. The moving picture theater was formerly owned by Francis A. Mackert. The entire theater and equipment has been taken over by J. D. Simpson at a cost of $4,800, and will be remodeled and improved in every way possible.

Another new moving picture theater is being erected in New Castle, Pa. The new theater will be located on Washington Street next to the Young Men's Christian Association. The building is nearing completion and to mark the opening occasion several feature films are being selected to be shown.

One of the chief features of the moving picture theater now being erected in Wampum, Pa., by Lewis Harris, will be the electric light equipment. The lighting of the theater will be worked out in a most attractive array, and the outside of the theater will be handsomely decorated with electric lights of many different colors. Work has been delayed on the erection of the building owing to the unsettled weather conditions that have been existing, but with the opening of the fair weather work has again resumed and will be rushed to completion.

MANLEY.

NORTHWESTERN NEW YORK.

THE New Lyric theater, Buffalo, devoted to moving pictures and vaudeville, has closed for the summer.

Isidore Moses will be assistant to A. R. Sherry, who will manage the new Hippodrome theater, Buffalo. This house will open early in July under the general direction of Michael Shea, who has heavy theatrical interests in Buffalo, Toronto and Cleveland. Vaudeville and moving pictures will be featured at the Hippodrome.

A pretty fountain, from which issues perfumed water, has been placed in the lobby of the Strand Theater, Buffalo. There is a sign inviting patrons to dip their handkerchiefs into the water.

Children of the Orphans' Home, Elmira, recently attended the Colonial moving picture theater of that city.

One of the features of the recent performances of the Lambs at the Star Theater, Buffalo, was moving pictures of John Drew, Francis Wilson, Raymond Hitchcock and others as they sang their club songs. Dr. F. C. Cornell, manager of the Star, John Oishei, manager of the Teck Theater, and Henry Marcus, manager of the New Lyric, Buffalo, were among those who welcomed the Lambs.

Five hundred school teachers and many pupils were among those who have attended the moving picture production of "Spartacus" at the Majestic theater, Buffalo. This is a George Kleine attraction. A Wurlitzer pipe organ and a complete orchestra supply the music.

The Buffalo Councilmen have approved the plans of the New Olympic theater of that city. The plans were held up for a time because exit courts were not provided on either side of the house. Some of the councilmen claimed the theater was safer than before and that there was a sufficient number of exits.

BILLY BISON.

WISCONSIN.

A CIRCUIT of moving pictures for the American Association of Museums was proposed before the meeting of that organization at Milwaukee. The idea was promulgated in the annual report to the body and emphasized the educational value of the films and their peculiar affiliation with the subjects in which the directors of the museums are trying to interest the American people. At an evening session a demonstration of the use of the motion picture machine in the museum was given by Secretary Paul M. Rea, of Charleston, S. C.

Among the new moving picture houses in Milwaukee, for which the plans are well under way, are the one to be erected by G. H. Williams at Wells and Twenty-first streets, to cost $17,000, and one by J. J. Schwartz at Ninth and Lincoln avenues, to seat 850 persons.

Edwin F. Weigle, staff photographer of the Chicago Tribune, was at the Orpheum Theater in Milwaukee to explain the moving pictures which he took in Vera Cruz.

A. M. Cox, who has been manager of the Grand Opera House at Oshkosh for the last year, has accepted a position with the Laemmle Film Service at Madison.

MIDWEST SPECIAL SERVICE.

IOWA

THE operation of moving picture theaters in Iowa on Sunday where it involves labor, other than required by charity or necessity, is illegal according to a decision of the Iowa State Supreme Court. This opinion was handed down in the case against R. L. Warne and Claude Schneider, of Oelwein. Their arrest and trial before a justice of the peace resulted from an agitation in the fall of 1913 against Sunday shows. The men were found guilty and fined $5 and costs. They appealed to the district court where the decision was upheld. The supreme court also upheld the verdict.

"Creation," the moving pictures of the International Bible Students' Association, are being shown at Greene's Opera House in Cedar Rapids.

The Opera House picture show at Lansing has added an amateur night.

The secretary of state has granted a charter to the Cresco Opera House Company, which incorporated with a capital stock of $25,000. The incorporators are E. H. Allen, S. A. Converse, O. J. McHugh, F. A. Ruber, A. J. Thomson, W. H. Tillson, E. P. Farnsworth Company, C. C. Burgess and C. W. Reed.

Thomas Duffy and F. J. Etzel, of Vail, will operate a moving picture show at Lakewood Park, Lake View, this summer. Mr. Etzel will act as manager.

Hugh Fleming has purchased the interest of his partner, W. M. Shields, in the moving picture theater at Afton and now has a monopoly on the amusement business in Afton.

E. H. Chamblliss, who purchased the Casino Theater at Charles City from L. H. Hooker, will operate the house in connection with his theaters at Webster City and Iowa Falls.

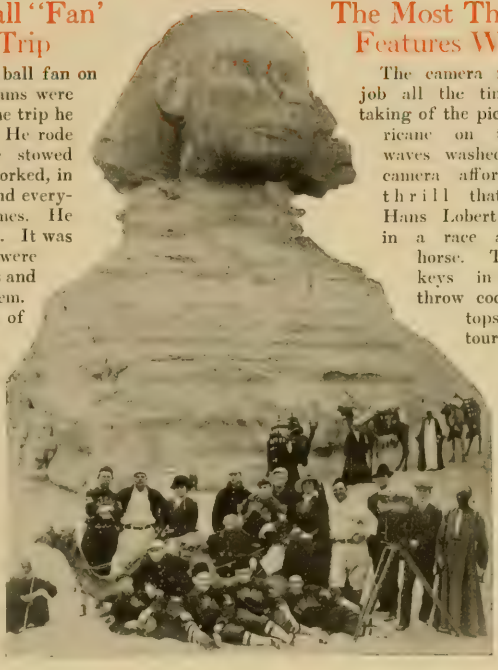
Max Kies, who purchased the Orpheum Moving Picture Theater on Main street, between Third and

NOW Ready—Get It Quick!

Giants-White Sox Tour of the World

The Greatest Ball "Fan" Made the Trip

When the "greatest ball fan on earth" saw that the teams were really going to make the trip he turned into a "Bug." He rode the brake beams, he stowed away, he begged, he worked, in fact he did anything and everything to get to the games. He got there and he rooted. It was not just what they were used to in foreign lands and he sure surprised them. The study of the faces of the bleacherites when the bug was present is a scream. He gets everyone into a pickle and the situations give a touch of comedy that will keep your patrons splitting their sides with laughter. In addition the players get into some funny mixups. One of them nearly marries a million dollar widow only to find that she is a married woman!



The Most Thrilling Features Were Caught

The camera man was on the job all the time. During the taking of the pictures of the Hurricane on the Pacific the waves washed right over the camera affording a realistic thrill that is wonderful. Hans Lobert runs the bases in a race against a cattle horse. The human monkeys in North Guinea throw cocoanuts from the tops of trees at the tourists. The ride that Germany Shaeffer took down the side of a mountain at Hong Kong is the most wonderfully exciting ride you could imagine, giving at the same time a most beautiful scenic view of the harbor and town.

The Most Interesting Travel Picture Ever Made

The film is full of true-to-life scenes not only of the native life in the places visited but of all the most wonderfully grand scenery on the way. You see actual living conditions in Japan, Hong Kong, Manila, India, Australia, Egypt, Naples, Rome, France, etc. One of the most beautiful waterfalls in the world; the great Lybian desert and the Mosque of Mohamed Ali; the tomb of Napoleon; the Khedive of Egypt watching his first game of baseball; the King of England at the game in London; the Pope, who granted a personal interview to the tourists; and the great carnival of Nice, in which the players took a prominent part, are all shown. It is truly a wonderful picture.

Six Reels of Laugh—Interest—Thrill—Wonder

ECLECTIC FEATURE FILM EXCHANGES FOR YOUR USE

ATLANTA Rhodes Bldg.	BOSTON 3 Tremont Row	CHICAGO 5 So. Wabash Ave.	DALLAS Andrews Bldg.	LOS ANGELES 114 E. 7th St.	MINNEAPOLIS 4th & Hennepin Sts.
NEW YORK 115 E. 23rd St.	PITTSBURGH 715 Liberty Ave.	SAN FRANCISCO 67 Turk St.	ST. LOUIS 3210 Locust St.	SYRACUSE 214 E. Fayette St.	CINCINNATI 217 E. 5th St.

CLEVELAND 622 Prospect Av., S. E.	PORTLAND 392 Burnside Ave.	PHILADELPHIA 1235 Vine St.	WASHINGTON 7th and E Sts., N.W.	NEW ORLEANS 910 Gravier St.

DENVER: Nassau Bldg. KANSAS CITY: 928 Main St.

THE ECLECTIC FILM COMPANY
110 West 40th Street New York City

Why Don't YOU Make Money With

The Perils of Pauline

JUST IN TIME

Improved Standards

The time has passed when "anything as long as it is a motion picture" can draw crowds who will make money for the Exhibitor. The pictures that are successful today are those that carry a punch in every foot of film—pictures like The Perils of Pauline. This immense production has been sweeping the country and making a name for the houses showing it. The exhibitors report record-breaking box-office receipts and in many instances they have requested a return date so they could show it to those who were unable to get into the theatre on the first showing. This great record is the result of the improved standards set by the Eclectic Film Co. in the making of thrilling, realistic pictures that are clean and wholesome and at the same time intensely gripping.

Eclectic Satisfaction

If we had the space we would like to print every letter we have received from the exhibitors telling about their experience and their entire satisfaction with The Perils of Pauline. It is more than satisfaction. It is enthusiasm. We knew when we started to produce The Perils of Pauline that it would be a great big success, but we had no idea that it would run as strong as it is. We can safely say that we have broken every booking record with this serial and the end is not in sight. Every episode brings to us the tale of immense crowds that in some instances could not be accommodated. Every episode emphasizes more and more strongly the fact that any exhibitor who is not showing this feature is losing money that is going to his competitor.

Pauline Pulls People—She's A Gold Mine

THE ECLECTIC FILM COMPANY

110 West 40th Street

New York City

The Kind of Dramatic Soul-Stirring Photo Play
You Have Always Wanted to Offer Your Patrons

The STAIN

A Dramatization of the Great Novel by Forrest Halsey and Robert H. Davis

Pathé Frères Surpassed Themselves Making This For Us

Rarely if ever have we been given the opportunity to offer to the exhibitors a photo play of the strength of The Stain. The cast is the strongest possible to gather together. The story of the Bank clerk who steals money from the bank to enable him to study for a lawyer, deserts his wife and small daughter and finally, under an assumed name, becomes a noted judge, only to have his castle come tumbling about his ears at the time when he thinks he is most successful, is replete with dramatic incidents of heart-gripping interest that will keep an audience on edge from start to finish. It is a clean, wholesome story that will prove a big puller in any theatre.

A Powerful Human Interest Drama Superbly Acted

ECLECTIC FEATURE FILM EXCHANGES FOR YOUR USE

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DENVER: Nassau Bldg. KANSAS CITY: 928 Main St.

THE ECLECTIC FILM COMPANY
110 West 40th Street New York City

Some Eclectic Features of Exceptional Merit

Foreign Features chosen especially for their adaptability for the American Market.

Faithful Unto Death

(4 parts)

There are many war pictures on the market but none of them come up to the standard set by "Faithful Unto Death." It is a war drama that introduces the human touch in such a way to emphasize the horrors that attend the awful struggle between two nations. At the same time it does not harrow the feelings of the people who see it.

The Tempting of Justice

(5 parts, hand colored)

When a Judge takes his oath of office he swears to administer justice regardless of whom or where it strikes. If your only son were accused of a crime you knew impossible for him to commit and yet all the circumstantial evidence pointed to him, would you have a struggle to be true to your oath of office and carry the trial to a bitter end?

Leaves of Memory

(4 parts)

An aviator who has met with an accident causing the loss of his mind is taken to the house of his twin brother to be cared for. The secretary of the brother causes the death of his employer in such a way it is blamed on the insane brother who is incarcerated in an asylum. Having married his former employer's wife the secretary enjoys life till the brother regains his memory.

Eclectic Features are REAL Features

ECLECTIC FEATURE FILM EXCHANGES FOR YOUR USE

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DENVER: Nassau Bldg.			KANSAS CITY: 928 Main St.		

THE ECLECTIC FILM COMPANY
110 West 40th Street — New York City

"The Cream of American and European Studios"

MEET US AT
"407"

—our headquarters for the week of June 8th to 13th, at the Grand Central Palace, New York.

You owe it to yourself, your patrons and your future to investigate our wonderful rental proposition. No better time than the present will ever again be yours, so make the most of it.

SOME JUNE RELEASES

MARION LEONARD
IN
Mother Love
An original Six-part Drama

SIGNOR CARLO
IN
A Born Warrior
A spectacular Six-part Feature

JOSEPHINE WEST
IN
Bringing in the Law
A "Punchy" Three-part Production

VALENTINE GRANT
IN
Tricking the Government
A Sid Olcott Feature in Three Parts

WARNER'S FEATURES, Inc.
130 West 46th Street New York

Fourth, in Dubuque from Frank Loftus and Frank Hoffman, has installed a new ventilating system.

Construction of the new moving picture theater to be erected at Exline by C. C. McDonald, of Cincinnati, has begun.

MIDWEST SPECIAL SERVICE.

ILLINOIS.

CHICAGO investors are said to be interested in and may purchase the right to manufacture a seat-indicating device upon which F. A. Bristol and P. J. Scharrington, of Des Plaines, hold the patent. The device is designed especially for moving picture theaters and it is claimed will do away with ushers. By an automatic electric signal system miniature lights in the ticket office indicate to the ticket seller just how many vacant seats there are in the house and their location.

John J. Berscheit, of Aurora, owner of the Century Theater and part owner of the Princess Theater in South Bend, has had plans made for a new theater to be known as the New Century, which will be erected at 209 Lincoln Highway West in Mishawaka, Ind. It will cost $35,000 and will seat 1,200.

H. N. Bell and Benjamin Zilm, who operate a moving picture show at La Rose, have been giving shows at Low Point, and probably will include that town in a circuit.

Thomas Prosser has taken out a new license for the Star Theater at St. David.

A new front has been installed at the Savoy Theater in Delavan, and the house has been generally improved.

The People's Theater at Cuba has been closed because of lack of business, the holder of a chattel mortgage having foreclosed on the fixtures. It was operated by McLaughlin & Bond.

Compromise has been offered by the striking union moving picture operators in Springfield in an effort to end the labor troubles. The union men want the managers to take back at least one operator now idle on account of the strike for each house, and the union will take into its organization the operators who have been working during the strike. Under these conditions the Amuse, the first to announce a change, the Capitol and Casino signed an agreement.

John Lager has purchased the Palace Theater at Staunton from T. F. Miller.

Opponents of Sunday moving picture theaters in Lincoln declare the proposition in a proposed ordinance to raise the license fee to $100 a year is the joker which ultimately would lead the way to a wide open Sunday. Some of the papers are against the Sunday shows, which now are prohibited under the municipal code.

Prior to going over to its summer season of masterpiece pictures the Oak Park Theater at Oak Park included in its last week of vaudevile two sample pictures, "Classmates" and "Tess of the Storm Country" for advertising purposes.

Ed Fellis, for some time prominent in photoplay affairs at Hillsboro, is reported to be contemplating the erection of a new opera house and roof garden in that city.

George Pheland, of Danville, has leased the building at Third and Market streets in Alton, formerly occupied by the Biograph, and will open a new moving picture theater. Extensive alteration will be made. A rumor is current in Alton that the Temple may be given over to moving pictures after the lease of W. M. Savage expires this summer.

Manager Worth, of the Maywood Theater at Maywood, donated the use of his house to the Illinois State Pure Food Commission and as a result 12,000 school children learned why they should swat the fly and why their parents should demand cleanliness at the corner grocery. The plan to show the films in the township high school building miscarried and the photoplay manager came to the rescue of the state officials.

J. E. Gaither, who has been manager of the Palace Theater at Staunton since its acquisition by F. Miller, of Litchfield, has resigned and returned to his home at Litchfield.

A place for the children of Waukegan to play is made possible, particularly by the Elite Theater 226 North Genesee street, which gave a benefit performance for the Waukegan Woman's Club, which was raising the fund for the pleasure devices.

The Gaiety Theater, the vaudeville house in Galesburg, will give no shows this summer. Frank Thielan, of Chicago, one of the heads of the circuit which controls the house recently, was in Galesburg and plans are being made for the construction of a new theater or at the least extensive remodeling of the present building.

The Star Theater at Evanston has installed a new ventilation plant.

Motion picture shows in Farmington are now on their summer schedule. The Lyric is operating only Wednesdays and Saturdays and the Dreamland on Thursdays and Saturdays.

The Universalist Church of Elgin profited financially by the exhibition of "Les Miserables" at the Grand Theater in that city.

The Pontiac Riverview Chautauqua Assembly at Pontiac has awarded the contract for furnishing moving pictures at the annual meeting this summer to F. M. Bond, of Pontiac.

Moving pictures are again featured at Al Fresco Park on the Illinois River just above Peoria.

The Gem Theater at Clinton, which is now under new management, has added an amateur night.

MIDWEST SPECIAL SERVICE.

IN THE SOUTHWEST.

WILLIAM and Joseph Nowell, of Wilson, Okla., have disposed of their moving picture theater in that city to a stock company, but the former will remain in charge of the operating department.

G. C. Macham has been granted a permit by the city council of Plano, Tex., to operate an airdome on South Main street. This makes two picture shows for Plano.

The Colonial Theater at Greenville, Tex., has been re-opened after being closed for two months for remodeling. The house is truly colonial in design, and is one of the most tastily decorated and comfortably arranged moving picture theaters in the Southwest.

Free moving picture shows were a feature of Trades Day at Clarendon, Tex.

A. L. Neal has opened the Beach airdome at Galveston, Tex., giving first-run pictures.

L. B. McKinney, of Shawnee, Okla., will open a moving picture theater in Tecumseh, Okla.

Moving pictures of the meeting of the last general council of the Fraternal Aid Association at Lawrence, Kan., had local interest for residents of Topeka, Kan., and proved a good attraction at the Majestic Theater in Topeka, where they were shown under the auspices of the local lodge. The Haskell Indian school and the state university are included in the films.

Garfield Park, Charles Matthews, manager, Topeka, Kan., will use moving pictures as an attraction this summer.

One hundred persons, representing all factions interested in the Sunday moving picture show proposition in Pittsburgh, Kan., debated the matter until long after midnight, then adopted what was called a "middle course." The "middle course" consisted of allowing the photoplay houses to operate seven days a week, but the tone of some of the shows must be improved. Rev. C. D. Eldridge, president of the Ministerial Association, refused to concede that there was any middle ground. President J. S. Rogers, of the Chamber of Commerce, was delegated to appoint a committee representing his own organization, the Ministerial Association, the Woman's Christian Temperance Union, Retail Merchants' Association, Manual Training, Normal and Business College. It will be the duty of this committee to see that clean shows are given. In this they will be aided by a drastic ordinance to be passed by the city council.

Pictures of Kansas wheat fields and the big Larabee flour mills, Hutchinson, Kan., will be sugar-coated with romance. Manager Hal Wood, of the Industrial Motion Picture Company of Hutchinson, has been busy near Pratt, Kan., taking some of the scenes in a story showing the progress of Jack West, college student, from the time he enters the harvest field until after he has worked his way through the mills and won the president's daughter. The film will not be ready before next winter.

Frank Deal has opened an airdome at Wynnewood, Okla.

The Lone Star Airdome, J. L. Young, manager, has been opened at Smithville, Tex.

It will be the Star instead of the Lyceum Theater in Hot Springs, Ark., Mrs. Kate Hummell and Mrs. Lillian Linsky, the new owners having decided to re-christen the photoplay house.

The Pastime Moving Picture Theater at Marlowe, Okla., has been removed to the Payne Building.

A complete reel of the largest salt works in the world at Hutchinson, Kan., was made by the Bailey Photo Company. The cameramen also filmed many other Hutchinson industries.

W. F. Brophy has sold the Yale Theater at Lawton, Okla., to R. W. Herman.

Larger rural school buildings which can be used for moving picture shows and other social center work are advocated by Charles B. Farwell, a farmer near Leonia, Kan.

Mrs. T. W. Brewer, wife of a physician at Ringling, Okla., has opened a moving picture show at Ringling.

A resolution urging producers to prepare films especially for use in churches and Sunday schools was adopted by the Texas State Sunday School Association. It is believed by the Sunday school workers that the field of Bible and mission subjects is profitable and has hardly been touched.

According to reports from Topeka, Kan., E. F. Maxwell, owner and manager of the Empress Moving Picture Theater, has been negotiating for its sale. Maxwell is also owner of the Novelty Theater.

A study of the conditions of people who patronize the moving picture theaters in Fort Smith, Ark., has been made by the Herald, of that city. The editor finds that the photoplay houses are "a great moral force," that they are patronized by laboring men and business and professional men and their families and that the greatest good is that young men "who formerly spent their leisure hours . . . in frolicsome conduct, some viciously so and others conservatively, but both deplorable," now have a common salutation: "Let's go to the movies."

MIDWEST SPECIAL SERVICE.

IN THE NORTHWEST.

AFTER discussion places of amusement in Portland, Ore., were exempted from Sunday closing, but stores and shops were ordered by the city council to not open on the Sabbath.

John Bauer is erecting an opera house and dance hall at Moccasin, Mont.

The Nibbo Travelogues are drawing well at the Utah Theater in Salt Lake City.

Norg Sorrenson will open a moving picture theater at Hayti, S. D.

Roy Noggles, of Ogden, Utah, has been making plans to film the stores of that city. A scenario in the form of a hobo's dream will sustain interest.

G. N. Bontecou will lease the new moving picture theater to be erected at Howard, S. D., by August Schultz, it is reported.

The Opera House at Belfield, N. D., has been leased by William Dahlheimer, who will operate a moving picture show there.

L. Thompson will open a moving picture theater at Michigan, N. D.

An electric lighting company of Telluride, Col., did some advertising in co-operation with the Segerberg Theater, of that city, by giving away electric household appliances to some of the patrons of the theater.

MIDWEST SPECIAL SERVICE.

MICHIGAN.

THE Star at Sault Ste. Marie omitted its vaudeville for a week to give a special photoplay program.

For the convenience of its patrons the Garden Theater at Battle Creek advertises the hours at which the shows "start anew."

The Chamber of Commerce at Jackson is considering a proposition to have the city advertised by means of moving pictures.

A. W. Hooper, of Toledo, will be manager of the Lyric Theater at Lapeer, which has been purchased by S. W. Smith and Frank Cutting. Motion pictures, specialties and good musical programs are announced.

Herman Tietz is now giving picture shows four nights a week, Tuesday, Wednesday, Friday and Saturday at Armada. He changes twice a week.

The pictures "Sunny Hours in St. Joe Valley," made for the Chamber of Commerce at South Bend, Ind., were shown to the members of the Chamber of Commerce at Battle Creek.

The Laurium Amusement Company, of Laurium, reported that it had practically closed a deal for the property occupied by the People's Theater on Hecla street, giving opportunity to carry out its plan of remodeling and enlarging the building so as to increase the capacity and make it a thoroughly modern moving picture house.

George Bishop has purchased a moving picture equipment and is giving shows at Falmouth.

Mary Pickford in "A Good Little Devil" did good business at the Columbia Theater in Grand Rapids, and marked the advent of that house into the photoplay field. The vaudeville season has ended.

Manager Wood, of the Star and Pastime theaters, of Tawas City, has an arrangement whereby a local merchant gives tickets for his houses with each dollar's worth of goods purchased.

Members of the Grand Army of the Republic and its auxiliary, the Woman's Relief Corps, were the guests of Manager Davis, of the Arcade Theater at Charlotte when he showed "The Battle of Shiloh."

MIDWEST SPECIAL SERVICE.

IN THE MIDDLE WEST

NOTWITHSTANDING the opposition on account of doctrinal differences to the moving pictures of "Creation," the pictures are drawing large crowds in all cities where they are shown. A nursery feature, adopted by the promoters, has proved popular. Women who are interested in the work of the International Bible Students' Association are caring for the children while their mothers view the films.

It is reported that a new moving picture theater will be opened in Lowellville, Ohio, but that on account of a lack of an available building it will be necessary to erect a new theater.

The Sunday closing proposition will be put up to the voters of Findlay, Ohio, at the general election in November. An ordinance had been passed, compelling the closing on Sunday, but a referendum petition was filed and until the matter is definitely settled the houses will operate seven days a week.

Plans are being drawn for a new moving picture theater to be erected in Columbus, Ohio, by Joseph Hinterschied. It will seat 300 persons and will be of brick and stone construction.

The Coggon Opera House Company, of Coggon, Iowa, will go through with its plans to build a new $7,000 theater, having purchased the site.

A new airdome has been opened at Columbia City, Ind., by George Brookins, manager of the Lyric Theater.

An order to fumigate moving picture houses at least once a week has been issued in South Omaha, Neb.

A. Peterson will operate a moving picture show under canvas at Arcadia, Mich., this summer.

Ernest Purvis and S. S. Ruble, of Logan, Ohio, expect to have their new moving picture theater on North Market street in that city open about September 1. A modern fireproof building, which also will house ten suites of offices, will be constructed.

Exhibitors in Columbus, Ohio, who have been afflicted by boys and "practical jokers," have gone at the source of the itching and sneezing powder trouble. They sent a committee to the city council with specimens of the "bombs" which have proved so annoying to patrons. The result was that an ordinance prohibiting the sale of such preparations was unanimously indorsed by the city legislators.

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Beginning June 22nd, the thrilling Thanhouser drama "The Million Dollar Mystery"—by Harold MacGrath and Lloyd Lonergan—released two reels a week. $10,000.00 will be offered the public for a correct solution of this baffling mystery.

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LICENSED FILM STORIES

SELIG.

HOW LONE WOLF DIED (June 16).—Lone Wolf is a red-handed renegade, who wantonly maims and destroys through the sheer joy of savagery. How he dies in the desert miserably vindicates the natural course of his wicked life. Lone Wolf creeps on the scene stripped to the buff, armed only with a knife. He raids the settler's cabin, secures arms and ammunition, and then scurries away on the only horse of the place, unhappily missed by the fire of the settler's wife. He returns her fire and kills the woman, leaving the baby motherless.

The succeeding scene shows the visit of the missionary to the solitary tepee where Laughing Star and her mother are encamped. The good man has impressed the Indian girl with something of the light of the gospels, but that night he is shadowed and mutilated by Lone Wolf out of sheer deviltry. The Indian girl discovers him in the morning and learns from his dying lips the name of his assailant. Laughing Star immediately draws her knife and makes oath that she will kill the Indian, placing the blade upon her forehead and beginning an oath. The dying man raises his hand to the Bible and stops her, pointing to the injunction, "Thou shalt not kill." The good man dies and the girl begins a relentless pursuit of the murderer across the dreary wastes of the dry desert.

Lone Wolf is thrown from his horse and she finds him stunned and unconscious. She is about to plunge a knife in his heart when she remembers the injunction of the missionary and desists. She, however, takes away his arms, and herself goes to a safe distance and watches him return to consciousness. She raises her canteen and takes a drink. He, tortured by thirst, is powerless to secure the coveted water. He creeps to the water-hole and sees the poison sign of the Indian on the rock by it. He crawls painfully away, and finds another water-hole that she has stopped up with sand. Then in desperation he drags himself back to the poison spring. Daring danger, he drinks and dies in agony. Laughing Star presses her Bible to her bosom and passes on her way. The parable of the Good Samaritan had not impressed her, till she had obeyed the injunction of the dying missionary.

CASTLES IN THE AIR (June 17).—Alice Roland, a poor girl, is snubbed by her companions at high school, and her only admirer is a crippled youth, Roy Gordon. While touched to the quick by the coolness of her associates, her social aspirations are not destroyed, and, reading a romance concerning "Castles in Spain," she conceives the idea of creating some similar situation for her own delectation, and lets her friends share the secret. Her castle in England is shown in a series of "dissolves" as Alice tells the story of her new wealth. The scheme works, and she attends a fashionable lawn party in a borrowed gown. But suspicions are aroused, her plan is discovered, and the girls call upon her mother. Of course, the poor woman knows nothing of Alice's "castle" in the air, tells the truth, and over-ambitious Alice is again ostracized.

Shortly after this, poor Roy, who has been wrought up over her story of fictitious wealth, receives a letter from an attorney telling him that he is the sole beneficiary to a $50,000 estate. He goes abroad to visit a German specialist to be cured, if possible, of his physical inferiority. Two years pass, and Alice, through natural aptitude, has been able to support her mother in comfort. One day she is surprised to receive a letter from Roy, stating that although the surgeon had failed him, he is coming back to ask of her an all-important question. The old love flames in her breast, her heart is moved with pity, and she accepts him. Then he straightens up. His lameness has been really cured, and the ambitious girl comes into her own, so her castle in Spain becomes indeed reality.

PETER'S RELATIONS (June 19).—Peter's mother-in-law, Mrs. Fixit, makes an uninvited appearance at his country house, and immediately begins to rearrange things so rapidly that when he returns from the city in the evening he does not know the place. His wife, thoroughly under the dominion of her mother, apologizes for her invasion, but does not appear to change things. The couple are put off in a small side-room to spend the night and the cook is called in to help rearrange the apartments for some comfort. Everything is upside down and everything goes wrong. Peter sits upon and crushes his wife's best hat; the window curtain blows in and wakes them up every few minutes, and Mother-in-Law Fixit hears so much noise she thinks the house is haunted. The only one who sleeps is the cook, for she is so tired she can do that standing. The result of it all is that nobody gets any sleep and they wake up in the morning busily facing a new world of comic troubles.

CHICKEN! (June 19).—Sam's wife, suspicious by nature, gets all "het up," so to speak, when she hears hubby declare over the telephone to his compatriot, Bill: "That new stenographer you have is some chicken!" Several days later Sam receives a note from his friends to the effect that his wife has gone away and that the coast is clear for a good time, as Chief Barr has brought up a swell chicken for dinner. His wife picks up this note, rounds up the wives of the rest of the "gang," and they surprise their husbands in the act of dining, not with their stenographers, but upon some fine, fat chickens. Explanations clear the scene of prospective domestic battle smoke.

THE GIRL AT HIS SIDE (June 20).—Roswell Ford, head of the Monarch Construction Company, is loved by his private secretary, Agnes Lee, but he is in love with Natica Blaine, an heiress. He proposes to her one evening and is accepted. As he is leaving the house, the cord of her valuable necklace of pearls becomes broken, and he takes it to have it repaired. A few days later, Ford is seriously hurt while inspecting a building. During his convalescence Natica visits him, and also at his office, where Agnes has been taking his place, and tells her she wishes to do everything that she can to help Ford. That same day valuable securities are taken from Ford's office, which creates a shortage and embarrasses the company in paying pressing obligations. Agnes is obliged to visit Ford in the hospital and reveal to him the situation. He implores her to secure a loan at the bank. She makes her best efforts, but the loan is refused. Ford appeals to his friends for help and they refuse him. Then he appeals to the wealthy father of his fiancee, and is curtly received.

At this great crisis, the jeweler delivers Natica's necklace. Agnes estimates its worth to be sufficient to save him and urges him to ask Natica to raise money on it. He, however, will not hear of this and tells Agnes to return the necklace to Natica. Again exhaustion overcomes Ford and he falls back to his old condition at the hospital. Natica has learned from her father of Ford's trouble, and when Agnes, who has decided to return the necklace at Ford's request, Natica thinking that she has come merely to appeal to her for aid, sends down word that she has gone out for the day. In this extremity, Agnes recalls Natica's statement that she will do anything to aid Ford. Accordingly, she goes to a loan broker, hypothecates the jewels and satisfies immediate obligations with the money. The next morning Norman Blaine learns that the securities and cash taken by Ford's office have been recovered and that the Monarch Company is thoroughly solvent. He advises with Natica and they unwittingly benefit by Agnes' act. Natica commends Agnes for what she has done. Ford, on recovering, believes that Natica was the one who helped him. A man from the loan office then takes the necklace to Ford's office, demanding an explanation, arriving there while Natica is still with him. Agnes endeavors to prevent his telling Ford the truth, but is unsuccessful. Ford takes the cash which has been returned to his office, and redeems the necklace, returning it to Natica. Ford then sends for Agnes, and Natica tells him of her attitude during his trouble. He is then left alone with Agnes and realizes that she has saved him in his extremity, and at last reciprocates the great love she has always given him.

EDISON.

THE ADVENTURE OF THE MISSING LEGACY (Sixth of the Octavius Amateur Detective series—June 15).—When Pat Dolan, gardener on the Pennington's Long Island estate, came into a legacy of $4,000, he felt as if the sky had dropped on his head. With the sack of gold pieces which he carried home from the bank, Pat brought a couple of bottles of fine old Irish whiskey. His first impulse was to celebrate, and celebrate he did, in a befitting and proper manner. It happened that Octavius was spending his vacation at the Pennington's place. When Pat Dolan's two beautiful daughters rushed madly up to the house, and with tears and lamentations complained that their father's recently acquired wealth had been stolen. Octavius instantly proffered his services for regaining the missing money.

Arrived at the scene of the crime, Octavius discovered that Pat Dolan had only the vaguest of notions as to what had happened to his money. He dimly remembered counting it, but as to what occurred after that he had not the remotest idea. With the aid of a magnifying glass, Octavius conducted a careful search of Pat's house and the land about it. He discovered a multiplicity of clues, but all of them seemed to lack a certain amount of pertinence in furthering the eventual solution of the mystery. For instance, the alarming hand-prints he found on the kitchen wall were proved to have been made by Pat while fixing the stove; and of the three footprints Octavius discovered on the lawn, one was found to have been made by Pat, one by Nancy, and the third by Octavius himself.

After a few more illuminating discoveries of this order, Pat grew tired of following Octavius about, and returned to his sadly depleted whiskey bottles. When Octavius saw him about half an hour later, Pat was wandering about, singing happily. Considering him a suspicious person, Octavius followed him. Pat got all tangled up with the clothesline, and Octavius, in endeavoring to extricate him, discovered that the end of the clothesline led down the well. He pulled it up and discovered the bag of money exactly where the intoxicated Pat had hidden it. Octavius would have stood about all day telling Pat's beautiful daughters how he solved the mystery, if Mrs. Pennington had not pulled him away by his ear.

THE GAP (Sixth of "The Man Who Disappeared"—June 16).—While Perriton, alias "John Pottle" was recovering from the injuries he had received in his life and death struggle with Brownson, the detective, Earle, the superintendent of the construction company, called to inquire after his injuries. While talking to Jennie, the girl Perriton had saved from the gang of criminals, Earle admitted that he could stand Carter, the president of the company, no longer. He went on to tell her that if he could find a partner with money, he would undertake the important contract on the Warrington Courthouse, himself. After Earle had left, Jennie discussed the situation with Henry Horn, her husband, and Perriton. Horn decided that he would be willing to advance the money for the courthouse proposition, so Jennie started out for the offices of the construction company to find Earle. In the company offices, she learned that President Carter had discharged Earle that morning. From a letter on Carter's desk, she gained absolute proof that the construction company was planning to get the courthouse contract by bribery. Incidentally, she learned that Earle was leaving for the West on the 12:45 train.

After a rather unpleasant encounter with Carter, Jennie hurried back to Perriton and her husband. They decided that their only course was to stop Earle. Stopping Earle seemed, on the face of it, an utter impossibility, since they could not possibly reach the station by 12:45. But John Perriton was nothing, if not resourceful. He realized that the train would have to go over a near-by drawbridge. If the draw-bridge were open, the train would, of course, be held up. So jumping into a taxicab, they rushed off to the drawbridge. It was closed. The train was almost due. The drawbridge tender suavely informed Perriton that the bridge could on no account be opened unless a boat wished to pass through. With his heart in his mouth, Perriton rushed to a tug which was moored close by, and offered the captain twenty-five dollars to take him to the other side of the bridge. The captain naturally thought John was crazy, but accepted his offer just the same. Putting out into the stream, he whistled for the crew. The bridge slowly opened, and the 12:45 train which had just reached it, was stopped. Jennie found Earle and explained everything to him. Then the four partners hurried back to the city to begin their battle with Carter.

A MODERN SAMSON (June 17).—Algernon Leiter was very fond of Sadie, the daughter of Mr. Strong. Mr. Strong was a large man in every way—particularly around the waist. Sadie, though built on less Titanic lines than her father, was unusually strong. She had a playful little habit of dragging the piano about the room when she got excited that Algernon found irresistible. Algernon, himself was perfectly aware of the fact that he was not in the same class with Sadie and her father physically. But that did not prevent him from his determination to marry Sadie. At last, after a long and strenuous courtship, she accepted him.

Unfortunately, on that very day, Mr. Strong slipped on a banana peel which had been carelessly left on the pavement in front of his house, and fell heavily. On account of his curious construction, he was unable to rise, and when Algernon gallantly rushed to the rescue, his efforts resembled the frantic exertions of an ant attempting to lift an elephant. When Sadie finally came out and helped her father indoors, Mr. Strong was so indignant that he could hardly speak. He told Algernon firmly and finally that no one, so utterly lacking in physique should ever marry into the Strong family.

Algernon instantly made up his mind that if he must become a Samson to win his beloved, a Samson he would become. So he threw himself heart and soul into a multiplicity of physical exercises. He took long cross country runs, and nearly killed himself lifting heavy weights. On one of his runs, he spied Mr. Strong's car hopelessly stuck in the muddy road. Some wood choppers were working in a nearby lot. Algernon was smitten with a sudden brilliant idea. He engaged the services of the wood choppers, and led them quietly to the rear of the car. He commanded them to shove when he coughed. Then Algernon stalked proudly to the front of the car, tied his belt to it, grasped the belt firmly and coughed. As though by magic, the car jumped out of the mud hole. Sadie sprang down from the seat, clasped Algernon in her arms and called him her hero, and Mr. Strong, filled with admiration, willingly consented to their marriage.

ON THE STEPS (June 17).—Mr. and Mrs. Ketchum resembled the husbands and wives in all modern fiction in one important respect. Each had a terrible secret. Mrs. Ketchum thought Mr. Ketchum was a model husband, but it was not true. Every few weeks, an irresistible craving would attack him, and turn the metal of his sturdy will into quivering quicksilver. It was useless for him to attempt to combat it. Whenever its relentless fingers fell upon him, he was lost. So, he would steal softly out of the house, sometimes remaining away until early in the morning. In her home, Mrs. Ketchum was a model of domesticity. But, she, as we have hinted, also had an alien

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interest that ever and anon tore her away. She too would steal softly from the house at night, not returning until hours had elapsed.

One night, it happened that both husband and wife left the house, each fondly believing that the other was safe at home. In the guilty excitement of their flight, both forgot their latch keys. Mr. Ketchum returned shortly after twelve o'clock, and tiptoed quietly up to the front door. When he suddenly realized that he had forgotten his key, drops of perspiration clung to his clammy forehead. What could he do? If he rang the doorbell, his wife would certainly hear it. He was lost! After a stealthy prowl about the house, in which he satisfied himself that none of the windows was unlocked, Mr. Ketcham decided to make the best of it. So he composed himself on one side of the steps and fell asleep. Shortly afterward, Mrs. Ketchum returned, and realized in turn that she had no key. Since the same conditions confronted her that had faced her husband, she arrived at the same conclusion—namely, that there was nothing to do but wait. So she went to sleep on the other side of the steps.

In the morning, Mr. and Mrs. Ketchum were awakened by the milkman. That phlegmatic person walked up on the porch, opened the front door and put his milk inside. As the perception of the fact that the door had been unlocked all the time dawned upon them, husband and wife suddenly saw each other. Once again, there was only one thing to do. Ketchum confessed that every once in a while he simply had to go and play penny ante with the boys; and Mrs. Ketchum tearfully admitted that she was a regular campaign orator for the suffragette party.

THE HAND OF HORROR (Special—two Parts—June 19).—Old Stephen Clark had two children, John and Margaret. Margaret, like the little princess of a fairy story, was as good as she was pretty. John was different. His over-indulgent father had always allowed him to do just about as he pleased. As a result, John had become a member of one of the worst gangs in the city. On one occasion, when John, to win the praises of his fellows, had planned a robbery of a valuable consignment of laces, Margaret learned of his intentions, and followed him to the building in which the goods were stored. Through John's carelessness with a cigarette, a fire was started. Margaret was hemmed in by flames. In a cowardly effort to save his own life at any cost, John left his sister to her fate and fled. On the street, he met Frank Henley, his father's assistant. Learning of Margaret's danger from the trembling John, Frank plunged into the burning building and rescued her. A week later, Margaret promised Frank that she would marry him.

Some time afterward, Frank was engaged to make some repairs on the great clock which towered above the city, four hundred sheer feet from the pavement. He was paid an ample bonus before starting in to work, and John learning of the fact, determined to rob his sister's fiance. Frank got out on the hour hand of the clock at a little before three. A few minutes later, John stole up to the room behind the clock fence. A search of Frank's coat convinced him that the victim must have left the money at home. To keep Frank safely out of the way, John softly shut and locked the little door leading out to the fact of the clock.

At quarter of four, Frank had finished his work, and turned to leave. His horror when he discovered that the door was locked may be imagined. With the hour hand in its present position, he could just comfortably get enough of a grip on the door sill to clamber up. In half an hour at the most he would be unable to reach the door at all, and must inevitably fall to the street. Meanwhile, John had found Frank's money, and also a watch. As he noticed the position of the hands on the watch, he suddenly remembered where Frank was. John stopped the money and looked at the hour hand with fascinated eyes. After a time, he became suddenly and horribly mad. When Margaret went up to see her sweetheart, and found the door locked, she was alarmed. When she wrenched it open and looked down, she nearly fainted. John had gained a temporary respite at ten minutes past four by climbing on the minute hand. Ten minutes later, he was banging to the doorsill by his finger tips. Another minute would launch him into space. Just as he was about to let go, Margaret seized his hand, and with a superhuman effort pulled him up to safety.

IN THE DAYS OF SLAVERY (June 20).—Colonel Fairfax's one vice was his love of gambling. He could no more resist the temptations of poker than he could fly. The fascinating chances that lie in the turn of a card held an irresistible power over him, and once started in his favorite game, all else seemed of such small importance that he was quite willing to risk any or all of his worldly possessions. So it was that when the Colonel chanced to travel up the river with Jaspr Carter, a game was started that lasted the entire trip. The Colonel was pretty badly hit and when he finally left the game, he was still in Jasper's debt to the extent of several thousand dollars. A few days later, Jaspr called and politely intimated that he would like to be paid. The Colonel, on his last legs financially, was forced to temporize.

Jasper coolly suggested to the Colonel that he give him his daughter, Virginia, instead of the money. Under any other circumstances, Colonel Fairfax would have struck the man who dared even to suggest such a thing, but as it was, he was in a very tight hole and Jasper knew it. So the Colonel went so far to explain the whole situation to Virginia. Divided between her obvious duty to her father and a lively hatred and contempt for Carter, Virginia sought the comfort and advice of Miranda, her old mammy and servant. While Miranda stroked her hair, Virginia fell asleep and dreamed that Carter had stripped her father of all his possessions and had sent him penniless and hopeless away from his former estates, accompanied only by his daughter. Jasper and Miranda, now his property, were on the boat which was to bear the Colonel and his daughter into exile. In a frenzy of despair, Virginia took her mother's jewels from her neck, and begged the Colonel to buy Miranda from Carter with them. Carter refused, but offered to play the Colonel at cards, staking the jewels against Miranda. The Colonel accepted—and lost. But Carter was cheated of his winnings, for Miranda jumped overboard and was swept away. Virginia awoke with a scream and found that the shadow of Jasper Carter had passed like the evil dream for John Owen, the man she loved, had come to her father's assistance and life was once again a happy and a pleasant thing.

VITAGRAPH.

THE CRIME OF CAIN (June 15).—The two sons of Judge Stone, William and Wylie, are both in love with Nancy Sevier. Wylie is of a jealous temperament and believes he sees in Nancy's acceptance of his brother's attentions a proof of her preference for him. William monopolizes Nancy until Wylie is almost beside himself with rage and jealousy. He makes the serious mistake of telling his troubles to others. Nancy's little brother and sister, Katie and Bob, are accidental witnesses of Wylie's jealousy and, as a childish prank, pin to his coat tails a placard on which it scribbled, "I am jealous." This is pointed out to Wylie by a group of townspeople, and stung by the boisterous laughter, he angrily thrusts himself upon his brother, thinking he had perpetrated the joke. The two men are separated by the crowd. William is later found murdered with Wylie's gun beside his body. He is arrested. Meantime, the wife of the real murderer, an Italian vagrant, learns that an innocent man is to be convicted for the crime. She runs to the courthouse, arriving just as Judge Stone is about to pronounce sentence upon his own son. She betrays her guilty husband and frees

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TALK No. 31

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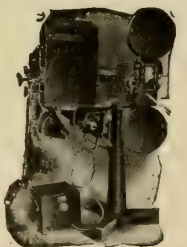

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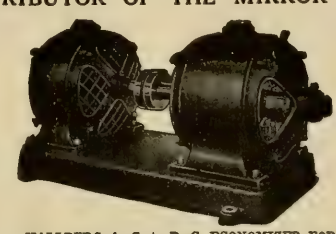

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Wylie. The judge is almost overcome with joy at finding his son restored to him. One look into Nancy's eyes convinces Wylie how true is her love for him and how groundless has been his jealousy.

A WAYWARD DAUGHTER (Special—Two parts—June 16).—Whenever Mrs. Weston, a widow, enters the little country store where Luke Hardy is postmaster and storekeeper, he tries in vain to muster up courage enough to propose. She has one daughter, Betty, pretty and good-hearted, but spoiled and wayward. Jack Foster, a boy sweetheart, who works in a store in New York, visits them and puts all sorts of ideas into her head. Mrs. Weston objects to the girl going to a masquerade, and exacts a promise from her to return at midnight. Instead, she lands home at two-thirty in the morning. Mrs. Weston is very angry and the relations between mother and daughter become strained. Jack writes Betty he has a job for her in the store, and despite her mother's pleading she goes to the city.

Betty is introduced by Jack to Lincoln Parker, junior partner in the store. She secures a position as stenographer and is highly elated, although experiencing twinges of homesickness. One night Jack invites her to supper with him and Parker. Parker makes Jack pretend illness and takes her to a restaurant alone. He tries to kiss her and she indignantly repulses him. The next day she is discharged and, too proud to go home, seeks vainly for work. Luke goes to New York to look for her, finds she has written Jack for help, forces the whole story from him and finds Betty, who is only too glad to be taken home to mother. Luke then asks Mrs. Weston to become his wife and she softly says, "yes." Betty turns with a smile, and leaves the old-time lovers to their new-found happiness.

THE LADIES' WAR (June 17).—One faction of the Ladies' Culture Club favors the election of Mrs. Blenkinsop and the other that of Mrs. Minxton, rival candidates for the presidency. The rivalry is greatly increased when Mrs. Minxton's cook leaves and she lures away Mrs. Blenkinsop's "jewel of a cook," by the promise of better wages, etc. Mrs. Blenkinsop goes to the agency and hires Belinda, a colored girl, who formerly worked for Mrs. Minxton. In order to console his wife for the loss of her valuable cook, Mr. Blenkinsop goes to Fluff, the fashionable modiste, and buys the latest Parisian novelty gown. His wife is highly delighted. Fluff was away at the time Mr. Blenkinsop bought the dress, and is horrified to learn of the sale, as Mrs. Minxton also had given him an order for that gown. He decides to duplicate it. Belinda sees Mrs. Minxton with a dress exactly like the one her present mistress has and rushes over to her with the news. Mrs. Blenkinsop is in an awful state. She asks Belinda to wear the gown to the big meeting that night, the members being requested to bring their servants to hear a series of talks on domestic science. The colored girl arrives during Mrs. Minxton's address and seats herself in the front row with a grand flourish. All eyes turn to her and see the exact duplicate of the dress worn by the lady on the platform. Mrs. Minxton also sees it, falters and then collapses completely. She is carried out, and Mrs. Blenkinsop elected amid great cheering, thus ending the ladies' war.

ONLY A SISTER (June 18).—Although his father and sister, Molly, try to induce Bob Falk to give up his desire for liquor and be a man, it is of no use. He is peremptorily discharged by the foreman of the factory where he works. Bob's father is the editor of the local paper and publishes an article attacking Bill Rank, a gambler, and his followers, who swear vengeance against the editor. Mollie has saved up five hundred dollars for a course at college. Bob comes home one evening intoxicated and is sternly ordered out of the house by his father. Rank and his gang plan to strike at the editor by ruining his son. They find him drinking hard, inveigle him into a card game and after fleecing him of every cent, induce him to draw a worthless check for $500 on the San Antonio Bank. In the morning, he is informed Rank has already started with the check for San Antonio. Knowing his forgery will soon be discovered, he rushes home and tries to make away with himself, but is prevented by Molly. She listens to his story and determines to sacrifice her own ambitions. Taking her savings, she jumps on a horse and rides like mad to reach the bank before its opening. After a terrific ride, she gets there in time to prevent Rank's plan and returns home in triumph. She then gets her brother's job back for him and feels amply rewarded when Bob convinces her he will "make good."

THE PERSISTENT MR. PRINCE (June 19).—Mr. A. Royal Prince falls in love with the photograph of Miss Prunella Peach, a beautiful young society girl, and determines to win her. He sends her his photograph and a letter, saying he is going to marry her on May 1. When she receives his picture, she at once falls in love with it, but when she reads his note, becomes very angry and resolves not to be won in any such high handed manner.

Prince resorts to all sorts of means to win her favor, even going so far as to feign attempted suicide. Miss Peach is finally driven to the country to escape the persistent Mr. Prince. He follows. Only three days remain until May 1 and Mr. Prince becomes desperate. He discovers that Miss Peach intends taking a short trip in an aeroplane, and succeeds in bribing the aviator to allow him to take his place at the wheel. Disguised in long coat, cap and goggles, he helps Miss Peach into the machine and soars into the air. When they are about a thousand feet up, she begins to get nervous. He takes advantage of her fear, and hands her his card, on which is written, "I am going to keep you up here until you promise to marry me. Tomorrow will be May 1!" Between anger, fright at their position and the treason of her own heart which inclines her to accept the audacious prince, she is at her wits' end. One glance at his determined face and she is won. She gives him her promise to become his wife and they glide gently back to earth on the wings of love.

FATHER'S FLIRTATION (Special—Two parts—June 20).—From college, Betty writes her parents, Mr. and Mrs. Bunny, asking them to come and visit her. Upon their arrival, Mrs. Bunny inspects Betty's room and declares it is not furnished according to her own ideas. Bunny takes a stroll about town. He meets Mrs. Sweet, a very charming widow who owns a boarding-house in the neighborhood, and makes an engagement to call on her that afternoon. Mrs. Bunny has a "few words" with Betty's landlady and seeks other quarters. By accident, she and Betty apply for a room at Mrs. Sweet's, where Bunny is paying his call. He narrowly escapes discovery. Mrs. Sweet comes to terms with Mrs. Bunny and the former leads Mrs. Bunny and her daughter upstairs to a room, which happens to be the one in which Bunny has taken refuge. He dives under the bed. His wife and Betty settle down and poor Bunny wonders how it will all end.

Becoming worried over her husband's absence, Mrs. Bunny sends Betty out to find him, and then spies a pair of feet sticking out under the bed. She rushes out for help. Bunny sneaks into the next room, puts on a dress and a veil belonging to one of the boarders and sallies forth. Unfortunately, the boarder sees him, and chases him through the house and into the maid's room. There he bribes the maid to set his pursuer off the track, jumps out the window to the street. His attire attracts a big crowd, and after a chase he is arrested. At the station house he is confronted by the owner of the dress, explains matters, pays for the dress and the silence of all concerned is purchased. At the boarding-house, Bunny trembles with fear of exposure when introduced to Mrs. Sweet. He purchases her silence and again all is smoothed over. "No more flirting for me!" says Bunny.

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ONE WOMAN'S WAY (Cines—Two parts—Special—June 16).—Blinded by the glamor of his title, Virginia Freeman, an heiress, falls deeply in love with Lord Belford, and after a short engagement, their marriage takes place. Once she is Lady Belford, however, the young woman finds herself face to face with the fact that her husband has been in love, not with her, but with her money. An error in the delivery of a bracelet which Lord Belford has bought for "the other woman," and which is sent to his home by mistake, awakens her to the true state of affairs, and she becomes convinced that his lordship is unfaithful as well as neglectful. After a visit to her rival and a direct appeal to the better nature of the adventuress, she refuses her husband's overtures of divorce and sets herself to win his lasting love. When she proves her willingness to give even her life for his happiness, he is awakened and his regeneration follows. In the final scene we see husband and wife starting life anew.

ESSANAY.

THE LITTLE HE AND SHE (June 16).—Celia had been married only a few months. Her husband received a small salary, and Celia could not understand why it was she did not have the pretty things her friends had. One day, while on a shopping tour with her chum, Rose, she is persuaded to buy two beautiful statuettes. The price was a little more than she could afford, but she thought she could pay her chum for them, thereby not creating the suspicions of her husband. Her conscience gets the better of her, however, and she confesses all to him. They quarrel. That night the statuettes came to life and made the two realize that they must give in to each other. Celia promises her husband to be less extravagant hereafter, and all ends happily.

THE FABLE OF THE BRASH DRUMMER AND THE NECTARINE (June 17).—Gabby Gus made the town regularly every month. He was a swell guy and thought he could cop most any Jane that he took a liking to. Clara Louise Willoughby, a farmer's daughter, with a pretty face and figure, took the salesman's eye. He looked the old grent up in Dunn and Bradstreet and discovered that the old boy was worth some coin. Then he set his traps for the daughter. Dad, however, sent her away to boarding school and when she returned she was the swellest peach in the orchard. They all fell for her. Gus hastened to her home, where he discovered she was some lemon when it came to the country stuff, that she was a real highfalutin society butterfly now, and her aspirations were higher than a polr hick drummer. She made him feel awfully small.

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THE WOOING OF SOPHIE (June 18).—Slippery Slim, Mustang Pete and Toad Totter, the Justice of the Peace, are madly in love with the fair but cumbersome Sophie Clutts. Slippery Slim has a terrible time trying to slip away from his rivals, but finally secures a license and is about to marry her when the other two interfere. The story is a comical one from start to finish. It has the necessary laughter-producing qualities that will please any audience.

BRONCHO BILLY—OUTLAW (June 20).—Carnos, a greaser, is sent to jail. He is a very refractory prisoner and swears to get even with the sheriff when he is liberated. On the day of the greaser's release, the sheriff had captured Broncho Billy, an outlaw, and was bringing him to justice, when he is suddenly pushed from his horse by the outlaw, and is left to wend his way across the plains afoot. Broncho Billy escapes on the sheriff's horse and unknowingly stops at the sheriff's home for food. Looking through a window he sees the greaser about to take the life of the sheriff's wife. Rushing in, he overpowers the greaser. The posse arrive and take the greaser away. The sheriff thanks Broncho Billy from the bottom of his heart and secures his pardon from the Governor.

FINGER-PRINTS (Special—Two parts—June 19).—Meredith Blake, a crook, reads in the morning newspaper that Professor Riem, a German scientist, is to arrive in the city on the 10:30 train that evening and is coming to purchase a valuable scarab from Robert Hamilton. He immediately plans to get possession of the scarab before the arrival of the professor. Blake and his three accomplices, Hortense, "Squint," and the "Kid" make their headquarters in an underground room, which has only one entrance, a massive steel door. "Squint" is the only one who is capable of opening this door from the inside.

Blake decides upon a plan. He procures a telegram blank and writes a message to Hamilton, stating that he will arrive at 8:30 instead of 10:30 that evening, and signs it Prof. Riem. The "Kid" then disguises himself as a messenger boy and delivers the telegram. After this the "Kid" disguises as an electric meter reader, and in this manner gains entrance to Hamilton's basement, where he locates the switch, which connects the house wiring with the outside line. This switch happens to be within easy reaching distance of a ventilation hole in the side of the wall, so that one might easily reach in and turn off the power from the outside.

That evening at 8:15 Blake goes to Hamilton's home disguised as Prof. Riem. Hamilton, never doubting his identity, admits him to the living-room, and proceeds to show him the valuable scarab. Blake writes out a fake check for $60,000, the price of the trinket. Hortense has been stationed at the ventilation hole outside with orders to turn the lights off for a few seconds at 8:30 sharp. The "Kid" was to call Hamilton's number on the telephone also at 8:30, so that Blake would know exactly when the lights were going out. The lights are extinguished for just a few moments, and when they are again turned on, the scarab has disappeared. Blake pretends that he is angry, and demands that they all be searched, including Hamilton's daughter, Judith, who has just entered the room. He then rushes out of the room in a fit of fury, declaring that Hamilton intended taking his check, then stealing the scarab. Hamilton is perplexed, but when the butler tells him that the caller wore a wig and false mustache, it is clear to him. He has been robbed. Just at this moment, Richard Neal, Judith's sweetheart, comes to call. He is told of the extinguishing of the lights, and the mysterious disappearance of the scarab. He immediately leads them to the basement, where he finds a finger-print on the handle of the switch. He removes the handle, and after carefully protecting the finger-print, places it in his pocket.

The next day, Hortense, Blake's stylish looking accomplice, approaches a stranger on the street and inquires where she can find the Hamilton residence. This stranger was no other than Richard Neal, who was more than glad to show her to his sweetheart's home. She explained that she was an old schoolmate of Judith's, and would like to see her again. Judith does not recollect any such person, but out of politeness, asks her into the living-room, where she meets Mr. Hamilton. Hortense sits in the large leather chair, which Blake occupied the night before, and when Hamilton dropped his eye-glasses, it offered her a splendid opportunity to reach under the chair and get the scarab, which lay on a small ledge. While picking up the glasses with one hand, she clutched the scarab with the other and slyly placed it in her purse. Instead of handing the eye-glasses back to Hamilton, Neal held out his hand and she placed them in his hand. He had a purpose in doing this, and after carefully placing the eye-glasses in his pocket, bids them good-bye.

Hortense very shortly makes a graceful departure, but Judith is suspicious and follows her. They arrive at the great steel door of the dungeon and after Hortense enters, Judith forces her way after her. She is handled very roughly, and is thrown into a room where the "Kid" is left to guard her. She pleads with him to release her, and he thinking that she will never come out alive, opens a trap door, which will admit her to a sewer, and tells her this is her only chance of escape. She enters the sewer and wanders for hours in the dark passage. When the "Kid" tells Blake what he has done, he is knocked down and thrown out bodily.

In the meantime, Neal has discovered that the finger-prints on the eye-glasses and those on the switch handle are identical, and rushes back to the Hamilton home, where he is told of Judith's disappearance. He and Hamilton immediately start in search of her, and while walking down the street, are attracted by a large crowd assembled around a manhole. As they approach, they are horrified to see Judith emerge from the dark hole in the street, ragged and dirty. Some laborers had lowered a ladder, for the purpose of doing some work. Judith happened to be near and made use of it. The "Kid" happened to be in the crowd, so planning to get square, he leads Judith, her father and Neal to Blake's headquarters. The "Kid" knocked, giving the signal for "Squint" to open the door, and when it was opened, all four rushed in. A terrible struggle then takes place, in which Neal, Hamilton and Judith are overpowered, and after being bound, are thrown into a dark room. The "Kid" again receives a beating and is thrown out. He rushes and tells the police, who arrive very shortly, and blow open the steel door. Another fight then takes place, but this time Blake and his band are taken prisoners, and the scarab returned to Mr. Hamilton.

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KALEM.

MRS. PEYTON'S PEARLS (Special—Two parts—June 15).—Tony Peyton is found unconscious with his mother's pearl necklace clutched in his hand. The victim absolutely declines to shed light on the mystery. The following story explains the reason for Tony's silence.

Barton, regarded as a man of mystery, keeps all knowledge of men and of the world from his daughter, Eleanor. Fate, however, causes Eleanor and Tony to meet. The two fall in love. Later, Tony secures the girl's promise to elope with him. He arranges to meet her at the railroad terminal in the city that night.

Because his mother refuses to repay a sum of money which she had borrowed from him, Tony appropriates her pearl necklace in jest. Mrs. Peyton's maid sees Tony take the necklace and later imparts the information to a mysterious man waiting outside. Tony leaves for the city and becomes slightly intoxicated on the way.

Eleanor meets her sweetheart that night. Believing he is taking her to a minister, she accompanies Tony to his apartment. Discovering the truth, she shrinks from him in horror. At the same instant, a burglar enters Tony's bedroom via the fire escape.

The intoxicated boy offers Eleanor his mother's pearls, but the girl repulses him. A cry of horror causes both to turn. Standing in the bedroom doorway is Barton. Seizing a vase, the father knocks Tony down.

Father and daughter gaze upon each other in horror. Eleanor finally convinces him of the truth of her story. The knowledge that her father is a thief fills the girl with grief.

The following afternoon, Barton, aided by Eleanor, returns all the jewels he had stolen to the original owners. A maid enters with a message. It is from Tony. The boy acknowledges his baseness, but begs forgiveness. With a glad cry, Eleanor presses the note to her lips.

HOME RUN BAKER'S DOUBLE (Special—Two parts—June 17).—Connie Mack's Athletics is Marguerite Johnson's conception of all that a ball team should be, and Home Run Baker is her favorite hero. When the great ball player knocks out a home run during the course of the game which she attends, Marguerite is ready to worship him. As fate would have it, Home Run Baker saves Marguerite from injury that day and the two become friends.

Wallace, a swindler, learns of the friendship and plans to take advantage of it. With the aid of Chick Day, who closely resembles Home Run Baker, the man sends Marguerite a note requesting a loan. The girl meets Home Run Baker's double the following day, and is about to give him the money, when the real Home Run Baker, who has gotten wind of the scheme, arrives and puts the crooks to flight.

The new Federation League tries to persuade Baker to jump the Athletics. His mother's illness keeps Baker from joining his team the following Spring. The rumor spreads that the famous ball player has decided to leave the American League. To check this talk, Baker departs for the Spring training quarters.

Marguerite's father is interested in the Federation League. Wallace again plans to take advantage of Day's resemblance to Home Run Baker. The crook calls upon Johnson and offers to secure Baker's signature to a contract.

Marguerite sees the crooks closeted with her father. Suspecting something wrong, the girl summons Baker. The athlete jumps into Marguerite's auto and is driven to the house. The impostor is just demanding advance money, when Home Run Baker enters. Filled with rage the ballplayer trounces the crooks and saves Marguerite's father from being defrauded.

THE WAGES OF SINN (June 19).—In common with some other otherwise perfectly good wives,

5 PARTS

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Mrs. Sinn has the habit of demanding hubby's entire salary. Consequently, poor Sinn has nothing to show for his week's toil, except his carfare and ten cents for tobacco.

But the worm will turn. Sinn enters the kitchen one night and steals the money which his wife has placed in the cupboard for safekeeping. The culprit then raises the kitchen window, to make it appear as though a burglar had entered the house.

The scheme works. Mrs. Sinn tearfully reports the robbery to hubby. Lacking money for food, she sends him away with a very light breakfast. Sinn, however, makes a bee-line for a restaurant and surrounds a hearty meal. Mrs. Sinn, in the meantime, sells some old clothes and also hastens to the restaurant. The sight of her husband inside gives her a clue as to the real thief.

Disguised as a highwayman, Mrs. Sinn holds up her husband and takes all his money from him. Sinn reports the robbery to the constable. The latter comes to the scene of the holdup with his trusty bloodhound. The animal strikes the scent and leads the two men to the Sinn household.

Terrified, Mrs. Sinn confesses. When the dove of peace returns to the home, it has been agreed that hereafter the pay envlope is to be divided fifty-fifty.

MILITARY TATTOO AT ALDERSHOT, ENGLAND (June 10).—In the Military Tattoo, held at Aldershot, England, is to be found one of the most impressive military spectacles in the world. Thousands of guardsmen, handsomely accoutered, take part in this event.

The Mexican difficulty has brought our soldiers to the fore. Those people who have been fortunate enough to see our boys at drill will find it interesting to compare them with the "Tommy Atkinses" shown in this feature.

BROUGHT TO JUSTICE (June 20).—Upon discovering that Tom loves his daughter, Helen, Hoffman, a rancher, discharges the cowboy. Later, the sheriff of the county resigns. Tom is offered the position.

A band of horse thieves ride off with horses belonging to Hoffman. Similar raids have almost ruined the rancher. Tom vows to bring the criminals to justice. He later wins the gratitude of Wahtunka, an Indian maid, when he rescues her from the unwelcome attentions of Halon, a desperado.

Determined to possess the girl, Halon buys Wahtunka from her father. Tall Elk, Wahtunka's lover, is filled with rage. While the white man is conversing with the tribe, the Indian waylays a member of Halon's band and drags him from his horse. Realizing that the animal will instinctively make its way to the rendezvous of the band, Tall Elk mounts the horse and rides away.

The Indian arrives at the den of Halon's band. Shortly afterward, the leader and Wahtunka enter the cabin. Tall Elk captures him by a clever ruse.

At that moment, Tom, who has trailed Halon because of a suspicion that the man is implicated in the stealing of Hoffman's horses, enters the cabin. Believing Tall Elk a member of the band, Tom is about to shoot him when Wahtunka explains the situation. The three thereupon plan to capture the rest of the band.

When the members of the gang enter the rendezvous shortly afterward, they find themselves trapped. Tom discovers the stolen horses close by. The thieves are handcuffed and taken to jail. Hoffman, overjoyed at the capture of the criminals, allows the new sheriff to marry Helen.

BIOGRAPH.

THE ETHICS OF THE PROFESSION (June 8).—While the physician is asking financial aid of his friend, the broker, on whose advice he had invested his all, he learns that his wife has fled with the broker's son. The broker refuses aid. News arrives that the eloping couple has met with a fatal accident. As the only physician at hand, shall he save the life of the broker's son?

A JONAH (June 11).—Dennis was unfortunate in his love affair. He was left penniless by robbers. He was the victim of an explosion. He could not strike it rich as his pal did in the prospect hole, but—he retained his single blessedness and comparative peace of mind as his pal and successful rival did not.

THE OPAL'S CURSE (June 13).—It looked very much as if the jewelry clerk were guilty of stealing the opals received by his sweetheart's father. In reality he was trying to track them down. The superstition of the crook's lady accomplice proved the thieves' undoing.

PATHE.

PATHE'S WEEKLY NO. 38, 1914 (May 27).—Vera Cruz, Mexico—American troops at Vera Cruz water-works are fired upon by Mexicans and Gen. Funston rushes reinforcements to the scene.

New York City, N. Y.—The hospital ship Solace reaches New York from Vera Cruz with sixty-one marines and sailors wounded in the street fighting there.

Texas City, Tex.—Maj.-Gen. J. Franklin Bell takes command of the United States troops on the border. A salute of thirteen guns greets him.

Niagara Falls, Canada.—The A. B. C. peace mediators meet with delegates from Huerta and the United States to settle the crisis in Mexico if possible.

New York City, N. Y.—New York's "finest," 7,700 strong, march up Fifth Avenue for their annual review by the Mayor.

New York City, N. Y.—The Hamburg-American Liner Vaterland, the largest steamer afloat, reaches New York at the end of her maiden voyage.

Bath, Maine.—The cup contender Defiance, second of the trio to race for the honor of defending the America's Cup is launched here.

Washington, D. C.—To the memory of John Barry, first commodore of American Navy, a statue is unveiled here in presence of President Wilson.

Monaco, Mexico.—Fast-flying motorboats from many countries skim over the sea in the annual power-boat regatta here.

New York City, N. Y.—Our "Teddy" comes home from Brazil and its fevers, changed in face and figure by his fight against disease.

Tulsa, Okla.—Flames sweep the Pierce Oil Company's plant here, consuming thousands of gallons of oil.

PATHE'S WEEKLY, NO. 39 (June 3).—**Vera Cruz, Mexico.**—Vera Cruz prospers under the firm, but kindly rule of the American troops. Scenes and incidents of our occupation of the city.

New York City, N. Y.—A solemn high mass of requiem is celebrated at the Brooklyn Navy Yard for sailors and soldiers who perished in the service of the United States.

Hurlingham, England.—The British polo team practicing on the famous field here prior to sailing for America and the cup games.

New York City, N. Y.—Twenty thousand persons see Buskin win the Metropolitan Handicap at the opening of the racing season at Belmont Park.

Genoa, Italy.—A half million dollar fire sweeps the docks here for a time, endangering the business section of the city.

London, England.—Militant suffragettes, some of them with American flags, march through the streets to Westminster to demand their "rights" of Parliament again.

New York City, N. Y.—In all New York there is not a perfect baby, but here are some that were found to be nearly perfect at the contest of the Women's Home Companion.

Washington, D. C.—"General" Jacob S. Coxey ends his long march to Washington at the head of his "army" of unemployed—nine in all.

Cambridge, England.—King George makes a visit to Cambridge University and is given an ovation by the students.

Ithaca, N. Y.—Cornell Varsity oarsmen row to victory on Lake Cayuga, defeating Yale and Princeton, their ancient foes.

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LUBIN.

THE SHELL COMB INDUSTRY (June 16).—An interesting picture showing the evolution of the ornamental comb from the live turtle to its place in milady's wealth of hair. Scores of live turtles are shown trying to right themselves after being turned on their backs. Slicing the shell is a rapid process. The shells are then turned into the factory where they are fashioned by machinery. Exquisite patterns are worked out with drills, whip saws and polishing lathes. The article when finished is truly a thing of beauty. For centuries the shell comb has not only been a useful article of dress, but recognized as a priceless piece of jewelry.

GOOD CIDER (June 16).—Uncle Zeke sends a barrel of cider to his folks in town. Some village rubes drop in and hint for cider. They all suggest different things to put in it to improve the flavor—mustard, cloves, raisins, etc. That night the different members of the family sneak down to the cellar and each drop something into the barrel. One of the rubes sneaks in through the cellar door and adds his donation. The next night they assemble again and the cider is awful. They blame each other. Next day they give the cider to the junk man for carting it away. The junk man takes the cider to the fair ground and sets up a refreshment stand. The barrel is backed against a partition. A tramp bores through the partition and inserts a faucet in the other end of the barrel and undersells the junk man. They both cut prices. Finally the tramp gives it away. The squire gets a jug full. Another rube pours a bottle of whiskey into the jug. The squire takes the cider to the

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people who had given it away. They drink it greedily and declare it is "durned good cider."

THE STRUGGLE EVERLASTING (Special—Two parts—June 17).—Henry Dawson, newly graduated from law school, returns to the home of his father to enter business with his parent. He is in love with Louise, his father's ward. Slowly it dawns on Henry that his father's immense business in mining stocks is built upon deceit and dishonesty. Father and son quarrel. Henry's finer qualities cause him to leave home rather than participate in dishonesty. In doing this he realizes that it will mean parting from his mother, and also Louise. He merely tells his mother he has quarreled with his father and conceals from her the fact that the father's wealth has been acquired by crooked methods.

Later Henry is assistant to Atwell, district attorney. Louise, at the command of the elder Dawson, has married Runnels, the father's first assistant. Runnels mistreats Louise and she leads an unhappy life. District Attorney Atwell discovers the crookedness in Dawson's latest gigantic deal. He starts the machinery of the federal court to indict Dawson. Henry realizes that he will be forced to assist in running his father down, but he is firm to his honest ideals and pledges Atwell his best efforts. Dawson and Runnels realize they are lost unless they obtain the evidence in Atwell's possession. Runnels, desperate, enters Atwell's office by night to secure the evidence. He is discovered by Atwell. A struggle follows and Runnels shoots Atwell. Runnels flees, believing Atwell dead.

Meanwhile Henry has heard of Louise's unhappiness and has gone to the home of the girl to learn the truth. Runnels, fleeing from arrest, enters his home to find Henry and Louise together. A fierce combat starts between the two men. Deputy marshals, who have been despatched by the wounded district attorney, enter Runnell's home and Runnels is killed trying to escape. Attorney Atwell is unable to appear in person to prosecute Dawson when the day of the trial arrives and the lot falls to Henry. When the broken-hearted mother and the widowed Louise hear of this, they visit Henry to attempt to dissuade him. He remains firm. Terror at the approaching trial and his inevitable disgrace has left Dawson in a serious condition. Henry's mother and Louise, from an ante-room, see the son, as prosecutor, uncover the past of the father before the crowd of spectators in the courtroom. They hear him present testimony that cannot be successfully assailed by the lawyers for the defense. In the midst of the merciless grilling, Dawson falls from the witness chair, a victim of heart failure, and he dies in the arms of his wife.

THE HOUSE OF DARKNESS (Special—Two parts—June 18).—The last guardian of the wealth of the aristocratic Gresham family dies, leaving no one except his granddaughter, Ruth, and Wilks, a faithful family servant, to remain in the isolated old mansion. The immense wealth of the family lies concealed in a secret treasure room, reached by a hidden stairway. Gresham's will appoints John and Henry Collins, brothers of a law firm, to be the guardians, and trustees of Ruth, who is to inherit the fortune when she becomes of age. When the brothers have secured a glimpse of the treasure, its fascination overpowers them. They secretly plot to obtain possession of it. In their avarice, they neglect their business, which goes to ruin. Both move to the mansion so that they may be near the wealth.

Ruth, neglected and mistreated, is cared for only by the kindly old butler, who has always looked upon the brothers with suspicion. Finally the brothers begin to suspect each other of appropriating the treasure. Mutual distrust soon breeds enmity. There is a quarrel and Henry leaves the mansion. He leaves behind a note on the mansion gate reading: "Beware! I shall return." This is found by John, who henceforth lives in constant terror lest the brother appear and kill him.

Years later finds John a crabbed, miserly wretch; he refuses to allow either Ruth or Wilks near the treasure chamber. Ruth has blossomed into young womanhood, but through the stern decree of her irascible guardian seldom ventures beyond the confines of the estate. Finally John is stricken with heart trouble. Philip D'Arcy, a young physician, is called. Much against John's will, Philip decides to stay in the mansion until his patient has passed the danger mark. Gradually Philip begins to love Ruth. At the same time he is trying to solve the mystery surrounding the hidden wealth. Henry, the other brother, now a ragged wanderer, puts in an appearance. During the absence of Ruth and Philip, Henry gains entrance into the mansion after a struggle with the butler, in which Wilks is knocked unconscious. A moment later John, in bed, sees Henry bending over him. Henry secures the keys to the treasure room and creeps down the stairway. John follows. A fierce fight between the gold-crazed brothers takes place. John presses a concealed button and precipitates Henry into a dungeon. Then John discovers the mansion has been set afire by a lantern which Henry had hurled at him. Philip, Ruth and the villagers have now discovered the fire. Philip enters the mansion to try to rescue John. Ruth follows. Meanwhile John, groping in the smoke-filled treasure room, has fallen into the dungeon and lies dead, with Henry at the bottom of it. Philip is unable to find John and fights his way back through the flames to find that both Ruth and himself are trapped. After a struggle he carries Ruth to safety just as the walls of the mansion collapse. Wilks, the butler, has been resuscitated by villagers. Ruth, now convinced of Philip's bravery and love, consents to be his wife.

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A BARGAIN AUTOMOBILE (June 13).—Bill Baxter, a burglar, is released after a term in Joytown jail. On his way he encounters Jerry Hefer who is trying to start what he believes to be a real automobile. Bill lends a hand and presently Jake Bentley, another crook, turns up. The auto refuses to more and the two robbers offer Jerry five dollars for it, with the idea of "stealing the twon." They start to loot the bank, but Nancy Nugent, an old maid, interferes. She is promptly knocked down, the bank clerks fall over Nancy as they rush out. The police arrive and want to take it on the run. The Chief insists that they use the auto, but it takes so long to start that they have to give up the chase. Feeling themselves safe Bill and Jake lie down to take a sleep. Nancy comes up and, tearing her skirt into strips, bind the crooks and hailing a passing machine runs them back into the town. She then secures the Chief's cap and badge and goes back to find Jerry, who is busy wrecking his car with an axe.

HE CHANGED HIS MIND (June 13).—Martha, a maiden lady, is shocked to see a policeman kissing his best girl and complains to the chief of police. The chief is persuaded to accompany her on a tour of investigation and is angered to find that most of his force spend their time talking to pretty servant girls instead of arresting thieves and murderers. He posts an order to the effect that any policeman caught flirting on beat will be fined three months' pay and sent to jail. This does not please the police and is no more welcome to their sweethearts. They lay a trap for the chief. He is not averse to a little flirtation himself and when a pretty girl meets him in the park and persuades him to have a stroll she does not have to argue very hard nor long. The waiting police bustle after Miss Martha and as she appears on the scene all the girls are found surrounding the chief. The girls and policemen take themselves away, well pleased with the success of their plan; but the chief is not happy when Martha tries to flirt with him. He makes a break for liberty and the cops and girls go along with him. They finally take refuge behind a high fence and from the top dump rubbish down on Miss Martha. The chief is convinced that Miss Martha is a nuisance.

THE PARENT STRAIN (June 19).—Joe and Tom Barry are in love with Ruth Hartley. The girl favors Joe and the boys' mother, realizing that the marriage will be a failure, inasmuch as that her son, Joe, has inherited his father's trait and fever for the gambling table, makes Ruth's father cognizant of the fact and suggests that he break off the engagement between the two. The father confronts Joe with the news and Joe makes a denial. The girl champions her sweetheart and tears the letter up in front of the boy's mother, and refuses to listen any further on the subject. Her confidence is shattered, however, when, on the day that they are to be married, Joe is discovered gambling at the western saloon, and in a fit of anger, the girl marries Tom. When the realization asserts itself, Joe is too late to regain the confidence of the girl. He appeals to the minister of the settlement, who induces him to become a minister and try to make amends preaching the gospel.

Ten years elapse and Joe has become the most respected citizen in the community. Unfortunately for Tom, the gambling fever gets the better of him and he loses the money which his young wife has strived hard to save from his salary as foreman of the mine. One day a letter arrives from the land office to the effect that unless the installment due on their home is paid by a certain date, the property will be taken away from them. Simultaneously with the arrival of the letter, Tom loses his wages at roulette, and coming to the house takes the savings from Ruth and loses that also. The wife appeals to her old sweetheart, Joe, who recovers the money at the point of his gun. The wife is unable to endure the strain any longer and decides to leave her husband forever. Joe intercepts the separation and sends them home after making Tom swear never to touch a card again.

GETTING SOLID WITH PA (June 20).—Fred Lusk wants to marry Nell Nelson, but he is not able to get solid with her father. A friend gives Fred a cigar, which he in turn gives to father. The cigar turns out to be loaded and explodes in the old man's mouth. It looks as if it were all off, but one day Fred finds Nell's father leaning over a bridge rail and tips a thug to throw the old man into the water. He then makes a brave rescue in three feet of waves. Father lets them get married then and there. Just as the ceremony concludes the thugs come back sore because the bill was a counterfeit. But it is too late then: Fred has the girl and father decides to be nice about it.

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INDEPENDENT FILM STORIES

CORRECTIONS FOR THE WEEK.

The first Monday Sterling entitled "Kids" starts on Monday, June 15, and will take the place of the Monday Powers, which will be dropped from the Universal program.

The Rex entitled "The Sherlock Boob" originally scheduled to be released on June 14 will be released on Sunday, June 21. The Rex for June 14 will be "The Pursuit of Hats."

UNIVERSAL

VICTOR.

THE SHEEP HERDER (Two Parts—May 25).—Madeline Albright left the city to take up her life on the plains as the wife of Jeff Albright, cattleman. The time came when the loneliness of the vast plains palled upon Madeline; she could not resist longing to return to the life and amusements and action. Incidentally she took her baby boy with her. Years passed—her son, Jack grew up and went west. He finally went to work as a cowboy on his father's cattle ranch, each unknown to the other. Here he met and fell in love with Anita Carew, the foreman's daughter.

One day Jack received a letter from his mother to the effect that she was sick and must undergo a major operation. A good position as a sheep-herder offered itself and, throwing aside his pride, he took it. He became hated and shunned by all but Anita. She still believed in him. But Jack rebelled at the taunts of the cattlemen and soundly thrashed one of them. With this Jeff Albright, his father, decided to drive him from the range.

In the meantime Jack's mother arrived at his cabin. She was there when Jeff and his men rode up and delivered the ultimatum. She heard a familiar voice and stepped out. Jeff recognized the woman he had yearned for so many years and cattle feuds were forgotten. And there was the boy—his own son—whom he had come to "clean out." And from there on—well, another story commences there, but it is left to the imagination of the spectator.

THE GOLDEN LADDER (June 10).—Jack has always been the more thoughtful of his mother. He remained on the farm with her while his older brother went to the city. When the brother returned with a wife who had great notions of just how things should be—who could see nothing good in the mother, it hurt Jack. And because the older son owned the farm, Jack went West to make his own fortune, and take his mother from it all.

In the West he experienced hard times. And though he met a girl who he learned to love, he did not forget his mother. Time came when Jack struck it rich. The father of his sweetheart was killed. Jack took the girl in and made a partner of her. When their pile was made they married and started East, to the little farm and the boy's mother.

But the mother, during that time, had been ill-treated and finally forced out of the home by the older brother's wife. When Jack got off the train at the little country station he found the mother waiting to take the train out—to the poor house. Of course, he put his arms around her and with the joyous consent of his wife, he told her she should be one of them in their new home.

THE DOCTOR'S TESTIMONY (Two Parts—June 5).—John Lund and George Dean are business partners. John is married to Flo and has two children. Dean is fond of his friend's children, and visits the house to see them. John misinterprets his attentions—his jealousy is aroused. But there is a Dr. Carter, both Lund's and Dean's physician, who loves Flo, and tries to force his attentions upon her. She repulses him.

Of an afternoon Dean calls at his partner's home and this time brings flowers to Flo. Lund openly accuses Dean, and tells him to refrain from bringing flowers to his wife. Dean returns home, the excitement having brought on an old ailment, heart disease. Dr. Carter is called by Dean. After the doctor's departure, Lund calls to demand an explanation. Dean excuses his valet before he receives him.

There is a quarrel between the two men—there is a struggle, at the end of which Dean drops back dead from heart failure. Lund departs hurriedly, thinks he is guilty. Dr. Carter returns and finding Lund's cane in the room, plans to compromise him. Lund confesses to his wife that he has killed his friend.

Dr. Carter writes to the wife telling her that if she will call at his office he will show her a way out of difficulty. Flo goes, but Carter, instead of helping Flo, first informs the police that Lund left evidence of his guilt, and where he can be found. When Flo calls he tries to make love to her. She repulses him, and there is a struggle in which one of the electric lights is broken. Carter, investigating, touches the switch, and is electrocuted, owing to a short circuited wire.

In the meantime Lund is arrested. However, the coroner's report is that Dean died of heart trouble and not strangulation, as supposed. Lund reaches home a moment after Flo has dashed home after Carter's tragic death. Retiring to the sitting-room, they open the window and as the moon pours in its mellow light, they catch its glow and renew promises of love and devotion.

THE SAND HILL LOVERS (June 15).—Dave and Phillip Hull, twins, are totally different in character. Dave is steady, slow to hate and true in love. Phillip, the gay and popular gambler, is perhaps more lovable on the surface, but shifty and flare-tempered underneath. Dave loves little Meg, daughter of Hardy, a cattle rustler. Dave does not know that the father is a cattle rustler, however.

Phillip shoots a gambler in a quarrel and makes his escape to his brother's ranch. Here, he meets Meg and immediately begins courting her. She yields to him and he promises to marry her. Meanwhile the gambler dies and the sheriff and posse search for Phillip. Dave has learned of his brother's refusal to marry Meg. Determined that right shall be done, Dave goes for the minister. The father too has learned of the case, but thinks Dave the man. He decides to kill him and starts for the ranch.

Dave returns to his home, only to find the posse on his brother's trail. He offers to exchange clothes with Phillip and submit to arrest in his brother's place, providing the guilty man will marry the girl. Phillip agrees. Dave, dressed as his brother, slips from the window to draw pursuit. Meg's father approaches and shoots to kill through the open window at Phillip, whom he supposes is Dave. Dave is brought back and the tangle is straightened out with the sad wedding of Meg and the true-hearted Dave.

A SINGULAR CYNIC (Two parts—June 19).—Frederick Stratton believes that no woman can make up her mind because she hasn't a mind worth making. He tells this to Flo Welton, the sister of his best friend, who is a spoiled New York beauty, coquetting with a Russian nobleman and a rich New Yorker. Both shower attentions on her, but Flo refuses to decide between them.

Brant Welton, brother and guardian of Flo, disgusted with Flo's flirtations, decides to seek Fred's advice. Fred advises Brant to force Flo to make up her mind. To accomplish this, he suggests to Brant that the Russian be allowed to abduct Flo and take her to Bonnet, of a friend to find out if forceful methods will bring about decision. Then the other suitor is to be told where Flo is imprisoned and allowed the opportunity to rescue her at a certain hour after due time has been given the Russian. Thus he believes the rescue act will soften Flo into accepting the New Yorker if she has not already accepted the Russian.

The plan is put into operation. It is working smoothly, much to Fred's amusement, until one day his pet collie dog, carrying a notebook belonging to Flo, drops it on the beach. Taking it up he idly opens it and reads. Suddenly he galvanized into action. He hurries away, gains entrance to the house where Flo is a captive. He confronts Flo with the notebook containing poetry of love which she has written about him. At first Flo denies, but finally acknowledges she loves him. They leave the house via a ladder and are hardly gone when the second suitor enters, finds Flo gone, but meets her abductor, the Russian, each believing the other has taken Flo away. They fight till thoroughly battered. Then concerned for Flo's safety, they hurry away only to learn of her engagement to Fred.

IMP.

A MEXICAN WARRIOR (May 25).—King has a meek wife, also a strong-minded mother-in-law who thinks it her duty to see that he walks in the straight and narrow path. King also has three rather swift friends.

One night after he successfully eluded his mother-in-law and joined his friends in a nearby thirst emporium, King thinks out a scheme whereby he can rejoin them later, and make a night of it. His friends are to tell his wife and her mother that he has enlisted in the army to fight the Mexicans. This they do, stopping first, however, at a costumer's and gathering a nondescript uniform for his use in the battles to come.

King arrives at his home, finds his wife in tears and blames his actions on his mother-in-law. The three friends in the meantime have come across an old horse. This they take to King, and amid tears, whoops and yells, King sets out for the seat of war. On turning the corner he meets his friends in an auto. Giving the fiery steed a parting kick, he joins them, and they start out to diminish the town liquor supply. The horse watches the auto out of sight, then trots back to King's house. The wife, seeing it return without its rider, thinks he must have already fallen a victim of a Mexican bullet. She announces her intentions of following her husband as a Red Cross nurse. That night in "wee sma' hours," King's friends bring him to his front door in a complete state of non compos mentas and, propping him up, ring the bell and beat it. Mother comes to the door and marches King down to the station and forces him to enlist.

HIS LAST CHANCE (Two parts—June 1).—Bob Reid, reporter, neglects his work to play in with a fast crowd. His friend, Tom, who is secretary to Carl Ritz, young millionaire, is the leader of the crowd, and at the opening of the story we find him using his employer's money to pay his card debts. Bob is warned to attend more closely to business, and his sweetheart, Nora, also employed in the office, joins in the demand.

Following the afternoon when Bob has been told that he has one more chance to make good, we find the friends at Ritz's house playing cards. Tom, the secretary, loses heavily and, bribing the butler—the elusive, smiling fellow—to hold his tongue, he appropriates more of his master's money. Later that night, a telegram is brought, stating that Ritz is coming home. It is the next afternoon that Bob and Tom hatch up the plan to kidnap the millionaire.

The kidnapping is done and the millionaire is left prisoner in an old deserted house. But before Bob can get his story into print, a mysterious message is delivered to the police telling them to look in the deserted house, and find a dead man. No name is given. It is through Nora that the detective detailed on the case listens to Bob's version; he believes Bob. They wire the millionaire's twin brother, and then after his arrival, lay a trap to get the guilty person. The finish is sensational in its development and a huge surprise to all concerned.

The real murderer was the butler, who watches the young fellow's movements, and went to the deserted house, hoping to get a ransom for letting Ritz go. But Ritz turned upon him—there was a struggle. All this is shown in the epilogue entitled "What Really Happened?"

THE FATAL STEP (June 18).—Ruby, the village telephone operator, and Evans are friendly, though accidentally she is brought to realize his cowardice by her rescue from a terrible death by Raymond. Her future actions toward Raymond prove to Evans that he has lost her affections. This fans his animosity to revengeful hatred. A hunting accident to Raymond a few days later gives Evans his chance for revenge. He is sent to repair a damaged telephone wire which Raymond had accidentally caused. His threats are overheard by Ruth owing to the fact that he (Ervin) has left his tests connected. While Evans drags Raymond to edge of the train tracks and drops him over, Ruby hurries to the rescue with a doctor. Evans, meantime, meets his just deserts by a fatal mis-step in again climbing the pole to disconnect the tests, and Raymond tries to rescue him—though just in time from a passing train. Raymond collapses in Ruby's arms as the doctor crosses Evans' arms as a sign of his just death.

STERLING

SNITZ JOINS THE FORCE (June 4).—Snitz is asleep, dreaming of extreme wealth. He awakens to observe the sergeant of police making love to a pretty girl. He is immediately smitten and watches his opportunity to make the girl's acquaintance. In due course of time he declares his love for her, but she expresses her preference for brass buttons and a blue uniform.

After consideration, Snitz decides to become a policeman. He is appointed to his rival's precinct—a place that has been over-run with gangsters. The sergeant discovers Snitz making love to his girl and in order to get rid of him, he sends Snitz out, single-handed, to capture the gangsters.

But instead of pursuing, Snitz is pursued by the gangsters. There are hair-raising chases through streets and over roofs. At the top of a chimney Snitz and a gangster have a struggle—they fall down the chimney into the police station. Snitz, realizing where he is, turns his man over to the captain as though he had captured him. The captain immediately strips the sergeant of his badge and places it on Snitz to the anger and jealousy of the sergeant.

NESTOR

'CROSS THE MEXICAN LINE (June 17).—Lieut. Wallace leaves his fiancee, Dorothy West, to cross the boarder with his troops into Mexico. Later he is wounded, captured and taken to the hacienda of the Mexican officer, Senor Paranze, where his wounds are dressed by Senora Paranze. The latter falls in love with the American when he defends her from her brutal husband. She is about to aid him to escape when she discovers that he has a sweetheart. Learning who the girl is, Senora Paranze bids Wallace go to a certain spot and there await further instructions as to his escape. She then writes a note to Dorothy telling her to meet her wounded lover there.

Dorothy receives the note and with her father makes a night ride to the spot. On arriving, the three Americans are captured by Mexican bandits. The Senora had arranged it. She awaits to enjoy the sight of her triumph. But it is more than she can stand; she attempts to secure their freedom. Unable to do this she returns to her husband. In the meantime Dorothy secures a knife and cuts the bonds of her lover and by an adroit action the pair holds up the chief and the band. They escape to be pursued across the border, where a skirmish takes place. A squad of American cavalry rescue the lieutenant and his party and drive off the Mexicans.

SOPHIE OF THE FILMS (No. 3—June 19).—It has now been thoroughly demonstrated that the poor Sophie would do better at shelling peas than acting for the camera. However, the general manager of the Uneeda Feature Film Company insists

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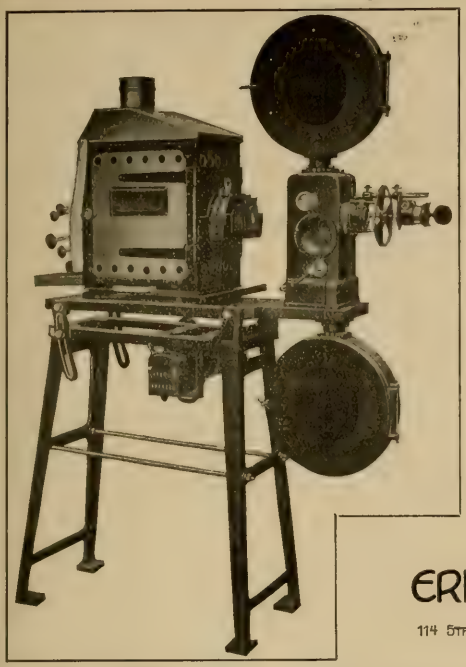

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that she be given another chance. The company is taking a scene from a burning house. All goes well until the time comes for Sophie to jump out of the second story window. At the last moment her nerve fails her. The camera is taking the scene. The director is yelling: "Jump! hang you, jump!" But the scenery comes down instead of Sophie.

Next, unfortunate Sophie is to be cut in two at the old sawmill—howbeit, the saw is made of paper. At the last minute, while the villain is gloating over his victory, Sophie grabs the saw and stops it. She was afraid—another scene ruined. In the insanity of desperation, the director takes Sophie to a pier and makes her jump off. At last he believes himself rid of her. But he is wrong. Eddie, the leading man, rescues her. The unhappy girl has sacrificed much for greatness, but her cup of mishap is not yet full. The general manager rushes up, waving a telegram. War has been declared in Mexico. Sophie is given another span of life as an actress. She and the company are dispatched to the border to take war pictures.

JOKER

THE FATAL LETTER (June 17).—Schultz is an excessive smoker. One day he feels his heart churning like a pump. The doctor says: "Out out smoking or turn up your heels." Schultz chooses to quit smoking. He does quit—for one day. He is so satisfied with his display of self-denial that he sets in and smokes five boxes of Havanas without stopping.

When the doctor arrives he prescribes that Schultz go into the mountains out of reach of tobacco. Mrs. Schultz is a good wife, but Schultz is carrying on a flirtation with one Trixie. Before leaving for the mountains he writes a letter to Trixie. He neglects to mail it, however, and leaves it in an old coat at home. The terrible thought of Mrs. Schultz finding this letter dawns upon him during his journey to the mountains. Schultz turns up the road in his hurry to get home. He arrives just in time. In future Schultz is a wiser and a better man.

CRYSTAL.

FOOLISH LOVERS (June 16).—Marguerite and Algernon are sweethearts. Marguerite's uncle visits her unexpectedly and Algernon observes him kissing her. He writes her a letter saying she will never see him again. She shows it to her uncle, and they decide to go to his house. Algernon has attempted to have his gun repaired, but the gun-maker returns it, saying it is not worth fixing. Marguerite and her uncle enter as Algernon is looking at the gun. She begs him not to kill himself. He pretends that her pleadings are all that prevent him from doing so. He goes out to buy a bottle of wine. While he is gone, Marguerite finds the gun-maker's letter and waxes angry. She and her uncle leave.

Algernon comes back and finds that they have gone. He follows. He arrives at her house, but she snubs him. Marguerite's maid plans a scheme that will bring the two lovers together. She phones Algernon that Marguerite is seriously sick and that he should come over at once. He calls, but Marguerite again snubs him. The maid then tells her that he has been run over by an automobile. Marguerite has him brought into the house where the foolish lovers become reconciled.

BOXES AND BOXERS (June 16).—Vivian has two admirers, Charlie and Dave. On her birthday they decide to bring her flowers. Dave's chum takes the flowers out of the box and substitutes a set of boxing gloves. Charlie takes the box to Vivian, and leaves it on the table. Dave's box of flowers is like Charlie's. When Vivian comes in, she opens them, and finds the boxing gloves. The men accuse each other. Joe, a third admirer of Vivian's, suggests that they have it out by putting on the gloves. This is agreed upon. Dave and Charlie battle with each other, nearly wrecking the house. They fight themselves out of a window and on to the street, where they mix up with two minions of the law and are finally arrested. When they get out of jail they again seek Vivian, but find that Joe has captured her. They decide that they are better boxers than lovers.

GOLD SEAL

LUCILLE LOVE, THE GIRL OF MYSTERY (No. 7—Two parts—May 26).—After numerous stirring adventures by land and sea in her effort to regain the papers which will save her father from dishonor, Lucille Love and Hugo Loubeque, her father's enemy, find themselves adrift in an open boat off the coast of China. The papers, possession of which both are fighting for, are now in the hands of Captain Wetheral of the ship from which Lucille and Loubeque were cast adrift.

The enmity between Lucille and the spy dies down when they find themselves in the same boat at the mercy of the waves and winds. They are a man and a woman fighting against death. When Lucille awakens from her first sleep of trouble and exhaustion, she learns from Loubeque that the water barrel has sprung a leak and is empty. In the days that follow Loubeque proves to be a man, indeed. As a result of thirst and exposure Lucille becomes delirious, and it is only by use of main strength that Loubeque keeps her in the boat.

After many days, however, the outcasts land on the coast of China. Lucille is ill and the spy turns her over to an old Chinese woman. Howbeit, as soon as one danger is averted another springs up. The Chinese woman no sooner sees the costly necklace which Lucille wears than she decides to steal it.

B. Franklin: He's Squizzled at Tele-Photo-Phone

MARVELOUS DEVICE PROVES ENTIRELY TOO MUCH FOR THE OLD GENTLEMAN.

Veracious Ben III. is pilot

LEAVES, CONVINCED THAT HIS KITE AND KEY CERTAINLY "STARTED" SOMETHING.

By Beniamin Franklin III

Last night I went down to the offices of the Chariot Film Corporation, 110 W. 40th Street, New York City, and ran across the shade of my illustrious ancestor, Benjamin Franklin I., rubbering at the seeing telephone machine. I bowed profoundly, and wished him good evening.

"Why, hello, Ben," he said, sticking out his hand with the lace cuff on it. "You 'rapped' me the first thing, didn't you? I didn't suppose anybody would be on."

"Oh, I was on the very minute I saw you come down through the skylight," I replied. "This is a hot one, grand pop, and no show like this would be complete without you."

"Well, judging from results, I did turn a rather clever trick the day I got my kite out and unlocked the lightning with my key," he said, sort of swelling up. "Many a man has got his kite out since that day who couldn't find his key, and who couldn't unlock anything with it if he had it," he added, looking wise.

"This is some picture, grand pop," I said.

"Where's Tom Edison, Nick Tesla, Marconi, Alex Bell and that bunch," he asked.

"Marked absent," I replied. "We've got so many new electrical wizzes now that we don't need them. Come on, let's watch the show."

"Sure," said my illustrious forbear, sitting down beside me in the projecting room.

"What's that skiddidus there," he asked, as the screen showed the photographic apparatus of the tele-photo-phone."

"That," I replied, with an air of superior knowledge, "is the machine that attaches to the telephone, and through which you can see the person you are speaking to."

"And what in the name of George Washington and the revolutionary Fathers is a tele-photo-phone?" he snorted.

"Why, grand pop, is it possible that you don't know what a tele-photo-phone is? Why a tele-photo-phone is—but wait, look, look at the picture, there it is."

And there was then unfolded to him the working of the tele-photo-phone, how it was possible to see through it, and he actually did see thrown on the screen, the picture of a convict trying to get into the inventor's home, the wife telephoning her husband, and then the whole scene enacted in two rooms, miles apart, all seen through the tele-photo-phone.

"Boy," he demanded, "Art joshing me?"

"Nary a josh," I declared. "This show is strictly on the level." He staggered a bit and grasped me on the arm.

"Bow," he said, feebly. "Break these things to me gently. The old man's mind isn't as strong as it used to be, I fear."

My illustrious ancestor just gazed and gazed, pressed his hand to his forehead and sat back in his chair, he was so astonished.

He then saw the throwing on of the current for the working of the tele-photo-phone, and the different workings, all portrayed in the picture.

"Hold on Ben," he shouted as the mysteries were unraveled before his eyes, "Hold on. You've got me hanging on the ropes, I'll go down for the count in a minute."

Then I explained to him all the wonderful advances of electricity, such as flatirons run by electricity, biscuits and pies being cooked by electricity, coffee brewed by the same means, a sewing-machine run the same way, clocks regulated by it, electric grates burned by electricity a fan run by the same power, milk churned by electricity, and a moving picture machine operated by electricity.

Then we saw the photo-gelea box thrown on the screen, the box that holds the photographic apparatus. "What sort of an ornithorincthus is this?" he asked, sorely puzzled.

I told him, and he wabbled perceptibly.

Then we saw the tele-photo-phone save the blind wife of Dr. Hall, saw the despicable villain hurled from the telegraph pole by a streak of lightning, where he was trying to cut the wires for the demonstration that would revolutionize the telephone; saw the shrunk of a convict who tried to injure the blind wife get killed by an electrical bolt from the sky; and last, the marvelous invention operating successfully.

"Well, jumping-gee-whillikens," he exclaimed. "Now wouldn't that run a clothespin through your medulla oblongata?"

When I tried to explain to him the workings of the moving picture machine and how the pictures were made and projected he just threw up his hands.

"Can't wait to see it," he said. "Can't stand it any more, all too wonderful. I'll call again. I must blow now. Goodbye."

And the shade of the illustrious ancestor disappeared through the skylight, humming

"This is the life
This is the life for me."

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Written and conceived by **Alex Yokel**, General Manager

CHARIOT FILM CORPORATION

110 West 40th Street NEW YORK CITY

Lucille learns of the plot, and when the thieving woman and a confederate come to rob her she is prepared. In self-protection she shoots the Chinese woman and uses the confederate to cover her retreat.

In the meantime Hugo Loubeque has gathered a force of men and attacked Captain Wetheral's ship, which rides in the harbor. Loubeque takes the precious documents from the captain and has him thrown into prison. Loubeque then opens negotiations with a Chinese merchant, which results in his signing an agreement to smuggle ammunition to the port.

Lucille learns from the imprisoned sea captain that Loubeque has again come into the possession of the papers. The captain, however, had retained Loubeque's diary, and this he gives to the girl. While shadowing Loubeque Lucille learns of his intended smuggling operations, and when the occasion offers she steals Loubeque's signed contract with the Chinese merchant, with the intention of using it as a lever to force the stolen documents from him.

The girl, however, is now in a new predicament. Loubeque has regained possession of his ship and intends sailing immediately for the United States, where the papers will be used to dishonor her father. She hides on the wharf and watches Loubeque board the ship. It will sail within a few minutes, and whatever she does must be done quickly.

REX.

SHADOWED LIVES (May 28).—Robert is a prosperous bank cashier, straight-forward and of simple tastes. His wife is of that type of ultra-modern woman who will not listen to the call of motherhood, but satisfies her neurotic nature with drugs. The opium habit is an expensive one and with this and her other vanities she forces more money from her husband than he can afford.

Her husband's twin brother, Jim, is the moral antithesis of Robert. He is a slave of the drug habit in spite of the heroic attempt of his wife to save him. Threatening suicide if he is refused Jim forces Robert to furnish him with money to satisfy his craving.

With this double drain on his resources Robert's accounts are short. He is arrested, convicted and sent to prison for ten years. Without the moral restraint furnished by her husband, Robert's wife sinks to the lowest level and dies unknown in a dive.

When Jim hears that Robert is in prison as a result principally of his own misdeeds he decides to put his worthless life to one sublime last use. He goes to the prison, forces Robert to change clothes with him. Robert goes into the world to make a fresh start.

SWEDE LARSON (Three parts—June 4).—Swede Larson, who has earned the title of the best working and best hated boss of the timber jacks by virtue of his strength and willingness to use it, takes over the camp saloon. Kid Lacy, gambler, arrives in town with Hazel, his wife. The rough Swede, for the first time, experiences a strange feeling upon coming in contact with the soft ways of the woman. Lacy himself is a New Yorker, who has run away with a successful musical comedy star.

Lacy has tired of the little woman. And she, in her turn, realizing her mistake, decides to leave him. She does so, and is defended by the Swede, who protects her against the insults of a crowd of lumber jacks in a big fight. She shows her thanks and appreciation. The Swede is astonished and bewildered to find the first person who has trusted and depended upon his strength. He takes her into his saloon and offers her his shelter.

Hazel awakens next morning before the Swede and leaves. Larson, awakening, finds that all he has left to remind him of the woman is a little handkerchief. Now come lean days for the Swede, who has ruled so brutally and made so many enemies. The loggers boycott his place. Lacy visits him, showing him a newspaper account of Hazel, wherein her past is bared and a dismal present as a broken-down singer at a cheap roof garden in the city, is revealed. There is a terrific fight following this; the gambler is killed by a crippled water-boy. Larson escapes, determined to find the woman of his dreams. Arriving in the city, he locates the foul resort just as Hazel is singing. When argument fails to move her, he carries her off in true caveman style, eluding his pursuers. As they halt in their flight, the woman realizes the love of the Swede and gives herself over to his keeping. Then back to the hills and the forests and happiness which neither had known before.

THE PURSUIT OF HATE (June 14).—Diana Grave's husband has left her, preferring any life to that of living with a woman who is not congenial to him. Howbeit, her husband gone is a different matter than her husband present. She commissioned a detective to find him. Out on a lonely stretch of fertile land a solitary ranch-woman was whiling away the days of her life. One day a stranger arrived with a boy, a small girlish looking fellow. He attracted and was attracted by the ranch-woman. They were of the same true metal. The man was Diana's husband.

Diana learned of his whereabouts and went after him. She explained to the ranch-woman. The ranch-woman answered, "If you hate him, be glad he left you, and if you love him, you will sacrifice yourself for his happiness and leave him alone." Diana left him alone. One night while the ranch-woman was watching his camp she saw the stranger's shadow against the tent. He was fondling a girl's abundant hair. This boy then who traveled with him was in reality a girl or a woman.

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The ranch-woman's philosophy then came home to her in all its bitterness. "If you love him, you will sacrifice yourself for his happiness and leave him alone." She decides to make the sacrifice. When she arrived home, however, a letter was awaiting her from Diana. It read in part: "I guess you are right. He has a daughter that I can't bear and he won't live without her, so we had better separate. I am going home."

DAN MORGAN'S WAY (June 12).—Dan Morgan, the young postmaster in the small Californian town, had loved Lou Dayton long and patiently. Lou drove the mail and supply coach for her father. Dan saw her every day, but always, in answer to his pleadings, Lou put him off, and meanwhile she tortured him by flirting with Jim Baird.

Jim was a rough young miner, Dick Ramsey's pal. Dick's faithful Indian, Broken Bow, had no use for Jim. One day they quarreled with pistols over a drink of whiskey, and Dick, who chanced to get in the way, was shot. Broken Bow ran to tell the sheriff, and Dan Morgan got wind of the killing. He persuaded Lou to take his horse to Jim, so that he might make his escape. The girl rode breathlessly toward the minner's camp. Nearly there, she met Jim, running for his life. She pulled up, vaulted to earth, and panting, thrust the bridlerein into his hand.

"Sweetheart! Angel!" she heard him gasp. And then his arm was around her, swinging her up behind him on the horse.

"Fly with me, Lou. We'll clear out of this hell of a mass together! I tell you, I wouldn't give you up for anybody living!"

Dan Morgan's face rose before the girl—the look in his eyes when he had sent her to this other man. That moment, for all he could tell, he might have been looking upon her for the last time. She struggled herself free, and slipping to the ground, fled to the nearest miner's cottage.

FRONTIER.

HIS DRESS REHEARSAL (June 14).—Joe, an actor, is informed by his manager that his part for next season's play is to be that of a Western sheriff. Joe decides to take his vacation in Arizona, in order to get atmosphere. He is given a letter to Hank Goodell, who, besides being the sheriff of Plumas County, is the proprietor of the Alkali Inn. Joe arrives in the land of rattlesnakes and cactus. He finds Dolly, the sheriff's daughter, to be attractive and soon falls in love with her.

The sheriff receives a message from two cutthroats, who inform him that their ten years' sentence is up and that they are going to get him. Several days later they come to the inn. Hank is away. The cut-throats steal his daughter, leaving a note to the effect that if Hank does not come alone and unarmed to the hanging rock that afternoon that he will never see the girl again. Joe finds the note and hits on a scheme to save Dolly and her father. He gets his make-up, and fixes himself up to resemble the sheriff. He goes to the hanging rock. The two bad men allow Dolly to go. She hurries back to the inn, and soon the sheriff and his men are riding fast to the scene. The cutthroats are about to shoot Joe down when Hank and his men arrive. They decide in a few days later Joe wires his manager that he is starting for New York, and that he is bringing a new leading lady with him.

THE GUN MEN OF PLUMAS (June 28).—When Rodgers, the sheriff of Plumas County, resigns his official position on account of an infirmity, both Joe and Arthur announce that they are out to be elected in his place. It so happens that both are also rivals for Dolly. She tells them that she will wait and see who is elected sheriff before she makes any choice. As election day approaches, Joe fears that his defeat is certain. He is greatly surprised to receive a note from a friend in another part of the county, who tells him that in return for a favor once done him that he has decided to do him one. It is that three picked gunmen have been sent, and Joe is informed that they are willing to do as he says—no questions asked.

Election day comes without the gunmen having lagged their game. A shipment is expected for the bank. Arthur is deputized to accompany the stage to insure its safety. On its return trip the stage is attacked and a running battle ensues. Dolly learns of Arthur's peril, and for once she finds her city cousin of use. Mounting his motorcycle behind him, they race past the stage and the following gunmen and notify Rodgers, who gathers his posse and starts to meet him. The stage overturns and the gunmen are about to get their victim when the posse arrives and captures them. Bringing them back to town, Rodgers gets an idea and the gunmen are told that if they know what is healthy for themselves they will vote for Arthur, which they are only too glad to do. Arthur, of course, is elected, while Joe finds repose in the rough Plumas jail with the gunmen.

ECLAIR.

THE MASK OF AFFLICTION (Two Parts—June 17).—John Harrison, manager of the San Esteban Mines, covets the fortune of his ward, Claudia, who is in love with Peter Marshall, the mine engineer. Harrison faces financial ruin, having lost his fortune in the stock market and, with the hopes of marrying his ward himself, he forbids her to see Marshall. However, the young lovers find a retreat in a hermit's cave, a trysting place where they spend day after day.

Matters go from bad to worse with the manager and he determines to marry his ward if there is a possible chance. He hits upon a diobolical scheme to rid himself of Marshall one day when word is brought that there is fire-damp in one of the galleries. He sends Marshall to investigate. Marshall obeys. On descending, he finds that one explosion has already occurred. Taking his coat he places it over a mortally injured miner and is about to leave the gallery when another occurs. Marshall is to investigate. Marshall obeys. On descending, he finds that one explosion has already occurred. Taking his coat he places it over a mortally injured miner and is about to leave the gallery when another explosion occurs. Marshall is rendered unconscious. The deadly gases and rising water drive the panic stricken miners out.

The burned body of a man is brought to the surface. Harrison, finding Marshall's wallet in the dead man's coat, identifies him as the engineer. Claudia, hearing the news is heartbroken. However, Marshall has had a miraculous escape. The hermit's cave communicated with the mine by deserted galleries. The old man, hearing the explosion, climbed through and dragged Marshall to his retreat, his face scarred and burned. Realizing his plight, Marshall believes that he must forget Claudia and hide from the world.

In the meantime, Claudia still clings to the loving memory of Marshall, though she is menaced by Harrison, who wishes her to marry him. Months later Claudia visits the hermit's cave. The sight overcomes her and she faints. Marshall, observing, goes to her and places some forgetmenots by her side and then creeps away. Time passes. Under the hermit's care his face begins to heal. Harrison during this period has become desperate and has decided to poison Claudia. The act of pouring poison into the girl's glass is observed by Marshall, who has come to leave flowers by his sweetheart's window. He rushes back to the cave and with the hermit confronts Harrison. Harrison is arrested and led away. Marshall tears away his mask. Claudia recognizes him, though his face is scarred, and still loving. She goes to his arms.

THE BLUNDERER'S MARK (June 21).—George Lewis, a fine looking but unlettered and ignorant cowboy, gets a bonus for his year's work and is told by the boss to invest it in cattle, which he does. Mrs. Howard, the ranch owner's wife, complains of her lonesomeness. The husband induces their niece, Ethel, to pay them a visit. She immediately becomes the pet and much admired idol of cowboys. Lewis in particular is "hard hit." The blundering and honest cowboy asks her to take a ride and after a hearty laugh over his illiterate letter, she declines. During the spring round-up Lewis comes upon a settler who has been wounded by Sioux Indians. On a wild ride to the ranch he warns the settlers. Placing Mrs. Howard and Ethel in a buckboard he makes a dash for safety. The Indians attack the wagon and Lewis dropping behind, makes a stand against the band. He is mortally wounded, but manages to hold the marauders off until the women are safe. The settlers have notified the troops and after driving the Indians off, they make the dying man comfortable. Before he dies he scrawls a letter to Ethel leaving her the cattle which he has bought and with tear filled eyes the girl realizes that the blunderer was a man good and true.

AUNTY'S MONEY BAG (June 14).—Clara, an extravagant young woman, sets her father crazy with her bills. She rejects her tango teacher and falls in love with a poor artist. They plan to elope, and as they are sneaking off, Aunty Matilda, the rich sister of her father, catches them. She leads Clara back to the house by the ear and chases the romantic artist. Aunt disinherits the young woman and thereby wins back her love and money. The canvass is finished and placed in the parlor. The aunt is summoned, but meanwhile the tango teacher defaces the picture and makes her homely. When aunty sees it she flies in a rage, and is about to cast Clara and the artist out when the maid, who has seen all, leads the culprit in and tells her story. Jasper erases the ugly features and presents to aunty a charming picture of her herself. All smiles, she gives Clara and the young painter her blessing and they both live happily ever afterwards.

POWERS

THE MASKED RIDER (June 12).—Ray's father is of the match-making variety, and plans to marry his only son to the daughter of an old friend. Ray, the son, does not fancy parental interference and when Edna, the girl, comes on a visit he shows cool indifference. In lieu of other excitement his interest centers on a mysterious masked dancer who is occasioning much comment among club habitues. Ray wagers his friends that he can discover the dancer's identity.

His father learns of the wager and follows Ray to the theater where he is unsuccessful in his efforts to see the dancer. Ray's father takes Edna into his confidence. The result is that Edna writes

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a letter, to which she signs the name of the masked dancer, and makes an appointment with Ray in the park for the next morning. Masked, Edna plays the role of the dancer at the tryst. Railing in his efforts to unmask his companion, Ray nevertheless falls in love with her. He proposes marriage.

Again Edna and Ray's father plot, with the result that the next morning's mail brings a letter signed by the masked dancer in which she offers to settle for $10,000. Ray's admiration turns to contempt when the letter is shown him by his father. The letter insists that he either marry the dancer or pay. At the propitious moment Edna, garbed as the masked dancer, enters the house. She unmasks when Ray's father starts to write a check in settlement of his son's folly. Ray realizes that he has been the victim of a joke.

Remembering the charm of the masked woman whom he has met in tryst, he overcomes his chagrin and pursues Edna, to whom he professes his love.

UNIVERSAL

ANIMATED WEEKLY NO. 117 (June 3).—**In Troubled Mexico**—Scenes made by our war correspondents in Duranzo depicting fiesta day in honor of General Carranza. Sub-Title: America's national game popular in Mexico.

Impressive Memorial Services—The Army and Navy Union decorates graves of Civil and Spanish-American War heroes at the U. S. National Cemetery—Brooklyn, N. Y. Sub-Title: The Tennessee firing the nation's salute. Veterans march up Riverside Drive, New York City.

Dayton Flood Heroes Rewarded—Culver Military Academy students presented with medals and memorial gate by Louisville people—Culver, Ind.

General Coxey's Triumph—On his second march to Washington he succeeds in speaking from Capitol steps.

Buskin Wins Metropolitan Handicap—Successful opening of Belmont Park, most beautiful race course in the world—Long Island.

Thousands Cheer Vice-President—Vice-President Marshall attends 139th celebration of the Mecklenburg Declaration of Independence—Charlotte, N. C.

Gustav Hamel—Most daring of skymen not heard of since leaving on aeroplane trip across English Channel. (Hamel with straw hat.) Sub-Title: Meeting King of Uganda.

Suffragette Track Meet—Games by University of Nebraska girls prove sensational success—Lincoln, Nebr.

The Defiance—One of the trio of cup defenders is given first tryout on Long Island Sound—Greenwich, Conn.

Creator of Sherlock Holmes—Sir Arthur Conan Doyle visits America for the first time in twenty years, and meets William J. Burns the famous American detective—New York City.

Cartoons by Hy Mayer—World Famous Cartoonist of Puck.

MUTUAL FILM CORP.

AMERICAN.

JIM (Two parts—June 15).—At the palatial home of a merchant the latter's wife entertains her husband's friends. The guests have all departed save one, the husband's most intimate and trusted friend. That this man should abuse the confidence of his friend and attempt to force his attentions upon the wife was a thing the merchant deemed little call to fortify against. His unexpected return found the faithless friend in a compromising attitude toward the wife. Quietly but firmly the merchant demands satisfaction and the two men enter the beautiful conservatory, the pleading wife staying back in the drawing room where with bated breath she awaits the result.

The sharp bark of a weapon breaks the silence and when with slow and measured thread the husband returns she pleads for mercy. His only reply is "Live to cleanse yourself from the shame, and God pity you." With these words he departs into the night and henceforth her life is one continued gloom. The whole tragedy is revealed to a struggling poet through the whispering of the muses. The vision is faithfully recorded by the poet and is the basis of success in his chosen calling. The poet carefully follows the threads of his poem and locates the principles and through his efforts the penitent and sorrowful wife is led to her husband and a happy reunion results to crown the author's masterful efforts.

THE UNMASKING (June 17).—Harold Clark, a very young man at an extremely impressionable age and untutored in the ways of the seamy side of life, is in love with Clare Morrow, a beautiful young girl in his social circle. Her parents approve of their daughter's alliance with Harold. John Dayton, a friend of Harold's, of strong character and of more worldly experience, looks after the welfare on his impetuous friend. They live at the some club and Dayton worries over an encounter which Harold has with a scheming adventuress.

Harold, completely entranced by the wiles of the women, neglects his sweetheart and runs after the woman of the world, blinding himself to her actual character. John Dayton remonstrates with his young friend and receives only rebuffs for his pains. Harold, completely infatuated, throws himself in the gayety of the woman's house and heaps

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expensive presents upon her. He fails to see the true character of the woman.

Dayton, fully incensed over the asininity of his friend and the treatment which Clare is receiving, decides to take a hand and unmask the woman before his friend. Pursuant to his plan, he attends an affair at the woman's house and accuses her of her wickedness. Harold, rash with his infatuation, almost throws himself into a tragedy by shooting his friend. Still bent on the unmasking of Adele, Dayton makes advances to the woman and when he displays a roll of currency she falls into the trap and makes love to Dayton. This, of course, awakens Harold, who looks on from his foolhardiness and he denounces the woman and leaves. John Dayton, with the guiding hand of a sincere friend, leads Harold back to Clare and watches the two hearts reunite with the extreme pleasure of the well-doer.

THANHOUSER.

THE SCRUB LADY (June 7).—Josiah Stevens, an elderly lawyer, has a peaceful time in his office, but in his home the laundress, styled at her express command "the scrub lady," rules supreme. Finally matters come to a climax and Stevens is summoned to his home to discharge the "scrub lady," which he does after some difficulty. His wife intrusts him with the task of securing a new laundress and also gives him a brooch to be repaired.

Stevens absent-mindedly gives the brooch to his pretty stenographer and when his wife calls at the office to see if the new "scrub lady" has been secured, the stenographer mistakes her for the new laundress, and invites her to wait for Stevens. She shows Mrs. Stevens the brooch, saying that it is a present from Stevens. His wife recognizes the trinket and when Stevens returns trouble is waiting for him. However, a quick-witted friend helps him in his need, and Mrs. Stevens finally believes that her husband is innocent.

RIVALRY (Two parts—June 9).—Ruth Travis, the belle of the village, is courted by Will Mayo, the owner of a saw mill, and Al Stevens, the village storekeeper. Rivalry is keen between the two men, but the girl finally becomes engaged to Mayo. Stevens is highly incensed at her action, and his feelings are shared by his half-witted brother, Ralph, who, incapable of reasoning, is able to realize that Ruth and Will have offended the brother he adores.

Some years before Ralph had been a sturdy intelligent boy, but had been nearly killed by an automobile, and when he recovered, his mind was a blank. The unfortunate broods over his brother's disappointment and his feeble mind in its unreasoning anger turns toward the girl. He bides his time and waits.

Ruth chances to visit the saw mill at a time when it is deserted, and the half-wit, seeing her there, seizes his opportunity. Overpowering the girl he binds her and places her on the saw mill, the sharp steel teeth whirling only a few feet away. Only the opportune arrival of Mayo saves the girl from death, and in the fight which ensues the half-wit is knocked unconscious. But good comes of the deed, for the blow restores reason to Ralph, and makes him once more a useful member of the community.

RELIANCE

SILENT SANDY (Two Parts—May 30).—Mary Jones, slavey, lonely and unloved, advertises in a matrimonial paper for a good man to marry her. Charlie Brown, village sport, answers the ad. He signs it with the name of "Silent Sandy," his batchelor friend, telling Mary to come at once and he will make her happy. Mary comes. Sandy, willing to meet her, she looks him up. The tender hearted batchelor, realizing from the grins of Charlie and his pal that this is a put up job of theirs, marries Mary out of pity.

Mary discovers "the joke," and that Silent Sandy did not marry her for love. As she is very much in love with her husband, this nearly breaks her heart. Meanwhile, Charlie has become fascinated by Mary's beauty. He declares his feelings, begging her to elope with him. Mary, furiously unhappy, repulses him—and Sandy comes in just in time to finish up Charlie. Then it dawns upon Sandy how much he really cares for his wife—and at last Mary Jones knows what it is to be blissfully happy.

THE COWBOY'S CHICKEN DINNER (June 10).—Juniper Jones, a cowboy camp cook out of a job, gets a place as chef of a ranch, and all goes smoothly until the boss demands a chicken for the next day's breakfast. There isn't a chicken in camp, and Jones is up against it. He rushes to town, but cannot buy, beg, borrow or steal a chicken anywhere.

On the railway station platform he happens to see a crated fowl addressed to Mlle. Gabo, a celebrated vaudeville actress. The bird is her trained white leghorn, valued at $10,000, but to Jones it is only a chicken, and a life saver for him. He leaves two dollars as a fair price, and seizing the chicken, hikes back to the ranch. The boss enjoys his breakfast so much that he gives Jones a holiday.

In town the cowboy cook meets the chicken trainer, out looking for the thief. At the sight of her gun, Jones does not stay to explain, but beats it clear over the Mexican border.

OUR MUTUAL GIRL (No. 22—June 15).—"Raffles," the gentleman burglar—in private life, Mr. Van Courtland Dunbar—went down to the gangsters' headquarters to impress them with his authority. He had a virtual hypnotic power over criminals of the "Kid Joseph" type, and he succeeded in disarming the gangsters and delivering Ada Taylor. He took the girl to Mrs. Knickerbocker's, and leaving her with the butler, returned to his apartments.

Meanwhile, many notable friends of Mrs. Knickerbocker called to offer their sympathy. Miss Theodora Bean, the writer, was the first to arrive. She had scarcely gone when Mme. Yorska of the Theater Sarah Bernhardt came, and then Miss Florence Reed, the star of "The Yellow Ticket." As soon as Mrs. Knickerbocker was alone in the drawing room, Ada Taylor presented herself. She excitedly poured out her story of the last few days, and how she had been rescued. Mrs. Knickerbocker lost no time in phoning Dunbar, but her spirits sank when he answered that he had no news for her.

A moment after he had hung up the receiver, Dunbar's eye fell on a headline in the newspaper—

"Sir Arthur Conan Doyle Arrives Tomorrow. "Creator of Sherlock Holmes, greatest of all detective story writers on visit to New York. Aboard the Olympic."

Mrs. Knickerbocker received a message almost immediately.

"Leave everything to me," said the masterful voice of Dunbar over the wire. "I will find your niece within a week."

Though he explained nothing, Mrs. Knickerbocker was confident. She would spend this interminable time of waiting in making festive preparations for her niece. The next morning she motored down to Miss Kennedy, modiste, and selected several dainty little summer frocks. Then to Thorley's Fifth Avenue Florists, where she ordered dozens of the most ravishing flowers to be delivered on an hour's notice any day that Margaret might return. She was so happy and so certain now that she would see the lost child almost any hour, that she even drove down to the office of Dudley Field Malone, Collector of the Port of New York, to tell him the good news.

That same morning, Dunbar went down the bay on a revenue cutter to meet the Olympic. He succeeded in gaining access to A. Conan Doyle, and, as a result of their interview, he telegraphed Mrs. Knickerbocker:

"I have news that will surely bring your niece back within the week."

MAJESTIC

THE SONG OF THE SHORE (May 26).—Emiel Krumpf wins the Isenlohr scholarship, and that same evening in the flush of his happiness, he asks Katrine Wolner to marry him. She consents, on condition that he "will not play the fiddle at home." The lover, confident that he can teach her to love his music, laughingly consents. They are married, and Emiel studies hard at the music college.

Hilda, Emiel's little sister, comes to live with them and the young violinist finds that he must work to support all three of them. He is obliged to give less time to his music, and his scholarship is taken from him. The world is left empty as Katrine cannot bear the sound of the violin. Only Hilda comforts him, and together they often steal away to the seashore where Emiel plays to his sister.

Isenlohr, the giver of the scholarship, is the greatest composer of the day. The people clamor for more than he is able to give, and under the popular pressure, his inspiration fails him. In despair, he seeks the ocean shore, as Beethoven did before him. There he catches the echo of Emiel's violin, and believing it to be his own creation, he hurries home and incorporates it in a symphony which once more makes him the idol of music-loving Germany.

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Not long after this, Katrine quarrels with Hilda. Emiel tries to soothe the child by playing to her, and Katrine in a fit of passion seized the instrument and breaks it. Emiel escapes to the seashore, where he paces back and forth, besides himself with grief.

Meanwhile, Katrine repents and Hilda starts out with her small savings to buy her brother another violin. On the shore she comes upon a coatless, hatless stranger wandering up and down against the wind. She debates with herself awhile, then decides to give her money to the poor man who has no overcoat. But Isenlohr, the great composer, smiles at the child, and rousing from his dream, questions her. She tells him the whole story of Emiel, and Isenlohr asks her to lead him to his cottage.

When Isenlohr stands before Emiel he holds out to him his violin. The young musician seizes it and begins to play. The composer is struck dumb, for he hears the motif of "The Song of the Shore." Then he realizes where he (Isenlohr) has received his inspiration, and that he must yield fame, opportunity, all to the young man before him.

THE BIRTHDAY PRESENT (June 9).—Mrs. Ellis has successfully broken her husband to domestic harness, when, on her birthday night, he insists upon accepting the invitation of an old chum of his to a stag party. Dorothy Ellis tries to comfort herself with thoughts of the beautiful necklace her husband has given her for her birthday, and Ellis goes off to meet his friends.

They do the cafes and end up in a gambling house, wagers and loses his last cent. Delirious with the thirst for gain, he goes home and stealthily emptying the safe of his wife's jewels, including the birthday necklace he has given her, returns to the gambling place. The sight of the necklace, however, sobers him, and he decides to go back with it to his wife.

Meanwhile a burglar has broken into the house. He finds safe empty, but before he can escape, Ellis arrives. Dorothy is roused. She sees her husband forcing the burglar, at the end of a gun, to return her jewels to the safe. And she tells herself that she has married the bravest man in the world.

MUTUAL WEEKLY.

MUTUAL WEEKLY, NO. 74 (May 28).—The Nice Races.—Annual International Regatta is run in Mediterranean waters.

The New York Police Parade.—Thousands of Gotham's "Finest" pass in review before public officials on Fifth Avenue.

The Cattle Show in Brussels.—King opens Belgium Fair.

Leviathan Arrives.—Hamburg-American latest addition reaches New York on maiden voyage.

Royalty at Home.—Grand Duke and Duchess of Baden are guests of Bavarian sovereigns at Munich.

Shriners in Atlanta.—High Degree Masons from all over United States gather for annual conclave in southern city.

Scottish Express Is Wrecked.—Crack British train leaves track at Burntisland.

The Funeral of Mistral.—The famous Provencal poet is buried in the land in which he spent his life.

Titanic Hero Honored.—A monument is erected to the memory of Jack Phillips, wireless operator, at Godalming, England.

Military Review in Paris.—Mutual Weekly catches animated views of latest French maneuvers.

The Toll of War.—Wounded soldiers are brought to New York after Battle of Vera Cruz.

Danish King Attends Festival.—A celebration in Copenhagen receives royal favor.

Barry Monument Unveiled.—Statue of famous United States Navy commodore is presented at Washington, D. C.

Launching of the Defiance.—New England's candidate for cup defender makes maiden plunge at Bath, Me.

A Suffragette Fire Department.—Ladies of Wilmington Park, Cal., fight fire during absence of all men in the town.

A New Long Distance Aeroplane.—French Aerobus "Albessard" is given initial trial at Senlis.

KOMIC.

THE LAST DRINK OF WHISKEY (June 7).—Only one drink of whiskey is left in Red Gulch—and the pack train won't arrive for thirty days. The one drink—which isn't to be had for love or money—reposes in a bottle on a table in the middle of the barroom, guarded by twelve armed men. Desperate Rudolph makes up his mind that the whiskey shall be his. He rises in the morning, kisses his wife and his son, Little Willie, and starts out for his career of crime. Creeping into the barroom, he forces the guard to lineup. Then, with a single bullet, he shoots down the whole twelve like a row of ninepins.

Rudolph stands in the road, getting ready to drink the whiskey, when he is seen by the sheriff. The officer of the law gallops past and snatches the bottle. At a signal from Rudolph, his desperate gang surround him. They give chase, wrenching the bottle from the sheriff who, by a clever trick, escapes alive. The sheriff rides hot-footed to the headquarters of the vigilantes, and all give pursuit. With Desperate Rudolph and his gang in one wagon, and the vigilantes in another, the race leads over a high bluff. Rudolph's vehicle gets on fire, and reaching the top first, he and his men pile out and push the wagon over on their adversaries. The sheriff, however, is not to be so lightly vanquished. The vigilantes scale the bluff and a brisk fight ensues, in which Rudolph and his gang shoot down every member of the opposition.

Victorious at last, Rudolph prepares to enjoy his whiskey. But private monopoly of the treasure causes mutiny in the gang, and he is forced to shoot all his followers before he can have his drink unmolested. After long tribulation, he stands with the liquor almost to his lips. While his father has been cavorting about the country, little Willie has spent the day in the orchard, thoughtfully making the most of a windfall of green apples. His mother finds him, doubled up, and seizing him, starts out in frantic search of aid. They reach Rudolph just as he is putting the bottle to his lips. There is nothing to do but pour the whiskey down little Willie. But this is too much for Rudolph. He falls in an apoplectic fit, and gives up the ghost.

DOMINO.

A RELIC OF OLD JAPAN (Two parts—June 11).—Baron Yoshoto, an old Samuri of Japan, is loath to have his son, Koto, go to the states to finish his education, but is finally persuaded. Koto bids his sweetheart goodbye and vows to his father that he will not be influenced by American customs, but will return a Samuri.

A year later at a college club, Koto meets Jim Wendell, a crook and schemer. Wendell introduces Koto to a chorus girl, Annette Walsh, who ensnares him into a marriage. When Baron Yoshoto hears of Koto's marriage he disinherits him, and Annette, who has only married Koto for his money, deserts him and goes with Jim Wendell. Koto trails them and struggles with Annette. He then goes to the police and gives himself up, writing a note of farewell to his father and sweetheart in old Japan.

IN THE SOUTHERN HILLS (Two Parts—June 18).—The Rev. Edward Seymour opens a mission in the village of Bald Mountain among the Kentucky hills. He takes Jim Hopkins home one evening when he finds him intoxicated. Here he meets Nan Hopkins, with whom he falls in love and later they become engaged, much to the disappointment of Bill Willis, a ne'er do well, who is also a suitor of Nan's. Through the minister's influence and Nan's, Jim Hopkins is induced to take the pledge to renounce drink and accept religion.

Willis is furious at this revel because Hopkins favors the attentions of the minister to Nan and also refuses to drink with Willis. A fight follows in which Hopkins is killed. Willis hides and later the minister, coming home from a sick call, is found by Nan over her father's body. Willis says that he saw the minister strike Hopkins. He goes to the villagers and incites them to lynch the minister. Nan rides to the sheriff's office and they get back to the mob just in time to stop them from lynching the minister. Willis tries to get away, but one of the mountaineers shoot him. Dying, he confesses the murder of Jim Hopkins.

PRINCESS.

HIS ENEMY (June 5).—John Baird, an old counterfeiter, is released from prison and resolves to lead a better life. Jameson, a detective, desires information concerning the movements of Baird's former associates, and when Baird refuses to aid him, he systematically hounds the old man, forcing him to be discharged from position after position.

Baird finally secures employment in a quarry many miles away from the nearest city and for a time is happy. The young superintendent falls in love with Muriel, Baird's daughter, and the future seems very bright. But again the sinister shadow of Baird's enemy falls across his path, and the detective appears with orders from the general offices of the company to discharge the ex-convict, the daughter casts her lot with her father and refuses to marry the superintendent.

The day that Baird and his daughter are to start once more on their wanderings presents an opportunity to the old man to rid himself forever from his enemy, for the detective falls from a steep cliff into the quarry just as a blast is about to be set off. Baird, however, goes to his rescue and saves his life, but at the cost of his own. He passes away, happy in the knowledge that his daughter has found a husband and protector in the young superintendent, while "his enemy" remorsefully goes away.

BRONCHO.

A TRAGEDY OF THE ORIENT (Two parts—June 10).—In order to keep his son from marrying Kissmoia, the supposed daughter of General Hirata, Osako Matsumoto compels the general to tell Kissmoia that she is of lowly birth and is only his daughter by adoption. Kissmoia is so broken-hearted that she joins the Ceizha girls. Kato, Osako's son, plans with the marriage broker to release Kissmoia from the Ceizha house as his (Kato's) mistress. Kato is about to remove Kissmoia by force from the Ceizha House, when Tom Arnold, the newly appointed agent of the Japanese-American Steamship Company, rescues her. He later marries her, having an American minister perform the ceremony. Kato and the marriage broker attempt to take the girl away from Arnold, but they are informed that now the girl is an American citizen and as such shall have the protection of the American consul. This so enrages Kato that he vows vengeance. Later when a notice is posted in front of the newspaper office to the effect that California has passed the Japanese alien law, Kato incites the populace to attack the first American they see, which happens to be Arnold. Kissmoia knows that it is Kato who has caused her husband's death. She sends him a note, telling him that she had made a mistake when she married the American and now that he is dead she will go to him. As he is about to embrace her she stabs him.

THE HOUR OF RECKONING (Two Parts—June 17).—While John Burr, an inventor, is away on a business trip, his wife, Vivian, elopes with Herbert Rawson, his friend, secures a divorce and afterward marries him. Burr, crazed with grief, goes from bad to worse. Finally as a last resort, he joins the army.

Ten years later, Herbert Rawson, with his wife, arrives at Fort McRae on business for the government, where Burr is stationed and is going under the name of Corporal Redding. Burr swears vengeance on Rawson and makes up his mind to kill him. While the Colonel, Rawson and Vivian are on a visit to the surveyor's camp, they are attacked by the Indians. The colonel tells Rawson and his wife to go with Corporal Redding, alias John Burr, go back to the post before they are surrounded. Discovering that they will be cut off before reaching the fort, they decide to take refuge in an abandoned log cabin. Here Burr reveals his identity, telling Rawson that he is going to kill him. Vivian pleads with him to spare her husband. While Burr is fighting to protect Vivian, Rawson slips out of the cabin, hoping to escape, but is killed by the Indians. Seeing that they are outnumbered and will undoubtedly fall into the hands of the Indians, Vivian makes Burr kill her and then himself.

KAY-BEE.

TENNESSEE (Two parts—June 5).—Ward Hamilton, an internal-revenue detective, representing himself to be a local coal prospector, arrives in Big Creek to investigate the report that an illicit still is being operated in the neighborhood. He meets Tennessee, daughter of "Pop" Hastings, a moonshiner. She falls in love with Hamilton, who uses her love as a means of finding out the operations of the moonshiners. Tennessee's sweetheart, Clay Wilson, is suspicious of Hamilton. Through his brother, a telegraph operator, he discovers that his suspicions are correct. When Tennessee learns of Hamilton's treachery, she goes to him and while she is upbraiding him her father and Clay Wilson come up them. Wilson shoots at Hamilton, but the bullet strikes Tennessee. The moonshiners force Hamilton to tell the deputies who have come to raid the still that the moonshiners have moved and that he intends staying in the mountains until he can relocate it. Later, Hamilton leaves the mountain and resigns his commission as revenue officer.

OUT OF THE DREGS (June 12).—Nell Durand, trained by her father to pick pockets, is caught in the act of robbing Tom Berry. Instead of having the girl arrested, Tom gives her his card, telling her that if ever she makes up her mind to reform, he will see that she gets a position. Nell pleads with Kit Durand to start a new life—and Berry gets the girl work in a factory.

Amos Berry, who is a wealthy stock broker, makes a will, leaving everything to his son. He gives it to James Croll, a lawyer, for safe keeping. Shortly after, Durand and his gang, back at old tricks, rob Croll's office. They consider themselves badly stung, as they find nothing but legal papers. Amos Berry dies suddenly—and Croll sees his opportunity to marry his daughter to young Berry. He produces a forged will, which leaves his father's estate to Tom, provided he marries a girl acceptable to James Croll, executor.

Tom realizes that the only girl he wishes to marry is Nell Durand. He takes her to the lawyer, who will not listen to the young couple. In her distress, Nell makes a confidant of her father. He examines the stolen paper, discovers the genuine will, and arming himself with this and a revolver, goes to Croll's office. Holding up the lawyer at the point of his gun, he forces him to telephone his consent to Tom's and Nell's marriage.

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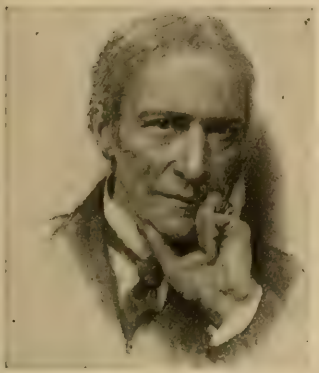

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TRANS-OCEANIC FILMS INC.

THE LIFE OF SHAKESPEARE (Six Parts).—The romantic attachment which the humbly born William Shakespeare had for the beautiful and gentle Charlotte Clopton, of Clopton Hall, is authenticated by the letters of many people of the period, and as it is one of the most potent factors in the development of the genius of Shakespeare, it is very appropriate that the film should open with the first meeting of the future playwright and the beautiful young girl. This acquaintance always remained a romantic one, on the part of young Shakespeare, but Charlotte felt the attraction more seriously.

Meanwhile, Sir Hugh Clopton, Charlotte's father, who is an ardent Catholic, shelters in his house a man named Parry, who is a traitor to the Queen; he does this at the command of Pope Gregory XIII, not knowing the character of the man he is harboring. Shakespeare, pursuing the apparently gay and thoughtless tener of his career—but in reality training the great qualities of mind which were afterwards to make him famous—displeases a lawyer in whose employ he has been, and while he is trying to explain this to his mother, a tragic scene takes place, in the assassination of the traitor Parry. Too late, Sir Hugh Clopton learns of Parry's treachery, through Shakespeare's lawyer employer, who informs Sir Thomas Lucy of the plot, and also accuses Sir Hugh of being in it.

Sir Hugh's celebration of his daughter's birthday is rudely interrupted by the arrival of soldiers, who are come to arrest him for complicity in the treasonous design. The Queen pardons Sir Hugh, but his lovely daughter falls ill of a mysterious malady, which is wrongly diagnosed as The Plague, but which is a fatal one, nevertheless despite the great danger of infection, Shakespeare bids her a passionate farewell before she dies. Some months later Shakespeare—now beginning to be the great man of his village—champions pretty, shy Anne Hathaway at the Twelfth Night Revels. Their acquaintance ripens, and their courtship is played out in the beautiful environs of Stratford and about the Anne Hathaway cottage.

In sharp contrast to the idylic Anne Hathaway of the courtship, the wedded wife of Shakespeare is undoubtedly the shrew, whose sharp tongue drives her husband to the distriction of the "Lucy Arms." This condition of things, added to the fact that Shakespeare has incurred the displeasure of Sir Thomas Lucy by his poaching exploits, drives the young man to leave home. He decides to try his fortunes in London, so takes leave of Anne and his child and starts away. In London, Shakespeare views the great crowds of richly dressed people with astonishment, but he soon wins friends. The theater, of course, draws him, and outside the historic old Globe Theater he looks upon the scene of his future triumphs.

The genius of the young dramatist is soon discovered by the great Lord Southampton, who becomes his generous patron and introduces him to the court of Queen Elizabeth, where he meets Raleigh, Drake, the Earl of Essex, and all the famous political and social figures of the time. The command performance of "Romeo and Juliet" in the Blackfriars Theater which is attended by the Queen and all the Court, marks the beginning of that triumph which was, through the following year, to be the great crescendo of English literature.

The final stages of the film show Shakespeare in the glow of middle age. He is dreaming of his past successes, scenes from his great plays visioning themselves before him. The film closes with the fading in and fading out of the bust of Shakespeare, which is in the Parish Church of Stratford-on-Avon.

FAMOUS PLAYERS.

THE RING AND THE MAN (Four parts).—Bruce McRae, the distinguished dramatic actor, makes his first appearance on the screen in the popular story of love and politics, "The Ring and the Man," by Cyrus Townsend Brady. The commanding personality and splendid poise of Bruce McRae fit him peculiarly for the role of Gormly, the man whose bravery and self-possession in the face of crucial circumstances enable him to successfully oppose the corrupt forces of the gigantic political ring that is trying to ruin him. Gormly's real name is Fordyce, but the shadow of a crime which hangs over his past has caused him to change it to Gormly, by which name he is known to his business associates and the public, who respect him as a great merchant-prince and reform candidate for mayor. Back of Gormly's ambition is a good and beautiful woman, Eleanor Haldane, whose father is president of the Gotham Traction Co., a powerful corporation which has always controlled the city's administration. The Gotham Company and Gormly become involved in business complications, and Gormly, seeing the evilness of city politics, partly through a desire to destroy the power of the Gotham Company, and partly to realize Miss Haldane's faith in him, decides to enter the mayoralty race, and is seen far in the lead of the Gotham Company's candidate. Another woman in Gormly's life—a woman of the past—now tries to regain her power over Gormly, and failing, takes the great secret of his former life to the chief of police, who is a tool of the Gotham Company. The chief calls on Gormly and threatens to expose him unless he withdraws from the race. Gormly courageously refuses. Haldane is informed of his development by the chief of police, and knowing of Gormly's love for his daughter, urges her to offer herself as wife to Gormly if he will cease his fight against the Gotham Company. Loving her father, and wishing to test Gormly, Elizabeth does this, and is both pleased and grieved when Gormly sacrifices even his love for his principles, and refuses to be bribed even with the gratification of his greatest wish. How the shadow of the crime of his past is settled with him, how he defeats the vicious ring forces and finally wins his election and his bride, is dramatically visualized in this gripping production.

FEATURES IDEAL.

WHOM THE GODS DESTROY (Three parts).—Theresa is left an orphan and harassed by her father's creditors. She sells her small property and even her mother's jewels, but still it is not sufficient. Brown, the avaricious superintendent, reports further debts and takes for himself the family plate, while Henry Roncory wishes to gain her love. Victimized by all, the poor girl sends for her cousin and lover, Albert, who, having no money, can only console her. Together they plead with their avaricious uncle, a ship-owner, who is setting off for Australia in his private boat, but he refuses to give them an answer. Meanwhile Roncory and Brown conspire, the one to win the girl, the other to seize the fortune.

Far away a storm has wrecked the ship-owner's vessel, and he is drifting in mid-ocean with a sailor, Martin. Overcome by privation and sickness, the old man intrusts to Martin a paper giving directions as to the whereabouts of his buried fortune, and dies. Martin is rescued and comes home to deliver his trust to Theresa, but is met by Brown, and lets out his secret. Brown hastily steals the document and hurls Martin down a cliff. Roncory, however, has witnessed the crime and compels Brown to share the spoils on pain of denunciation. Tony, a half-witted boy living on Theresa's estate, and who is ill-treated by Brown, overhears the plot and goes to help Martin. The body has disappeared, but one-half of the will is found on the shore in an iron case. Tony meets Albert and together they go to take the will to Theresa. The cousins are mystified since the explanatory directions are missing.

Brown's wife unconsciously solves the problem by offering Theresa her box of savings to aid her in her financial difficulties, not knowing that her husband had hidden the other precious half of the will in there. Overjoyed at this discovery, the cousins hurry to the "..... the box hidden in the north corner of the garden..... near the well...."

There a dreadful sight meets their eyes. Money and papers are littered over the disturbed ground, and terrible groans are heard from the depths of the well. The two rivals, Roncory and Brown, such is the hatred prompted by avarice, have plunged down to death together, fighting for Theresa's inheritance.

LEADING PLAYERS FILM CO.

THE GAP OF DEATH (Three parts).—A cry for help rings through the stillness of a summer's night and young Lieutenant Paul Dawson, about to enter the home of his father, turns around and a startling scene meets his eyes. Down the road come dashing two horses, dragging with them a carriage in which a young lady is sitting and holding tightly to her seat. Regaining his composure, the young man dashes in front of the runaways and within a few moments he has control of the horses. The girl is no other than the famous dancer, Florence Mayfield. It is love at first sight.

Paul's steady attentions to the dancer attract the notice of his superior officer, Colonel Somers, who, after a severe reprimand, sentences Paul to eight days' confinement and demands his word of honor that during this time he will not try to communicate with or see Florence. Hesitatingly he gives the Colonel his promise. Five days elapse and Florence, who has not heard from Paul, grows uneasy. Fearing that something has befallen her lover, Florence, whose engagement terminating that night necessitates her leaving town, determines to see him at all hazards. Calling her maid, she asks for her clothes and stepping on over her dancing costume, goes to seek Paul. Paul's father and Colonel Somers are sitting at their nightly game of chess in Dawson's home when a dispute arises as to a certain point in the game. The Colonel suggests that they call on Paul to ask his opinion. On entering Paul's room they are dumbfounded to find Florence Mayfield there. Paul's father draws a sword and is about to strike him, but Paul's mother intervenes. The father breaks Paul's sword and tells his son to leave his home at once and forever.

Years roll by. Paul and Florence are married and Paul has taken up a stage career. He has already won worldwide fame by his thrilling performance known as "The Gap of Death." This performance consists of leaping a gap on a motorcycle. From his native town comes an offer of a good engagement. At first he hesitates, but finally decides to accept and goes there.

A fellow artist, having seen Paul's pretty wife, pays unwelcome attentions to her and Paul gives him a severe beating. That night Paul meets with a terrible accident. The villain had unscrewed and loosened the planks of the scaffold on which Paul makes his daring descent. The scaffold gives way, but Paul is not the only victim. Next day the police authorities find a mangled body (unrecognizable) which was, of course, the villain who had tampered with the scaffolding and who had not time to escape.

Police inquiry leads to the discovery that Paul is the son of one of the most prominent families of the town. His mother is notified and she rushes to his sick bed imploring forgiveness which is readily given. After a six weeks' illness, Paul recovers and returns to his ancestral home which his father now deceased has willed him, realizing that Paul had committed no greater wrong than loving the sweet girl who is now his wife.

CANADIAN BIOSCOPE CO., LTD.

IN THE ENEMY'S POWER (Three parts).—The daughter of Manuel Garcia, the leading citizen of a little Mexican settlement, while engaged in picking roots and berries, is attacked by a peon, a rejected suitor. Jack Nelson, a young American, arrives on the scene. A struggle takes place, with Nelson as the victor. A friendship springs up between the Mexican maiden and the American youth, but the maiden's father objects to the friendship on account of the man being a foreigner, and also because the hand of his daughter has been promised to Venustiano Suarez. But the young Mexican maiden prefers the American. Her father finally consents to the union.

Suddenly the betrothal feast is interrupted by the arrival of a company of soldiers belonging to the Revolutionary Army of Mexicans, under the command of Captain Diaz, who informs them that the advanced guard of the Federal Army is on the march, and that he has been ordered to hold them in check at this point. The Madero forces are seen upon the march, and finally arrive at the point of attack in full force. Nelson, being a foreigner, refrains from combat until the girl whom he loves and her father become endangered. He then rushes in and casts his luck with the girl's father, fighting on the side of the Revolutionists. A sudden change of plans due to the enemy's strength, forces Captain Diaz to withdraw, leaving Nelson and his sweetheart marooned in the old tower, firing through the loopholes. The Captain, learning that Nelson is familiar with the surrounding country, offers him his freedom if he will act as a spy against the Revolutionists; he refuses and is given until morning to decide. If the decision is not favorable, he is to be shot at sunrise. Nelson manages to escape by climbing down the ivy vines on the outside of the mill. The Captain, angered at Nelson's escape, is about to shoot the girl's father as an accomplice, when she intervenes and declares that it was she who aided him to escape. The commander of the Federal forces gives her two hours in which to find her lover. Half distracted, she runs through the woods, calling for Nelson. She finds him, but her love makes her a coward and she dare not tell him the truth. When the village clock strikes the hour, she runs to the village and finds her father standing against the wall ready to be shot. Nelson has followed her, and the commander orders the squad to fire just as Nelson rushes to release his sweetheart's father, in consequence both of them are killed. Then the battle takes place, the Revolutionists have returned, driving the Federal forces from the scene, leaving behind them ruins and desolation. Sitting in the midst of which is a beautiful Mexican maiden crooning in idiotic simplicity over the dead body of her father and lover.

SAVED FROM HIMSELF (Three parts).—The widow Cooper and her two sons lived in moderate circumstances in one of the large Eastern cities. Her eldest son became cashier in the First National Bank. Some time after he had attained this position, he fell in with a class socially below him. In order to maintain the attitude and class of leader in this social set, his earnings were soon squandered. At this period there comes the woman.

Cooper, to maintain this woman in style, steals from the bank. One morning on entering the bank, he is accused by the president of that institution of theft. He denies the charge, but he has left behind him finger prints on one of the ledgers. The president of the bank calls in the police, and Cooper is arrested. He is tried, found guilty, and sentenced to serve five years' penal servitude. After the trial he is confined in prison with his pal. They succeed in overpowering the guard and climbing the wall. The guard on the wall opens fire and kills Cooper's pal. At the critical moment, a freight train dashes past the prison wall. Cooper realizes his plight, and makes a plunge to reach the roof of the swiftly moving car. He succeeds and rides off, with the baffled guard on the wall emptying his ride at him. Cooper leaves the freight train at

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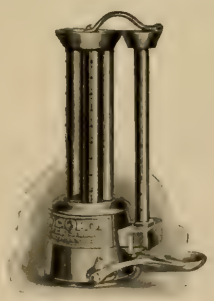

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a little way-station, and succeeds in stealing from the switchman's shanty a suit of overalls.

A short time after this the younger brother receives an offer from the Premier Mining Company of British Columbia, to act as their cashier. He, his mother and his sweetheart decide to leave for the Northwest. Young Cooper arrives and takes up his position. In the meantime the older brother, now a fugitive from justice, arrives in the same town with his mother and brother. He, having sunk so low, is only too glad to fall in with two notorious crooks. The moneys of the Premier Mining Company have been delayed in transportation, therefore, Will Cooper, cashier for the mine, is forced to travel overland to get the money to pay the mine hands. The brother and his crook companions decide to hold up the cashier. However, the cashier fears that attempt will be made, he empties the money box, fills it with stones, and secrets the money in his stuffed moose-head. The robbers hold him up in a lonely spot of the road and take the money-box, leaving behind as worthless the moose-head.

Realizing that they had been tricked, they formulate a plan of entering the mine office. Will and Dora accidentally overhear this plan. They then make up their minds that they must save Cooper from himself. The robbers enter the mine office, leaving Cooper outside on guard. Will overpowers his brother, and locks the desperadoes in the office, while Dora rides for the mounted police. Will then takes his brother home to his mother, and pays double the amount of his brother's defalcation. Meanwhile the two companions of Cooper are arrested and sentenced. Cooper promises to go straight; he migrates farther west, and engages in the real estate business. Six months later, we find him honest, hard-working and making good; while the widow and her younger son and his sweetheart, take up again the thread of their lives.

MARINER'S COMPASS (Three parts).—Silas Sterling, a member of the coast guard at Niles, Maine, when a young man, picks up a ship's emergency raft that drifts ashore from a wrecked vessel. Upon the raft is found a six-months'-old girl baby. Silas carries the baby to his home, and, no one having been found to claim her and rather than see her enter the foundlings' home, he prevails upon his mother to adopt her.

A few years later, Silas has a friend, Captain Dayrell, who sails away on the "Nancy Lee." The time for him to return is at hand when, in place of his trim little schooner entering the harbor, there arrives for the captain of the coast guard a telegram, stating that Captain Dayrell has been lost with all on board. Silas accompanies Jonathan, captain of the coast guard, and they depart to break the news to Mrs. Dayrell. The shock kills her. She leaves behind a fourteen-year-old son. The grief of the son affects Silas, and he gives him a home beneath his own roof.

Ten more years have overed, and we find Hetty, the girl picked up from the ship's raft, growing into young womanhood; and Richard, Captain Dayrell's boy, a young man, and mate on board the "Mary Jane." One day Richard sails away. Silas notes at the parting the sad light that came in Hetty's eyes. Richard returns from his voyage, and asks Hetty to marry him. Hetty refuses, producing before him visions of herself being saved from the sea, and a vision of him clinging to his dead mother and of Silas gently taking him away, while saying, "Your home shall be my home."

She tells Richard that they both owe it to Silas, saying that if he should ask her to marry him she must do so as a duty. Later as Silas arrives on the scene she tells him that she loves Richard only as a brother and that she will marry him. Dejected, Richard leaves, and Hetty and Silas are married. A year later, Richard's ship strikes a rock as he is nearing port in a bad sea. Rockets are fired from the ship, and the coast guard answers the summons. Through the glasses Silas sees that it is Richard's ship. The crew try to launch the boats, but it is impossible. However, as the vessel is dashed toward the rocks, they succeed in forcing a line into the rigging and landing some of the crew. As Richard takes his place on the line the vessel strikes again. His hold is broken and he falls into the sea.

Later, Silas is searching the sea with the glasses, and makes out Richard clinging to a bell buoy at the mouth of the harbor. He reaches Richard in time to save him. Upon reaching the shore, Hetty forgets herself and lavishes all her attention upon Richard.

In the meantime Silas had endorsed a note for a friend. The note is not paid, and Silas is forced to sell the mill left him by his father to meet the debt. Thus he brings his wife and baby to poverty. Silas meditates, and being too old to make a fresh start, decides to die, and leaves Hetty to Richard. Captain Fox is leaving port on a voyage to the Arctic Sea. Silas ships with him. The party reach the ice fields, and one day the ship becomes jammed in the ice flow. The food gives out, and Captain Fox calls for men who will dare cross the ice in the hope of bringing relief. Silas goes, but on the sixth day he falls between an ice crevice and loses all his provisions. Days later the ship sends out a searching party, and they find Silas dead. Later the ship frees herself from the ice field and Captain Fox sets sail for home. He tells Hetty of Silas and his end.

A year later a pretty little wedding takes place in the quaint little fishing village church. Hetty and Richard are led to the altar.

PASQUALI-AMERICAN CO.

A MEXICAN MINE FRAUD; or THE GAME THAT FAILED (Five Parts).—Mr. Starry, a banker, has been successfully selling stock in a company to work a gold mine in Mexico. The editor of the "Daily Truth" has received information which warrants him to expose the scheme of Mr. Starry, who has become enormously wealthy by the sale of this fraudulent stock. George Ferguson, a war correspondent on the "Daily Truth," while returning from the Balkan service, forms the acquaintance of the banker's daughter, Margaret, and falls in love with her. On his arrival his editor informs him of this stock jobbing scheme and tells him that he must proceed with all haste to Mexico and make a thorough investigation. Banker Starry has been informed of the "Daily Truth's" activeness, and his prospective son-in-law, James Park, makes a very attractive proposition to Ferguson to induce him to give up his trip, which results in a duel. Park is slightly wounded and then and there decides to precede Ferguson to Mexico to prevent him at all hazards from sending anything but a good report of the mine proposition. He visits all the dives and makes the acquaintance of many bandits and lion tamers who will serve his purpose. On the arrival of Ferguson, Park arranges to have him directed to the lion tamer's camp where Ferguson is taken prisoner and placed in a cage divided in two parts, one part is occupied by ten lions. Park has provided a table, pen, ink and paper and has lighted a candle, informs his prisoner that he must make up his mind before the candle burns out to write up a glowing account of the mines to be sent to the "Daily Truth," or he will pull the chain that will lift the door allowing the lions in to devour him. Ferguson's guides have located him by this time and have determined that the only way to save him is to set fire to the building. This they do and amid the roar of the lions and the licking of the flames he makes a miraculous escape and arrives back in London to the office of the "Daily Truth," which denounces the fraudulent gold mine proposition in glowing headlines.

Banker Starry and his beautiful daughter, Margaret, make a sudden departure for Switzerland. James Park lost his life amid the lions and fire. Ferguson resigns from the staff of the "Daily Truth" and leaves for Switzerland, where he finds the banker and his daughter, who has refunded every cent to the stockholders of the gold mine scheme through the "Daily Truth." The banker's daughter is now Mrs. Ferguson.

SAWYER'S FEATURES.

SAVED BY THE BOYS IN BLUE (Three Parts).—The scenes are laid in and around a cattle ranch in the Southwest. The foreman of the ranch, Bill Sterling, is in love with Nan, the daughter of the keepers of the ranch-house. Buck Campbell, a dissolute cowboy, is also in love with Nan, but has been rejected by her in favor of Bill. On one of Bill's hunting trips he has an encounter with Long Feather, a young Indian Chief. Bill and Long Feather shoot at a turkey at the same time and each claims the turkey as the result of his shot. In the resultant fight Bill whips Long Feather and takes the turkey home with him.

Long Feather gathers together his tribe of Indians and they proceed toward the ranch intent on mischief. Buck Campbell, Bill's rival, meets the Indians and shows them how they can be revenged upon Bill. That night he leads them to the ranch and the building Nan, taking her with them to their camp. Bill gathers the cowboys and they start on the trail of the Indians. This is exactly as Buck had planned, and Bill is captured by Buck and the Indians. Some of the cowboys escape and return to the ranch, reporting to the old folks that Bill is dead. The old folks start for a nearby fort hoping to enlist the services of the soldiers to help rescue their daughter. A running battle between the troop of cavalry and the Indians, the soldiers are victorious and arrive at the camp just in time to rescue Bill from being burned at the stake. At the last moment Buck's heart is touched by Nan's plea for help and he had attempted to help her escape. He is shot at by the Indians and falls down the bank to his death just as the soldiers appear on the scene. Nan and Bill are reunited, and the Indians driven away.

THE BELLS (Four Parts).—The story opens on Christmas Eve, 1818, in Mathias' Tavern. Mathias, the proprietor, is in desparate straits for need of money, and as he is sitting at his fireplace there enters, with tinkling of sleigh bells, a lone traveler, the Polish Jew, seeking food and temporary rest. In paying Mathias, the Jew discloses a money belt loaded with gold. The Jew leaves in his sleigh, and Mathias, by taking a short cut, overtakes the Jew and murders him in a dense forest, takes the gold and throws the body into a lime kiln.

Part two of the film shows Mathias, fifteen years later, again on Christmas Eve. He is now a wealthy man and Burgomaster of the village. Surrounded by family and friends, he is celebrating the betrothal of his daughter to the young captain of police. The talk leads to the mysterious disappearance of the Polish Jew fifteen years before, and the guilty conscience of Mathias makes him think he hears the sound of the accusing bells. A dramatic part of the story is Mathias' dream, in which he sees a court convened to try him for the murder of the Jew. A mesmerist is called in, and Mathias confesses the crime and the court sentences him to death—all in the dream. The sudden awakening—the final haunting fear of "The Bells" and the tragic death of Mathias make a feature film remarkable in thrilling intensity and for the beautiful scenic background.

THE CONVICT HERO (Three Parts).—The story opens in a room in the old Spaniard's Inn at Hempstead Heath, England. Sir Richard Devine has a meeting with Crofton, a man-about-town, who has also been known under the name of Rex. Crofton attempts to blackmail Sir Richard, and a quarrel ensues, during which Sir Richard is killed by Rex. Previous to this, Sir Richard's son Dick, a hail-fellow-well-met chap, had a quarrel with his father on account of Dick's debts, and the elder man cast off his son. Rex, knowing this, has prepared evidence so that Dick is accused of murdering his father. He is unjustly sent to prison. Several years previous to this, Parson North, before entering the ministry, had forged some notes, which were held by Sir Richard. Dick is sent to the convict settlement in an Dieman's Land, Australia, and some wonderful scenes are shown of the convicts working on the rock pile. The chain gang is shown at work, and one of the prisoners who has tried to escape is overtaken by the guard and brought back. Parson North is chaplain, and is the friend of all the convicts. Lieutenant Black, in charge of the prison, discovers the chaplain giving tobacco to the convicts, and threatens to report him. Dick Devine, now known as Rufus Dawes, is seen as a convict, working beside Rex, the man who killed Dick's father.

Shortly after this, orders are given to have the convict settlement moved to Port Arthur, and the prisoners are taken in small boats on board the "Osprey," a large sailing ship. The convicts plan to overpower the guards and capture the ship. Chaplain North proves his courage by saving one of the officers from being murdered by two of the convicts. That night the convicts overpower the crew of the "Osprey" and secure command of her. Their knowledge of sailing is limited, however, and the boat is dashed on the rocks. A stirring situation develops, during which the wrecked convicts are washed up on the beach. Major Vickers, the commanding officer of the convict settlement, had sent his wife and daughter, Sylvia, on the "Osprey," and their lives are saved only by the courageous work of some of the convicts, headed by Rufus Dawes. Dawes has made a little camp for Sylvia, and is building a boat in which he hopes to take her away from the island on which they are marooned. On the other side of the island are seen the three remaining convicts, among whom is Rex. These three are reduced to the last extremity and are drawing lots to see who shall be killed for food for the others.

The convicts are recaptured and taken back to the settlement. In the meantime, Dawes has finished his boat and is about ready to launch same and take Sylvia back to civilization, when a searching party arrives and rescues them. Previous to this, one of the three convicts had killed Sylvia's mother, and the shock had deprived Sylvia of her memory. Lieutenant Black, with the rescuing party, accuses Dawes of the murder. In desperation, Dawes finally escapes from the prison at Port Arthur, and on his way to the shore meets Sylvia, now Mrs. Black. She fails to recognize Dawes, and he escapes. The sudden sight of Dawes partly restores Sylvia's memory, and she demands to see the man who rescued her. Dawes is again captured and brought back to Port Arthur, and upon seeing him, Sylvia's memory comes back to her. In the meantime, Lady Devine has arrived from England and demands to see her son, who is known as Rufus Dawes. Rex, weakened by his dreadful experiences, finally confesses to the murders of Sir Richard and Mrs. Vickers. Rufus Dawes is therefore released from prison and returns to England under his own name and title, Sir Richard Devine.

ECLECTIC.

THE PERILS OF PAULINE (Fifth episode—May 18).—Harry has been trying to get Pauline to consent to marry him at once, but on one excuse or another, she has always put him off. Believing that a little jealousy would help, Harry starts a flirtation with Miss Sampson, one of Pauline's girl friends. This arouses Pauline's jealousy and makes her so cross that she goes to a large reception alone, although both she and Harry had been invited. Here she meets Signor Baskinelli, a noted pianist. Signor Baskinelli is much attracted by Pauline's charms, and in his violent Italian way makes love to her. She, however, repulses him. Owen and Hicks see the by-play and propose to Signor Baskinelli that he run off with Pauline. They make arrangements with some tough characters, and then Signor Baskinelli invites the party for a trip through Chinatown. On this trip, they so manipulate things that Pauline is detained in a Joss House. As she comes out, the tough characters attempt to seize her, but Harry hears her scream and rushes back and puts them to rout. Pauline flees while Harry is fighting, and is seized by some Chinamen. She is tied up and placed in detention. Harry misses her and in his search of the Joss House, discovers her place of detention. He demands her release, but it is only after a great struggle with the Chinese inmates that he has any success whatever.

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THE PERILS OF PAULINE (Sixth episode—June 1).—The last attempt to secure Pauline's fortune having failed the two villains are desperate. Harry is exerting all his influence to have Pauline marry him at once and they see their opportunities slipping fast. When looking around they see that there is going to be a balloon ascension and they decide to get Pauline to the grounds, trusting to be able to do something there to cause an accident. Pauline, much to the chagrin of the conspirators, asks Harry to go along. When they arrive the balloon is about to go up. Harry unconsciously helps them by asking Pauline to see what sitting in a balloon basket feels like. Just as she enters the basket a wild horse runs away and in dashing through the crowd knocks over the men who are holding the ropes. Pauline is carried up along in the balloon. She is carried some distance and then the anchor catches in some rocks. There is only one way down. She is forced to slide down the rope. Harry has been following the course of the balloon in his car and arrives in time to see Pauline land on a ledge about half way down a cliff. The sides of the cliff are so steep that there is no way either up or down. He gets a rope and proceeds to slide down to her. Just then the conspirators arrive on the scene and cut the rope. Both Harry and Pauline are caught in the trap. A good idea comes to Harry and he climbs up the rope to the balloon and pulls the cutting rope. The balloon falls and they have a rope to the ground. Hicks and Owen, however, are on the job and as they land they are attacked. Harry is knocked senseless and Pauline is carried away and locked up in an old house. She at last is in the power of the two people interested in her disappearance and Harry has been left unconscious far behind.

PERILS OF PAULINE (Seventh episode—June 15).—Having left Harry on the road for dead, and having Pauline in his power, Hicks takes her to an old house and locks her up. As he leaves the room he lights a cigarette and carelessly throws the match away. It lights in some straw and sets the house on fire. Hicks starts to put the fire out, but gets an idea and walks out, leaving Pauline to her fate. Harry has revived and tries to follow the trail left by Hicks. He meets an old farmer who has seen an automobile pass that looks suspicious. Harry borrows one of the farmer's horses and follows. In the meantime Owen has notified the police that Pauline is missing. One of the newspapers hears and sends a reporter to get the story. He meets Harry and joins him in the search. They are attracted to the burning building and hear Pauline's cries for help. Breaking down the door, they rescue her just in the nick of time. The reporter has a big story and does it full justice in the papers the next day. The publicity is very annoying to Pauline and Harry, so she decides to go away for a time. She sends a telegram to her uncle in Montana that she is coming to visit him. Harry telephones the message to the telegraph company and is overheard by Owen, who at once arranges with Hicks to go to Montana. Pauline's uncle arranges some real Western life for her in the shape of a fake holdup by some of his cowboys. Hicks also arranges with some bad men to hold up Pauline on her way from the station. The Hicks holdup is successful, as the uncle in it is his accomplice's arranged joke. By the time he realizes his mistake the party, with Pauline, is far away and Harry is not at hand this time to go to her assistance.

FAITHFUL UNTO DEATH (Four parts—June 3).—The scene opens in a railway station in France. Henri Marteau, the station master, Marie, his wife, and his little daughter are living happily. War is declared with Prussia and Marteau is one of the conscripts called out. A message is received from the War Department appointing Marie as station mistress during his absence. When leaving, Marie gives him a small photo of herself and little daughter. In a battle Marteau is mortally wounded. When dying, he gives the photo to the Prussian officer, who gave him his wound, with the request that he forward them to his wife with news of his death. Before he has time to give the officer the address, he dies. Later the station house is attacked and the officer in charge of the attacking force is wounded and left in charge of Marie. One day he gives Marie the photos of the dead soldier's wife and daughter with the request that she forward them. She discovers she has been nursing the man who killed her husband. The station house is used as a divisional point by the Prussian invaders, from which they send orders and information to their troops. Marie, faithful to her own country, taps the wires and learns all the plans of the attacking forces. Owing to the message she carries to the French commander, one division of the Prussian army is cut to pieces. Suspecting that the wires have been tapped, the Prussians watch and discover Marie in the act of taking word of the plans to the French. Marie is tried by court-martial and sentenced to death. The little girl goes to the Crown Prince to plead for her mother's life. She finally persuades him to release her mother, but before the messenger arrives the firing squad have done their work. Completely prostrated by the loss of both her parents, the little girl collapses on the grave of her mother.

THE TEMPTING OF JUSTICE (Five parts—June 8).—Andre Delvaux, the son of a judge, has been wasting his time and money in riotous living. He is brought to his senses by the receipt of a letter from one of his creditors demanding an immediate settlement on pain of exposure. To secure the necessary $20,000 is impossible. A way opens when he is given the opportunity to meet the daughter of a rich banker. He goes to meet her with the intention of marrying her to recoup his losses. However, when he does meet her he really falls in love with her and she with him. He resolves to do what is right and throws over Clarice, an adventuress with whom he has been living and on whom he has spent most of his money. Fearing to lose her way of living she writes to the father of Andre and tells him that his son owes a large sum of money and that his intention of marrying the daughter of the banker is to square himself with the money lender. Andre's father writes to the banker and calls the engagement off. He then takes the matter up with his son and sends him away. Andre goes to Africa swearing that he will make a man of himself and return to prove to Irene that he is faithful. When he is gone, Clarice, the adventuress, gets her brother, who resembles Andre, to impersonate him. Santell writes to Irene in Andre's name and gets from her a key to the house, which he proceeds to rob. Irene observes Santell as he is leaving, but in her excitement takes him for Andre. A letter dropped by Santell in his flight gives the police the clue to the robber. Thinking it is Andre the father is greatly tempted to give up the case. He, however, is true to his oath of office and orders the arrest of his son. Just as the trial is about to proceed and the father thinks he will have to sentence his son to prison a letter is received from Andre in Africa telling of his successful struggle to make a name for himself. The impersonator is shown up in his true light, and the father receives the congratulations of the court on his firm stand.

DRAGON FEATURES.

THE ONE MILLION DOLLAR PEARL MYSTERY; or THE STOLEN NECKLACE (Three parts).—Julius Scarth, the private secretary of Marriott, a wealthy jeweler, is in league with a gang of thieves. One of the gang, the Woman in Black, visits Marriott at his office, ostensibly to purchase a necklace. Not one which he has is satisfactory, and he cables to Paris to have a matchless string of pearls sent over.

Jack Dacre, in love with Nellie Marriott, is contemptuously refused by her father, and he returns to Paris. Meanwhile the necklace arrives in London, and is stolen by Scarth, who substitutes one package for another. Scarth makes love to Nellie and is angrily dismissed by his employer. He then goes off to Antwerp to sell the jewels.

On opening the parcel which should contain the necklace, Marriott is horrified to discover merely some lumps of sugar wrapped in a newspaper. Nellie insists on cabling to Jack Dacre, telling him of their loss. He receives the message and vows to track down the thieves. He confides in his friends, Mr. and Mrs. Maxwell, who tell him that Scarth has offered them the necklace for sale. He returns to London and meets Scarth at Charing Cross. He disguises himself as a workman and tracks him to his house. He is, however, set upon by the gang who follow him through the streets, until he contrives to escape by a great crane which swings him high up in the air.

Dacre again meets Scarth at Lipton's Cafe, where he is shown three pearls out of the necklace. Dacre then disguises himself as a French jeweler, and being introduced to the gang, they show him the entire necklace. Dacre then arranges to have the gang arrested at the Tube Station. Scarth, however, confides the necklace to the care of the Woman in Black, who gets away. There is a terrific struggle on the station platform, and Scarth overcomes Dacre and escapes by boarding an outgoing train. At the next station, he gets into a motor-car and is pursued by Dacre and the chief of detectives in Marriott's car. While both cars are traveling at high speed, Dacre leaps from his car into Scarth's. Scarth jumps out, but is overtaken by Dacre. After a fierce struggle, Scarth is seized, handcuffed and taken back to prison.

The Woman in Black, realizing that her only chance for safety lies in getting rid of the pearls, throws the necklace away. It is found by a laborer, who offers to sell it for a drink, and when he is refused, takes it to the police station in the hope of getting a small reward. Dacre is compensated by gaining Marriott's consent to marry Nellie.

THE BLACKSHIP (Three parts).—Marcel Gordon, a young man ambitious to become a marine officer, successfully passes his examinations and receives his first commission. His friend, Gaston Prevost, who has long been suspected of defrauding his employers, gets into financial difficulties and asks Marcel's aid. Marcel, in trying to assist his friend, is accused of being Gaston's accomplice and arrested, but is finally discharged from custody for lack of evidence against him. His father, however, refuses to allow him to remain at home until he has proven his innocence.

Marcel obtains a position as helmsman on a hospital ship where he later meets Inez, the captain's daughter. Arriving on board, Marcel learns that there are a number of lunatics on the ship, and, entering the iron cage in which they are confined, to help one of the madmen out of some difficulties, he is accidentally locked therein. The captain, not knowing that Marcel is on board, decides to sail without him. The crew become discontented on account of the poor food. The captain is suddenly taken ill and is forced to turn over the command of the ship to his daughter, Inez. The crew mutiny and desert.

Inez hears Marcel's cries for help and goes to his assistance and releases him from his prison, but neglects to lock the cage, and the lunatics escape. Marcel is on the wheel when the lunatics attack him and he is forced below. He secures the distress signal rockets from the captain and climbs the mast to fire them, when the lunatics, seeing him at the top, chop it down and it falls into the water with him. A passing steamer, seeing the distress signal, comes to the rescue, and Marcel is picked up. The crew of the rescue ship arrive on board just in time to save the captain and his daughter, Inez, from the lunatics. In the meantime Marcel's father is fully convinced of his son's innocence, and when he returns home, accompanied by Inez, he is fully forgiven.

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THE KING OF BEGGARS.—Vigo Grexville, a foreign spy, king of the city's beggars, breaks into General DuRoy's house to secure possession of important government papers. DuRoy's daughter, Mona, interrupts the criminal, who, however, carries her off before she can give the alarm. As Mona has seen his face, Grexville decides to keep her a lifelong prisoner in his castle. From the papers the criminal learns that Mona is heiress to her father's vast fortune and he determines upon a bold coup. He forces Mona to write a letter to the general, telling him that for reasons of her own she stole the government papers. On receipt of the letter DuRoy is heartbroken, but Mona's fiance, Dr. Garth, refuses to believe his sweetheart's guilt, and declares he will unravel the mystery.

A night or two later Grexville visits the general's home and shoots him, leaving behind a revolver to give the tragedy the appearance of suicide. He then tells Mona that unless she agrees to marry him and share her father's fortune with him she will never see the outside world again. Mona is obdurate and by means of a swallow which has built its nest outside her prison window, she sends a message earnestly entreating the finder to communicate with Dr. Garth. Some days later Garth receives the letter, but it has been so badly mutilated that all he can learn is that Mona is a prisoner in the hands of a man who calls himself "King of Beggars." In order to solve the mystery Garth disguises himself and mixes with the beggars of the city. For a month his search is without avail, but at last he meets the king, whom he follows to his home. In a struggle with Grexville, Garth is overpowered and flung through a secret trapdoor into a sewer beneath the castle. He makes his way out by using an explosive cartridge he carries, and succeeds in rescuing Mona from her prison, which has caught fire. They then hasten to inform the police and a strong force is sent to arrest Grexville, who is attending a state ball. Grexville fights his way from the ballroom and escapes in a waiting motorcar, with the police in hot pursuit. Grexville's chauffeur is killed, and the crook badly wounded meets his doom when the motorcar plunges over a steep cliff. Later Mona finds happiness as the bride of her faithful lover.

GARRISON FILM COMPANY.

HIS FLESH AND BLOOD (Three Parts).—Ralph Bradford, a wealthy lawyer, while horseback riding in the country, loses his way and stops to make inquiries at a cottage. He meets Dora Kane, who resides in the cottage with her folks, and asks her to direct him. He becomes acquainted with Dora and calls secretly upon her. Unexpectedly one day he meets her father and mother, who wish to know what interest he has in their daughter. He confesses his love for her. Her father refuses to allow his daughter to associate with him. Ralph induces Dora to elope. After much pleading she consents, and Ralph takes her to the city and marries her. Not wishing to let his friends know of his marriage to Dora, who is a poor girl, he takes her to a boarding house, and they live there happily under an assumed name for two years. A baby is born.

One evening, Ralph returning home, discovers a male boarder in Dora's room, admiring his baby. Ralph, being of a jealous disposition, accuses his wife of being too familiar with the boarder, snatches his baby from her arms and leaves her alone, penniless and heart-broken. Dora keenly feels the wrong that Ralph has done her and goes to his home to plead and beg his forgiveness. Ralph refuses to hear her pleadings and drives her from his home. Before going Dora vows that she will take a revenge that he will remember to his dying day.

Dora struggles along for a short time and makes the acquaintance of Bill Duke and his wife. Bill is a saloon keeper in the underworld. She tells Bill her story, and that she is pining away for her baby. Bill, being interested in the girl, plans to kidnap her baby from Ralph. With some of his companions of the underworld, Bill arrives at the home of Ralph. At the point of a pistol he seizes the baby from his arms and gives it to Dora. A struggle takes place and Ralph pulls the mask from Bill's face. Bill and his companions escape with the baby to Bill's home. Ralph keenly feels the loss and vows that he will spend a fortune to

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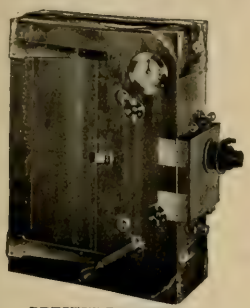

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find his son. He uses every effort to trace Bill, but all in vain. Sometime later Dora is stricken with sickness, and at the point of death she makes Bill vow that he will take her baby Jack and raise him as his own son and that he will never inform Ralph of his identity.

Years pass. Ralph has become the prosecuting attorney, but has never forgotten the loss of his son, and to ease his pangs of remorse he becomes the guardian of Freda Fowler. His son, Jack, who has become a young man, is passing a theater while Ralph and Freda are coming from it. An acquaintance of Jack's that he met in Bill Duke's saloon passes him, and as Ralph and Freda are passing the acquaintance of Jack's snatches Freda's pocketbook. Jack grabs him and secures the pocketbook. His intentions are to return it to Ralph. Ralph, believing that Jack is a thief, calls an officer, and has him arrested. The next day, not knowing his own son, he sends him to a reformatory. After Jack's return from prison, with the brand of a convict on him and all channels of an honest life closed to him, he becomes the leader of the "Smiling" Jack Duke's Gang, named after himself. Ralph sends one of his best detectives to trace down and find out the whereabout of "Smiling" Jack Duke. A few nights later, Jack, walking along the street, discovers some of his gang in the act of robbing a clergyman. Jack stops them and sends them on their way. The clergyman, feeling deeply grateful, walks along with Jack until he comes to his home, and invites him in. Jack accepts the invitation and enters the clergyman's home, where he meets Freda Fowler, the adopted daughter of his father. The clergyman tells Freda of Jack's kindness in rescuing him from highwaymen. That night Jack escorts Freda home, where he meets his own father, neither knowing how or recognize the other. Freda introduces Jack to his father under an assumed name, and Ralph, not knowing that Jack is a gang leader, thanks him profusely for saving the clergyman from the gang. Ralph, liking Jack's appearance, leaves him and Freda alone. Later, the detective who Ralph has placed on the trail of "Smiling" Jack Duke, has made the acquaintance of Ferret Smith, who is a pickpocket. Through a money transaction, he makes a deal with Ferret Smith to be his stool-pigeon, and to get him all the information about the workings of "Smiling" Jack Duke's gang. The gang, discovering the detective in Bill Duke's saloon, and while Jack has been paying attention to Freda, they plan to kidnap Ralph to teach him a lesson for putting a detective on their trail. Jack blocks this scheme when he learns of it and again earns the gratitude of Ralph and Freda.

Freda gives a reception and invites Jack. While the reception is in the height of his gaiety the detective brings Ferret Smith, the stool-pigeon, to the home of Ralph to give him valuable information of the "Jack Duke Gang." Ralph, after getting this information, is escorting the detective and Ferret Smith to the door, when they unexpectedly come face to face with Jack Duke and Freda. Ferret Smith, knowing the fate of a stool-pigeon once he is found out, dashes from the house. Jack immediately leaves the reception, goes to Bill Duke's saloon, and tells the gang Ferret Smith's double cross. A few of the gang, unbeknowing to Jack, enter Ferret's room some hours later. The next morning he is found murdered.

In the meantime Ferret Smith has told the detective that "Smiling" Jack Duke was the man he met at the reception. The detective informs Ralph of this, who is surprised and hurt. Nevertheless, seeing his duty before him he places "Smiling" Jack Duke under arrest. Freda pleads in vain with Ralph to spare him. Next day in court Ralph has Jack convicted and sentenced to five years of hard labor in prison. Bill Duke arrives at the scene to try to save Jack, and not knowing that he is too late, breaks the oath he has made to Jack's mother and tells Ralph that "Smiling" Jack Duke is his own flesh and blood. The shock proves fatal to Ralph and he succumbs. Freda pledges her faith to Jack, knowing that he is innocent, and, as the prison doors are closing on him for five long years, she vows that she will wait for him.

APEX.

DETECTIVE HAYES AND THE DUCHESS'S DIAMONDS (Four Parts).—Count Sobiersky, aided by his wife and Casson, his servant, have stolen the diamonds of the duchess. The duke engages the services of Detective Hayes to run the thieves to earth. Hayes employs two assistants to help him in this extremely complicated case. Casson is seen by Henri, one of the assistants, to be trying to sell a diamond ring in a low restaurant. Hayes is at once informed, and disguised as a pedlar, visits the restaurant, and buys the ring, which is found to be one of the duchess's. He follows Casson home and so discovers his accomplices, the Count and Countess Sobiersky. They find they are being followed, and determined to fly to Paris. Hayes, who has managed to get into their house, jumps into a basket trunk to hide, but is seen doing so by the countess, who has the trunk tied on to the back of the motorcar, on which she is driving to the next town to catch the Paris express. On the way she cuts the cord tying the trunk to the car, and it is hurled to the ground. Now ensues a most thrilling scene, in which Hayes, having escaped from the trunk, pursues the countess, and also tries to catch the Paris express.

He hires a locomotive, and there is an exciting race between the motor and the locomotive. As the train is leaving the platform Hayes dashes on to the station and hurls himself into a carriage of the express in which the count and countess already are.

In Paris, disguised in numerous clever ways, he follows the count and countess wherever they go, and sends for his assistants to join him. Count Sobiersky decides to sell the diamonds as soon as possible, and all would have been well, but for the vanity of the countess. She cannot resist the temptation of wearing the diamonds once before they are sold, and she goes alone to the opera with them on. Hayes has never lost sight of her, and he lies in wait and seizes Casson, who has driven her to the opera in her motor, and takes him to the police station.

Hayes then returns in the motor to the opera house, dressed in Casson's chauffeur clothes, and after the end of the opera, he drives the countess, who little guesses who he is, to the police station, instead of the hotel. Here he makes her give him all the diamonds she is wearing. By an extremely clever hoax Hayes manages to get the count to come to the police station, bringing the rest of the diamonds with him. So Hayes attains his end, he has captured the three thieves and also has possession of all of the duchess's diamonds. He at once returns to town, and the next evening he returns the diamonds to the duchess, at the Embassy.

GENERAL FILM CO.

THE BOER WAR (Kalem—Five parts).—The Lamberts give a charity ball for the benefit of the Widows' and Orphans' Fund. Captain Doane is among the guests. The young officer is in love with Jane, the general's daughter. During the affair, he secures her consent to be his wife. Jane's parents both favor Doane's suit. General Lambert places the box containing the receipts of the ball on his library tale. A moment later he is called away. At the same time, Jack, his son, loses heavily at cards to a professional sharp. The man holds several I. O. U.'s for which he demands payment. Desperate, Jack promises to let him have the money at once. The boy hastens home. Entering the library, he sees the cash box. Abstracting the money, Jack gives it to the gambler, who waits outside. General Lambert receives a telegram, stating that war has been declared between Great Britain and the Boers. He spreads the news. The general relates an incident of the first Boer campaign, telling how one of his comrades had been treacherously slain by the Boers. Turning to Jack, the father bids him avenge the man's death in the coming fray. Jack, however, confronts the knowledge that he is a thief. Entering the library he desperately searches for a way out. He decides upon the course he must follow. Writing a confession of his guilt, the boy places the note where it can be found and then picks up a revolver. Doane enters the room and views the proceedings in amazed silence. He grasps Jack's hand, just as the boy is about to shoot himself. Jack breaks down. The note tells Doane the whole miserable story. He promises Jack to find a way to clear him. General Lambert and the board of trustees enter the room after Jack leaves. They are about to look for the money, when Doane announces that he has stolen it. Shocked, the general calls in the guests and tells them the story. Jane is broken-hearted at her lover's supposed dishonesty. Disgraced, Captain Doane returns home where he receives a note, demanding his resignation. He complies with the order. The next day, he sees his beloved regiment leave for the front. Another officer marches past, in command of the company that was his.

His health undermined by the strain, Doane is stricken with brain fever. When he recovers, a few weeks later, the man enlists under an assumed name and is sent to the Transvaal. By rare good fortune, Doane meets Jack. The young officer recognizes in the private, the man who had saved him from disgrace. Jack succeeds in securing Doane as his orderly. The two armies meet in a terrific battle. The Boers, under General Jaubert, successfully hold the British in check. Lieutenant Lambert is sent to one of the British commanders with dispatches. He is accompanied by Doane. On their way they discover a Boer force creeping upon the British flank. Their warning saves the English troops from destruction. From the top of a hill, the Boers under Jaubert are inflicting terrible punishment upon the British by means of heavy siege guns. A charge gradually drives the Boers back. The British succeed in dislodging their foe from shelter by means of the hail of death from rapid fire guns. With a superb rush, the English gain the top of the hill and capture the battery that has inflicted the most damage. Jack and Doane are foremost in the fray. The battery is blown skyward.

Jack and Doane's unusual valor win them the commendation of the general in command. Doane wearily returns to his tent. His mind goes back to the night of the ball. His hand wanders to the pocket over his heart and brings to view the picture of Jane. Sadly he gazes upon the face of the girl whose love he had surrendered. With a sigh, the man replaces the picture in its resting-place. In another tent, a totally different scene is transpiring. Torn by his conscience, Jack is penning a confession which exonerates Doane, whom he has grown to idolize. Leaving his tent, he hands the letter to Doane, requesting him to keep it in event of his death. He informs his saviour that should death overtake him on the field, he wishes to die with the knowledge that he had made reparation. Doane watches the boy depart. He slowly tears the letter to pieces. That day another attack is made upon the Boers. The hills are covered with the heavy smoke of artillery and thousands of rifles. The Lancers sweep the enemy before them in a heroic charge. Jack, leading a bayonet charge against a Boer battery, is struck by a bullet and falls. Fighting like fury, Doane rescues the boy and carries him off the field. Immediately afterward, Doane wires the Lamberts, telling them of Jack's injury. Upon receipt of the message, Jane immediately announces her determination to go to her brother's side. Her father's influence enables her to go to the front as a Red Cross nurse. She reaches Jack's force and is assigned to his hospital tent. As she enters the tent, she sees Doane bending over her brother. Doane is electrified at the sight of his sweetheart. Remembering the offense with which he was charged, the girl draws back in contempt. Jack sees the movement and realizes what caused it. With tears streaming down his face, and despite Doane's efforts to stop him, the boy confesses his story. Thunderstruck, Jane stares at Doane. The man turns away in distress. The next moment, Jane's hand is on his arm. She pleads with him for forgiveness.

Surrounded, and facing defeat, the Boers fight with the desperation born of despair. Again and again their fire sweeps the charging British, mowing them down like grass. From the overlooking hills the batteries of the English hurl their deadly missiles in the midst of the shelters which cover the Boers. Doane, assigned to one of the batteries, imbues his comrades with heroic spirit. Time and again the Boers strive to capture the battery, their rifle fire brings the men down one by one. Doane finally remains the sole survivor, but the battery still belches forth the shots placed in it by the men who had manned them. A Boer shell lands next to Doane's gun and explodes. When the smoke lifts, the hero strives in vain to arise. Blood gushes from his eyes.

Jane is by her brother's bedside when Doane is brought in on a stretcher. She anxiously hovers over the doctor as he examines the man. The surgeon finally declares that while Doane will recover, he will be blind for life. The girl nurses her sweetheart and brings him back to health. Jack tells his story to the commanding officer. He reveals Doane's nobility and the sacrifice he had made. When Doane recovers the story of his heroism has been spread broadcast. The War Office reinstates him to his former rank and in addition Doane receives a medal of valor. Jane is by her hero's side when the emblem is placed upon his breast.

JUDITH OF BETHULIA (Biograph—Four Parts).—According to the apocryphal story, the Children of Israel had fortified the hill passages by which any invading army from Assyria would be obliged to enter into Judea. The principal of these fortified places was Bethulia. It is related that Nebuchodonosor sent Holofernes, chief captain of his army, with one hundred and twenty thousand men to visit vengeance on all the earth. When he came to Judea, he met an unexpected defense by the Jews of Bethulia. He stormed the walls but was unable to capture the city. He then sat down to starve it into submission, having taken possession of all the springs and wells from which the city had its supply of water. The result was that the inhabitants began dying of thirst and famine and begged the elders to surrender to the enemy.

At this juncture, Judith, a devout widow of great beauty and vision from the Lord and was moved to offer herself as a deliverer of her people. After performing the sacred rites according to the custom of the times, clothing herself in sack cloth and putting ashes upon her head, she dressed herself in her finest raiment, with many jewels and ornaments, and went forth, accompanied by her maid, to the camp of the Assyrians, where her beauty and address obtained for her an immediate interview with Holofernes.

This stern captain, who ruled his army with merciless brutality was enraptured with the Jewish beauty, and lent willing ear to her promise that she would deliver all Judea into his hands. He gave her a tent and many attendants, and strove by his attentions to gain her personal favor. With artful cunning, she played on his weakness until he invited her to an elaborate entertainment in his quarters. Here she succeeded in inducing him to dismiss all his servants, and when he was overcome with wine, she took down his sword and cut off his head. She escaped back to Bethulia with her maid and the head of the dead general, arriving inside the walls just as the inhabitants were giving up all hope and were crying aloud for the city to be surrendered. The men of Bethulia were inspired by her seemingly miraculous act to great enthusiasm and courage, and they fell upon the Assyrians who were in a panic from the loss of their leader. The result was a complete defeat of the invading army. Great rejoicing followed in Bethulia, and Judith was raised to the highest esteem of the people.

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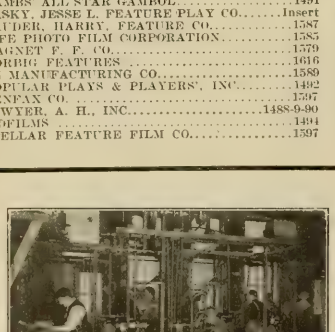

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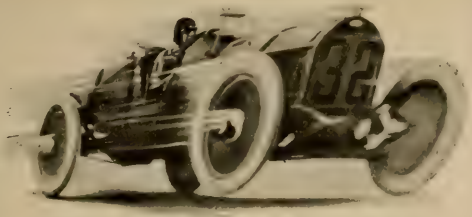

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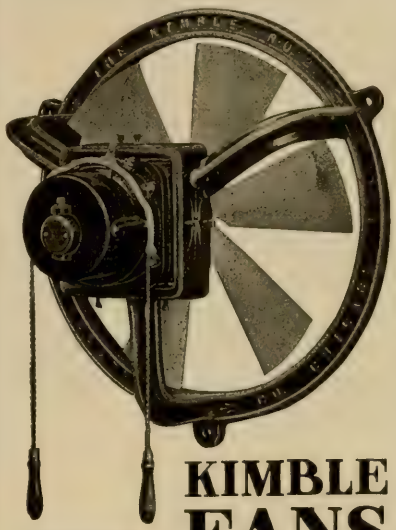

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June 5—Sparrow of the Circus (Drama).....
June 5—Mein Lieber Katrina (Comedy).....
June 8—The Oath of Pierre (2 parts—Dr.)....
June 10—Sparrow of the Circus (Drama).....
June 15—Jim (2 parts—Drama).....
June 17—The Unmasking (Drama) .....
June 22—The Painted Lady's Child (Two parts—Drama) .....
June 24—Blue Knot, King of Polo (Drama)..

BEAUTY.

May 26—Jane, the Justice (Drama).....
June 2—Drifting Hearts (Drama).....
June 9—Nancy's Husband (Drama) .....
June 16—The Dream Ship (Drama).....

101 BISON.

June 6—On the Verge of War (3 parts—Dr.)..
June 13—The Isle of Abandoned Hope (2 parts—Drama) .....
June 20—The Forbidden Room (Three parts—Drama) .....

BRONCHO.

June 3—Shorty's Trip to Mexico (2 parts—Comedy) .....
June 10—A Tragedy of the Orient (Two parts—Drama) .....
June 17—The Hour of Reckoning (Two parts—Drama) .....

CRYSTAL.

June 2—Easy Money (Comedy).....
—A Midnight Supper (Comedy).....
June 7—(No Release This Day).....
June 9—His Lucky Day (Comedy).....
June 16—Boxes and Boxers (Comedy).....
—Foolish Lovers (Comedy).....

DOMINO.

May 28—The Ambassador's Envoy (Two parts—Drama) .....
June 4—The Latent Spark (2 parts—Drama)..
June 11—A Relic of Old Japan (Two parts—Dr.)
June 18—In the Southern Hills (Two parts—Drama) .....

ECLAIR.

June 7—A Marriage for Money (Comedy).....
—Society at Simpson Center (Comedy)..
June 10—Wife (2 parts—Drama).....
June 14—Aunty's Money Bag (Comedy-Drama)..
June 17—The Mask of Affliction (Two parts—Western—Drama) .....
June 21—The Blunderer's Mark (Western—Dr.)

FRONTIER.

May 23—The Sheriff's Story (Drama).....
May 28—The Joys of a Chaperon (Comedy)....
May 30—Brother for Brother (Drama).....
June 4—The Girl Next Door (Drama).....
June 14—His Dress Rehearsal (Drama) .....
June 21—The Gun Men of Plumas (Dr.).....

GOLD SEAL.

May 26—Lucille Love, the Girl of Mystery Series No. 7) (2 parts—Drama).....
June 2—Lucille Love, the Girl of Mystery (Series No. 8—2 parts—Drama).....
June 9—Lucille Love, the Girl of Mystery—Series No. 9 (Drama).....
June 16—Lucille Love, the Girl of Mystery (Series No. 10—Drama).....

IMP.

June 8—The Man Who Lost, But Won (2 parts—Comedy-Drama) .....
June 11—Across the Atlantic (3 parts—Drama)
June 15—The Baited Trap (Two parts—Dr.)..
June 18—The Fatal Step (Drama).....

JOKER.

June 3—Their First Anniversary (Comedy)....
June 6—Bess the Detectress (Comedy).....
June 10—Mike Searches For His Long Lost Brother (Comedy) .....
June 13—The Cure (Comedy).....
June 17—The Fatal Letter (Comedy).....
June 20—A Quiet Day at Murphy's (Comedy)..

KAY-BEE.

May 22—A Social Ghost (2 parts—Drama).....
May 29—The Embezzler (Two parts—Drama).
June 5—Tennessee (2 parts—Drama).....
June 12—From Out the Dregs (Two parts—Dr.)
June 19—The Voice at the Phone (Part 1—Two parts—Drama) .....

KOMIC.

May 24—Nell's Eugenic Wedding (Comedy)....
May 31—An Exciting Courtship (Comedy)....
June 7—The Last Drink of Whiskey (Com.)..
June 14—Hubby to the Rescue (Comedy).....
June 21—The Deceiver (Comedy).....

KEYSTONE.

May 21—When Ruben Fooled the Bandits (Comedy) .....
May 23—Our Large Birds (Educational).....
—Acres of Alfalfa (Educational).....
May 25—Fatal Flirtation (Comedy).....
May 28—The Alarm (2 parts—Comedy).....
May 30—(No Release This Day).....
June 1—The Fatal Mallet (Comedy).....

LUX.

May 1—Only an Iceman (Comedy).....
May 8—Jim's Mother-in-law (Comedy).....
—In Good Company (Comedy).....
May 15—The Girl in the Auto (Comedy).....
May 22—Just Neighbors (Comedy).....
May 29—Sweethearts (Comedy).....
—Venice (Scenic).....
June 5—In Love with a Suffragette (Comedy).
June 12—A Family Feud (Comedy).....
—View of the Alps (Scenic).....
June 19—The Newlyweds (Comedy).....
June 26—A Day's Outing (Comedy).....
—The Telephone Operator (Comedy)....

MAJESTIC.

June 2—The Newer Woman (Drama).....
June 7—The Intruder (2 parts—Drama).....
June 9—Her Birthday Present (Drama).....
June 14—The Rebellion of Kitty Bell (Two parts—Drama) .....
June 16—Their First Acquaintance (Dr.).....
June 21—The Severed Thong (Two parts—Dr.)

NESTOR.

June 3—Children of Fate (Drama).....
June 5—Sophie of the Films (Comedy—Series No. 1) .....
June 10—A Wife On a Wager (Drama).....
June 12—Sophie of the Films (Comedy Series No. 2) .....
June 17—'Cross the Mexican Line (West.—Dr.)
June 19—Sophie of the Films (Series No. 3—Comedy) .....

POWERS.

June 1—All the Dog's Fault (Comedy).....
—The Arsenal of Lloyd at Trieste (Scenic)
June 5—Heart Strings (Drama).....
June 8—The Undertow (Drama).....
June 12—The Masked Rider (Drama).....
June 19—The Brand of Cain (Drama).....

PRINCESS.

May 29—A Telephone Strategy (Comedy).....
June 5—His Enemy (Drama).....
June 12—The Toy Shop (Drama).....
June 19—The Little Senorita (Drama).....

RELIANCE.

June 6—Rose Bush of Memories (2 parts—Drama) .....
June 8—Our Mutual Girl, No. 21.....
June 10—The Cowboy's Chicken Dinner (Dr.)..
June 12—Dan Morgan's Way (Drama).....
June 13—The Horse Wrangler (Two parts—Drama) .....
June 15—Our Mutual Girl, No. 22.....
June 17—The Peach Brand (Dr.).....
June 20—The Stolen Code (Two parts—Drama).

REX.

June 4—Swede Larson (3 parts—Drama).....
June 7—Closed Gates (Drama).....
June 11—The Awakening (Drama).....
June 14—The Pursuit of Hate (Drama).....
June 18—The Law Unto Himself (Two parts—Drama) .....
June 21—The Boob Detective (Comedy).....

ROYAL.

May 30—Bombsky and the Bombs (Comedy)..
June 6—Tango Troubles (Comedy).....
June 13—Handle with Care (Comedy).....
June 19—Such a Business (Comedy).....
—The Busy Man (Comedy).....

STERLING.

June 4—Snitz Joins the Force (Comedy).....
June 11—When Smaltz Loves (Comedy).....
June 15—Kids (Comedy).....
June 18—A Jealous Husband (Comedy).....

THANHOUSER.

May 31—When the Wheels of Justice Clogged (Drama) .....
June 2—From the Shadows (2 parts—Drama)..
June 7—The Scrumb Lady (Comedy).....
June 9—Rivalry (Two parts—Drama).....
June 14—The Girl Across the Hall (Drama)...
June 16—Remorse (Two parts—Dr.).....
June 19—The Man Without Fear (Dr.).....
June 21—The Outlaw's Nemesis (Com.-Dr.).....

UNIVERSAL IKE.

June 2—Universal Ike, Jr., in a Battle Royal (Comedy) .....
June 9—Universal Ike Is Kept From Being An Actor (Comedy) .....
June 16—Universal Ike, Jr., Bearly Won Her (Comedy) .....

VICTOR.

June 8—Uncle Sam In Mexico (Top. and Edu.)
June 12—Enmeshed By Fate (2 parts—Drama)..
June 15—The Sandhill Lovers (Western—Dr.)..
June 19—A Singular Cynic (Two parts—Com.)

FEATURES.

HEPWORTH AMERICAN FILM CORPORATION.

May 7—The Mistress of the Air (Deer Brand) (3 parts) .....
May 11—The Murdoch Trial (Turner Films, Ltd.) (4 parts) .....
—The Heart of Midlothian (Hepworth's) (5 parts) .....
May 18—The Capture of a Live Elephant and Hunting Wild Game in the South Pacific Islands (Blinkhorn's Natural History Travels) (5 parts).....

UNIVERSAL SPECIAL FEATURES.

Jan.—Absinthe (4 parts—Drama).....
Feb. —Merchant of Venice (4 parts—Drama)....
March —Won in the Clouds—(3 parts—Drama).
March —Washington at Valley Forge (4 parts—Drama) .....
April —The Spy (4 parts—Drama).....
April—Samson (6 parts—Drama).....

CRITERION FEATURES.

Feb. 11—The Trap (3 parts—Drama).....
Feb. 28—The Desert's Sting (3 parts—Drama).

KENNEDY FEATURES, INC.

Jan. 21—The Bride of Lammermoor (3 parts—Drama) .....
Feb. 4—Mary Magdalene (3 parts—Drama)...
Feb. 18—Jess (4 parts—Drama).....
March 4—Elsie Venner (3 parts—Drama).....
March 18—Charlotte Corday (4 parts—Drama).

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Release Wednesday, June 17th, 1914

AMERICAN FILM MFG. CO.

CHICAGO

LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Pathe, Selig, Vitagraph.

Tuesday—Edison, Essanay, Kalem, Geo. Kleine, Pathe, Lubin, Melies, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

May 28—The Science of Crime (2 parts—Dr.)
May 30—A Daring Getaway (Drama).....
June 1—Death's Witness (Drama).....
June 4—The Idiot (Drama).....
June 6—Captain Kidd, the Bold (Comedy).....
June 6—In the Nick of Time (Comedy).....
June 8—The Ethics of the Profession (Drama)
June 11—A Jonah (Drama).....
June 13—The Opal's Curse (Drama).....

EDISON.

June 1—Conscientious Caroline (Comedy).....
June 2—With His Hands (Fifth story of "The Man Who Disappeared"—Drama)...
June 3—By Parcel Post (Comedy).....
June 5—When the Men Left Town (Special—2 parts—Comedy) .....
June 6—The Counterfeiters (Drama).....
June 8—The Tango in Tuckerville (Comedy)...
June 9—The Voice of Silence (Drama).....
June 10—Andy Goes a-Pirating—Seventh of the Andy Series (Comedy) .....
June 12—A Warning From the Past (Special—2 parts—Drama).....
June 13—A Terror of the Night—Ninth of the Active Life of Dolly of the Dailies series (Drama) .....
June 15—The Adventure of the Missing Legacy (Sixth of Octavius Amateur Detective series—Comedy) .....
June 16—The Gap (Sixth of "The Man Who Disappeared" series—Drama) .....
June 17—A Modern Samson (Comedy).....
—On the Steps (Comedy).....
June 19—The Hand of Horror (Special—Two parts—Drama) .....
June 20—In the Days of Slavery (Drama).....

ESSANAY.

May 29—When the Lightning Struck (Special—Two parts—Drama) .....
May 30—Broncho Billy's Cunning (Drama)....
June 2—An Angel Unaware (Drama).....
June 3—Beans (Comedy).....
June 4—Sophie Pulls a Good One (Comedy)..
June 5—The Elder Brother (Special—2 parts—Drama) .....
June 6—Broncho Billy's Duty (Drama).....
June 9 Jane (Comedy) .....
June 10—This Is the Life (Comedy).....
June 11—The Snakeville Volunteer (Comedy)...
June 12—The Song in the Dark (Special—2 parts—Drama) .....
June 16—The Little "He and She" (Com.-Dr.)
June 17—The Fable of the Brash Drummer and the Nectarine (Comedy).....
June 18—The Wooing of Sophie (Western Com.)
June 19—Finger Prints (Special—Two parts—Drama) .....
June 20—Broncho Billy—Outlaw (Drama).....

KALEM.

May 27—The Bottled Spider (Special—2 parts—Drama) .....
May 29—And the Dance Went On (Comedy)..
May 30—The Coming of Lone Wolf (Drama)..
June 1—The Barrier of Ignorance (Special—2 parts—Drama).....
June 3—The Call of the Tribe (Special—2 parts—Drama) .....
June 5—Reaping for the Whirlwind (Com.)..
—A Trip to Mt. Lowe (Travel).....
June 6—The Hour of Danger (Drama).....
June 8—Nina o the Theater—First of the Alice Joyce Series (Spec.—2 parts—Dr.).
June 10—The Quicksands (Spec.—2 parts—Dr.)
June 12—The Box Car Bride (Comedy).....
June 13—The Squaw's Revenge (Drama).....
June 15—Mrs. Peyton's Pearls (Special—Two parts—Drama) .....
June 16—The Missing Jewels (Drama).....
June 17—Home Run Baker's Double (Special—Two parts Drama) .....
June 19—The Wages of Sinn (Comedy).....
—Military Tattoo at Aldershot, England (Topical) .....
June 20—Brought to Justice (Drama).....

GEORGE KLEINE.

May 5—The Broken Chain (Cines—Special—2 parts—Drama) .....
May 12—The Toreador's Romance (Cines—Special—2 parts—Drama).....?
May 19—Mystery of the Fast Mail (Special—Eclipse—2 parts—Drama) .....
May 26—The Cigarette Maker of Seville (Cines Spec.—Two parts—Drama) .....
June 2—Trapped By Wireless (Eclipse—Two parts—Special—Drama) .....
June 9—The Trap-Door Clue (Cello—Special—2 parts—Drama).....
June 16—One Woman's Way (Cines—Special—2 parts—Drama) .....
June 23—His Symphony (Cello — Special — Two parts—Drama) .....

LUBIN.

May 28—The Crowning Glory (Special—2 parts—Drama) .....
May 29—The Test of Courage (Drama).....
May 30—A Tango Tragedy (Comedy).....
—Circus Time in Toyland (Comedy)..
June 2—Summer Love (Comedy).....
—A Brewery-Town Romance (Comedy)..
June 3—Kiss Me Good Night (Special—2 parts Comedy) .....
June 4—A Girl of the Cafs (Special—2 parts—Drama) .....
June 5—Blotted Out (Drama).....
June 6—Fire! Fire! (Comedy).....
—The Female Cop (Comedy).....
June 9—The Pie Eaters (Comedy).....
June 9—He Wore a Wig (Comedy).....
June 10—The Changeling (Spec.—2 parts—Dr.).
June 11—The Lure of the Pit (Special—2 parts—Drama) .....
June 12—Claim Number Three (Drama).....
June 13—He Changed His Mind (Comedy).....
June 13—A Bargain Automobile (Comedy).....
June 16—The Shell Comb Industry (Ind.).....
—Good Cider (Comedy).....
June 17—The Struggle Everlasting (Special—Two parts—Drama) .....
June 18—The House of Darkness (Special—Two parts—Drama) .....
June 19—The Parent Strain (Drama).....
June 20—Getting Solid With Pa (Comedy).....
—Long May It Wave (Comedy).....

MELIES.

May 30—Terrible Alternative (Special—2 parts—Drama) .....
June 2—Peter Loves Work (Comedy).....
June 2—An Unfortunate Idea (Comedy).....
June 3—Maud's Glove (Drama) .....
June 4—A Good Excuse (Comedy).....
June 4—Their First Quarrel (Comedy).....
June 4—Pauline's Necklace (Special—2 parts—Drama) .....
June 6—Who's Who (Spec.—2 parts—Dr.).....

PATHE.

May 20—Pathe's Weekly, No. 37 (News).....
May 21—Antony and Cleopatra (Special—Two parts—Drama) .....
May 23—The Conquest of Claire (Special—Two parts—Drama) .....
May 25—Rastus' Riotous Ride (Comedy).....
May 26—Making Steel Rails (Industrial).....
—The City of Agra (India—Travel)....
May 27—Pathe's Weekly, No. 38 (News).....
May 30—The War of the Lilliputians (Special—Two parts—Comedy-Drama) .....
June 1—The Joking Bricklayers (Comedy)....
—Monaco (Architecture).....
—When Dreams Come True (Drama)..
June 2—Dogs of War (Drama).....
June 3—Pathe's Weekly No. 39 (News).....
June 6—The Lost Heir (Special—2 parts—Dr.)
June 8—Woof! Watch Whiffles (Comedy)...
—Picturesque Scandinavia (Travel)....
June 9—The Poison of Serpents (Educa.)....
—River Travel in Indo-China (Travel)..
June 10—Pathe's Weekly, No. 40—1914 (News)
June 15—Whiffles, the Spotter (Comedy).....
—Brittany, France (Travel).....
June 16—Simple Experiments in Electricity (Educational) .....
—Through the Bosphorus, Turkey (Travel)
June 17—Pathe's Weekly, No. 41—1914 (News)

SELIG.

May 26—The Clock Went Wrong (Comedy)..
—Simp Simpson and the Spirits (Com.)
May 27—Dawn (Drama) .....
May 28—Hearst-Selig News Pictorial—No. 26 (News) .....
May 29—Second Childhood (Comedy).....
May 30—The Girl Behind the Barrier.....
June 1—The Adventures of Kathlyn—No. 12—The King's Will (Special—Two parts—Drama) .....
June 1—Hearst-Selig News Pictorial No. 27 (News) .....
June 2—The Sheep Runners (Drama).....
June 3—The Rummage Sale (Drama).....
June 4—The Hearst-Selig News Pictorial No. No. 28 (News).....
June 5—Willie's Haircut (Comedy).....
—His First Ride (Comedy).....
June 6—Rose o' My Heart (Drama).....
June 8—Hearst-Selig News Pictorial, No. 29..
June 8—Judge Dunn's Decision (Special—2 parts—Drama) .....
June 9—Eugenics At Bar "U" Ranch (Com.).
June 10—The Doctor's Mistake (Drama).....
June 11—Hearst-Selig News Pictorial, No. 30..
June 12—Bombarded (Comedy) .....
June 12—Doe Yak's Zoo (Picture Cartoon).....
June 13—When the Night Call Came (Drama)..
June 15—The Adventures of Kathlyn, No. 13—The Court of Death (Special—Two parts—Drama) .....
June 15—Hearst-Selig News Pictorial, No. 31 (News) .....
June 16—How Lone Wolf Died (Drama).....
June 17—Castles in the Air (Drama).....
June 18—Hearst-Selig News Pictorial, No. 32 (News) .....
June 19—Peter's Relations (Comedy).....
—Chicken (Comedy) .....
June 20—The Girl at His Side (Drama).....

VITAGRAPH.

May 23—Etta of the Footlights (Special—2 parts—Drama) .....
May 25—A Sentimental Burglar (Drama).....
May 26—Cutey's Wife (Special—Two parts—Comedy) .....
May 27—The Boys of the I. O. U. (Com.-Dr.).
May 28—Hunger Knows No Law (Drama)....
May 29—Mr. Bunnyhug Buys a Hat For His Bride (Comedy) .....
May 30—The Mystery of the Hidden House (Special—Two parts—Drama) .....
June 1—Miss Raffles (Comedy-Drama).....
June 2—The Last Will (Special—2 parts—Dr.)
June 3—Wanted, a House (Comedy).....
June 4—A False Move (Comedy).....
June 5—The Maid from Sweden (Comedy)....
June 6—Too Many Husbands (Special—2 parts Comedy) .....
June 8—Eve's Daughter (Drama).....
June 9—The Right of Way (Special—2 parts—Drama) .....
June 10—The Widow of Red Rock (Comedy)....
June 11—The Power to Forgive (Drama).....
June 12—The Accomplished Mrs. Thompson (Comedy) .....
June 13—Our Fairy Play (Spec.—2 parts—Com.)
June 15—The Crime of Cain (Drama).....
June 16—A Wayward Daughter (Special—Two parts—Comedy-Drama) .....
June 17—The Ladies' War (Comedy).....
June 18—Only a Sister (Drama) .....
June 19—The Persistent Mr. Prince (Comedy).
June 20—Father's Flirtation (Special—Two parts Comedy) .....

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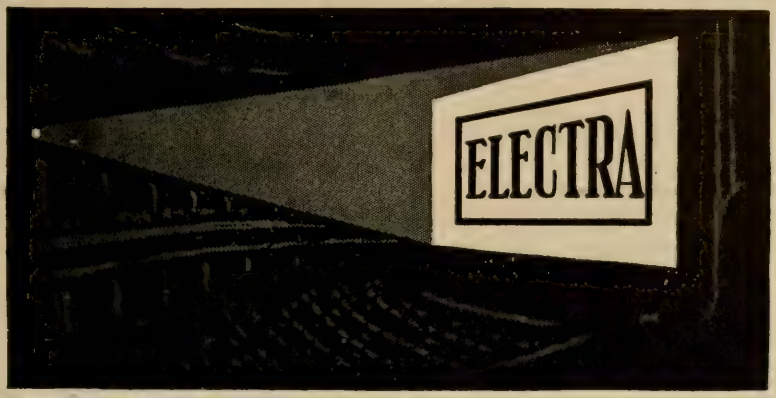

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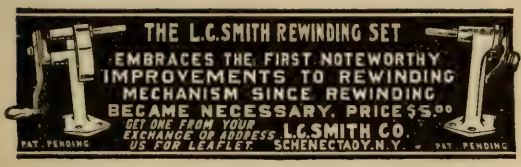
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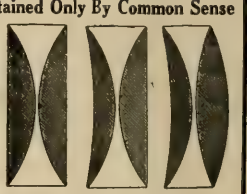

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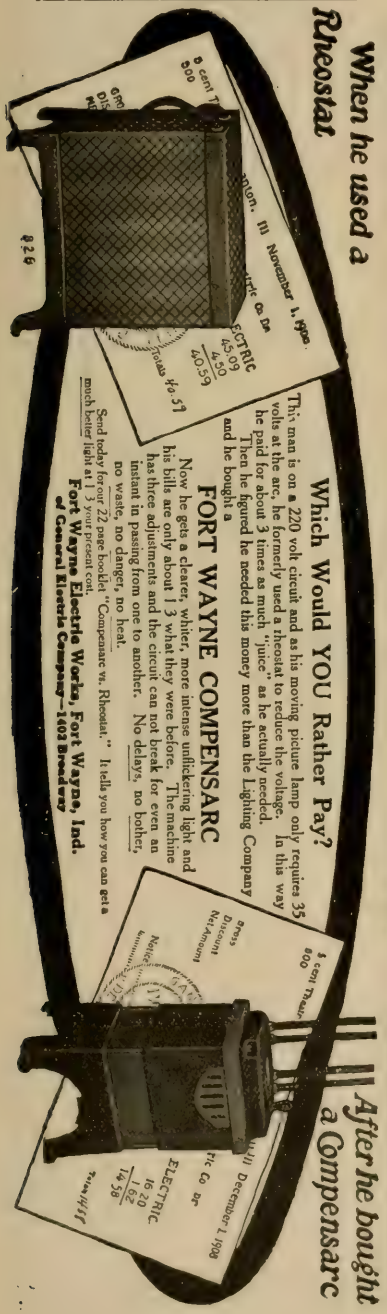

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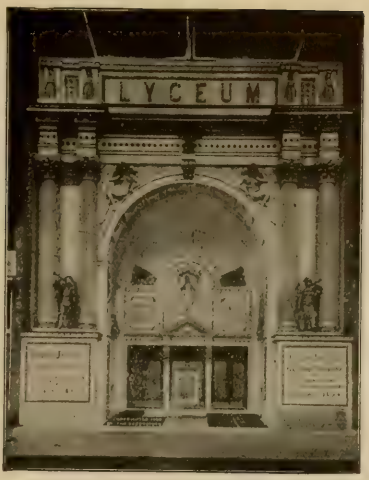

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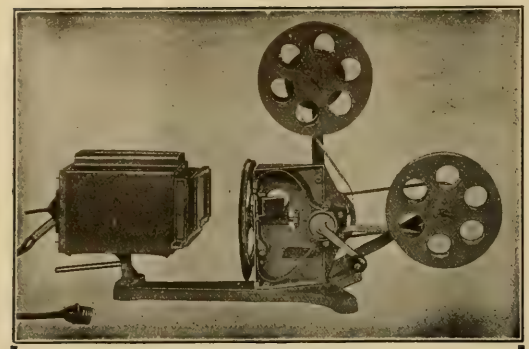

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Have you noticed that our advertisement appears here week after week?

Do you think we are doing it because we have more money than brains?

Isn't it a more logical conclusion to suppose that we are selling Phantoscopes and that each sale makes a friend?

This friend boasts of the satisfaction he gets out of the machine, and this sells others.

In this way the Phantoscope has made its splendid reputation, and is adding to its friends weekly.

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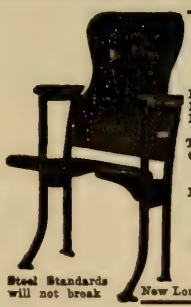

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The Majestic Motion Picture Co.

Will Release Sunday, June 14

The Rebellion of Kitty Belle

In Two Parts

A free adaptation of one of the most popular short stories of the famous author, *GEORGE PATTULLO,* published in the *Saturday Evening Post* and delightfully interpreted by *two Majestic favorites.*

LILLIAN GISH AND ROBERT HARRON

Also for release Tuesday, June 16th, the one-reel exciting melodrama, *THEIR FIRST ACQUAINTANCE,* in which are featured *Robert Harron* and

DORTHY GISH

LILLIAN GISH

Who appears exclusively in Majestic releases and "Griffith" specials, and who has been pronounced the most popular actress before the American public.

TWO FAMOUS SISTERS SEEN ONLY IN MAJESTICS

DOROTHY GISH

The youngest comedienne of distinction in America, whose charming personality is to be found only in Majestic releases and "Griffith" specials.

The Majestic Guide for Exhibitors

(In which we endeavor to tell the truth about all Majestic releases)

THE INTRUDER, two reels, for release Sunday, June 7th, a fairly good and rather unusual offering, being a free adaptation from a copyrighted short story in *"Smart Set."*

HER BIRTHDAY PRESENT, one reel, for release Tuesday, June 9th; acceptable but not exceptional, introducing, however, Mae Marsh and Robert Harron.

THE REBELLION OF KITTY BELLE, two reels, for release Sunday, June 14th. A picture that you can feature and that makes good—presenting favorite players in a pleasing story by a famous author.

THEIR FIRST ACQUAINTANCE, one reel, for release Tuesday, June 16th. A thrilling, interesting and well presented melodrama with DOROTHY GISH and ROBERT HARRON.

D. W. GRIFFITH SUPERVISES THE PRO DUCTION OF ALL MAJESTIC RELEASES

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COMEDY CHARM

"The Adventures of Kathlyn." No. 13. "The Court of Death."

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The greatest continued story ever told, with vast variety of hairbreadth escapes in savage lands, ends satisfactorily with the heroine enthroned in the heart of the hero, instead of occupying hateful eminence in the mythical land of Allaha.

IN TWO REELS—RELEASED JUNE 15th

June 16th—"HOW LONE WOLF DIED"

How a red-handed renegade, who destroys for the mere love of savagery, meets his own end in the desert—is a remarkably picturesque tale of Indian vengeance.

June 17th—"CASTLES IN THE AIR"

A poor girl who dreams herself into wealth is rudely awakened into humiliation. Happily, fortune comes her way and blesses her after all.

June 19th—"PETER'S RELATIONS"

Mother-in-law makes an uninvited appearance at Peter's country house, and proceeds to regulate things, investing the place with a host of comic troubles.

On the same reel with

"CHICKEN!"

An amusing episode, due to a mis-used bit of slang.

June 20th—"THE GIRL AT HIS SIDE"

A young man is accused of compassing the loss of a valuable string of pearls belonging to his fiancee. He works out of it in a way that wins the respect of the community and the hand of the girl—his secretary.

THE HEARST-SELIG NEWS PICTORIAL

still in front with the war news—always on hand with events of great interest taking place all over the wide world.

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THE PRESIDENT

June 1, 1914

Mr. M. P. Exhibitor,
America and Elsewhere.

Dear Friend:

I sincerely hope to have the pleasure of greeting you at our exhibit during the week of the Second International Exposition of the Motion Picture Art, to be held at Grand Central Palace, New York City, June eighth to thirteenth inclusive.

Very truly yours,

Nicholas Power

NP-R.

Vol. 20, No. 12 June 20, 1914 Price 10 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Molly the Drummer Boy" (Edison)

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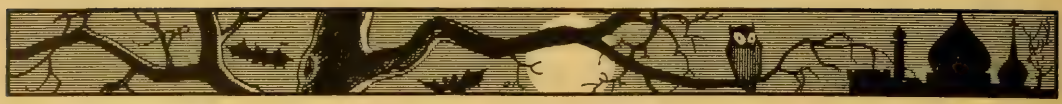

The Most Stupendous Motion Picture Production Ever Presented Starts Everywhere

NEXT MONDAY
JUNE 22nd

Next Monday, June 22nd, will mark the release of the first 2-reel episode of the Million Dollar Mystery, the largest and most costly serial motion picture production ever brought out. The entire play will take 46 reels ***nine miles of film involving love, romance and adventure.*** **2-reel episodes will be released once each week. And** ***$10,000.00 in cash will be paid for the best solution of the mystery.***

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Story by Harold MacGrath—Scenario by Lloyd Lonergan

Thanhouser's Million Dollar Motion Picture Production

In this wonderful serial production you will find many startling scenes enacted at great cost. The fall of a balloon in mid-ocean - motion pictures of the ocean bottom's mysterious life and vegetation—a death-dealing railroad wreck—these are a few of the "thrillers."

Don't forget that this startling story by Harold MacGrath will appear in the Chicago Tribune, Boston Globe, Cincinnati Enquirer, New York Globe, Buffalo Courier, and 200 other leading newspapers starting June 28th. Watch the newspapers—and ***watch the crowds at the theatres showing the Million Dollar Mystery.*** **Don't wait! Book** ***now!*** **The Million Dollar Mystery is an independent release and may be obtained regardless of the regular program being used.**

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Thanhouser Releases will continue to be Features of the Mutual Program.

The Thanhouser Three-A-Week

Tuesday, June 16, "Remorse" (2 reels) A powerful drama very capably enacted by J. S. Murray, Mrs. McCoy, Morris Foster, Ethel Jewett, Edward N. Hoyt, Boyd Marshall, Jack Sullivan, Joe Baker and Harry Blakemore.

Friday, June 19, "The Man Without Fear," a drama of business life with Arthur Bauer, Mignon Anderson, Irving Cummings, George Harris, Eugene Redding, N. S. Woods, Joe Flamont and Lydia Mead.

Saturday, June 21st, "The Outlaw's Nemesis," a startling western drama, featuring J. S. Murray, Mayre Hall, George Harris and Boyd Marshall.

Essanay

Superlative and Aristocratic Features

Essanay's DRAMATIC-MASTERPIECE

In Two Acts

Trinkets of Tragedy

Featuring Francis X. Bushman

RELEASED TUESDAY, JUNE 30th

"THE DARING YOUNG PERSON"

ADAPTED FROM THE MUNSEY MAGAZINES

An unique comedy-drama concerning a young girl who determined to discover a REAL man.

RELEASED WEDNESDAY, JULY 1st

THE FABLE OF "THE GOOD FAIRY"

BY GEORGE ADE

A rip-roaring comedy of the unusual type that is decidedly humorous.

RELEASED THURSDAY, JULY 2nd

"SOPHIE GETS STUNG"

The third and last chapter concerning "The Wooing of Sophie."

RELEASED FRIDAY, JULY 3rd

"TRINKETS OF TRAGEDY"

(IN TWO ACTS)

A thrilling detective drama filled with suspense and mystery.

RELEASED SATURDAY, JULY 4th

"BRONCHO BILLY'S PUNISHMENT"

A dramatic moral lesson featuring G. M. ANDERSON, the world's most popular photo-player.

Ruth Stonehouse

E. H. Calvert

DON'T PLAY WITH

(By Carl Laemmle, President,

Your theatre cost you real money. You can't afford to make a plaything of it. You can't afford to use it as a testing place for unknown films. You can't afford to take chances, and you don't need to. There's a program on the market that fills your every need. It's the most scientifically varied and balanced program in the world. It contains everything your patrons demand, and it anticipates their wants! Use the brains God gave you and book the Universal program before your competitor ties it up!

VICTOR

"THE SILENT WITNESS" (Two Reels).
Released, Monday, June 22nd.

A boy and a girl love each other, a villain seeking to come between them, and a camera; these are the principal actors in this thoroughly human and thrilling drama of the West, with J. W. Kerrigan in the leading role.

JOKER

"WILLIE WALRUS, DETECTIVE" (One Reel).
Released, Wednesday, June 24th.

Willie is town Constable and has his own special formulas, special traps and special weapons for "detectin" criminals. Willie hands you a laugh every time he makes a move.

"LOVE AND ELECTRICITY" (One Reel).
Released, Saturday, June 27th.

A thousand feet of roaring farce in which sparks of merriment fly until electricity conquers the obdurate parent,—result, wedding bells.

POWERS

"THE MYSTERY OF WICKHAM HALL" (Three Reels).
Released, Friday, June 26th.

A strange story of heredity and the resurrecting of family skeletons in which family history repeats itself. A beautiful story, well interpreted, with plenty of punch to every scene.

IMP

"PAPA'S DARLING" (One Reel).
Released, Monday, June 22nd.

Ethel Grandin and William Shay in a merry little comedy that will please the young and delight the old.

"THE SKULL" (Two Reels).
Released, Thursday, June 25th.

It starts off with a jump. That's one thing you are going to like about this melodrama. It develops vigorously into a series of clever situations that give a surprise—a thrill—in every scene. Alexander Gaden and Dorothy Phillips in the lead. Frank Crane, director.

ECLAIR

"DEAD MEN'S TALES" (Three Reels).
Released, Wednesday, June 24th.

It is a vigorous story of the West, wherein a miner commits one of the most dastardly crimes that could be written into history —the murdering and robbing of a man who had saved his life and even divided his own fortune with him. But in the end the miner pays, and how his guilt is made clear, makes one of the unique and altogether thrilling incidents of the play.

"PRINCE WILLY" AND "NUTTY AND HIS FATHER" (One Reel).
Released, Sunday, June 28th.

A little fellow 2½ years old plays the leading part in "NUTTY AND HIS FATHER." Both these comedies are filled with amusing incidents and will cause no end of merriment.

101 BISON

"THE OLD COBBLER" (Two Reels).
Released, Saturday, June 27th.

You will not only be absorbed in the working out of the tense story, but you will have pointed out an answer to a question, "what is success," in a way that is both new and startling. It is a play that is different—one that has a meaning to it.

GOLD SEAL

"LUCILLE LOVE, THE GIRL OF MYSTERY" (Series No. 11, Two Reels).
Released, Tuesday, June 23rd.

This is not only the best of the LUCILLE series but it is one of the best pictures that the Universal has turned out in a long while, and that is saying a good deal. If you ever doubted that LUCILLE LOVE would make a hit look this over and congratulate yourself that you are a Universal exhibitor.

1600 Broadway

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STERLING

"THE FLIRT" (One Reel).
Released, Monday, June 22nd.

You will smile first, then snicker and before you know it you will be laughing out loud at the hilariously funny situations.

"THE CRASH" (One Reel).
Released, Thursday, June 25th.

A great big bunch of fun and excitement rolled up into one reel. Without doubt one of the most spectacular comedy productions ever attempted. A real auto tumbling down a mountainside. A motorcycle crashing at the bottom of the cliff and several wonderful explosions are some of the punches in this exceptional comedy.

REX

"THE WOMAN IN BLACK" (One Reel).
Released, Thursday, June 25th.

You never know what is going to happen next. The final climax that has been reserved for you will simply take you off the chair. It's thrilling—absorbing from start to finish.

"LOST BY A HAIR" (One Reel).
Released, Sunday, June 28th.

When the tenor lost his wig, there was confusion, chagrin and embarrassment for him. It's a funny little comedy, interpreting the story of how a tenor became a summer resort favorite, but lost his prestige when he lost his wig.

FRONTIER

"ON THE VERGE" (One Reel).
Released, Sunday, June 28th.

In which a music hall singer brings about a reunion between man and wife. A story with a strong moral and a vivid punch.

NESTOR

"THE DEN OF THIEVES" (One Reel).
Released, Wednesday, June 24th.

A story that will appeal to every mother and every girl. One of those heart throbbing dramas that the women-folks like to see.

"SOPHIE OF THE FILMS" (Series No. 4. One Reel).
Released, Friday, June 26th.

In which Sophie is sent to the Mexican border. General Wienerwurst, a Mexican Commander, thinks the theatrical troop an American invasion. You never laughed so much in your life, as you will when you see how Sophie got mixed up with the Mexicans.

UNIVERSAL IKE

"UNIVERSAL IKE, JR., IN A CASE ON THE DOCTOR" (One Reel).
Released, Tuesday, June 23rd.

Here's a comedy that will cause you to send a hurry call for a doctor for that stitch in your side. It's so funny it almost laughs itself off the screen.

CRYSTAL

"IN WRONG" (One Reel).
Released, Tuesday, June 23rd.

Charlie advertises for a wife. Madeline becomes an applicant. What happened to Charlie will throw you into convulsions of laughter.

ANIMATED WEEKLY, No. 120

Released, Wednesday, June 24th.

There's something of special interest for you in this number. Get a synopsis from the Universal Weekly and then boost the event that was taken in your town.

UFACTURING COMPANY

New York, N. Y.

President

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Fresh news, live news, the fame of Pathé's each day in

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In the United States alone thirty-seven cameramen with a getting the best of pictures for this remarkable and epoch- India's Coral Strand" are others devoting their energies to newspaper are limited only by the boundaries of the world equalled facilities of ***Pathé's Weekly,*** its value and drawing

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real news, the kind of news that has made
Weekly world-wide — that's what you get

HÉ DAILY NEWS!

keen scent for interesting events are on the job all the time making innovation. "From Greenland's Icy Mountains to the same end. The activities of this great motion picture itself. Backed up by the wonderful organization and unpowers are unqualifiedly assured.

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DAILY NEWS

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Gaumont

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SHIPPING DATE
JUNE 13th

Gaumont

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From his novel.

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Reliance	**Royal**	**Beauty**
Thanhouser	**Keystone**	**and**
Majestic	**Broncho**	**Mutual**
Komic	**Kay Bee**	**Weekly**

NOTE—The Mexican War Film, made under special contract with General Villa, has been proven an undertaking of such gigantic proportions that it cannot be adequately handled as a part of a general film feature business. We have, therefore, sold the complete rights in these pictures to the

MEXICAN WAR FILM CORPORATION
Room 1205, 71 West 23rd Street
NEW YORK

to whom all communications regarding State Rights should be addressed.

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Branches in 49 Cities NEW YORK

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Coming: Mary Pickford in "The Eagle's Mate."

DANIEL FROHMAN Presents

The Popular Photoplay Star

CARLYLE BLACKWELL

In The Famous Nautical Comedy-Drama

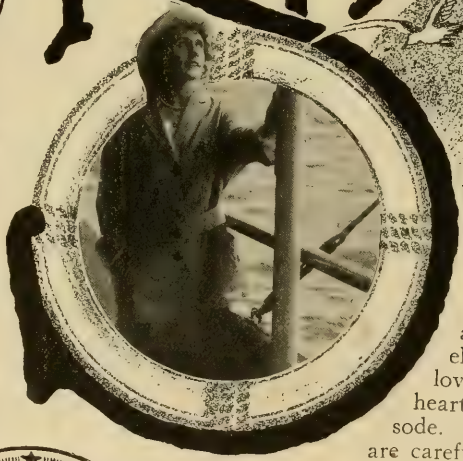
"THE SPITFIRE"

A Melodramatic Farce of Laughs and Thrills.

— By Edward Peple —

The Story of the Theft of a Heart, a Yacht and a Case of Jewels.

In Motion Pictures



"The Spitfire," written by Edward Peple, author of "The Prince Chap" and the current theatrical success, "A Pair of Sixes," entertained thousands for many years. Its humorous situations, together with its absorbing dramatic element, makes the subject certain to please both lovers of light drama and those who prefer the big heart-throb of tense, overpowering incident and episode. In the film production the laughs and thrills are carefully balanced. IN FOUR REELS---RELEASED JUNE 20th.

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FAMOUS PLAYERS

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NEW YORK

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Jane Grey
in "The Little
Gray Lady."

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MORSON GETS A HAND OUT.

SMOOTH SAILING

VALDA BELIEVES MORSON'S STORY UNTRUE.

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Maclyn Arbuckle	Geo. V. Hobart	Edward Abeles	William J. Kelley
Irvin S. Cobb	George Ade	Brandon Tynan	Frank Reicher
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Frank Lalor	Winchell Smith	George Barnum	William Roselle
John E. Hazzard	John L. Golden	Charles Dow Clark	George Probert
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Charles J. Ross	Henry Blossom, Jr.	Neal McCay	Wm. Courtleigh, Jr.
Jos. W. Herbert	Bayard Veiller	Richie Ling	Willard Curtiss
William Sampson	Rupert Hughes	Scott Welsh	E. Ray Goetz
Winsor McKay	Paul Dickey	Glenn Hall	George S. Christie
R. F. Outcault	Max Bendix	Frank Belcher	Stanley Murphy
Hy. Mayer	Silvio Hein	Arthur Aldridge	Robert O'Connor
Ed. Kemble	Irving Berlin	Billee Taylor	Arthur Hurleu
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EXHIBITORS Wire us immediately, and if your state is not sold we will book you direct.

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PRESENTS

DUSTIN FARNUM

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A thrilling photoplay of the life and adventures of Rufus Dawes, full of gripping, heart-pulsing scenes. Presenting the Whipping Post and the Fighting Parson. The capture of the ship by the mutinous convicts. The drawing of lots by the starving castaways to see who shall be sacrificed for food.

Sir Henry Irving's Greatest Drama
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FOUR PARTS
As Played by This Eminent Actor for Years

The Queen of the Smugglers
FOUR PARTS
A Gripping and Compelling Story Founded on Facts

THE
Bushranger's Bride
THREE PARTS
An Exciting and Sensational Drama of Australia

A Full Line of the Kind of Posters That Get Results

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In Two Parts, Now Ready

Taken on the spot during the fiercest fighting, amid a hail of bullets, and showing "our boys" taking the city of Vera Cruz by assault.

SEE
The actual scenes of fighting.
The dead and wounded as they dropped in battle.
Our boys working their machine guns with deadly effect.
Them squirming up the street flat on their faces driving the enemy before them.
Them watching with drawn guns to pick off the deadly "snipers."
SEE
The actual scenes in front of the Terminal Hotel.
The wigwagging from the roof of this same hotel when these brave fellows were dropped, one after the other.
The Naval Academy riddled by forty shots from the Prairie.
The landing of the troops going into action.
The refugees getting protection under the Stars and Stripes.

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210 BIG SCENES
MASSES
RUSSIAN AND TARTAR SOLDIERS
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Henry Miller's and Margaret Anglin's recent success
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ONE OF THE GREAT SCENES IN THIS MAMMOTH PRODUCTION—PLENTY OF STRIKING PAPER
POPULAR PLAYS AND PLAYERS INC.
HARRY J. COHEN GENERAL MANAGER
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BATTLE BETWEEN THE RUSSIANS AND TARTARS

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The terrific story of the beef packing industry and stockyards, with the personal appearance of the author,

Upton Sinclair

A subject replete with startling situations, vividly depicting the awful scenes which prompted the author's writing of the story which startled the world

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5 Tremendous Soul-Stirring Acts 5

Featuring the eminent character actor,

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Former star of "The Gamblers" and "Officer 666,"

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LEW DOCKSTADTER

In a Big 5-Act Play of Civil War Days,

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Gail Kane and Lois Meredith

THEN

Ethel Barrymore

In a new play by Augustus Thomas.

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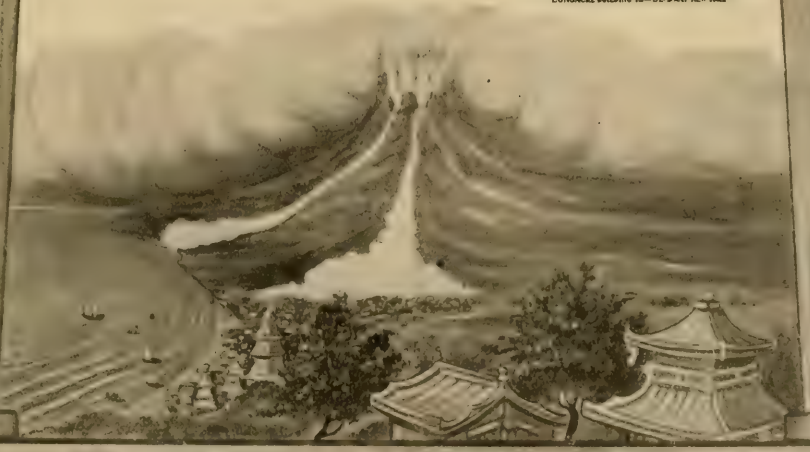

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Produced under the personal supervision of the author, L. FRANK BAUM.
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5 REELS—A DISTINCT INNOVATION
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A DRAMA IN TWO PARTS

As the result of a robbery, Joe Harvey and his sweetheart are lured aboard a tug and made prisoners. The pursuit and fire by the police is stopped by the villain who ties the girl to the stern of the boat. The hero brings about the capture in a thrilling manner by entangling rope in the propeller.

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Peter's contemptuous treatment of a tramp causes the latter to exert his magical power and the antics to which Peter is subjected are laughable.

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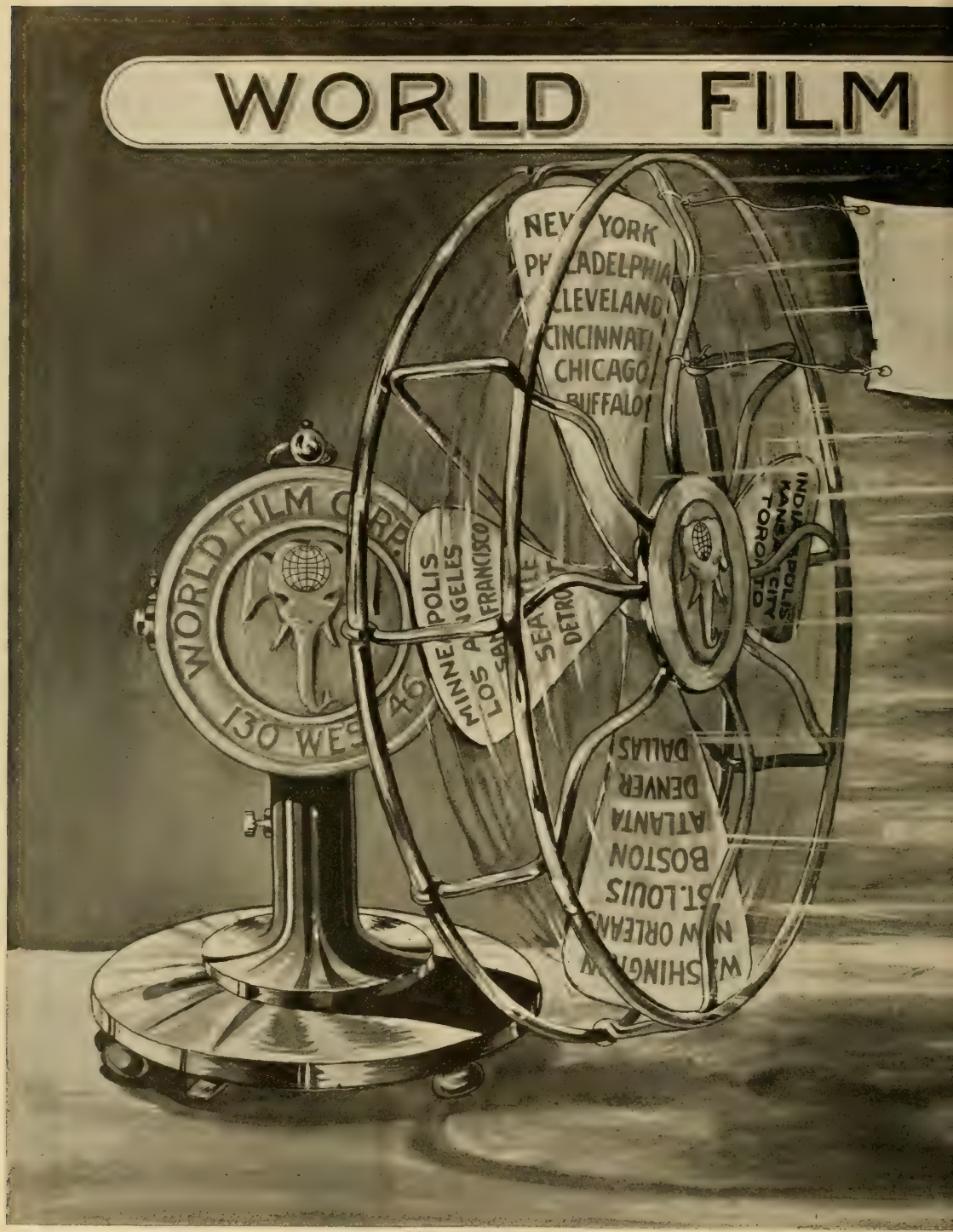
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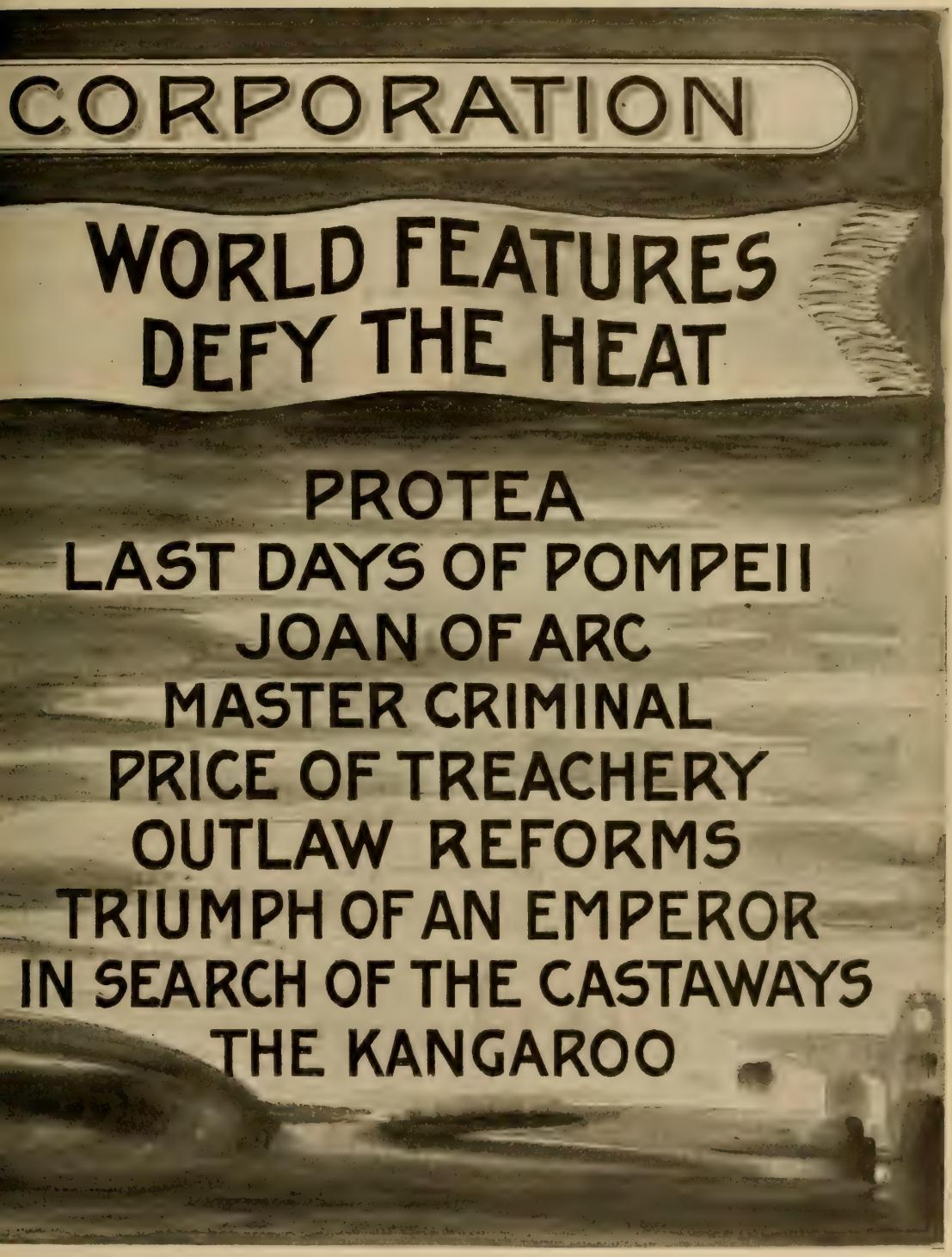
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LAST DAYS OF POMPEII
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OUTLAW REFORMS
TRIUMPH OF AN EMPEROR
IN SEARCH OF THE CASTAWAYS
THE KANGAROO

The Ultimate Achievement in Heart-Throb Photo Drama

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D. W. Griffith's

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Mutual Movies Make Time Fly

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Mae Marsh
Donald Crisp
Miriam Cooper
Mary Alden
Fay Tincher
Courtenay Foote
Jack Pickford
Teddy Sampson
F. A. Turner
W. E. Lawrence

6 REELS

Company of 25 Stars

Lillian Gish
Dorothy Gish
Ralph Lewis
Irene Hunt
Owen Moore
Edward Dillon
John Dillon
Earl Foxe
Mrs. Crowell
Spottiswoode Aitken
George Seigmann
W. H. Long

Mr. Griffith suggests that the running time for the picture should be:—16 M. for the first reel, 14 M. to 15 M. for the second reel and from 13 M. to 14 M. for each of the other reels. The last reel, however, should be run slowly from the beginning of the allegorical part to the end.

Like the music of a Great Opera, "Home, Sweet Home" centers about one theme—The spirit of home and the influence of this Home-Spirit over the lives of men and women.

It aims to do more than make money alone—it aims to uplift and ennoble the entire photodramatic art.

"Home Sweet Home" is the dramatic essence of all that is pure and truly worth while in modern life.

Continental Feature Film Corp.

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The below list represents the best that Europe offers. Each is carefully selected with an eye to its box office possibilities. Stories unusual in theme, dramatically told, photographed and staged by Europe's greatest technical experts, we believe them to have no rivals in Picturedom!

They are *Exclusive*—and can be booked on a rental basis that will appeal to you!

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"A MAZE OF MYSTERY"	FOUR REELS	(Cines)
"THE BLACK CIRCLE"	THREE REELS	(Celio)
"THE BLACK THREAD"	THREE REELS	(Cines)
"THE LAND OF PROMISE"	THREE REELS	(Celio)
"LIFE'S BITTER DREGS"	FOUR REELS	(Celio)
"THE BANKER'S WIFE"	THREE REELS	(Cines)
"AN AFRICAN DIAMOND CONSPIRACY"	FOUR REELS	(Cines)

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THOSE MAGNIFICENT *GEORGE KLEINE ATTRACTIONS* WHOSE RECORDS ARE THE REGISTER OF THE GREATEST SUCCESSES IN THE HISTORY OF MOTION PHOTOGRAPHY.

"QUO VADIS?"	EIGHT PARTS	(Cines)
"THE LAST DAYS OF POMPEII"	SIX PARTS	(Photo Drama Co.)
"ANTONY AND CLEOPATRA"	EIGHT PARTS	(Cines)
"BETWEEN SAVAGE AND TIGER"	SIX PARTS	(Cines)
"FOR NAPOLEON AND FRANCE"	SIX PARTS	(Cines)

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10 Auburn Ave.

BOSTON, MASS.
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BUFFALO, N. Y.
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DALLAS, TEXAS
238 Saner Bldg.,
1312½ Commerce St.

DENVER, COLO.
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The Basket Habit
Comedy. Monday, June 22nd.

A Foolish Agreement
Drama. Tuesday, June 23rd.

The Mysterious Package on the Ice
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In anger, a young man strikes his brother and afterwards is accused of fratricide. Through a conscience stricken woman, he is proven innocent and the guilty man arrested. **DOROTHY KELLY** and **JAMES MORRISON**, assisted by a splendid cast.

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Comedy. Wednesday, June 17th

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"Only a Sister"

Drama. Thursday, June 18th

She takes a daring ride, rescues her brother from his enemies and makes a man of him. **MARGARET GIBSON** in the title role.

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Comedy. Friday, June 19th

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"HAPPY-GO-LUCKY"
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"THE OLD MAID'S BABY"
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The plot to defraud the city, and Tom's rescue of the boss' victim from a blazing building, two of the absorbing incidents.

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The Third Feature of the Alice Joyce Series

is "THE WEAKLING," a two-part story of the mountains. Released through General Film's REGULAR SERVICE, Monday, July 6th. See July Kalem Kalendar for details.

KALEM COMPANY, 235-9 West 23rd St., NEW YORK

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr.....President
E. J. Chalmers .....Secretary and Treasurer
John Wylie .....Vice-President and General Manager
The office of the company is the address of the officers.
WESTERN OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

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NOTE.—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.
(*The index for this issue will be found on page* 1750)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, June 20, 1914.

Facts and Comments

A SUBSCRIBER writes to us from a point in California saying how he has increased his patronage fifty per cent. by increasing his program to forty-five reels a week. As our friend adds that he looks chiefly for variety, he may be doing a fine thing for his own theater. As a general rule, however, increases in the numbers on the program are not to be encouraged, as the public may easily be spoiled. They will respond to a mere increase in quantity, it is true, but these responses never last long, because people get tired even of quantity. The program which is based upon quality is by far the surer winner of the two.

* * *

WE SHOULD LIKE to point out to managers of high-class theaters that one of the greatest motion picture theaters, The Strand in this city, has ever since its opening night emphasized the educational film. There have been weeks when forty per cent. of the program at The Strand has been made up of educational pictures. To be sure, these pictures were entertainingly educational; there was splendor and color works of art changed with masterpieces of nature. There is no doubt whatever that these pictures were received with the utmost favor by the audiences. Last week's program had films of Niagara Falls, scenes from Switzerland, about four hundred feet of the wonders of insect life and splendid photographic portrayals of the illuminated fountains of Versailles. We are content to state the facts and let those interested draw their own conclusions.

* * *

THE MEASURING of the films in fixing prices or in announcing programs has no longer universal vogue. We know of exhibitors who never state the number of feet of their features or single reels, but merely announce the title. The implication is that it is quality which counts, and not quantity. It is a good innovation in many respects; it teaches the audience to judge of films not by their length but by their character. Most of the films are still sold like cloth, so much a foot, but here, too, the tendency is to base a price not upon length but upon quality. Three reels may be, and often are worth a good deal more than four and five reels. We are also learning to discard the use of the word "reel," when the better word "part" will serve as well and really serve the purpose better. All this is the result of the new reign of quality.

* * *

WE CALL ATTENTION to the splendid work done by the People's Institute in promoting proper motion picture entertainments in the public schools of this city. Two shows are given once a week, one in the afternoon and one at night, and the plan has proved self-sustaining from the first. The pupils attending the show have the privilege of entering a competition contest. They may write a composition of two thousands words or less on the subject of the evening. For this work they are allowed a week's time. Their efforts will be judged by capable and well-known educators, and prizes will be awarded to the two best compositions. Looking at some of the programs given at these entertainments, it strikes us that there is an abundance of material especially suitable for children. It only takes some one to make the proper selections. There is enough film on hand to keep the entertainment going for an indefinite period of time.

* * *

BIG REVIEWS of feature films in the daily papers have become common. The conversion of the daily press to the motion picture was predicted in these columns years ago. While it was a consumation devoutly to be wished, the daily press is not intended to do for the moving picture industry what the motion picture journals proper are able to accomplish and are actually accomplishing every day. The peculiar needs of the motion picture industry, multiplying every day, and diversified as well, demand a journalism of their own.

* * *

THERE were features about the late convention at the Grand Central Palace which deserve unreserved commendation. The freedom of discussion under due parliamentary restraint, the open-handed treatment of the press, whose representatives had full access to all proceedings, furnish an example which might well be imitated everywhere. The future alone will show whether anything permanently constructive will come of this convention. Be that as it may, there has been a profitable interchange of ideas, and the topics for discussion were all practical; in fact, such as enter into the daily needs of the exhibitor, who wants to give the best entertainment possible. That, we should think, ought to be the first and last aim of any convention of exhibitors who intend to learn and profit by meeting one another and exchanging ideas and experiences.

"Her Infinite Variety"

By Louis Reeves Harrison

AGE cannot wither, nor custom stale what is presented on the screen, IF it is the "very spice of life." To make the entertainment entertaining, we must offer a program of differing forms and moods, leading us at one time into warm sympathy and interest in humanity, at another to enjoy ourselves at humanity's expense. This requires a different length as well as mood, comedy finding its most natural expression in what is brief and to the point, intense drama, as a section of life to be developed, requiring greater time for preparation, emotional stress, and working up to a high crux through a period of suspense.

One of the best judges of screen portrayals, and a man of long experience in purchasing for the foreign market, whom I will call Mr. Thomson, recently remarked that the word "feature," as applied to large photodramas, was losing its significance. Success was most pronounced in the territory with which he is thoroughly familiar when exhibitions were made of thousand-foot reels as a rule with the big play as the exception. The amplification of one-reel plays, those whose subject matter could be best treated in limited scopes into multiple reel "features," has resulted not only in over-production, but in a deadening monotony of presentation and a falling off in attendance at the exhibitions.

Mr. Thomson confines his remarks to plain facts, and there is no questioning his statement as to existing conditions. The remedy is quite another matter. "Features," or full-sized photodramas, came into existence at a time when the public was growing weary of poor quality in the one-reel photoplays, and in neither case, that of five reels or one reel, was the length wholly responsible for diminished patronage. People like much the same thing in "Pictura" as in Drama and in Literature. Many there are who prefer a short story to a novel, a sketch to a drama, one reel to five, and, in the latter case, there is an advantage to be counted in favor of short stories because one can drop in at any time to watch their visualization.

A feature enthusiast, also one of the best judges of screen portrayals, Mr. Hector Streyckmans, also of long experience in purchasing and marketing photodramas, is of the opinion that the story should be told in its natural limitations, as the question of size is a minor consideration to that of superior quality. He cordially agrees with Mr. Thomson in the main, but lays stress upon the supreme purpose of the screen portrayal, that of giving satisfaction to the audience through interesting plots, fine characterization, impressive themes, and charm of treatment, the latter including interpretation. Mr. Stryckman's affirms that the length of the production has far less to do with its value than qualities of imagination and beauty that make it effective as a form of entertainment.

These two opinions are not in opposition, but in harmony. Mr. Streyckmans believes in telling the story within its natural limitations, and this would reduce to one reel a large number of so-called "features" which are, in reality, attenuated one-reelers stretched to abnormal proportions by well-known devices. He would thus eliminate the "one-swallow-makes-a-summer" drama, altogether, or bring it down to its proper proportions through the improving selective powers of those who purchase or hire. This exactly meets Mr. Thomson's idea that "features" should occupy a distinct place, and not constitute an unvarying and entire program. Both insist upon superior quality in their business transactions, but it has possibly occurred to neither that we are using a faulty name for big screen plays.

Neither a full-sized, three-act stage production nor a novel is called a "feature" because of its proportions, and visualization on the screen. "Pictura" is but another form of telling stories or presenting ideas in storied form. Our meagre motion-picture vocabulary contains no discriminating words for this use, hence, "feature" has drifted away from its original vague significance into a general meaning that clouds the whole subject. The employment of strong five-reel photodramas as drawing cards or as special attractions, served to introduce this larger form, but when it lacks a proportion of matter suited to that form, it will go far towards defeating the object for which it was produced. There has been, and still is, a sore need of producers with less Wallingford tendency and more sense of proportion.

Between the extreme limits of split reels and twelve-reel productions there is rally no end to the variety of proportion in which artistic and scientific elements may commingle. It is a foregone conclusion in some cases that the story cannot be properly told in one or two reels, and the more profound the subject the greater space demanded for its entertaining treatment. Thus the contents determine, more or less, their own structure and treatment, but the larger works make more of a demand upon the author's imaginative powers, and his greater difficulty is to bring his big subject clearly and forcibly within the small scope of a screen presentation. Even when the proportion is obviously related to the context, it is no easy matter to hold interest tense during the enormous number of scenes to be pictured. When the author tries to shape his treatment to trade requirements, he runs into a serious danger, that of failing to hold interest.

There is no need of applying the "three unities" to construction of scenarios—rules fail in their rigid application, but the exhibitors will suffer from half-filled or empty houses if some method is not offered and some basis of judgment formed as to what is required in big-screen production. Plays must appeal to the imagination, to the sympathies, to the intelligence of people, not from Bernard Shaw's point of view, not from the point of view of Brieux, Ibsen, Maeterlinck or other dramatists of originality and character, but from all sincere points of view, especially those which strip the mask from human hypocrisy, convention, and pretense. Plain people half-recognize that we are carefully preserving a lot of old shams and past errors and would delight, not only in their exposure, but in whatever suggests their replacement with something better, something that is, at least, *akin* to the truth.

I suppose this young art must have its periods, its stages of growth, like any other infant, and this is the imitative stage. One would imagine from its present tendency that it was created for no other purpose than that of reviving a lot of old stage plays that served their time and purpose, or not, some years ago. The public has long been sick to the verge of nausea of these same old plays, with their unalterable traditions of tragic catastrophes and happy endings. The young art must stifle in this old musty atmosphere, where another art has been sleeping, before it enjoys a sweep of fresh invigorating air from the minds of virile originality, but more is the pity.

In this new and beautiful expression of the human mind, we do not want what has ministered to the needs of a lot of theatrical fossils and theatrical hacks, with their old stock themes and their old stock characters. We want sincerity of purpose, and not a lot of makeshifts to bleed moving picture audiences, but stories that are eminently human, that have something of significance to humanity back of them. Mademoiselle Pictura is *most* charming when shown "in her infinite variety."

The New Exhibitor

By W. Stephen Bush

WHEN YOU SEE the posse of cowboys starting after the horse-thief or cattle-rustler you know in your heart that the chase will be successful. No villain ever escaped in a well-regulated Western melodrama. Why then all this extended detail of the chase through the chaparral and the cactus and the bad lands and the alkali desert? Simply and purely for the purpose of footage. Say the development of the plot takes about 1200 feet; add 800 feet of chase and serve. Such is, or rather was, the old-fashioned motion picture. It is a survival of the single-reel age. Nor is it the only relic of that rapidly expiring era.

The register is long, but let us be satisfied with just a few of the items. The self-exploitation of one or two actors of the single-reel period is filling the judicious with grief. These persons have a blanket mortgage on the press agents of their concerns. The press agents must keep their eyes rolling in a fine frenzy, and by day and by night expatiate either upon the overwhelming personal pulchritude or upon the marvelous heroic qualities of their "idols." This abuse of the noble screen is, we are happy to say, going rapidly out of vogue. There are good reasons for this. The public are getting tired of all these frantic efforts to make supermen and demi-gods out of individuals whom nature very obviously intended to be quite ordinary mortals.

Time was when the exhibitor had to submit to all things of this sort and had to justify himself in the eyes of his audience as best he could. In the new scheme of things there is no room for these ancient abuses. The exhibitor is making himself heard, and it is decidedly for the interest of the industry that he should be heard from. The writer has lately heard of a powerful aggregation of big exhibitors which may come into being before the autumn is upon us. This aggregation will, it is said, be a strictly co-operative one, and their motto will be: "Let us improve the Quality of our Shows." The object will be to secure an unfailing supply of first-class bookings. A high test will be applied to every feature, and nothing but the best will pass muster. I do not know how far this plan of co-operation has progressed; it is still in embryo, but it is not difficult to perceive the immense advantages which would accrue to the industry at large from such intelligent and progressive methods. No favorites are to be played, and the open sesame is to be the open market. A hundred theaters or more are to be homes and ever certain shelters of quality. That such a project will stimulate the right kind of competition among producers is certain. The stagnant waters of mediocrity have bred an unwholesome atmosphere which must be dispelled. A union of quality hunters who have or operate large motion picture theaters is the surest way to put an end to these incubated releases, which come with the regularity and the monotony of eggs. The new exhibitor, we are happy to say, is a factor that must be reckoned with hereafter.

There are exhibitors in this town as well as in other places who give all their waking hours to plans for the improvement of their shows. It is not hard to identify them, because as a rule their theaters are the best known and the most popular places of amusement and likewise the most profitable. I had the pleasure of spending a little time with one of these thoughtful and ambitious men. I knew him to be an ardent believer in pictures of an educational nature, and I asked him why he used so many of these pictures and how they were received by his audience. I remarked to him that most exhibitors appeared in chills whenever educational pictures were mentioned.

"Why," he said, laughingly, "I am not anxious to educate the people who come to my theater. I am anxious to entertain them. Now, nothing is more essential to an entertainment than a little rest for the audience. I do not want to jump from comedy into tragedy, because such a rapid change is both annoying and confusing. Still less do I want to suspend my entertainment absolutely. Therefore I give them a short scenic or scientific film. Come, let me prove it to you. I'll take you upstairs and let you watch the audience."

While we were speaking a great dramatic feature was nearing its close, and I could see how the spectacle on the screen almost drew the people toward the screen, and many of them unconsciously moved forward in their seats. The dramatic film ended and a wave of emotion swept over the audience, finding expression in a thousand smothered sighs. To try and throw this audience from its mood of pity and terror into the broad and rough humor of a comedy would have been a psychological crime.

The exhibitor of five, and even three and perhaps one year ago, might have given little thought to such a situation. The new exhibitor anxious to do his very best for his audience, lets a pretty and brilliant scenic film bridge over the yawning chasm between the tears of sympathy and the tears of laughter.

The exhibition of moving pictures is a science. The greatest measure of sucess will go to the new exhibitor who never tires of his profession and who looks upon it as something more than just a means of earning his daily bread. The best of exhibitors are born and not made. Inspiration and originality are gifts, and cannot be acquired by study. Study, however, will help every exhibitor in improving his show. The proper study of the new exhibitor is the plasticity of his materials and the psychology of his audience. Here we have the alpha and omega of the greatest of all professions in the world of modern amusements.

NEW THEATER FOR MILWAUKEE, WIS.

The Photoplay Company, with office at 403 Grand Avenue, Milwaukee, Wis., which manages the Peerless Theater, 96 Center Street, that city, has taken a long lease on the moving picture theater being erected at Grand Avenue and Fifth Street, Milwaukee, by the Miller Brewery Company. The Photoplay Company is composed of V. J. Schoenecker, Jr., A. E. Maas, O. L. Gallerup and R. C. Graf. Phillip Gross, Jr., will be the manager of the new theater.

The Strand is the name to be given to the new edifice, which will have a seating capacity of 2,000, all to be on the parquet floor. The auditorium proper is reached through an approach 90 feet long and 30 feet wide. It is estimated that the structure will cost, when completed, about $80,000. The house is expected to be open about September 1, 1914.

HERE TO STAY.

Eunice, La., June 2, 1914.

Editor Moving Picture World, New York.

Dear Sir:—Enclosed find P. O. money order amounting to three ($3.00) dollars to renew my subscription to the Moving Picture World. Others come and others go, but the Moving Picture World is here to stay. Yours truly,

A. SENAC.

THIS WORTHY MAGAZINE.

Pauls Valley, Okla., June 2, 1914.

Editor Moving Picture World.

Dear Sir:—Find enclosed check for $3.00. I trust I will get as much benefit out of this worthy magazine in the next year as I have in the past.

Very truly yours,

J. R. HARRISON, Prop. Regal Theater.

Convention and Exposition of the International Association.

Proceedings Opened on Monday, June 6, at the Grand Central Palace, New York City—Addresses by Men Prominent in the Industry Add to the General Interest—Exhibitors Unanimously Against Federal Censorship and Favor Associating With the National Board—Recommend Elimination of Big Features from Regular Programs—Exposition Has Many Interesting Features.

THE convention of the International Motion Picture Association and Second International Exposition of the Moving Picture Art opened in the Grand Central Palace, New York City, on the afternoon of Monday, June 6. The beginning was auspicious. President Wilson from Washington signaled at the minute of 2 o'clock, and immediately afterward Mme. Alma Gluck sang in wonderful voice "The Star Spangled Banner." There were a number of strong speeches made on the convention floor during the first three days, but the delegates did not take up for action any of the pending important questions until Wednesday. On that day, in the morning, it was unanimously decided that the moving picture exhibitors as represented by this association were opposed to the Smith-Hughes bill, now before Congress, that they would have none of the Federal censorship contemplated, and further that not only were they satisfied with the work of the National Board of Censorship, but they recommended that exhibitors cooperate with the board as associate members. In the afternoon, after an illuminating discussion, it was declared to be the sense of the convention that the three groups of manufacturers making daily releases be requested to confine their energies and resources to the single and double reel subjects as opposed to the longer films. The outlook on Wednesday night is that much good for exhibitors will be accomplished through the work of the delegates.

The exposition, considered as a demonstration of the importance of the moving picture industry, may be said to be an unqualified success. People in the trade have responded to the call made upon them, and film manufacturing companies, accessory men, and others are represented in as great numbers as they have been at any similar show in the past.

MONDAY—Opening Session.

By George Blaisdell.

THE annual convention of the International Motion picture Association was opened at 2 o'clock on Monday, June 8, in the Grand Central Palace, New York City. At that hour a large flag was drawn from in front of a portrait of President Wilson. This action, which was signaled by the pressing of a button by the chief executive from his office in the White House, also marked the formal opening of the New York Exposition of the Motion Picture Art. As the face of Mr. Wilson was revealed, the band of the New York Catholic Protectory struck into "The Star Spangled Banner." A platform had been erected at the center of the west side of the hall, and about this was grouped many hundreds of exhibitors and visitors. Samuel Trigger, president of the New York State Association, introduced the Rev. W. Miller Reid, vicar of Inningham, Lincolnshire, England, who brought a message to New America from the old country, from Old England. "Old England is proud of New America," said Mr. Reid; "she is not ashamed of her children. We know how much America has done with and for moving pictures. We wish you, in the name of the Lord, good luck."

While awaiting the appearance of Mme. Alma Gluck, of the Metropolitan Opera House, who had been announced to sing "The Star Spangled Banner," Mr. Trigger introduced Marcus M. Marks, president of the Borough of Manhattan, representing Mayor Mitchell. "On behalf of the city administration, I welcome the moving picture exhibitors of the United States and Canada," said Mr. Marks. "We offer here more than the welcome of our harbor, of our public buildings, of our streets; more than the welcome of our theaters, of our many picture shows, of our hotels. We offer the welcome of the heart of the world, which is here in Manhattan. We have here centered the heart-strings of England, of Ireland, of Russia, of Germany, of France, of Italy, of every civilized country in the world.

"The motion picture has become one of the greatest factors in the educational development of our people. Every business enterprise to be successful must give the people what they want, and that limits, in a way, your activities. You put the pleasant exterior forward; but you can and must put in every picture a wholesome moral lesson. I hope you will so far develop the character of your moving pictures that they will become not only the greatest factor for the education, but also for the moral uplift of the whole community."

There was deep silence as Mme. Gluck sung "The Star Spangled Banner." During the first verse the sweet singer was unaccompanied. It was a singular, an unaccountable thrill she imparted to the old patriotic air. When she had finished a flash-light photograph was taken, with Mme. Gluck in the center of the stage, and grouped about her the national and state officers and the members of the women's committee. As a way through the dense throng was made for the retiring songbird, who, by the way, was that evening sailing for Europe, a hearty ovation was given her.

It was at this point that Mr. Trigger stated that, owing to the intense heat, the proceedings would be adjourned to the convention hall on the floor above. It was a most welcome announcement. About everybody was at the melting point. Assembled upstairs, International President Charles H. Phillips took the gavel.

"One year ago," said Mr. Phillips, "under this roof, the International Motion Picture Association was created. We have been fortunate in gaining a large number of members, and as a proof of that it is only necessary to allude to the large number gathered here this afternoon. It is not my intention to make a speech, as we have a number of gentlemen here whom you will be glad to hear from on subjects that are of interest to exhibitors."

No Reason to Fear Pictures in Schools.

Dr. Albert Shiels, of the Department of Education of New York City, was the next speaker. In his opening remarks he alluded to the organization of the National Board of Censorship under the guidance of the late Charles Sprague Smith. Dr. Shiels said that as a representative of the Department of Education he was a member of the board in its earliest days. "Since those days," said Dr. Shiels, "the motion picture has extended so that it is a very much bigger thing than any city. My work requires me to be a practical man. I want to treat this subject as a business proposition and not as an ideal proposition. I suppose there is not a teacher on his first view of motion pictures but has thought at once of their possible educational value in the process of instruction. So his immediate idea naturally is to put motion pictures into the school, where the educator may have exclusive control of the films and the methods of exhibiting them. There are many illustrations of this attempt to bring the motion picture into the school. The University of Wisconsin has a curculating library of motion pictures for schools. Missouri, Minnesota, Annapolis and Sheffield at Yale have introduced them. There are many high schools throughout the country that use them. In New York eleven elementary schools are now equipped, and the number will be increased. The introduction of smaller projecting machines and non-inflammable films will facilitate this development. But this is all a very trifling contribution. Roll up the entire total, and it is insignificant when compared with the daily output of 15,000 theaters throughout the country. So you see there is little ground for fear on the part of some exhibitors that the pictures in schools will groove into legitimate business. I think those who fear what the schools are going to do are very timid. They are simply going to create a larger clientele for exhibitors.

"The school people do not dream for a moment that they are going to handle any part of the motion picture business. It is

the school people's business to know about the youngsters. Sometimes it is possible we may be oversuspicious, even if unjustly so. And we must remember that there is an educational, a psychological side as well. As exhibitors, you cannot reasonably be expected to discover reasons why a constant diet of motion pictures, even if morally unobjectionable, are not good for the intellectual stomachs of children. It would, however, be a wise thing for you to get the educators' point of view and to understand it.

"I am, however, concerned this afternoon not with an analysis of the motion picture and its values, but with a more immediate and practical question—that of closer coöperation between the schools and the theater under existing conditions. Up to a short time ago it was customary to abuse the motion picture theaters. If a boy did anything wrong it was ascribed to the pictures. Newspapers helped this belief. About the time the regular theatrical producers went into the business the newspapers took a different stand. Old beliefs cannot be got rid of quickly. For some time to come, however admirable the people in the motion picture business are, that business will have to suffer from the undeserved reputation that was studiously placed upon it for three or four years, and it is necessary that something be done to overcome that belief."

Mr. Shiels discussed the question of locations of theaters and of building specifications. He advised that builders make their aisles a little wider and that in all matters where possible there be a liberal interpretation of the law so as to avoid any possible future argument. He also suggested the advisability of taking the school authorities into consultation when building, in case the proposed structure be near a school. He told of one exhibitor in New York who lost the better part of $6,500 because he insisted on altering a building for picture purposes against the wishes of the principal of a school, and how he failed to secure a license. "This is not a matter of sentiment," said Mr. Shiels, "but of business. You need the coöperation of schools for business reasons. Of course, you may not agree with me and feel quite independent of schools and school people; yet it does seem to me—and I know something about schools and motion pictures—that it would be wise for you to keep the school people in mind.

"Some of the pictures that are turned out would seem to indicate that the manufacturers believe that the American public must be one vast aggregation of lunatics. It is not that the pictures are immoral, but that they are silly and pointless. I often wonder how some of them find a market. The point I wish to make is that both manufacturers and exhibitors might give the public a better type of picture, and that the exhibitors might try to have the better pictures shown, at least as an experiment. I believe organizations of this kind can do a great deal of good in this sort of work. The experiment has been tried of having motion pictures in schools for special occasions. I don't mean for nothing. This is a business proposition."

Speaking of vaudeville, Dr. Shiels deplored the use of the necessarily cheaper kind of talent as a part of the program in smaller houses. In permitting anything savoring of the suggestive, he said, the exhibitor was antagonizing the school and the church. "In this country nothing has had permanent success," continued the doctor amid the applause of the exhibitors, "that has not had the backing of the best of the community."

Favors Co-operation Between School and Theater.

"Go to the school people of your neighborhood. Tell them what you are trying to do. Invite them to see your show and make suggestions. Arrange at a minimum price an occasional educational exhibit without loss and possibly without profit. Let the school people feel that you are thoroughly in agreement with them—that you believe that a motion picture show ought to be clean, healthful and decent. Let them understand that you propose to have just such a theater. There is in the schools a much greater disposition to coöperate than you have any idea. If your organization will take up this question I think it will be good for your business."

The next speaker was the Rev. Dr. William Carter, general secretary of the International Peace Forum. Mr. Carter caught the exhibitors right at the beginning. He lost no time in getting down to brass tacks. He is a forceful speaker, and an eloquent one. He knew his subject, which was "The Church and the Photoplay." Dr. Carter said in part:

We are here today to celebrate the twentieth birthday of a wonderfully sturdy oak that in these twenty years has most marvellously developed from a very tiny and insignificant acorn. In 1894, when Thomas A. Edison first gave his kinetescope to the world, no one supposed it was going to reach such a marvellous growth and gain such world wide power. For ten years it remained merely a scientific toy of the laboratory, or of the curiosity hunters, but in 1904 there was opened the first "Nickelodeon," or modern moving picture theater, in an abandoned storeroom, that has since developed in these brief ten years to 17,000 moving picture theaters with a daily attendance of over 7,000,000 people!

Tracing the troubles of the industry in its earlier days, Dr. Carter said the general opinion seemed to be that the picture had in it little of good; that, at best, it was a low form of pleasure and at worst a possible menace to the morals of society and a travesty on histrionic and pictorial art. He continued:

How much this has changed in these last few years, however, is most significantly shown by the fact that all the great artists and authors are now not only ready to write but also act for moving pictures, and count it a great honor to be starred as the author or the actor in the moving picture drama. And not only so, but some of the greatest theatrical producers in the world, like Daniel Frohman, David Belasco and many others are now giving almost as much time to the production of moving picture dramas as to those of the so-called legitimate stage, though up to a few years ago they fought so bitterly against the innovation or tried to "laugh it out of the court."

Preachers Recognize Picture's Moral Worth.

With this change of sentiment that has come on the part of those nearest to it and best qualified to judge of the merits of the case has come a change on the part of the church itself and those connected with it. Preachers and Sunday School teachers, Y. M. and Y. W. C. A. secretaries, and moral workers everywhere are beginning to realize the moral worth of moving pictures and the vast possibilities there are for the inculcation of religious truth through them. Many churches are now equipped with moving picture machines. Many Y. M. and Y. W. C. A.'s give moving picture exhibitions regularly in their buildings, while social settlements and moral uplift institutions count the moving picture plant as part of their necessary equipment.

All of this, however, let me say in fairness to those who before condemned the idea, as well as in fairness to you exhibitors, is because you have realized the necessity of a higher type of moving picture subject than was at first shown. The moving picture of today is far higher in moral as well as artistic worth than it was ten years or even five years ago. You have seen the need for this higher ideal and you have insisted upon it from the producer and the film exchange; therefore, the change has come, and the wider clientele has been won from these very classes who stood aloof.

The business, let us remember, is still in its infancy. Much has been done, but there is much yet to be done. If you would win a larger number from the ranks of the educated classes, from the moral and ethical conservators of the people, you must ever have in mind their necessities and seek to satisfy their demands.

That all the bad, both artistic and moral, has not yet been eliminated is shown by the fact that last year the National Board of Censors, of which I have been a member, had to condemn no less than 77,273 feet of films as unfit to be shown, though it had cost $115,909 to produce and had a market value of $463,638, while some that did get past our board was condemned by the censors of other boards in other cities, who thought we must have either gone to sleep while the pictures were being run or been cross-eyed when we looked at them.

Now it is "up to you" exhibitors to tell the producers and film exchange people just what you want. If you want a better class of pictures you will get them if you ask for them. The producers do not dictate to you,—or if they do they have no right to; you are the ones to dictate to the producers! You are closer to the people than they are and you know what the people want.

Remember, too, that you have now to compete directly with the churches and moral institutions themselves, who are rapidly installing moving picture apparatus. If you do not give them what they want then they will get it themselves.

Church Clientele a Vast One.

It's a large clientele, remember, and you cannot ignore it. There are no less than 173 denominations of all sects in the United States, with 221,024 ministers, 174,731 churches, and 36,669,271 members, while the Y. M. and Y. W. C. A. have combined 2,873 organizations and a total membership of 921,457, with thousands upon thousands of social settlements, welfare associations and moral reform movements all growing out of or allied with the church. This is a tremendous field, and one that must be cultivated in the future work of the present moving picture exhibitors or it will go into other hands.

That yours is not all the fault is shown by some of the comments I have recently heard. Many said there that they would use moving pictures much more if they could only get the right kind of films. One minister from Toledo, Ohio, told me recently that he would put a moving picture machine in his church tomorrow if he could only get the right kind of films, while Miss Jane Addams told me in Chicago just ten days ago that they ran moving pictures in Hull House for a year with splendid success and at a financial profit, but they were compelled to stop and the moving picture machine which they own is today unused because they can't get the right kind of films; Now, members of the International moving Picture Association and Exhibitors League, this is not your fault, but the fault of the producers. Again I say, however, it is "up to you" to see that the producers make the right kind of films both for you and these other organizations and for you to use this kind more and more that the church people and these moral and social uplift workers may see that you at least want to furnish what they need and help along moral and ethical instruction as well as furnish amusement for the people.

It certainly can be done if you and the producers will only put your hands together. What could be more dramatic than Elijah on Mt. Carmel with the four hundred and fifty of the prophets of Baal waiting for God's answer by fire to show the true from the false? What could be more thrilling than Jezabel being thrown from a window to the dogs below for her wicked and licentious folly? What could be funnier than Balaam's ass turning to tell his master to "go slow" when Balaam wanted the ass to go fast, or Eutychus falling asleep when Paul preached too long a sermon and falling out of a third-story window, thereby breaking up the sermon and the congregation at the same time!

There is every element of the dramatic, the tragic and the comic in these Bible stories and moral reform subjects if you will only insist that the producers produce them for you. There is to be found such a play of the imagination as Jules Verne never dreamed of in his wildest flights, such love tales as were never written in any of the world's best sellers, such "moving accidents by flood and field" as was never depicted in the wildest stories of "the wild and wooly West."

A Plea for the Clean and the Strong.

Give the children and the "grown ups" such tales of thrilling heroism as is shown in the life of David Livingston, the great missionary hero, and instill into them the truest, highest, noblest courage instead of the doubtful courage of the desperado—emotion, tragedy and comedy if you will, but give them the right kind. Give them not all religion, but some religion, for every human heart craves that and must have it. Give them not all instruction, but some instruction for that's what the rising generation needs and that you must in some way provide. Give them not all morals even,—in themselves alone,—for none of us like to be preached to all the time; but give them even in the fun that must be there something clean and strong that will send everyone away with a "good taste in the mouth," with a gladness in the heart that they are living, with a desire in the soul to do something that will make life worth living for others,

and with a fixed purpose in their minds and brains that they are going to make something bigger and better of themselves, and you'll prove your right to be the purveyors not only of the people's amusements but of their larger lives, that will tell for the uplift of humanity and the betterment of the world.

Daniel Frohman, managing director of the Famous Players, was given a hearty greeting by the exhibitors. Mr. Frohman announced that he had been a theatrical producer all his life, and that as a result of his experience his first effort was to please an audience. Consequently, he was not going to impose on the good nature or the patience of the gathering, as it was getting late and there had been much speaking.

"The signal for the opening of this convention," said Mr. Frohman, "was given by one of the first and foremost actors in the history of American drama—President Wilson. The second significant event that occurred was when one of our most distinguished, one of our greatest songbirds, stopped in here on her way to Europe to show us what melody and music there were in 'The Star Spangled Banner.' In listening to this song and following the opening exercises of this exposition it brought to my mind the fact that this is a national event; it showed us the force and the quality of the men who established and created this wonderful motion picture industry. For that reason I felt a kind of thrill, realizing that 'The Star Spangled Banner' and President Wilson indorsed the efforts of the men who made this exposition what it is.

"Only two years ago I had the unique distinction of being the first theatrical manager to enter into the production of films. Since that time some of the greatest have entered the field. The future of the motion picture industry will be fully safeguarded. Those who are entering into the work are doing their best to make pictures worthy. We are going to try to continue, and we are going to continue to deserve the good-will of the picture-going public."

Mr. Frohman then formally pinned on the officers of the convention the badges indicative of their rank. These were: Chas. H. Phillips, president; A. B. Tugwell, vice-president; Harold W. Rosenthal, secretary; William J. Sweeney, treasurer; Samuel Trigger, Thomas Furniss, Fred J. Harrington, F. J. Silliman and Robert Whitman, executive board.

"I want to announce," said President Phillips, in response to an inquiry, "that we are going to follow out the rules adopted by the convention last year, which are the best that have ever been adopted by any motion picture organization in this country."

President Phillips then named the following on the grievance committee: Messrs. H. A. Victor, chairman; Linton, New York; Trinz, Wisconson; Miller, Minnesota; Katz, Illinois; Slim, Ohio, and Denton, New Jersey. On the resolutions committee were named: Messrs. Samuel Bullock, Ohio, chairman; Levy, Illinois; Germain, New York; Green, Minnesota; Stearn, New Jersey; Fisher, Wisconsin, and Schachter, Pennsylvania.

The convention was then declared adjourned for the day.

TUESDAY—Morning Session.

THE feature of the session on Tuesday was the speech in the morning of Frederick P. Howe, chairman of the National Board of Censorship. Orrin G. Cocks, advisory secretary of the National Board, also talked to the exhibitors. The afternoon session was devoted to a consideration of the report of the grievance committee, and in spite of a badly delayed start and unusual dilatoriness in getting down to business, due mostly to unacquaintance on the part of some with parliamentary customs, there were interesting moments. Although the hour for beginning business in the morning had been heralded as 10 o'clock it was an hour later before there were a sufficient number of delegates on hand to get going. In the afternoon it was forty-five minutes behind the scheduled time when President Phillips called the members to order. Mr. Howe spoke without notes, and was closely followed. So, too, Mr. Cocks spoke extemporaneously. Both are experienced on their feet.

"You are here to-day as business men," said Mr. Howe, "in response to the interest you have in your trade. The motion picture industry is a great schoolmaster, a great teacher. Next to the press and the public schools, it is the greatest educational agency of the age. I believe the motion picture show not only is, but will continue to be one of the greatest agencies in changing the civilization of America. It is because of that fact that I am interested in its freedom, in its possibilities for the same kind of wonderful growth it has had in the past ten years. It reaches seven, eight, ten millions of people every day—8 or 10 per cent. of our people. Next to the press it reaches more people than any other agency; next to the press and our schools it molds more. Some of the concrete things it is doing are these: We are beginning to have a nation-wide knowledge of certain things. It is universalizing our knowledge about our own country. It is making Americans think together. Even more than does the press, its simultaneous production all over the country is a great molding factor.

"In these days for the first time in the history of the world millions of people have leisure. The motion picture has come in and filled the vacuum. It is a great contribution to education. And education as we get it in schools, stops, you know, for most people at ten or twelve years of age. The motion picture show is changing the viewpoint of men, making them more educated and self-respecting, because they now know what is happening in Asia and in Africa. Freedom is being universalized; all the wonders of the world are being portrayed on the screen.

"Just think of the hundreds of thousands of people who have laughed at Falstaff," said Mr. Howe, in speaking of the efforts for three centuries to restrict joy. "People who laugh are good. They can't be bad while they are laughing, and joy is one of the greatest moral forces in the world. Falstaff—drunken, boisterous Falstaff—the good he has done in the world cannot be measured."

Mr. Howe referred to the influence the pictures have had upon the patronage of saloons. "The picture is bringing the family together," he continued. "I have mentioned these commonplace things because I believe they are overlooked by a large number of our people—by that number of people who are anxious to repress the picture, that group in Washington which is trying to make the picture express what a small group of people think it ought to express. My interest in the national board, in the whole question, is the interest in seeing this great agency protected, given just as much freedom as is consistent with one or two limitations which I will discuss later. There are two types of people in this industry with whom we have to contend—there are those who would censor it very severely and limit it, and there are a few people, strange to say, still, who would suppress the motion picture entirely, just as they would suppress other forms of wholesome joy they don't want—they want to suppress anything they don't like.

"There is a group which would make the show a very circumscribed thing; there is another which insists that the picture should not be censored, that there is no necessity for censorship of any kind. Personally, I have a great deal of sympathy with the man who has that point of view; I have much more sympathy with the man who thinks there should be no censorship than I have with the man who would restrict."

The Twentieth Man the Troublemaker.

Mr. Howe spoke of the efforts to find a middle ground, for the sake of the possibly 20 per cent. of patrons of picture theaters who are children. "Society has a right to protect children, even if it has not a right to protect grown-ups," he said. "Summed up, the problem resolves itself down to the twentieth man who does things that injure the other nineteen and the whole trade. In every trade there is a twentieth man, a man who will not conform to the standards the others establish. He wants to make money quickly.

"The National Board is organized on this assumption — that there ought to be some way to protect the community and the trade against the twentieth man, the man who puts on plays we all agree are censurable, and who if permitted to continue will give the business universally a bad name; and not only injure his business but everybody's business. That is happening. It is the twentieth man who is responsible. The motion picture business as a whole is wonderfully wholesome, on moral grounds possibly more so than the theater."

Mr. Howe described how the board works, how 135 persons are divided into groups of five or ten. "Within the last fifteen months the business has grown by leaps and bounds," he said, and added: "We believe censoring should be done by a cross-section of the community, and that a composite view of what America thinks is right will be considered reasonable. The National Board welcomes action on the part of exhibitors to coöperate with us, not only to maintain our standards, but to see that our decisions are enforced. Furthermore, we extend an invitation to write to the board and criticise its standard if you don't approve of it. If a picture comes to you that you don't like write a letter to us and tell why. We ask any help or criticism you can see fit to give us. The board is supported by contributions from the manufacturers, but none of those who pass upon pictures receives salary. The members of the committee are critical of any attempt on the part of the secretaries to influence the judgment of the board."

Mr. Howe paid his respects to the bill now pending in Congress for the establishment of a Federal censorship board of five. While it had been urged on behalf of this bill that it would do away with local censorship, the president of the National Board insisted that the decrees of the Federal Board would in no way be binding upon local communities any more than are the decisions of the present organization. To his mind, such a censorship was fraught with great danger. "There is political danger," he continued, "but that isn't so serious to me as the danger from interference with the freedom of this art. For,

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"The Wrath of the Gods."

A Six-Part Japanese Drama Acted by Japanese for the New York Motion Picture Company.

Reviewed by W. Stephen Bush.

PRODUCTIONS which combine a powerful fascinating story with superb spectacular effects are still among the rare jewels in filmdom. Not the least sparkling of these gems is this feature of the New York Motion Picture Company, directed by Thomas H. Ince.

I cannot help admiring the boldness of the direction, which was not afraid to film the very elements themselves, not the elements at peace, but the elements in their fury. In "The Wrath of the Gods," the camera follows the path of destruction at close range, and we see portrayed with equal and astonishing skill and facility the majesty of the angry sea, the sublime wrath of fire and the fearful quaking of the very earth itself.

In the elaboration of these impressive and at times overwhelming spectacular phases of the play there is a finish of detail which must please the most critical. The coming of the typhoon is described on the screen not at all in titles, but all in pictures—a difficult feat, which required uncommon skill in direction, and which speaks of years of hard work and observation and experience on the part of the director. The typhoon approaches just as men who have traveled in Eastern waters have told it in a thousand books, but no book can grip us as these pictures do showing with such remarkable fidelity the gradual gathering force of the storm and the final bursting of the sky. The same realism characterizes the screen depiction of the floods of fire and lava descending in never-ending torrents from the angry craters of the Sakura-Jima. I never saw an audience more plainly moved than the thousands that sat in the Strand watching this kaleidoscope of elemental rage. The scene where the earth yawned and engulfed men and women and houses in one huge grave was overpowering.

Scene from "The Wrath of the Gods" (N. Y. M. P. Co.).

I must award no less praise to all the out-door work and scenery in this feature. The spell of the rocks and the surf is on the screen. He who selected these seascapes had the eye and taste of a seascape painter.

Having thus roughly tried to sketch the marvelous frame in which the story is set, let me say a word about the story itself. It has a strange appeal doubly effective by the fact that all but one of the principal parts are taken by Japanese artists. The first place belongs to the handsome, talented and conscientious woman who played the part of Toya San. Toya San is the daughter of Lord Yamaki, who is the sole survivor of an old Samuarai family which, according to an old Japanese legend, was accursed of the Gods. An old prophet delivers this tradition to the young men of that country, warning them to keep away from Yamaki and his daughter. He tells his people that if Toya San ever marries the Gods will open the fiery mouth of the volcano and destroy every living thing within many miles. Consequently, Toya San is shunned by all and lives in solitude with her father, inhabiting a wretched hut near the coast and living precariously upon the food afforded by the sea. Yamaki himself believes in the truth of the cruel tradition and vainly seeks to obtain forgiveness from the Gods, who had been incensed by a sacrilege of his father. When Toya San hears of the strange decree of the Gods she refuses to accept it, saying that no just God would seek to punish the innocent. One day an American vessel is wrecked on the coast near their hovel. Only one of the crew, a sailor named Wilson, is lucky enough to be saved. He is washed ashore half dead, and is found by Yamaki. The latter brings him to his hut and with the ministrations of Toya San, nurses him back to life and strength. The sailor proposes marriage to the Japanese maiden. She tells him of the dire prophecy and when he assures her that his God is more powerful than the idols of the heathen she listens with eagerness and asks her father's consent. The consent is given, but only after long hesitation and after the simple preachings of the sailor have converted Yamaki to the faith of the cross. The sailor then marries Toya San. The people are furious to hear of this marriage; they destroy the hut of Yamaki and murder him beside the rude Christian altar he had erected. And now the visitations of the wrath of the Gods come upon the country and her people. Toya San and her Christian husband alone escape from the universal destruction, and despite the evil prophecy the seed of the ancient Samurai survives beyond Yamaki's daughter.

Scene from "The Wrath of the Gods" (N. Y. M. P. Co.).

The parts of the old prophet Takeo and of the Jinrishka driver and of Yamaki were rendered with an earnestness and power which are rarely witnessed in the average screen performer. The photography is worthy of the great subject, being excellent throughout.

Leaves of Memory.

A Four-Part Eclectic Subject Enacted by Prominent French Players—A Story of Disordered Minds.

Reviewed by W. Stephen Bush.

THE tragic note predominates in this feature. An inventor is on the point of perfecting a flying machine when he applies to his brother for a small loan to finish the work. The brother, though rich, refuses the request. The refusal preys upon the inventor's mind and he becomes insane. The wife of the rich brother is in love with another man, but protests her fidelity to her husband. She passes a note to her lover telling him that she will remain true to her marriage vows. This declaration, so unusual for a Frenchwoman in motion pictures, breeds a terrible temptation in the heart of the lover. He sees the crazy brother with the model of a flying machine playing in the garden. He hastens down into the garden, when he sees the rich brother and the latter's wife approach. He takes his stand beside the crazy brother concealed in the bushes, and from his hiding place shoots down and kills the husband of the woman he wants to marry. He then quickly places the smoking pistol in the hands of the lunatic who is arrested as the murderer and placed in an asylum. The paramour marries the widow of the murdered man. In the course of time the lunatic is cured and the whole terrible scene in the garden comes back to him. He remembers that the real murderer was the man who afterward married his sister-in-law. He escapes from the asylum and reveals the truth to his sister-in-law. She is slow to believe, though she has noticed that her second husband has seemed haunted by an unseen terror. When the husband finally sees the former lunatic and hears the accusation from his lips terror stops his heart and he falls lifeless on the ground.

The settings in this feature are superb and the acting is of a high quality. The principal parts in the play were taken by well-known actors and actresses of the Parisian stage. I must say a special word of praise for the photography, which was a delight to the eye.

I hope the scenes showing the antics of the insane on the grounds of the asylum will come out. There is not and there cannot be any humor in showing the delusions of the insane. I had hoped that this bid for the laughter of the idiots in the audience had been abandoned by all sensible directors.

"The Fable of the Brash Drummer and the Nectarine" (Essanay.)

Reviewed by James S. McQuade.

THE first of George Ade's Fables in Slang series, under the title given above, will be released by Essanay June 17. This series will be confined to one-reel subjects. The second will come out on July 15, and, thereafter, one will appear every week, on Wednesday.

If judged by the first, the series promises to be exceedingly popular. For me "The Fable of the Drummer and the Nectarine" created gleeful chuckles all the way through. There was not a dull moment during the run of the film, and a thankful spirit prevailed for the absence of anything even remotely suggesting slap-stick business. Strong character drawing is a worthy feature of Mr. Ade's first film story, and the Essanay players sustain the parts admirably.

The production is commendable for the strong atmosphere that is created and retained throughout. The small country town is just as real as if one were visiting in it, somewhere in Indiana. The corner grocery store, with the good-natured owner and the rustic loafers who traffic in the gossip of the village, is realistic to a dot. The arrival of the drummer is always a big feature for the gossiping loungers, and his display of liberality, in handing out cheap cigars or stuffing them

Scene from "The Brash Drummer and the Nectarine."

into the months of the recipients, is in close keeping with his brash manners and superior city air. Wallace Beery plays the part with a fine sense of its requirements. He holds himself from outdoing the character, a something that he can place to his credit.

Miss Beverly Bayne is at her best in the part of Clara Louise Willoughby, the modest village belle—or "nectarine," as Mr. Ade jocosely brands her. The havoc wrought on the heart and hair of this shrinking beauty by the drummer, at his first meeting, will force a smile on the stoniest face. Miss Bayne's simulation of the girl's rustic manners and awkwardness stands out in strong contrast with her representation of the same girl after she has received a year's tuition in a finishing school for young ladies. Mr. Ade's definition of a "finishing school," as seen in one of his sub-titles, is "a place at which young ladies learn to give the quick finish to all persons who won't do."

The "quick finish" which the nectarine deals out to the drummer, as shown by Miss Bayne, is uproariously funny. As she resents his embraces by a vigorous display of athletic strength and then pours forth on his shrinking head the seven vials of a heated vocabulary, double exposure steps in to assist in the demolition of the unfortunate. We see him actually shrink up before her wrath and finally fade into thin air. The use of double exposure in this case affords one of the most laughable scenes I have viewed in many a day.

It is scarcely necessary to remind viewers of this film to pay special heed to the sub-titles. Their quaint humor and slangy diction will make them pass muster as George Ade's own coinage. Nearly every one of them provokes a laugh. Take, for instance, this one: "Deliver them, and just send the bill to father." The nectarine has been out buying new hats, after several months' residence at the finishing school. The sub-title shows the ease with which she disposes of trifling things. When the "old man" gets the bill it amounts to over two hundred dollars!

Scene from "The Brash Drummer and the Nectarine."

Here's another, describing the return of the nectarine to her village home after completing the course at the finishing school: "When she landed back in the rube village, the natives took one look and got the blind staggers."

Contrast this with the description of her birthplace: "Her birthplace was one spicy little burg. They took in the sidewalks at 9 o'clock each evening."

As the gabby salesman passes out of the life of the nectarine, Mr. Ade gives us the moral of the whole matter, thusly: "Anybody can win unless there happens to be a second entry."

Scene from "The Brash Drummer and the Nectarine."

"One of Our Girls."

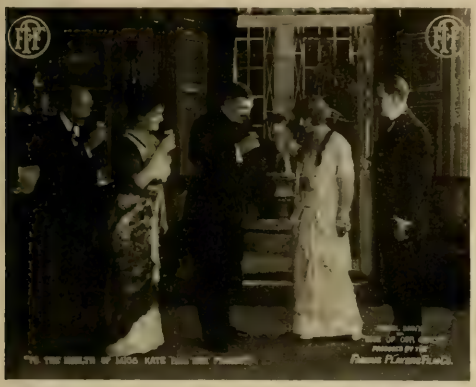
The Famous Players' Four-Part Adaptation of Bronson Howard's Noted Play Is a Fine Picture.

Reviewed by George Blaisdell.

CAST:

Kate Shipley	Hazel Dawn
Comte Florian de Crebillon	Hal Clarendon
Captain John Gregory	William Roselle
Julie Fonblanque	Fania Marinoff
Mme. Fonblanque	Mme. Dalberg
M. Fonblanque	Charles Krauss
M. Henri de St. Hillaire	David Powell
Dr. Girodet	George Backus
Mr. Shipley	Clarence Handyside
Sylvia de Crebillon	Rolinda Bainbridge

SUCH was the fine cast selected by the Famous Players for the screen portrayal of Bronson Howard's successful play of "One of Our Girls." Every link of this chain is a strong one. The adaptation is from the pen of Miss Eva Unsell, of Mr. Schulo g's scenario staff. Miss Unsell aimed to catch the spirit of the play—the depiction of the young New Yorkess who is unafraid to do those things her impulsive nature prompts her to do, who is bewitchingly unconventional with those she loves, treating with superb hauteur those she abhors, and unhesitating to put in temporary suspense her own reputation to shield the imperilled character of an indiscreet married friend. The screened result is splendidly revelatory of these characteristics as well as many lovable others. Thomas N. Heffron directs the picture. No more need be said than that he displays fine regard for minor details. His work is polished.



Scene from "One of Our Girls" (Famous Players).

Miss Dawn will be welcomed by picturegoers. From her opening scene, in which she is shown awaking with a smile on her face, then wending her pajamaed way to the adjoining bathroom, and later indulging in her morning dumbbell and other athletic exercise, down to the fadeout, she holds tightly the sympathy and the interest. Sharing the honors with her is William Roselle, who plays Captain Gregory, the English sweetheart of the American girl. Mr. Roselle gives a delightful performance. His interpretation of the genteel and reserved Englishman will be sure to please the great British public even more than it does the American. Slow he may be in lovemaking—although he makes rapid progress under his girlish New York tutor—but he is prompt to fight when aspersions are cast upon the reputation of his fiancee. Matters do have for her an ugly look, but he asks no questions.

Hal Clarendon has the role of the villainous Count, the man who puts away his legal wife that he may marry Julie, daughter of the wealthy Fonblanques. Mr. Clarendon's work is of the best, strong and finished. Miss Marinoft's portrayal of Julie, the French cousin and close friend of the heroine, will appeal to the sympathies. Married against her wishes, in a few months her heart turns from the scoundrel to whom she has been formally bound and to the man who was really her choice. Her efforts to induce Shipley to take her with him as he leaves France to avoid scandal and his struggles inward and outward as he tries to prove to her that she must remain with her husband furnish much of the pathos of the story.

Charles Krauss and Mme. Dahlberg finely interpret the Foublanques, the fashionable couple whose ambitions force their daughter into such an unhappy marriage. Mr. Backus is strong as the distinguished looking family doctor whose detective work uncovers the skeletons in the closet of the Count—the physician who does not consider that ministering to the health of his patients fulfills all the obligations he owes them. Miss Bainbridge, in her portrayal of the unfortunate wife, holds the sympathy from the time she first appears in the hut where she is held as a drug-fed prisoner to her dramatic ending as she jumps into the "kissing well" which plays so prominent a part in the story.

"One of Our Girls" depends for its quality not upon sensational incidents. It is straight drama, with cumulating action. There is a strain of pathos, but it is offset by bits of delightful comedy—such, for instance, as the snub administered by Kate to the flirtatious count, both in the railway compartment when she first sees him and later when she calmly ignores the formal introduction. There will be laughter in any house when, in response to the indignant remonstrance of Mme. Fonblanque at the spooning indulged in by the lovers, Kate calmly kisses and rekisses the captain. Or when, at the dinner party, Kate hauls out of his seat the dignified captain and puts him through the paces of the "new American tango." Or again, when the captain, as the acquaintance progresses, takes the hand of Kate to kiss it; she withdraws her hand and raises her face to the captain's. The captain meets the issue, but with less bravery than he displays when he faces the count in deadly combat. This duel, by the way, is lightened by the excessive courtesy shown by the many saluting, silk-hatted participants.

Scene from "One of Our Girls" (Famous Players).

Of dramatic situations, of suspense, there are many—the strongest of all being that of the tragedy at the well and the multiplying incidents that follow upon it. "One of Our Girls" is a fine picture.

Famous Players Company Between Scenes of "The Spitfire." In the Group Are Fred Thompson, Director; Carlyle Blackwell and Violet Mersereau.

"The Stain."

A Six-Part Eclectic Subject Dealing with Love, Law and Politics in Modern America.

Reviewed by W. Stephen Bush.

THIS feature represents a most ambitious effort to film a story of contemporaneous American life. It is American-made. On the whole, it is an acceptable offering. There are many very powerful and affecting scenes; there is much masterly acting; great skill has been shown in the selection of the types; there are flashes of the best art in directing. The method of spicing the drama with trivial comic incidents is taking a leaf from the book of life itself, in which the comic and the serious chapters are always mixed. These deft touches of humor are not only amusing in themselves, but they serve to relieve the tragic intensity and the overflowing pathos of many a scene which would otherwise prove too severe a strain on the ever-sympathetic heart.

Scene from "The Stain" (Eclectic).

The story is uncommonly strong and sustains the interest of the spectator from first to last. A man of parts and with high ambitions chafes at the pettiness of his employment, and at the limits it imposes on his desire to rise. He is a clerical drudge at a bank. He is tempted to steal a large sum of money. He makes himself believe that with the money he can realize his social and political aspirations. He reveals his plan to his wife. The wife implores him for his own sake and for the sake of their little child to give up his criminal plan. He ignores the pleadings of the wife and runs away with the money. In a distant city he is

Scene from "The Stain" (Eclectic).

admitted to the bar and then rises to great heights in political life, partly through his own talents and partly through his subservience to the dominant political boss. This political boss is one of the striking figures in the play, a veritable type of our politics, rich, uncouth, unscrupulous, masterful and somewhat cynical. The part was taken by Mr. Samuel Ryan, and it may be set down as a most creditable performance. The part of the fugitive from justice, who, under a new name, becomes one of the prominent figures in his new home, was deserving of praise, as taken by Mr. Edward Jose. In his character as a judge and a candidate for governor he gave true and powerful renderings.

To continue the story. The judge is opposed in political life by a public-spirited young attorney named Norris, splendidly impersonated by Thurlow Bergen. The wife of the fugitive has been reported dead in the newspapers, and the judge, thinking himself free, marries the daughter of the boss. The daughter of the fugitive has been raised by sisters in charge of an orphanage and has become separated from her mother. She becomes the secretary of the reforming lawyer. It is shown in the films that she inherits the thieving instincts of her father. She resists these instincts bravely, but seeing a shining jewel in a store where she had gone to buy a present for her employer she is overpowered by temptation and steals it. She is arrested and released on bail. At the trial her mother appears, the daughter having, by a fortunate accident, found her mother again. The mother is called to testify that her husband and the girl's father had stolen a large sum of money and that the girl inherited her disposition to steal from her father. The climax comes when the mother recognizes in the man on the bench her runaway husband and denounces him in open court. The man is stricken with heart failure and dies. The happy ending may be guessed.

The parts of mother and daughter were taken respectively by Eleanor Woodruff and Virginia Person and unstinted praise must be given to the two of them. Each was most acceptable in her own part. Miss Person showed flashes of a high order of acting in the scene when she sought to resist the temptation to steal her employer's money.

It is a pity that with so much high quality running all through the films there are some crudities and incongruities which could easily have been avoided. It was never explained how the wife of the fugitive came to be in the distant city to which the latter had fled. Plain probability was offended in the scene where the police sergeant is shown telephoning to the boss and assuring him of his zeal on behalf of his schemes right in the presence of a crowd, including a reporter. Hereditary influence is no defense to the crime of larceny. Besides no habitual crime is sought to be shown—the father committed only one act of larceny. There are other slighter imperfections which might also have been avoided.

"Across the Atlantic."

Three-Reel Imp, Featuring King Baggot in a Dramatic Travelogue, with Contemporary News Interest.

THE Imp Company released on June 11 a three-part picture in which King Baggot plays the lead. The subject was photographed last summer while Mr. Baggot was abroad, and was directed by Herbert Brenon. The producer also appears in the cast, having the role of Oyama, a scheming Eastern secret agent. The picture has unusual current interest by reason of the appearance in it of Gustav Hamel, the noted aviator, whose recent disappearance following a fight at sea has been the occasion of so much international attention. Mr. Hamel was to have taken part in the across-the-Atlantic flight, and it was in preparation for the coming contest that he set out on the journey that cost him his life. Another famous flyer appearing in the story is Claude Grahame-White, one of the earliest of the birdmen and who is practically as well known in America as he is in his own England.

Mr. Baggot has the part of Wilbur Norton, an inventor, who receives word from England that his plans for a new style of aeroplane have been accepted by Grahame-White. When Oyama, who is anxious to get possession of the plans, finds that he cannot buy them, he stabs a friend of Norton, who has temporary possession of them. Norton, who has been indulging too freely, awakes in the morning and concludes that in drunken frenzy he has killed his friend. He flees to England, leaving behind a wife and little daughter. He sells newspapers on the streets of London, and later gets work with the owner of a punch and judy show. His employment takes him to the Derby at Epsom Downs, his wife, who has followed him to England, is there also.

At the race track exciting incidents follow in rapid succession. Oyama is discovered by Norton, who, when the foreigner tries to escape by aeroplane, follows on horseback. The machine is forced to land, and the fleeing Oriental is killed by a fall from a roof. Norton, back at the track at work as a punch and judy director, sees his wife in the crowd. There is a happy meeting.

There are excellent views of the great English classic and of the thousands attending it. The mimic show furnishes a novelty which to many will be reminiscent of younger days. The pictures of the British metropolis, of old London Bridge among others, are of great interest. "Across the Atlantic" might be described as a dramatic travelogue, containing as well matter of contemporary news value. The acting of Mr. Baggot is of his best.

"Michael Strogoff."

Popular Plays and Players Enter the Trade with an Adequate Five-Part Production Featuring Jacob Adler.

Reviewed by W. Stephen Bush.

THIS old and popular story of Jules Verne gave the producers excellent opportunities for introducing and emphasizing spectacular features. They have used their opportunities unstintingly. Some of the scenes were deservedly applauded, notably the setting ablaze of the river and the startingly realistic fire. The production was staged lavishly. The director evidently loves the picturesque and he knows how to make it live on the screen.

"Michael Strogoff" has been filmed before in the single-reel period of motion picture history and it was done well. The latitude which the multiple reel gives to the producer, enabling him to "paint out" the more thrilling episodes, makes this latest film version of the story much superior to the old production. The story of Michael Strogoff, the adventurous messenger of the

Scene from "Michael Strogoff."

Czar, who gets his message to the Grand Duke in spite of fate, is too well known to need detailed telling here. Suffice it to say that all the stirring adventures of the messenger were skillfully depicted on the screen, that every sensational and thrilling incident is ably recorded.

A great effort was made to adhere faithfully to facts in the matter of uniforms and all the settings both in-door and out-door. The Tartars and their Emir were particularly fine. In their picturesque garb they were shown swarming about the Russian frontier, destroying the telegraphic connections and harassing the enemy on their light, fast horses. The attack on the Rus-

Scene from "Michael Strogoff."

sian guards by the Tartars was realistic and spectacular. Great care had been taken to create and sustain a truly Russian atmosphere, as witness the interior of the Russian inn and the hospitable samovar. Another scene that deserves special mention was the tented camp of the Tartars and the throne of their Emir. The contrasts were particularly happy, and the shifting of scenes from the gorgeous palace and ballroom of the governor to the lowly and secret haunts and surroundings of Ivan and Sanagree formed one of the merits of the feature.

The part of Ivan was well rendered and all the female roles were splendidly taken care of. The man who played the part of the Grand Duke was at a loss what to do with himself most of the time.

The main part was in the hands of the well-known Jewish actor, Jacob P. Adler, who is said to have been very successful on the so-called Yiddish stage. Mr. Adler has a commanding and magnetic stage presence; he is evidently conscientious in his work, and no doubt possesses more than ordinary histrionic powers. I have every hope that he will eventually learn acting before the camera; in this impersonation of Michael Strogoff he is plainly hampered by a lack of camera experience. He talks too much and too vehemently. The camera records only the motions of the mouth and not the sounds. Emphatic elocution before the camera is worse than wasted. It fails to convey the idea which is to be conveyed. The mouth is a very important means of expressing emotion before the camera, but the mere rapid and constant moving of the lips and jaws have only a calisthenic value to the actor and fail to reach the audience.

"The Kangaroo."

World Film Corporation Releases a Strong Underworld Production in Five Parts, from Judge Dickson's Novel.

Reviewed by W. Stephen Bush.

THIS multiple reel is a film adaptation of a story of the same name by Judge Harris Dickson. It deals with the "Terrors Old New Orleans" and despite its name has nothing whatever to do with Australia. From the films it appears that an association of cut-throats and highwaymen was in the habit of meeting in a notorious resort named "The Kangaroo." Here they either gambled or planned the commission of crimes against property and against the person. The ringleader of the gang was a cruel-looking old man named "Shack" and his associate villains were Hullum and Tite. They lusted after the family jewels of an old French family, and, after some hair-raising adventures, got the jewels. It was thought dangerous or, at least impolitic, to report the matter to the police. The family decided to consult a private

Scene from "The Kangaroo" (World Film Corp.).

detective. He advised that the young heir of the house disguise himself, pretend to be a horsethief and join the gang of The Kangaroos. The advice of the detective was followed and the young heir of the house of Valence joined the band of ruffians. In this way he, of course, learned all their secrets. The spectator follows him into dens and dives and wonders at the lawless and unmolested lives of the Kangaroos. At last, however, the people became aroused and determined to eradicate all gamblers and gambling houses. There is a realistic raid upon the gambling hell and a bonfire is made of the gambling paraphernalia. The leaders of the criminals escape into a swamp and offer a desperate resistance to the officers of the law, but they are caught in the end. The identity of the young heir of Valence is discovered and "Shack" singles him out for some horrible scheme of special vengeance, when a half-witted boy whom members of the gang had made an orphan happens upon the scene in the nick of time and administers condign punishment to "Shack." There is a love story interwoven with the tale of outrage and murder. After all the "villians" get their just deserts, there is a happy wedding.

Much might be said in praise of some of the out-door settings, which were well chosen and helped to create the old New Orleans and Old South atmosphere. Considerable pains seem to have been taken in the staging of the interiors. The costumes were correct and no expense seems to have been spared in this respect. The acting was good on the whole. The adaptation itself has been prepared with care and there were many tense and some picturesque scenes.

CHICAGO LETTER

BY JAS. S. McQUADE

Stanley H. Twist is Back Again After Visiting the Antipodes.

ACCORDING to Mr. Twist, Australia is pregnant with business possibilities in the moving picture line. With a population of 4,000,000 people and an area equal to that of the United States, this country has a contingent of moving picture fans of over one-fourth of the population. Mr. Twist States that Australians demand the very finest pictures to be secured anywhere, having been educated up to this standard by the keen competition between the large and progressive importers and renters, such as West, Spencer, Tates, etc.

"Taking it all in all, I have never seen pictures put on better anywhere than in Sidney and Melbourne," says Mr. Twist. "They take the utmost care with their projection, music, effects and advertising, and the larger shows are run on the same principle and basis as our legitimate theaters are in the States. All new features have their new showing at Spencer's Lyceum Theater, or William's Crystal Palace, or West's Glaciarium. This gives the films an added commercial value, owing to the prestige thus bestowed, and the suburban exhibitors clamor for all such subjects.

"The Lyceum is situated in Pitt Street, the main street of Sidney. This house seats about 1,200 people, and the regular top price is 18 pence, or 36 cents of our money. The lowest price is 6 pence, about 12 cents. One performance is given every evening, with two matinees during the week, and the best people in Sidney attend regularly. The box plant is at Palling's book agency, so that people can select their seats as they do for any of the big legitimate houses.

"The Glaciarium is one of the largest places of its kind that I have ever seen. It is like a great big barn in appearance, but it seats between 4,000 and 5,000 people. It is continually packed. In winter they turn the building into a huge ice skating rink, manufacturing their own ice for the purpose. In this theater there is a throw of 150 feet.

"The attendance at this place is tremendous, and the projection, notwithstanding the long throw, is perfect. The crowds that flock to this place and the others make one wonder where all the money comes from.

"The Crystal Palace is the best theater in Sidney in point of construction and appointments, which is not saying much for any of them. They are all big barns. There isn't a real theater in all of Australia, for that matter, either legitimate or picture, but they get by and do the business, nevertheless. The Crystal Palace is the pride and product of J. D. Williams, the clever American who made a couple of big fortunes there out of pictures and lost out through a combination of peculiar circumstances. The Crystal Palace runs a continuous show from 11 A. M. to 11 P. M., and is packed all the time. The bills are changed twice a week, and an excellent three-hour program is given for 6 pence (12 cents) and a shilling (25 cents). The house seats about 2,000 people.

"I had the surprise of my life when I saw the suburban shows. Some of the directors took me out one night to see these shows, and we visited about twenty. They were all packed to the doors, and crowds were waiting outside to get in. Some of these suburban houses seat as high as 3,000 people. They are really only barns, or open-air shelters, but excellent first run pictures with three-hour programs are given at 6 pence and 1 shilling. I understand that there are only one or two shows in the country offered at 3 pence, 6 cents of our money."

Mr. Twist left for New York, Monday, June 8, where he will make his headquarters. He is optimistic over the future outlook of his affairs and, like Colonel Sellers, "thinks there are millions in it."

Baron Von Teuber's Latest Escapade.

Baron F. B. von Teuber, special representative of the Selig Polyscope Company in South America, has been in hot water of late, judging from a letter recently received from him at Lima, Peru.

The Baron's letter reads in part as follows: "The past week has been one of political unrest. At the last session of Congress, on May 15th, there came near being another revolution. As you probably know, we have three presidents of Peru. Colonel Benavides, a military dictator, was elected provisional president, unconstitutionally, it is said. Public opinion was strongly with Roberto Leguia, and some of the senators who were not in favor of the revolution of Benavides were prevented from going to Congress, so they adjourned to Leguia's house. It is stated that they constituted a quorum and elected Leguia president, while the other half of the senators were nominating Benavides president at the Congressional session at the same time.

"The former president, Billinghurst, who escaped to Chile, also claims to be president, as his resignation has never been sanctioned by Congress.

"Benavides, who is holding the palace, ordered Leguia's house surrounded. Leguia and his followers were reported to be well armed, and some exciting incidents were expected. However, Leguia made his way to the Italian Legation, which is next door.

"Wishing to take a picture of the president, I went for Leguia first, as he is supposed to be the president by law. I called upon an English paper where I have many friends, and we discussed the means of how to get to Leguia. I made an attempt, but was caught by the police and put in jail. The few hours I spent in jail I wrecked the furniture in order to get out. It was a mighty good thing that I effected my release so soon, as they contemplated sending me with other political prisoners the day following, which was Sunday, to the state penitentiary, and then it would have required the intervention of the American Minister, which might have taken weeks or a month."

Essanay Players Off to New York.

Headed by Francis X. Bushman. the winner of the Ladies' World Hero Contest, which has caused world-wide interest, the Essanay dramatic company, consisting of Beverly Bayne, Lillian Drew, Bryant Washburn, E. H. Calvert, Harry Mainhall, Thos. Commerford, Rapley Holmes, Chas. Hitchcock, John Cossar, Helen Dunbar, Frank Dayton, Robert Bolder, Ruth Hennessy, M. C. Von Betz, Leo White and Tommy Harper, left Chicago, Saturday, June 6th, for New York, to appear in the big exterior scenes of "One Wonderful Night."

The photoplay will be of four-reel length, and the purpose of production in New York is to get the exact scenes as depicted in Louis Tracy's book. Mr. Bushman will play the part of John Delancy Curtis, a typical American who has a strenuous night of adventure.

Opening of the Shakespeare Theater.

On Saturday, June 6th, the beautiful Shakespeare photoplay theater, at 43rd Street and Ellis Avenue, this city, was opened by Alfred Hamburger, whose great success with his many other photoplay theaters promises a fine future for this magnificent house.

The Shakespeare represents an investment of about $125,000, and it has been equipped with the best modern appointments. The house is located in the center of an elite neighborhood, and is the first moving picture playhouse to invade this exclusive territory. The programs will consist of high class feature films, representing the product of the Celebrated Players Film Company, the Famous Players Film Company, etc., and will be changed every day.

The opening program included Klaw & Erlanger's "Strongheart," in three reels, and "Love, Luck and Gasoline," Vitagraph's fine comedy.

Chicago Film Brevities.

The following telegram from W. H. Clune, Los Angeles, was received last week my Wm. N. Selig: "'The Spoilers,' one of the greatest pictures in the world. Playing to packed houses in Auditorium, Clune Theater Beautiful, which seats 3,000. Decoration Day the house was packed from noon till 11 P. M., and line waiting outside one block east and one block west from lobby. Entrance of lobby packed. All records broken in this city by 'The Spoilers.' All here extend thanks to you."

* * *

Frank Schaefer, of the Schaefer Theater Company, has informed this office that "The Port of Missing Men," a five-reel Famous Players film, was stolen while the boys were delivering the films one night. A liberal reward is offered for the return of the film to his office at 5 S. Wabash Avenue.

* * *

R. C. Schroeder, manager of the Colonial Theaters (two in number) and of the Elks' Airdome, Galesburg, Ill., visited The World office last week. The two Colonial Theaters seat 350 and 250 people, while the Elks" Airdome seats 400. Admission is five and ten cents for Universal and feature programs.

* * *

H. J. Rosenberg, formerly booking agent for the Celebrated Players Film Company, this city, will henceforth act in that

capacity for the World's Film Corporation, traveling from their Chicago office.

* * *

"The Christian," the big Vitagraph-Liebler production opened at the Olympic Theater, June 8, to a large audience. The presentations will be given all summer, under the management of the Consolidated Motion Picture Corporation of this city, which has leased the subject from the W. H. Bell Feature Film Corporation.

* * *

A Wiener, owner of the Lawn Theater, 3418 West 36th Street, this city, was a visitor last week. The Lawn seats 299 people, and admission is ten cents. Mr. Wiener bought this house two weeks ago and started out with Licensed programs, but is now running Universal programs to see how they take.

* * *

The Lux Theater, Michigan Avenue and 35th Street, has been added to his list of theaters by Alfred Hamburger. It is being reconstructed and will soon be reopened under Mr. Hamburger's management.

* * *

P. W., Alexander and Horace Tschumy, of Los Angeles, Cal., visited The World office last week. For about eight years Mr. Alexander was an associate partner of Carl W. Tschumy. They operated theaters in Weiser, Caldwell, Nampa and Emmett, Idaho; also in Fremont, Tiffin and Galion, Ohio. The first theater they owned was the Jewel, in Fremont, Ohio. Carl W. Tschumy died in Buffalo, May 16th, and was succeeded by his brother, Horace Tschumy. Mr. Alexander and Mr. Horace Tschumy stopped over in Chicago on their way to Los Angeles, after attending the funeral of Carl W. Tschumy, which took place in Fremont, Ohio, May 24th. The only theater now owned by them is the Owl, in Los Angeles, Cal. This house seats 700 people. Admission is five cents for programs of the Golden Gate and Universal features.

* * *

Jack Hardin arrived in the city, Monday, June 8, to assume the duties of general manager of the Chicago office of the Eclectic Film Company. Jack has got a host of friends who have kept the wires busy since his arrival, welcoming him back to his old stamping ground.

KELCEY AND SHANNON SIGN FOR PICTURES.

The latest deflection from the legitimate stage, and the latest recruits to the film industry are Herbert Kelcey and Elsie Shannon, who have signed contracts with the Photo Drama Motion Picture Company, to pose in a picture play bearing the title of "After the Ball." As its name indicates, it is a picture story suggested by Charles K. Harris's successful song, which was put in scenario form by Mr. Pierce Kingsley, who will also stage the picture.

Mr. Kelcey began his stage career in London, came to America, and made his first appearance at Wallack's Theater in "Taken from Life." Among his great successes might be mentioned "The Private Secretary," "Diplomacy," "Harbor Lights," and the "The Charity Ball." He was the original Allen Kendrick in the "Heart of Maryland." He began his co-starring career with Miss Shannon in "A Coat of Many Colors," which was followed by "The Moth and the Flame." In all, Herbert Kelcey has been identified with fifty of the biggest dramatic successes known to the American stage.

Miss Shannon's career began as a child with John Stetson, as Eva in "Uncle Tom's Cabin." She was in the original cast of many of the best productions on the American stage, such as "Shenandoah," "The Charity Ball," "Lady Bountiful" and "A Woman of No Importance." Both as a comedienne and a portrayer of emotional roles she is rated among the highest.

ECLECTIC OPENS SIX MORE BRANCHES.

In keeping with its intention to have a branch in all the principal cities throughout the country, the Eclectic Film Company announces that during the past week it has opened six additional branches of the Eclectic Feature Film Exchange as follows: New Orleans, La., 910 Gravier St. (manager, J. A. Nicholl); Washington, D. C., 7th and E Streets, N. W. (manager, C. L. Worthington); Kansas City, Mo., 928 Main Street (manager, C. S. Edwards); Denver, Colo., 16th and Larimer Streets (manager, J. B. Parker); Omaha, Neb., 1312 Farnam Street (manager, E. R. Pearson); Seattle, Wash., 810 Third Ave. (manager, C. M. Simmons).

This brings the total up to twenty-one branch offices which the Eclectic Film Company has opened to date. This does not mark the end of its expansion, as it is at present contemplating opening other offices in the states, as well as in the Dominion of Canada.

Miss Lottie Briscoe.

LOTTIE BRISCOE, one of the leading women of the Lubin Studio, has the advantage of playing opposite to Arthur Johnson. Having been an actress since she was four years old, and in her short life—for she is still very young—she has crowded in a vast amount of very valuable experience. After playing in many successes, Miss Briscoe was fortunate enough to secure an engagement with the late Richard Mansfield. She regards her engagement with that great actor as the most pleasant one of her career. Miss Briscoe played in most of Mansfield's productions, and was the original Essie in George Bernard's play, "The Devil's Disciple." In those days there were no children's societies to protest against child-actresses, but the Gerry Society being formed when Miss Briscoe was playing "Puck" in "A Midsummer Night's Dream," she was prevented from appearing. To soothe her, Mr. Gerry presented her with a ten-dollar gold-piece which Miss Briscoe flung back at him with the remark that she would rather "play 'Puck' than have all *his* money." Her next engagement was as "Dick" in "The Two Little Vagabonds," and after starring in this part, she joined a stock company, with which she played until a moving picture producer offered her an engagement. The engagement lasted until the summer of 1911, when Miss Briscoe paid a visit to England. On her return to America she was engaged by Mr. Lubin to play with Arthur Johnson, which engagement has been more than successful. Miss Briscoe prefers picture acting to stage work. She thinks her hours—9:30 to 5:30—easier than stock company times, and the work is quite congenial. One of the worries of picture acting she finds, is the selection of suitable clothes. In a recent film she wore no less than fourteen different costumes, each one of which had to be carefully thought out. Her wardrobe is, necessarily, a very extensive one. Twice every week Miss Briscoe goes to see the releases of Lubin and other prominent companies. She is thus able to check any faults or mannerisms that may creep into her work.

Miss Lottie Briscoe.

She finds the demand for Johnson-Briscoe films very gratifying, as her stay in England convinced her that English audiences are not easily pleased. Going, by chance, to a theater near Charing Cross, London, Miss Briscoe was delighted to see herself on the screen, for it brought home to her the fact which she regards as the most compensating part of picture work—when you do please, you please millions.

EDGAR O. BROOKS SEEKING PASTURES NEW.

Edgar Oswald Brooks, who was associated with the Gaumont Company in the capacities of, respectively, publicity manager and later sales manager, has for the past four or five months been actively engaged in directing the fortunes of the Allen Feature Film Corporation in Providence, R. I. Mr. Brooks is now in New York seeking "fresh fields and pastures new." His forceful methods, his fund of good humor, his capacity for working 25 hours a day when necessary, and his executive ability will undoubtedly find an enlarged opportunity in the very near future, as there is plenty of room for men of his caliber in the film industry.

GEORGE NICHOLLS JOINS STERLING CO.

George Nicholls, for the last nine months a successful director for the Keystone Company, has just joined the Universal Sterling Company. He will take out a third company of players and without doubt give a fine account of himself in many reels of good film.

Moving Picture Educator

A SERMON ON MOVING PICTURES

THE Rev. John Armistead Welbourne, the Church of England and Protestant Episcopal rector of St. Timothy's Church, Tokyo, Japan, in his report to the Protestant Episcopal Board of Missions, has the following paragraphs on the value of a good picture, properly presented, which have been published in the June issue of the "Spirit of Missions," which is the authorized and authoritative missionary organ of the church in this country. Their publication there means that such shows have the unqualified and official approval of the Protestant Episcopal Church as a church. The Mr. Walke referred to is the Dean of St. Paul's College, Tokyo.

"Recently we had 'Quo Vadis' given in moving pictures at the Tokyo Imperial Theater for several nights. All of us were much impressed with it as a missionary agency. People at home would doubtless look at it as a wonderful film of a famous book, but a missionary thinks at once of its probable effect on the Japanese. The explanations in Japanese were most sympathetically given, and the whole thing was not so much a "show" as a reverent dramatic illustration of what Christianity truly is. I recognized in the crowded theater members of noble families, rich merchants, people of the court, none of whom under any consideration could be brought to go to church.

"In contrast to the profligacy of heathen Rome, they saw vividly portrayed St. Peter preaching in the catacombs, or some similar place, and such a benevolent old man he was. As it was explained, that old man could not be telling a lie when he told of the Crucifixion and Resurrection of Jesus, the Christ. There was the conversion of the young nobleman, his baptism and open espousal of the Christian cause. We saw the love of the Christians, their forgiveness of their enemies and their patience under persecution, their brave meeting of a cruel death with prayers and hymns, their certain faith in a life after death.

"The effect of all this upon the audience who both saw and heard it would be difficult to estimate. Even the unthinking and careless would be impressed when they saw the Christians given to the lions or burned at the stake. While men may not be led to faith by such a representation— though, indeed, they might be—it would help to remove much prejudice and be a tremendous advertisement for Christianity. We had just had our autumn evangelistic meetings, and after much effort got a few people into the church to hear special preachers, while here men paid good prices to see what was really a wonderful pictorial sermon. Mr. Walke said it did more good than he could by preaching for twenty years, and I am not sure but he is right."

"TRYING" EDUCATIONAL EXHIBITIONS.

FROM Chicago comes the account of a "trying" of educational moving pictures; from the reading it would appear that the worthy ladies who are responsible for this move are acting as though they were experimenting with something that was dangerous, and they feared unpleasant results. In line with this evident fear is the choice of the program, for there is not the slightest doubt that "failure" will be written over the results, because, from the standpoint of the proper use of educational pictures, "failure" must be written over the very beginning of this effort.

These Saturday afternoon children's matinees, or "model juvenile picture shows" have both started wrong, and are without intelligent leadership in the selection of suitable pictures. It would seem that if the local educational authorities have not been antagonized, they have certainy not been enlisted in sympathetic support, for the report says "coöperation was denied." Microscopic natural history subjects are surely not good ones with which to begin such a series if the children are expected to be interested, especially as in this first instance only very young ones with their mothers composed the audience; some boys who managed to get in rejoiced more that it was "free" than that it was pleasing, one being heard to say that he would not care even then to come often "with that kind of picture." The dining habits of caterpillars, and the metamorphosis of the butterfly are very interesting to those who know something about them and can understand the sub-titles, but to show these pictures to young children is like a high school course in the kindergarten class; no wonder the boys could not appreciate them, and that admission free is too great a price to pay for that, which because they do not understand, they cannot be interested in. Educational pictures are not for "trying"—they are are for *using*, which means that they are to be *used* by intelligent people in a discriminating way, so that they at once please and instruct, accomplishing the purpose for which they are intended.

A program made up of the following subjects might be used, we venture to say, with good results, and we feel sure would, in themselves, prove that they needed no "trying" for that success which they would undoubtedly command:

"Uncle Tom's Cabin," "Wild Birds in Their Haunts," "How Plants Grow." This would be a splendid beginning and would blaze the way for others of a more scholastic nature, if necessary. For a thorough children's entertaining program, there could be no better selection than "Two Old Pals," "Little Red Riding Hood," " Jack and the Bean Stalk" and "April Fool." For the coming season, associated with the Fourth of July, the program should be: "Fairy Banquet," "Old Glory," "Tramp Elephant" and "For the Queen." There may be added to these "The Star Spangled Banner," "The Declaration of Independence," besides several pictures centered around both Washington and Lincoln, information about any of which the "Educator" will be pleased to give if necessary. For an entertainment of a little more senior character, the following is a good one: "Ancient Temples of Egypt," "The Battle," "Home" and "A Pueblo Legend."

For a still higher grade of exhibition where those present are more of the stamp of the high school pupil the following is a good suggestive list: "The Glories of Ancient Rome," "On the Trail of Germs," "The House-Fly," "Sponge Fisheries," "Life in Our Ponds," "Water Beetle and Its Young," "The Frog," "The Story of the Typewriter," "Fan and Lace Making in Japan," "Bees and Honey." It would hardly seem necessary to mention more subjects at this time; this list is given, however, so that others who think of "trying" educational pictures will not fall into the errors of the good and well meaning Women's Civic League of Chicago. The list is almost legion and any exhibitor not acquainted with it will here find some useful hints, both for general use as well as for the fourth of July program, for, let it be understood, the exhibitor of the times is the man who makes national events tell in his neighborhood, and uses the occasion to use such pictures as best advertise themselves; educational pictures are made to be *used*.

VITAGRAPH HAS TWO MORE UPLIFT FILMS.

The Vitagraph Company has just completed two or three more films that might be classed as philanthropic in their uplift and the power they will exercise in pointing out to the masses what they can do to help themselves and the willingness of others to help them do it. "The Reward of Thrift," which was produced under the auspices of the American Bankers' Association, will be released in the near future. It points out the virtue and reward of putting aside for a rainy day and keeping the wolf from the door in the hour of necessity.

"The Gang" is another one of these uplift pictures, exploiting the reformatory systems practiced by the children's courts; boys who have been denied proper home influences and the proper environments. It shows their training on farms and in disciplinary schools and how they are taught good citizenship, and how they are elevated to a higher sphere. "The Gang" will be released on June 29th.

ROOSEVELT FILMS REPORTED SPOILED.

From all reports, the films and photographs which were taken by Col. Theodore Roosevelt and Anthony Fiala on their South American expedition are failures by reason of their having been in the water too longs when the canoes upset during a certain leg of the journey. Only one of the films that were under water may be any good, and that is quite indistinct. Roosevelt stood a big chance of making a small-sized fortune out of his movie exhibition of the tour, but water and a too damp climate have knocked it awry.

"THE PLACE OF THE CINEMATOGRAPH IN EDUCATION.

The London Bioscope has added an "Educational Supplement" to its other departments of practical kinematography. The first article is written by Sir James Yoxall, Member Parliament; editor of The Schoolmaster, and secretary of the National Union of Teachers, a man described as "one who is an authority on the theory and practice of education." Sir James says: "If the idea is that films can be used in schools frequently as methods of teaching, they must be adapted to the things which have to be taught. The duration of a child's school life is brief, and a great number of subjects occupy the time-table. Practically, there are no odd half-hours, still less hours, in the school week which could be given up to the pleasant, but indirect method of education which most of the films supposed to be suitable for schools that I have seen, so very well afford." It is perhaps no argument that at the present time the school plan will not admit of a course of moving pictures, but is it not a fact that when the pictures are introduced in the schools they will take their place among the many studies, and by their use become time savers on account of the rapidity with which they do their work. It looks a little as though Sir James may be one of those, who, while admitting the value of the pictures, desire their perfect adaptation in every particular before using them; if we are to wait for that time—which will surely come—we shall have to wait a long time. Would it not be better to enter upon the immediate use of the pictures as far as they go, and get the immediate benefit of them. This course has been followed by such a leading school as the University of Wisconsin which has already used probably every educational picture which has been released, with untold benefit to the students.

Sir James further argues that many of the educational films "can be seen by the children at the picture palaces in the evening, and children do manage to get to the picture palaces in very large numbers once a week or even more often." Of course, we do not know how it is in London, but in this country if the children are to depend upon the picture houses for their views of educational pictures their opportunities will be few and far between; added to which are the difficulties that children cannot go freely to the picture theater, nor are they too flush with the necessary dime or nickel. Only when the schools use the educational pictures for the *free* benefit will the children see the pictures intended for them, and that time is NOW.

The policy of "watchful waiting" may be very good and necessary under many circumstances, but it is out of place in this instance; there is no reason why the schools may not enter upon the immediate use of the more than six thousand educational films now ready for them. It is to the credit of many institutions that they are not postponing the opportunities presented to them, but are making present use of them with great gain. It is for such reasons as those advanced by this English authority that many manufacturers have began to limit their output of educational pictures; the complaint that they are not used enough is well founded. It would almost appear that in publishing Sir James Yoxall's opinions the Bioscope has not benefited the cause of the new department of Educational Cinematography which they have recently established. The more the present pictures are used the more need will be revealed for others. Greater growth will be enforced, and the time shortened to that day when their school use will be universal. Whoever delays the best use of the moving picture in the schools to-day is not the best friend of the children.

SOME NEW EDUCATIONAL FILMS..

Subjects released by the Pathé Company and not previously noticed on this page are as follows:

"The Wonders of Marine Life" (three reels), a fascinating production gathering into one complete story the science of Oceanography. "The Praying-Mantis"; "Herring Fishing in the North Sea"; "Strange South American Animals"; "A Trip in Southern India"; "Mountains and Torrents of the Caucasus"; "Visit to a Potash Mine"; "Winter Scenes in the Chamonix Valley"; "Fjords and Mountains of Norway." The Eclair have among their latest releases, "Interlaken, Switzerland"; "The Opossum, Flying Bat and Agouti"; "A Wonderful Story of Carniverous Plants"; a well-arranged picture dealing with "The Common Viper"; "Durazze," the obscure capital of Albania; "Venice, in a Gondola"; "Lake Como"; "The Gnat" (Culex); "The Water Hen," etc.; many of these will be reviewed from time to time on this page. The list is now given for the very purpose of encouraging the present interest and use of these pictures upon their release, a full appreciation of which is the best assurance to the manufacturers that it is worth their while to continue the output.

"The Violin of M'Sieur."

A Two-Reel Vitagraph Production, written by William A. Lathrop and Directed by James Young.

Reviewed by Louis Reeves Harrison.

CAST.

Pere Gerome.....Etienne Giradot
Yvonne.....Clara Kimball Young
Jean.....James Young
Little Yvonne.....Helen Connelly
Napoleon, the dog.....Shep

THE simple story of an old man, whose gentle sweetness of nature and knowledge of music protected him amid the active destruction of war between France and Germany and amid the humiliations of extreme poverty. He even escapes death for striking a Prussian officer for attempted familiarity with his pretty daughter, Yvonne. When the Prussians capture the town where Pere Gerome dreams away his peaceful days playing on a valuable Cremona, "M'sieur," that is Pere Gerome, goes to the door of his cottage with lovely Yvonne. French soldiers are falling in death and agony all about these two innocents, but they escape until the officers spy the French beauty. One of them chucks her under the chin and this enrages poor old M'sieur to a point that he breaks his precious instrument over the officer's head. For this he is led away to be executed or languish in a German prison.

Scene from "The Violin of M'Sieur" (Vitagraph).

Yvonne has a lover, Jean, to whom she is engaged, with her father's approval, but Jean is much more human than heroic. He is husky enough to join the army, but he spends most of his time running away. He runs away with a priceless possession in the person of Yvonne and occupies his time so well in the pursuits of peace—how much time I do not know, as there were *no* sub-titles in the version shown me—that he acquires wife, home and baby, Yvonne the wife. That part of the story goes to the extreme of simplicity and is, very fortunately, not dwelt on to any extent, as it is destitute of other interest than that infused by the personalities of Clara Kimball Young and James Young, both deserving of opportunity the story does not afford. They do next to nothing in a charming manner.

"M'sieur" is released from duress by the Prussians, partially through a common fondness for music, the language of all nations, and he goes wandering. He suffers at times, and, at others, he kindles the flame of human kindness, but he endures privation with the philosophy of long and varied experience. He wanders aimlessly until that destiny or unseen power that directs the complex workings of human existence leads his steps to a cottage where a little girl listens to his musical appeal. The little girl's papa and mama have their attention attracted by the little one and they become strangely affected in listening to the old violinist's quavering notes. The ending is that of reunion and presents one of many attractive scenes well calculated to please those of inborn picture sense.

DAVID KIRKLAND WITH STERLING.

Director David Kirkland has returned to the fold of which Carl Laemmle is shepherd, and will be associated with Ford Sterling in making pictures in which Mr. Sterling is featured.

"Molly the Drummer Boy."

A One-Reel Edison War Picture, Written by Harriet T. Comstock, and Directed by George A. Lessey.

Reviewed by Louis Reeves Harrison.

CAST.

Bill Mason.....John Sturgeon
"Molly," his daughter.....Viola Dana
Mrs. Lane.....Mrs. William Bechtel
Jack.....Yale Boss
George Washington.....Charles Ogle
Surgeon Bell, American.....Augustus Phillips
His Mother.....Ida Ward
Captain Morley, British.....Edwin Clark

MOLLY is the daughter of an irregular father who joins the Continental Army during the Revolution, and left her in the care of a neighbor. Molly is spirited, and is fired by the example of her father to do her share towards saving the country. She accordingly summons Jack from no-

Viola Dana as "Molly."

where in particular and borrows a suit of his clothes. It is always delightful to see an actress dressed up as a boy—there is a lot of the boy in most girls, only they are nice, clean, lovable boys, not at all like the rude things nature turns out to fight battles. A girl makes the dearest kind of boy, but the more kindly nature has endowed her, the less like a boy she looks to us plain folks out in the audience.

Scene from "Molly, the Drummer Boy" (Edison).

Miss Viola Dana makes a delicious boy—she looks palatable, but how the officers are deceived into believing her to be the real thing will probably remain one of those profound mysteries which have baffled men of recondite erudition in all ages. She learns to drum by the womanly way—by intuition—she doesn't need any practice—and she is accepted at once as a member of that desperate band of soldiers from whom our Daughters of the Revolution and Colonial Dames are so proudly descended. She has hardly started before George Washington, the general—not the austere statesman and profound thinker described in history—assigns the drummer boy to a duty of great peril and high importance.

Washington, pre-eminent among his contemporaries for great dignity, quite as much as for more splendid qualities, is represented by Ogle as naturally inclined to be a hail-fellow-well-met. The general who compelled the surrender of Cornwallis was as dignified in the field as while establishing the machinery of government, yet he becomes enthusiastic over an unwounded drummer boy, "wishes to see him immediately" and extends "the thanks of Continental Congress." When the war is over, comment is superfluous. Miss Dana does well enough to deserve a better role and the treatment of the story is all that could be given it. Actress and director did their best with material of very small value. Such plays are below the Edison standard of other years, and far below the best work of this year.

The Lion's Bride.

A Three-Part Eclectic Production, Being the First to Feature Grand Opera in a Menagerie.

Reviewed by W. Stephen Bush.

THIS German-made film, released under the auspicious name of the Eclectic Company, does not fulfil the expectations evoked by the title. The German Bioscope is responsible for the production. It belongs to a school kinematography which has made no advance since 1908. I need not say more.

Emmy Destinn, the famous singer, appears in the film. Miss Destinn, in appearance, is a somewhat abbreviated German edition of Marie Dressler minus the American's comic gyrations, vibrations and undulations. The singer is on the film but a half minute at a time, altogether about four or five minutes. She does nothing of importance.

One of the guests bets her $50,000 that she will not dare enter the lion's cage and sing to the animals. In view of the fact that Miss Destinn had then just left the lion's cage and had shaken hands with the most amiable and harmless collection of lions in

Scene from "The Lion's Bride" (Eclectic).

captivity this bet of the guest sounds alarming. Did he mean to insinuate that even these good-natured, sleepy-looking beasts would be roused to a frenzied rage if Miss Destinn were to try her vocal powers on them? Miss Destinn accepts the bet, walks into the cage, sings about five seconds and comes out unscathed.

Miss Destinn is not The Lion's Bride. The Lion's Bride is a short, stout lady more remarkable for her weight and girth than for her beauty or power of acting. From the lion's point of view, she was an ideal Lion's Bride. In all the other plays with Lions' Brides the brides have usually been selected by artists who thought more of the audience than of the lions. In the selection of this bride the tastes and appetites of the lions were consulted.

I hope the reader will not infer that anything happens to the lady. I can give him the unqualified assurance that she escapes without a scratch. She has a sister who represents the other member of the Jack Spratt family and she does a sort of eel-dance with the lions at a safe distance and candidly yawning. She faints, nevertheless, and seems overcome by terror. The thin lady is in love with a bashful youth and just before the final curtain it turns out that the stout sister also loved the somewhat rapid-looking youth. Greatly to the timid swain's distress, the stout lady tells him she loves him to distraction. Getting no response, the stout lady then dresses as a bride and, as described above, feeds herself to the lions.

In the very midst of the play, Miss Destinn comes to this country and we catch a glimpse of her and Caruso embarking. We also are favored with the sight of an ocean steamer presumably carrying the two singers to their destination.

"The Jungle."

A Five-Reel Production of Upton Sinclair's Virile Novel Visualized by the All-Star Feature Corporation, Under the Direction of Augustus Thomas, George Henry Irving and John H. Pratt.

Reviewed by H. W. De Long.

A SOMEWHAT daring and powerful story is exploited before the general public, particularly at the psychological moment, when the author is so active in the socialistic field (see daily newspapers). Nothing has been spared by the producing company in the way of cost in this picturization to make it equal to the novel itself, or to the dramatic version which was so universally popular at the time of its production.

Owing to the fact that "The Jungle" enjoys a world-wide recognition and has been read by the majority of humanity, a description of the plot seems to be almost superfluous. The novel enjoys the unprecedented distinction of having been translated and printed in seventeen different languages, in each of which it had a record sale.

To overcome the decided opposition of those interested in the packing business, so vividly described in the book, many difficulties and obstacles were encountered. The producers were compelled to purchase machinery, install it in their own

George Nash and Gail Kane in "The Jungle."

studios and lease stock yards, etc., to get the true atmosphere. The All-Star Feature Corporation secured an exceptionally strong cast to depict the story, composed of prominent Broadway players. George Nash, star of "The Gamblers," "Officer 666" and "Panthea" has the powerful role of Jurgis, the head of an immigrant family, a part which seems to have been created for him. Miss Gail Kane, of "Seven Keys to Baldpate" reputation, essays the part of Ona, his sweetheart in Lithuria, and later his wife in America. Incidentally, Mr. Nash and Miss Kane will co-star the coming season in the New York production of "The Miracle Man." Among the supporting company of "The Jungle" appear such well-known people as Robert Cumming, Clarence Handyside, R. Payton Gibbs, Maxine Hodges, Alice Marc, Julia Hurley, May McCabe, Ernest Evers and Nickelas Sinnerella.

All the salient points of the story have been distinctly and cleverly portrayed. The vivid distinction shown between the employer and the employed and the wide and bridgeless chasm that yawns between the selfish and arrogant rich and the dependent poor contains much that is of heart interest.

The careless and unsanitary methods utilized in the manufacture of canned meats which are sold to the public, is clearly demonstrated and, if true, are diabolical and criminal. The plot is very simple to demonstrate so much, and could be easily followed and understood without sub-titles. The vicissitudes encountered by the struggling immigrant family for a mere existence, beset by persecution and disparagements at all angles, is but an illustration of numberless others in the same condition. Many gripping scenes obtain, especially where Jurgis, after a desperate struggle, flings the foreman into the cattle run of the stock yard. The mob scenes

Scene from "The Jungle" (All Star).

during the strike against a reduction of 20 per cent. in wages, ordered by the packing house magnate, on account of the extravagance of his family, are cleverly directed and extremely realistic.

Mr. Sinclair, the author, appears in the cast in the last reel and is easily recognized. The finale of the story is gratifying. Taken as a whole, the picture contains much that is wholesome. The photography is excellent, and the acting and direction are above criticism.

"The Jungle" has drawn and pleased capacity houses at the De Kalb Theater, Brooklyn, the past week and can be seen in a Broadway theater in New York City this week when Upton Sinclair, the author, will appear in person at each performance.

BIG SET FOR THE LUCILLE SERIES.

Persons unfamiliar with moving picture production little realize the enormous expense incurred in the staging of a film story, especially that variety which is known as costume stories. The accompanying picture shows a setting in the "Lucille Love, Girl of Mystery" series. The Chinese village,

Big Set for "Lucille Love" Series (Universal).

erected at a cost of $5,000, was used in two scenes only. In the foreground at the left is General Manager Isadore Bernstein, of the West Coast studios of the Universal Company, while on the right are Francis Ford, director and leading man, and Grace Cunard, leading woman, of the Lucille pictures. More than 200 extra people are used every day in the production of the Lucille series.

Doings at Los Angeles.

THE Oz Film Manufacturing Company, headed by L. Frank Baum, an author of worldwide famous fairy stories, has started work on its big studio in Hollywood, on the city limits of Colegrove. The plant is to be one of the best on this coast, and no pains or money are being spared in an effort to make it the best. They have designed a composite studio, after visits to all the other plants around the country. They expect to begin actual production by June 12.

* * *

The Los Angeles Movie League is creating much interest among local baseball fans, and the Sunday games are always well attended. At the session recently the Mutual players scored on the Universal studio team by 9 to 5, while the Keystone aggregation defeated the Universal ranchers by a score of 6 to 3. There are ten more games to be played, and at the present time the Mutual men hold the high percentage of 800, seconded by the Keystone's 750, and the Universal holds, with both teams, 600. It is too early in the season to foretell which will be the winner of the coveted prize cup. F. A. Kelsey is manager of the Mutual team, and is confident of carrying off the award.

* * *

J. Barney Sherry, popular leading man with the N. Y. M. P. Company at Santa Monica, has again invested in a motor car, having purchased an elegant 7-passenger Packard. The car is the latest thing in benzine buggies, and Barney has a regular chauffeur. They all fall for the smooth-oiled roads around here.

* * *

Hal Clements, directing for the U. S. Film Company at San Diego, has finished the first three-reeler, "The Flag of Destiny." The film is full of many thrilling scenes, hundreds of people, horses, and topped by scenic wonders and a strong story. Leon Kent has joined this company as a director and has started on a three-reel feature. Natalie de Longtempts has also come to this company as leading woman. Larry Peyton, formerly of Kalem, played the lead in Clements' picture.

* * *

"The Will O' the Wisp," featuring Henry King and Miss Jackie Saunders, will extensively show the beauties of southern California, for it was taken at the time of the big floods here this spring, and a number of the players risked their lives in getting some fine action. Many of the scenes were laid in several of the beautiful parks here. The plant of the Balboa Company is being almost doubled. The laboratory forces are now working three shifts, and the dark room never gets "dark." Efficiency seems to be the motto of Messrs. Horkheimer for their "Balboa Features."

* * *

Miss Violet MacMillan, who will be leading woman of the Oz Company, is going to purchase a pretty bungalow near the new studio. She is now negotiating with the reality men, and expects to be settled in time to go to work when the place begins operations. Property near this location has advanced materially since the company acquired the block of studio ground.

* * *

During a chat with the inimitable Jack W. Kerrigan, the star told that he had never spent any money for publicity, but that in the last month he had sent out close to 800 pictures of himself on the requests of many admirers. While there, a stack of mail arrived, and the information was given that from 30 to 90 letters a day were received. His dressing-room is a veritable curio shop, for Jack has everything from moccasins to water color paintings, all sent by admirers. And with it all, he is not one bit "up stage."

* * *

F. A. Kelsey is directing now at the Winged Clock studio, having started on "A Girl from the Country," in which Francelia Billington and Elmer Clifton play the leads. The little company visited Santa Monica for the purpose of getting a quiet police station. Up town there are always so many people around that the film maker has a hard time to get good scenes. When the police at this beach town captured two big blackmailers, the people on the strand thought the happening was the scene of movies, and not much of a crowd gathered. The place is always being invaded by film men and the natives no longer wonder at the murders and outrages committed for the screen.

* * *

Down at San Diego the U. S. Film Company has built a large mission on its land and the 100 x 150 building is being finished in regular monastery style. A large corral has been finished for the many horses and burros.

Everyone in local filmland seemed to be present on the occasion of the exhibitors' ball, held in Shrine Auditorium. A large number of players were there and everyone enjoyed the dance until a late hour.

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"St. Elmo," that interesting novel, has been filmed by the Balboa Company and will be released soon through the Box Office Attractions. William Jossey prepared the script, as well as acted the part of the young man in the title role. The film is a good one and will undoubtedly make quite a hit with the exhibitors. The entire forces of the company were used in this feature. Across the street from the studio a church was under construction, and was used in the film for the part where St. Elmo builds a church for the girl.

* * *

At the American Studio in Santa Barbara, Harry Pollard is making "The Dream Ship," which is a sort of fairy tale story, and Fred Gamble, of Beauty films, spent two days here selecting the trimmings and costumes for the film. Now comes from Long Beach, in strong contrast, "The Cruise of the Hell Ship," being made by the Balboa.

* * *

Word arrived by wire that Rollin S. Sturgeon, master director and for so long a time manager of the Santa Monica Vitagraph, had closed with that company and was on the train for the beach city to resume operations with that concern. He arrived May 31, and will immediately start work on features. Sturgeon went east a few weeks ago, presumably to look for another location, but he came back. He will be the managing director, while Ulysses Davis will direct also. Sturgeon will do only features of two reels and more. If his work in the past can be taken as an example of work to come, the Vitagraph will certainly release some films that are worth while.

* * *

Richard Willis also took a trip, having been up at Santa Barbara for the week-end looking after news from the American. He reports a fine trip and a busy studio in the mountain city.

* * *

(Camera) Wizard A. Vallet, happy Billie Leonard, his right hand man, Karl Formes, Jr., well known character man, and scenario editor Daisy E. Smith, all for some time connected with Santa Monica Vitagraph, have joined the U. S. Company at San Diego, and are busy as bees. Manager A. R. Pelton, of this plant, is a busy man, and the place is taking on the aspect of a real and what's more, lively film manufacturing plant. Mrs. Waller has charge of the wardrobe department, which is a feature of the studio.

* * *

Miss Anne Schaefer, leading woman of the Vitagraph, and Jane Novak, also with that company, were attending a performance of "The Dawn of a Tomorrow" when some of the leading players recognized the film favorites and "shook hands" with themselves on the stage. Notes were exchanged later and the film people were surprised to find that the legitimate people knew them from seeing their faces on the screen. These two film folks are getting to be regular society ladies, having been present at all the women's club dances. Miss Novak is now trying her hand at writing a photoplay. The script seems to be promising, so says the scenario editor, Miss Doris Schroeder.

* * *

H. M. Horkheimer, one of the makers of Balboa films tells that the London agents of the new films have fitted up an elegant office in that city where a projection room has been built for the use of exhibitors who wish to see the films run. The English representatives of the company are Bishop, Pessers & Co., Ltd.

* * *

Tom Ricketts of the American has started on "Jim" a story of real life, which is said to be a great one. The soul of the man is transported over a vista of time, revealing facts, which eventually lead him to do good deeds. Harry Pollard and Margarita Fischer have begun work on "The Other Train," a film full of heart interest and with a moral lesson. Harry was here last week seeing old friends and selecting costumes for the new film play.

* * *

Much excitement and amusement was caused at the Broncho studio when a woman with an unbalanced mind wandered into camp and started to create a little panic. She was locked up in the city bastile and later taken to the police station at Santa Monica.

* * *

Edwin August of the Balboa Features has been given full command of his company and has as his leading woman Miss Neva Garber, one of the noted stars of filmland. The company is busy on a big special story.

Frank Montgomery offers a bona fide cash prize of $75 and a second one of $25 to the person sending in a song with music. The tunes and words must convey visions of Indian maids and braves. The song accepted will be published and the name of the winner will appear on the cover. Songs should be sent to the Kalem Indian director at his home, 5447 Russell Avenue, East Hollywood.

* * *

A Broadway jewelry store has turned over one of its largest show windows for the display of California, and famous film stars. The window is well decorated and the shoppers crowd out to the curb to see the display. This firm evidently thinks photoplay stars are good for a little publicity.

* * *

The first issue of "The Script," the official paper of the P. A. L., has made its appearance. It is a neat little booklet and has some good sayings by several members who are authors. It is to be issued monthly. Only members receive copies. If any photoplay authors read this page, they will profit in postage by not sending scripts to the Oz Film Co. All films will be made from the twenty-eight books written by the fairy tale author, L. F. Baum.

* * *

Henry Walthall, of Mutual fame, and pretty Miss Victoria Forde, of the Nestor Universal Fun Company, will lead the grand march at the ball to be given in Rutherford hall on the second of June. Many photoplay people will be there as the event is mainly for them.

* * *

If anyone sees a weekly with the Empire Day celebration held at Ocean Park, Cal., notice the South Africa straw house representing the British holdings in that country. The float was built on an automobile by myself and a friend. We captured a prize with it, a silver cup.

CLARKE IRVINE.

British Notes.

(Special Correspondence to The World.)

THE advent of woman to responsible positions in the moving picture industry has not been long delayed. For several months now London has had a small contingent of female film reviewers, but it was left to Mrs. Renton, the manageress of the Standard Feature Film Co., of Shaftesbury Avenue, to be the first woman to assume absolute control of a modern renting establishment. Mrs. Renton appears from her methods to be quite as up-to-date and enthusiastic as most of her male competitors and this enthusiasm cannot be set down to inexperience for she reviewed films four years ago and has since been engaged for another firm in the renting business. Mrs. Renton has no praise for the English film. To quote her own words "they are not much good, chiefly on account of the uncertain climate."

* * *

The satirical cartoon, mostly of a topical character has forced its way into picture programmes with remarkable prominence during the past month. Until the introduction of "The Hungry Mosquito," by the Vitagraph Co. last year, this type of film was unknown to the English audience. However, a few weeks ago the Barker Co. commenced to liberate a series of "Kine-Kartoons" from the pen of Frederick Gundolphi. Singularly two of the most noteworthy skits are at the expense of American personalities, being entitled "How I Killed My First Jaguar by Colonel Teddy" and "Broncho Billy Loops the Loop." Only the other day Mr. Cherry Kearton, the famous nature photographer, announced his intention of producing a running supply of animated cartoons. He has named his humorous budget "Kine-Quips."

* * *

Edwin Thanhouser is at present in England and there is every probability of his remaining in Europe for at least a year. He expresses his intention of starting to make films again on his own account when he returns to the States. Mr. James McEnnery, of the syndicate that bears his name, left for New York recently. In America he is handling the British film "The World, the Flesh and the Devil," a production considerably criticised on this side.

* * *

An endeavor is being made to organize single show proprietors in England into a co-operative body. Among the benefits set forth to members is to establish small exhibitors on a similar footing, as regards programmes, to the large circuits. Obviously this is to be accomplished through the Cooperative Association making contracts with manufacturers and then conducting its own hiring department among its members.

J. B. SUTILIFFE.

EDWIN FORSBERG.

"FORGIVEN, or the Jack o' Diamonds," the famous play, which ran two seasons on Broadway in the early nineties, and played from coast to coast by Frederic Bryton, and later by Edwin Forsberg, the well-known Broadway artist, has just been played by Mr. Forsberg's own stock company at the Bijou Theater, "Home of the Arvine Players," at Orange, N. J.

Edwin Forsberg.

Great pressure was brought to bear upon Mr. Forsberg to appear in the role of "Jack o' Diamonds" for the last time the week beginning May 25th.

Mr. Forsberg, supported by a notable cast, appeared in the photoplay which has recently been produced by the Stellar Photoplay Company, and for this reason Mr. Forsberg agreed by an arrangement made with the Stellar Photoplay company to appear in "Forgiven" on the speaking stage for one week before the screen release of this great melodrama.

Mr. Forsberg and William Robert Daly, the director of this photoplay, and the members of the Stellar Stock Company traveled through Florida and other states in order to get the proper locations for the scenes for this photoplay.

Within a very short time, "Forgiven" will appear at one of the prominent Broadway theaters. Mr. Forsberg is well known as an actor of great ability. He has been with many of Henry W. Savage's productions.

THE IMPORTANCE OF PURE WATER.

FEW of the devotees of the motion pictures have any idea what serious consequences would follow if a city water famine happened to prevent the large film manufacturing plants from turning out their products according to schedule time. An evidence of this was seen last week when the break in Philadelphia's city supply main caused many manufacturing establishments in the northern part of the city to shut down.

For the development of the films only chemically pure water can be used. When Siegmund Lubin built his Philadelphia plant he had two large artesian wells drilled at 20th and Indiana Avenue so as to provide for just such an emergency. Despite his usual foresight the great expense was needless, for when the chemists tested the water it was found that it contained too much iron and that these wells could never be used to supply water for the development of films.

Mr. Lubin provided, however, for this condition in another way. When the Betzwood plant was constructed, seven artesian wells were drilled far and safe from the Schuylkill Valley watershed and from these wells it is possible to draw 810 gallons of the purest spring water, so cold that its temperature is constantly below 40 degrees Fahrenheit and this great supply can be hourly pumped into the vats in the Betzwood developing rooms.

When the break in the city's plant at Torresdale occurred it was found necessary to shut down the Indiana Avenue plant for the unfiltered water would have ruined every film that was being developed. The entire factory force was switched to Betzwood. Eight automobiles left the Philadelphia plant on the hour for the 23-mile run to Betzwood, and a constant service was maintained, so that as fast as the films were printed in Philadelphia they were rushed to Betzwood to be developed and the Lubin Company manufactured without interruption that week two million feet of film on schedule the Betzwood plant.

Had these films not been delivered when they were scheduled for release it would have meant as great a loss as the failure of a newspaper to publish its Sunday edition. The Lubin Company would have lost $50,000 during the time the city water supply was curtailed had it not been possible to use the Betzwood plant.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

IT TAKES assemblages such as the International Motion Picture Exposition to bring out the fact that the non-residents are better informed regarding the Metropolis and the current events within its borders than are the residents of the city. During the past week the delegates to the convention representing the out-of-town districts appeared to be better equipped with knowledge regarding the past, present and future of the motion picture industry than many New Yorkers looked upon as fountains of enlightenment. The result was that frequently during public and private discourses visitors took occasion to correct statements made by some of the hosts, and the latter could not restrain expressions of surprise that their "country cousins" were so well posted. It was also noticeable that many of the best informed visitors did not come from the large cities, but from the smaller towns from presumably isolated points.

* * *

In response to queries as to how they became so well posted, some of these delegates stated that it was merely a matter of concentration and retention. Said one of them: "You people of New York have many more opportunities to become informed on matters pertaining to the picture business than our people of the small, distant towns; but you do not take advantage of them. Events in great cities crowd upon each other so rapidly and the people are so much wrapped up in some particular line of action that you forget, or overlook, generalities. Our people have our eyes and ears constantly trained upon the large cities to catch every move and development in the business, so that we may glean something that may aid us in holding and building up our business at home. We are constantly watching every movement your manufacturers make, so that we may be posted and able to talk with the exchange and state's rights people and their traveling representatives concerning future film productions. We watch everything bearing upon the movements of the exchanges, so that we may know and take advantage of anything tending towards better service with, if possible, no corresponding increase of expense. We watch all the movements of your exhibitors so that we may know what to do at home for the protection of our rights. We inquire, listen and read at all times, and I'll venture to say that the number of subscribers to the publications devoted to the motion picture industry are greater in the aggregate from the small cities and towns than they are from the large cities."

* * *

Another delegate said that the exhibitors in the large cities may not feel obliged to retain all they learn about the business because they are in direct touch with the sources of information and are so large in number in the respective localities that, depending one upon the other, that they may cover the entire field upon brief consultation. Being few in number, we of the smaller places must tax ourselves individually with the task of knowing what is going on. "There was a time," said he, "when our minds were concentrated wholly upon the details of our individual operations. We cared little or nothing about what was going on outside our individual zones. But our minds on this score changed when we found that many things that were happening in the large cities would eventually have a bearing upon our small operations to a considerable degree. Take the censorship question, for instance. That did not bother us, because we felt our protection was in the hands of the National Board of Censorship. But when they commenced to organize other boards throughout the country and the newspapers published the views of the agitators, some of our reformers who owed us money, or had some other grievance against us, started in to tell our townfolk that the entire country was aroused over the evils for which the motion pictures were responsible. Then we woke and turned to the points we considered the best sources of information for our protection against the pests. Now, let me tell you this: We exhibitors of the country were rendered greater service in protection against the censor agitators by your late Mayor Gaynor than from any other source since the agitation has been on. His declaration that censorship is unconstitutional halted our enemies, although it is still an open question before the United States Supreme Court. I do not wish to reflect upon the patriotism of the people in the large cities, but I will say events have demonstrated that it is more keen and more rapidly responsive in the people of the small towns and country districts. When the flag is hoisted and an attack on the constitution of the United States is heralded they are on the job in a minute."

The delegate was asked if he could explain (speaking for the people outside the larger cities) why the educational motion picture films are not more popular. "Speaking from my own standpoint," the delegate said, "the educational pictures are very popular, but not to an extent that any exhibitor can make more than occasional use of them. I cannot make them go on an average of once a week. I cannot, in justice to myself, give a program consisting entirely of educational subjects. In a mixed program they are all right. My patrons frequently say to me: 'That was a very good subject. It is great for the children, especially; but, personally, I like the plays.'"

* * *

"Listen," continued the delegate, "you people of the cities do not grasp the full meaning of the cry on the part of the censorship agitators for educational films. It is not a sincere one. They know that if the lines could be gradually drawn tighter and tighter to a practical elimination of the story pictures the thousands of exhibitors would be driven out of business. To get at the objective point of the agitators you must go back to the early days of the motion picture business. The hue and cry against the picture had its incentive originally from a monetary standpoint. Before the picture houses became so widespread motion pictures were a source of considerable revenue to churches, Y. M. C. A. branches, Chatauquas and kindred organizations. Many Y. M. C. A. branches used them as a leading weekly attraction and they were booked on Chatauqua circuits for weeks at a time. I have one place in mind where the pictures were the chief source of revenue for many summers, but the advent of the picture houses killed the business. Every time the Chatauqua advertised a program the picture houses put against it attractions that at least held the natives. Naturally, this did not serve to create a feeling of friendliness towards them on the part of the camp meeting people."

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"As matters now stand, motion pictures are seldom used by the various organizations I speak of. Not because the pictures are immoral, or nonsensical (as many of the reformers claim), but because the promoters cannot compete with the regular exhibitors and hold the business that once came to them. The cry that comedy pictures are almost as harmful to the children as the immoral subjects because they kill the natural sense of humor and present human events in a distorted and impossible form is hardly more sincere than the other efforts put forth by the agitators. I was engaged for several years in supplying picture shows for camp meetings and I know the patrons were just as anxious for comedies as they were for any other subject. I frequently received letters from the managers with the request: 'Send some funny films along next time. Our people enjoy them immensely.' During all the time I was in the business no question of immorality or censorship was raised, although I am quite sure that many of the films imported at that time (imported films were predominant in those days) were more suggestive than the standard productions of to-day. The nearest approach to censorship was an occasional request that love stories be eliminated from the program. In such instances the request was for travel views, comedy and story pictures involving love themes as limited as possible. And yet I can positively recall but one source of such requests. It was the Mt. Gretna, Pa., camp meeting. The managers stated that their people were chiefly of an elderly class that had no interest in stories of love."

* * *

"Educational pictures are important factors in the motion picture business," said the delegate, "but the demand for them is spasmodic, especially where the patrons are of the working class. Exceptions are expedition films, and their popularity has a limit with the general run of picture house patrons."

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"I have asked why the people who are so persistent in their claims for the educational picture are not more liberal in patronizing them and have been told that it is because they are exhibited in 'nickelodeons.' Why not have the churches and other religious bodies take them up for their own benefit? My town is a small one, but I would be pleased to see some organization have an educational night occasionally. I know it would help my business along, and, at the same time, show just how popular the class of entertainment boosted by the reformers is with the amusement public."

McRAE'S "101 BISON" CO. RETURNS TO AMERICA.

Henry McRae and his company of Universal players sailed from Honolulu for San Francisco on board the steamship Matsonia, June 3rd, being due to arrive in the California city June 9th, and returning to the West Coast Studios at Hollywood, on June 10th. The company, including William Clifford, Sherman Bainbridge, Marie Walcamp and Lulu Warrenton among the principals, immediately upon its return to Hollywood, will commence a series of big animal features.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

House Organs.

NEARLY every week some exhibitor writes in and asks for assistance in framing up a house organ. Generally they ask for samples. We have no samples. From time to time we have mentioned some particularly good sheet. It should be a simple matter for those who contemplate getting out this form of advertising to write direct to these managers and ask for samples, enclosing a stamped and self-addressed envelope. This entails a little more trouble than writing in and asking that samples be sent, but it should be worth the slight additional trouble and postage. Meantime we purpose telling how to go about it, and future inquirers will be referred to this issue, that this department may be kept free from repetition of the same comment.

Please note this.

Eventually you are going to have a house organ yourself. Not one house in ten trying the scheme has abandoned the idea. It has paid them. It will pay you. Against the time you *do* start your own, preserve this copy with especial care, or if you keep the file, mark down the date.

Printers.

The first thing to do is to decide on your printer. It might be argued that it would be better first to decide the details and then ask for prices, but unless you are able to tell beforehand precisely what you want, it is better to pick out a good printer and with his assistance decide on precisely what the issue is to be. The reason for this is that each printer has chances to get a particular paper at a more favorable rate than others, and by suiting his convenience where it does not lie contrary to your own good judgement, you can make more favorable terms. Decide on about what you want, tell your printer what that is and then listen to his suggestions. He may be able to suggest a slight change that will considerably shave the cost.

The small shop printer may not always be the cheapest, but, on the other hand, the very large office may not be willing to bother with what to them is a small job. You are more or less at the mercy of your exchange for your program and may want to hold back copy to the last moment. In such a case you'll need a rush job. A reasonably large office with several presses will be more likely to have a press they can give you than one where there are but two or three presses rushed to capacity. More than this, the larger the office the more type they have and the better the selection they can give you. A small shop buys a few fonts and has to use these. The large office may have a casting machine and rent matrices and cast type limited only to the capacity of the machines. The advantage of this is that Smith, in setting a dry goods advertisement, does not rob your standing matter of several letters on which he has run short and which must, in turn, be stolen from some other idle job before you can be run. The printer should be chosen with care, and it must be remembered that the man who gives you the job for a dollar a thousand less is not always the man who will save you money in the long run.

Stock.

Go down to the printer with your mind reasonably well made up as to size and style. Know whether you want book or news paper. If you have no cuts or are willing to use coarse screen cuts, a fairly good news stock will do you. If you want to use finer cuts and turn out a better looking job, get a better paper. If you want merely a card, know about the size of the card you want, the color and weight. Know whether you want colored or black ink and whether or not you want two color work on the front page. Have a clear idea in your mind just what you want and how you want it, and you'll save a lot of time. There is even the question of the quality of ink to decide. You'll want a quick drying ink of good quality, for there is nothing worse than a job badly printed in ink so poor that the black is either spotted or gray and that smears over hands and gloves.

Cards.

The cheapest form of weekly program is a pocket card. This should be of a size that will permit it to be tucked into the vest pocket or into a lady's purse. Such a card should run between two by three inches and 2½ by 5. Four inches long would be better. This gives barely space for the announcement of the coming week's program on one side. The other should be given to house matter, but where the question of cost must be carefully figured, it might be possible to sell the lower quarter for an advertisement of some tradesman, perhaps the soda announcement of the nearest druggist or confectioner, or the specials of some nearby grocer. If you can get two or three advertisements you can probably afford a folder card, double the size and folded once. This will cost slightly more than double the composition and printing cost of the single card if the job is delivered folded. It would be advisable to have the job done with a "scoring rule," which marks the paper at the fold. Then the card may be given out flat and folded by the patron or your ticket seller and usher can do the job in spare moments.

With such a card the best layout would be to keep the front of the card for the title and address of the house and the hours of performance, with a line about the big feature of the week. The week's program should be on the third; not the second page, as this page strikes the eye first as the page is turned. The top of the second page can be held for coming attractions, with the lower half given to an advertisement and the back page can be divided between the advertisers in proportion to their payments.

It is not advisable to use more than four pages with a card, though it is possible to use a two-fold six page card.

It should be remembered that a small card with white stock does not look as well printed in black as in a deep blue or brown, but colored stock, particularly reds, pinks and other variants of red look better printed in black than in color. A light green, blue or brown card looks well printed in ink of the same color, but darker in tint. Perhaps the cheapest job that looks well is a fairly good manila stock printed in black or deep blue. Black is the better color in this case.

A smooth stock takes the ink better than a pebbled or grained surface of any sort.

Door Knobs.

The door knob special is the next progress up the line. This is practicable in a variety of forms. The simplest is the plain manila card with a hole punched at the top through which a cord is run by which it is fastened to the door knob. The cards should come from the printer punched, the strings being tied by the house staff, but if the printer cannot print and punch at one operation, the cheaper way will be to have a circle or the figure naught or a letter O printed on the card where the punch should come and do the punching in the theater, using what is known to hardware dealers as a spring punch. It is good economy to change the punch frequently to get a quick, easy cut. The actual punch may be renewed for fifteen to twenty-five cents.

Since the door knob is intended to be hung up and not carried about, the size is not so important, though it is well to remember that the best proportioned sheet is two-thirds as wide as it is deep. Freaky styles may be all right, but they are good only once or twice. The single card should carry the program on one side and the house and other advertising on the other, but there is nothing objectionable in printing advertisements in the four margins of the program side, *provided* that the program is cut off from the advertising by a solid six-point border. In the interests of a clean make-up it will pay you to buy the six-point brass rule yourself, have it cut to proper size and then brazed or soldered into a continuous frame. This will do away with the broken corners where the rule does not exactly meet.

Building up on the single sheet special, other sheets of white or colored paper or the heralds to be had from the companies specializing in this work may be tied to the same string, but the full program should always be given on the card, because these loose sheets may be torn off.

The doorknob may be made as elaborate as desired, but even a single sheet is a capital money bringer.

Programs Proper.

The simplest program is a single sheet of paper, having the program on one side and general matter on the other. The favorite size is six inches wide and nine inches long. This cuts nicely without waste. Anything larger than this in a single sheet classes as a handbill. If four pages are used instead of two, then the same make-up as the four-page card should be followed, the program *in any case* falling on the right hand pages.

Some programs are made up with one day to each page, set into the advertising. Here the best make-up seems to be to have the program fall in the center of a three-column page, the advertisements surrounding it on all four sides. There is nothing objectionable in this if the program is framed in a six-point rule, but something of this sort should be done to make the program clear and distinct. Rule work to separate the advertisements should not be larger than two-point and may be one-point.

Some programs are made up with the house program on the outside columns of a two-column page and the advertisements in the center, but a neater effect is gained through having the program on the inside columns (nearest the inside margin), letting two programs fall side beside with the margin to separate them.

A still better arrangement is to let the program fall on the right hand pages and the advertising and general reading on the left hand pages. If you have a four-page program you will have only the front and one inside right hand page. Give all of the program on the third page, advertise house specials or general matters on the back, or the house specials in the center of the fourth page with advertisements above and below. The eight-pager makes up nicely with two days to the page.

You'll never get so enthusiastic about the foreign advertising that you cut down the house matter for the "paying" advertising. If you make your house program show a direct cash profit of fifty dollars a week, you are making $50 out of the venture. Now stop and figure out whether twenty dollars' worth of that space would not do you more than twenty dollars' worth of good if devoted to house matters. If it will, and generally it will, then you are not making $50, but are losing part of that through the good you do not get. Remember that primarily you issue your program as an advertising scheme for the house and not for the benefit of the grocer and the butcher. Get and keep the best for yourself and let the others have the rest.

Newspapers.

Sometimes it happens that you can get into an office where they can run off your edition more cheaply as a small newspaper, using straight newspaper composition for the reading matter and perhaps linotyping even a portion of the advertising. This is not as handy a form in some ways, but it will give you more space for about the same price. It is better to have one

additional fold made and get it more the size of the Sunday magazines than the full newspaper sheet. The newspaper is apt to be unwieldy unless it is folded down to quarter full size and only a decided economy of printing should indicate this move. It will not pay to cast the plates for a small run on a cylinder press.

Railroad Folders.

The so-called railroad-folder style works very nicely and gives a larger number of pages at the same cost. It should never be larger than eight pages and is better as a six-page folder. The railroad folder can be twice as long as it is wide. Take the six by nine size, for instance. This can be folded to get a sheet four by nine inches. The right hand page folds over on the center and the left hand over on this. Numbering the pages on one side as 1-2-3 and on the other as 4-5-6, page six is your front cover and five the back, page four is the first disclosed on opening, but disappears as this is turned, giving pages one, two and three at a single glance. The program for the week should appear on pages one, two and three, with advertisements top and bottom, if desired, while the specials are advertised on four, page six is given the cover announcements and page five should go to some house argument.

For the railroad folder, the paper should be a heavier stock than the usual book program.

For a smaller issue the straight six by nine page may be taken and folded to get pages three by six inches, which is a handy pocket size.

Other Issues.

The Kraus Manufacturing Company can supply postcards with portraits of the players and the postcard side left blank for the house announcement. This insures the preservation of the card. The cards should not be assorted, but each issue should all be of the same player.

If a sufficient quantity is ordered at one time, it is possible to procure at reasonable prices card stock cut to special design, such as a star, a crescent or diamond. This is a distinctive form, but it is seldom that the issue is worth even the slight extra cost of cutting and the value of the waste stock. It is seldom, for that matter, that the standard sizes may be improved upon.

Large cards may be printed or lettered with the program for the week and placed in store windows. The trouble with this scheme is that there is apt to be too much on the card and it will reach only the fan who is willing to take the trouble to stop and read carefully.

Covers.

As a general thing money is wasted on two color printing for the covers. Make your program so interesting that people will want it for the reading matter and not merely take it because the cover is attractive. The Hennegan Company prints colored covers by the million that they sell as cheaply as the local printer can do two color work for; there is a company in Pittsburgh printing entire programs that might sell the covers alone to those who want to use them and who are too far from Pittsburgh to have the programs printed there and many of the large lithographing companies will supply covers cheaply. It hardly pays to do the home work. Where the covers must be printed at home, it is a good plan to keep to one general style. Let one color be used regularly and let this form be printed in large lots, two or three months' supply at a time. The other color can be printed and changed for each week's run. As a rule if a color cover is used it is almost as cheap to make it a twelve-page paper and print two covers at a time as an eight-page form and cut. This is particularly the case where the matter can be stereotyped and very little new typesetting is needed. The back page as well as the front can be done in color and where other use cannot be made of one color because of the change in the matter, print a frame in one color and the advertisement in the other. Where the four-page cover is used, it does not pay to print the other side of the cover unless space is needed. Much can be done by planning ahead and having one run a long one. Once the press is made ready for a form it is not much more expensive to print ten thousand than two, not, of course, counting the cost of the stock, but merely the press work. It is getting the form on the press and making it ready that counts, so that a color form may run long enough to supply stock for two or three months and so make the extra cost of printing very small.

Type.

One important point, and one that should not be lost sight of, is the proportioning of the size of the type to the size of the sheet and the size of the column to the size of the type. If you will take this issue and turn to the two pages following the editorial page, you will see two articles that run in type about seven lines to the inch instead of the eleven lines that this matter runs. And you will notice that it is easier to read these lines in larger type than this smaller face. Now if you will turn to the Stories of the Films, you will find that while these are set in the same size type as this department, it is slightly more easy to read because the width of the column is but two-thirds of this. Now look around in the advertising. You will possibly find a few paragraphs in type little larger than this that run clear across the page. The eye gets tired sticking to the one line before you get clear across the page. If you had to read an entire page set in this type with the lines running clear across the page, you would be tired long before you completed the job, but there are some cross page lines in large type that are as easy to read as the stories of the film, because relatively the lines are as short.

If you have a six-inch page, do not run six-point lines clear across the page. Break the matter up into two columns. On the other hand, larger than twelve-point will read easily in a six-inch column. The standard newspaper column is thirteen or thirteen and a half ems wide. The former is two and one-sixth inches and the latter two and a quarter inches wide. Matter that can run in whichever measure is used, can be set on linotype machines used in straight newspaper composition without changing the machine and so the job can be slipped in in odd moments where the machines might otherwise be idle, but if you call for some special measure, you must pay, in one way or another, for the time set in changing the machine over; a point that it is well to remember if you are where you can get machine composition, but in any event do not run all your matter in a twelve-point thirteen em column or in a six-point six-inch column if you want your stuff to look well and be read easily. And remember that type is small both ways. The smaller letter gives not only more lines to the inch, but more words to the line. This works out two ways. You can get more in a given space with a smaller letter, but it costs you more. Typesetting is based on the number of ems. The standard em for general measurement is the twelve-point and it is this which is meant when the thirteen em line is mentioned. But there are twenty-six six-point ems in thirteen twelve-point ems and two six-point lines in one twelve-point line. You do not save money by having stuff set in the smaller sizes except on the cost of the paper. It is seldom that in program work it pays to use smaller than an eight-point letter for the body type: the type in which the straight reading matter is set. It is seldom that it pays to use larger than a ten-point. It is better to stick to the eight-point. With this general hint you can go to the printer and talk things over with him intelligently.

Lost Friend Note

We should be sorry to learn that Mr. Bleich has gone out of business, but if he doesn't shoot something along pretty soon we'll be forced to the conclusion that he has.

Almost Very Good

J. M. Blanchard, of the People's Theater, Sunbury, Pa., sends in a novel advertisement that would be very good if the compositor had done his share. It is a three column space nine inches deep. Across the top is the name of the theater, below is a three column box almost an inch deep announcing the program for the day. At the bottom is a similar box for the Saturday program. In the rest of the space (about seven inches) are five boxes. To get the idea make a square and divide it into nine boxes, three across and three down. Now retain only the center and the corner boxes, five in all, and you have the idea, but in what would be the blank space in the middle of the top boxes is a cut of Miss Mary Fuller. The layout is odd and attractive. The drawback is that it looks like three different advertisements, and only one is hooked up with the name of the house. A rude border around the whole would have held it together better and have given at one glance the general effect. Of course in a town the size of Sunbury they know what it means, but even in a small town, the better the advertisement the better the pull.

The extra space carries a layout of pictures of the Lasky players on another page, but there is nothing in that reader to connect the cuts with the house. It is a good advertisement for Mr. Lasky's attractions, but not for the People's Theater, a line over the top to the effect that the People's would show "Brewster's Millions" on Wednesday, would have helped.

On the other hand, the fact that Miss Rosetta Brice, of the Lubin forces, is a Sunbury girl is played up in the advertisement for the Saturday attraction in capital style.

Amen!

This is from the Motion Picture Department of the Rocky Mountain News (Denver). The line "an evening's entertainment for the price of an evening's entertainment" might be made a slogan. S. Barrett McCormick, who runs the department, has recently persuaded one house to charge ten cents for features. He'll get his house de luxe in the long run, and the tardy manager will thank him for his suggestion. It is absurd that a city of the importance of Denver should be so widely known as a five cent town. Mr. McCormick writes:

> Kaleidoscopic has been the success of the photoplay, and as in the wake of every success, the mushroom growth of imitation and shoddiness has eagerly trailed its footsteps.
>
> But surely, as it is inevitable the process of elimination is taking place, the narrow exhibitor is giving place to the broad-minded manager, the shoddy producer surrenders to the director that spares neither pains or wealth to attain the higher ideals of the silent art.
>
> Even now arises a need in Denver for a photoplay theater de luxe, in which an evening's entertainment will be presented at the price of an evening's entertainment, where the liveried starter may call the carriages and cars of the elite, and the photoplay may attain its deserved niche in the realm of dramatics.
>
> No, surely it would not require another theater. Denver now has far the superior of any American city—any one worthy the honor of being the theater de luxe.

Used Cards.

J. H. Hammel, of the Moss and Brill theaters, New York, uses the popularity of the players as a business bringer. Most of the regular house announcements are printed on Kraus post cards and the collecting habit is formed by this line on the printed side:

> Take this souvenir card home and start a collection of photoplay stars. Five hundred subjects in a complete set. Different photographs will be distributed at this theater twice weekly.

People *might* take the regular form of circular or other printed announcement, but they ask for the postcards. By using a single card at a time instead of assorted players, there is no particular encouragement to try to obtain more than one, where two would be no more valuable than one, and so each card in made to work to its fullest capacity. The post cards are a convenient size for the pocket or handbag, are of good stock, and they go into the home to be examined by the family and stay there and when they are brought out to entertain a guest, the advertisement of the house still lives. And you can get a lot of advertising on half of one side of a post card if you make a proper selection of type.

Three Want Help.

George J. Seedman, The Comedy Theater, Jamaica, N. Y. wants some sample programs as a help to starting one of his own, if some of you will be so good. F. L. Stannard, Gem theater, Wenatchee, Wash., and George G. Faurot, Broadway theater, Seattle, Washington, also ask help from the established ones. This appeal for programs is getting rather heavy, and we would suggest that inquirers who contemplate asking aid read the back numbers and send requests to the different managers for sample copies, enclosing ample return postage. Our contributors have been exceedingly kind in sending samples, but they should at least be kept whole in the matter of postage.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Not Enough.

HERE'S a letter from a man who is trying to get ahead, and he writes that in the last three years he has tried to sell twenty-five scripts. He has sold none. That's the trouble. He has tried to sell twenty-five scripts, all the way from splits to two reelers. Huh!

In the last twenty days, not the last twenty working days, but the last twenty days of the calendar, we have written twelve fulls and eight splits, two of the latter already being in negative at the end of the twentieth day. In two-thirds of a month we have done four-fifths as much work as this correspondent has done in the last three years—and he writes in a way that suggests that he has been doing something worthy of praise. He has not.

He has written about eight a year, it would seem, and has run all the way into two reels. He writes that he has been much cheered by this department and that it is the department that has kept him at work. And yet he does not seem to have seen the repeated statements that if you do not sell a single one of your first fifty scripts you should write fifty more and another fifty and another, knowing that if you have it in you at all, all of this hard work will come back to you when you are along on your third hundred.

This morning we asked an assistant to take a razor blade and cut certain pages out of the back files of this paper. She made a botch of the job, though we repeatedly showed her how. We did it with a single light stroke. She did it with prayer and fasting. Even so simple a thing as cutting pages out of a paper requires practise, and it was practise that enabled us to do it in one-tenth of the time she took and with seven times the neatness. When she has cut out as many pages as we have in the last twenty years, she will be able to do it just as well.

If so simple a matter as cutting paper with a keen blade requires practise, how can it be argued that the serious matter of thinking out and writing down a photoplay is a thing to be done without repeated effort. You may have the most virile imagination in the world. You may be a master of literary style. But no matter who you are or how clever you may be, you must do more than twenty-five scripts if you want a lasting success as a photoplay writer, and you can't come around here and get patted on the head with any such record as that, any more than you can take your stuff to an editor and expect to sell. You may sell your five hundred and first script on the strength of something you learned while writing your first, but it is foolish to expect to sell your first script or your fiftieth. This correspondent is just commencing to get some comment and suggestion from the editors. If he'll write twenty-five more scripts and not take five years to do it in, he'll probably get more help and some checks, but he should not yet be trying to sell scripts. He should be trying to write them and feel that he is not yet ready to sell.

Not Story Alone.

It is not sufficient that you offer a story for sale. You must offer an interesting story to the editor. Of course any story you write must interest you, because you have written it, but make it interest other people, as well, if you want to wear down the steps that lead to the bank.

The other day one of our pupils brought in a story. It was not much of a story, but it took only ten minutes to change it around so that it was not only a story but an interesting one.

It is easy to put in the punch if you will train yourself to it, but facility comes only with practice. Anyone can write that "John wants to marry Mary but she wants to marry Ted, because he has more money, but she finds that Ted is only flirting with her, so she marries John." But the thing to do is to put some stuff in that story that will build the interes up and make everyone so anxious to have her marry John, because they have been made interested in John, that they are glad when John finally gets her.

Getting a story is only part of the job. Getting a story is like ordering the material for a house. You have the material, but the material is not much by itself. It takes carpenters and masons and plumbers and steam-fitters and decorators to use the material. Anyone with money can buy the materials for a house, but not all can plan the house and then build it. John Smith may plan all his houses with four square sides and a flat roof, where Jim Jones designs the most delightful homes, all gable roofs and bay windows and tiny balconies and all that sort of thing. Put a couple of bay windows on your story and peak the roof.

All of that is merely another way of saying "put in the punch" and a big one, at that. It's a simple matter to write that John and Sam both love Sally, and that John gets her. You don't have to lose more than two nights' sleep thinking that up. But the trouble is that while it is a story, it is a very old and somewwhat uninteresting story. Fix it up.

In the first place John is going to win the girl. Now in order to have the story interesting and with a satisfactory ending, we must plan to make John so interesting that when he wins we'll be glad that he does and not sorry that Sam was not the lucky man. Invent some effective bit of business to show what a fine chap John is. Get something else that shows that Sam is not a person worthy of our interest and affection. Now, instead of being passive spectators in the fight over the girl we have become partisans for John. We want to see him win because we like him.

If you are living in New York and in Chicago you see the Chicago baseball team beat the St. Louis organization, you may enjoy the good ball playing, but you won't be so intensely interested as you would be were you on the home grounds watching the New Yorks trounce the Chicago players. You're strong for the home team because your interest is greater in the local players than the outlanders.

It's precisely the same way in a story. If you are made interested in one character you "root" for that character. If the interest is constantly shifting, if at one moment John looks like the winner and you are just as much pleased a moment later when Sam gets the inside track, there is no great interest, but if you get sore when it seems that Sam is going to get the girl because you dislike Sam and are favoring John, then we get the suspense, the fear that "our side" will not win.

Don't rest content with a story. Insist on writing an interesting story. That is the kind of story that sells, and it is to be presumed that you want to sell stories if only to see them on the screen.

Another Merwin Message.

Bannister Merwin is not in the business merely to sell scripts. He is like all decent minded men in that he wants to help his business, to give to mothers the aid he himself once received and so raise the general tone. There is a peculiar sanity in these extracts from a recent letter:

> What we need most of all at the moment in this business is trained writers, who will turn to the photoplay with a serious intention of mastering it. Do not think that I am preaching for "high-brow" stuff. I am not. But I am very much in earnest when I say that the average photoplaywright has only a fifth-class conception of the right way to put the story together. They have not the ingenuity to invent convincing bits of business that will lift their characters out of the type class and make them individuals. Most of the stuff one sees on the screen shows one a few types going through the same old motions, and the public is simply aching to see human beings.
>
> I know, of course, just as well as you do, that in many respects the producer still stands in the way. Nevertheless the picture business will ultimately go scat if we do not develop people to write photoplays in the true sense. I am working hard to develop the real thing over here. Is not anybody doing it there? The future depends on it, I am sure.

As usual Mr. Merwin gets his finger on the sore spot and presses hard. This business needs trained writers; not merely writers, but trained writers. Masters of technique. Men who in a single bit of business can exploit a man's whole character.

Hang around the studios and you'll hear talk of "types." This man is let out because he is not a type. This man is taken on because he is a "type." Do you know what it means? It means that the average story is so weak and watery that the characters have no personality and so men and women of strongly marked personalities are chosen that they, with their personal characteristics may give to the story the personality that the author has failed to suggest. The actor has a strongly marked personality. He lends this to the colorless tale. We are interested not in the story, but in the actor.

This does not mean, mind you, that stories should be a series of character sketches, but that the story should tell not only the incidents, but should show the character of the men and women who enact the story. Of course there are productions where the failure of the director to grasp the authors' meanings have resulted in the colorless story, but we have seen too many scripts before production to believe that the director is wholly to blame. There are too many persons writing in a hit-or-miss fashion. The plot is the main requisite, but the really competent writer will be able to tell his story in such a fashion that we come into intimate touch with the players.

There are a few here who are working toward the same end that is Mr. Merwin's goal. The number is still too few.

Locations

When you write to locations, or, in other words, to outside scenes, be willing to leave something to the director. The other day we wrote in a railroad station, knowing that the director we were writing for had his choice of three stations. We knew that one of these was approached by a long flight of steps and that the comedy would be helped if a couple of the characters fell down these steps, but we did not insist that this particular station be used because the train schedule of one of the other stations might be more available. Don't get too exact with your outside stuff. Leave the director a little leeway. Don't, for instance, write that John falls over a tree trunk. It might take some time to find a tree trunk, but "stumbles—falls" can be worked anywhere. Be general.

Have Taste

To-day we wrote a pupil to correct his lesson and added: "You have a good idea here, but the development is coarse. It is not pleasant. You can do more with it. Here are the names of three companies that might buy the story in its present state, but learn to do better than merely good enough. Learn to get the best development of an idea, not merely the first. This is a loud farce that might be sold. It would not look pretty on the screen. It will do you no great credit even in the studio that might buy it. You can work it over into something better; so much better that you'll not only sell it, but open a possible market for more scripts."

Now that's pretty good advice. Don't have the immediate sale in view. The immediate sale might mean from ten to thirty dollars. See if you cannot not only make a sale, but create a demand for more stuff of a good grade. A check in the bank may be worth two in the manufacturers' check book, but if you are reasonably certain of coaxing not only the two but other checks by working a little harder, look ahead and make the effort to accumulate a lot. You can do it if every script you send out represents your best possible development of an idea and not merely your first.

Sidestepping

Suppose that you were told to write a story about a collar button. It's ten chances to one that the first idea that comes into your head is the story of the man dressing for breakfast and the train. The collar button rolls under bed or the bureau and the room is a wreck before he finds it. The collar button under the bureau is one of the ancient and honorables of the humorist. It has been told in so many guises that you instinctively think of that first. So will everyone else. That's the trouble. You'll be one of the thousands. And yet you can make a mighty good detective story out of no

more than a collar button. You can make eight or ten detective stories out of a collar button, for that matter. Just as a matter of mental training, see how many you can write.

Here's one idea. Jim and Myra are walking along the road. Myra finds in the dirt a collar button. Laughingly she scratches her initial on it and gives it to Jim. He puts it in his pocket. He proposes and is accepted. They go home and ask her father for his approval of the engagement. He refuses, not politely, but with emphasis. There are hot words and Jim flings away with the hot headed vow that he will have Myra if he has to kill the old man. On his way home he loses the collar button and it is found by a burglar. That night the thief visits Myra's home. The father has fallen asleep in the library. He wakes up and surprises the burglar in the dining room packing up the family silver. There is a struggle, the father gets the burglar by the throat. There is a shot, the old man is killed. In his hand is clutched the collar button. It is Myra who finds it and to the grief over the loss of her parent is added the terrible belief that Jim killed the old man to clear the way to his marriage with Myra. She cannot bring herself to denounce the man she loves, even though he is her father's slayer. She hides the terrible secret. The detective who is employed by the authorities finds out her secret. He sees his chance to make a marriage with the heiress and announces the union as the price of her secrecy, Myra retaining the collar button. Jim is at a loss to understand her horror of him and thinks that the tragedy has unseated her reason. One day she drops the collar button by accident. Jim picks it up. He wonders that she still has it and a leader cuts in, "Why, I thought you gave this to me and I lost it." She explains. He remembers the man who jostled him. He hunts for the man and eventually finds him and surprises him into a confession, the detective is packed off and—well you can guess the rest.

Now see what sort of a story you can write about a burnt match, but keep off the most likely development and get something new.

Two Reasons

There are two reasons why a script is returned. One is that it is not a good script. The other is that for some reason the editor does not want it. We had one come back the other day because it meant some slight trouble in obtaining the proper costumes. That did not hurt the value of the story in any way. When you get a script back sit down with it, try and figure out if it really is bad or if it was sent back for some other reason. More than once a story has been sent back because it was too good, strange as that statement may seem. But don't be too quick to decide that it is turned down because it is too bad. Even if it is too good, see if you can't make it a little bit better. We've never seen the absolutely perfect script yet, and we do not believe that you are writing that sort. Don't get that idea yourself. It's fatal.

Take Notice.

Take notice that the pendulum is swinging back and that presently there will be the same ample market for underworld stuff that there is for the first script of the school pupil. Be warned in time and get up out of the slums before you waste too much paper. Attracted by the success of Traffic in Souls, there was an overproduction of this sort of thing. Warned by the revulsion of public feeling, there is a distinct movement away from this theme. Lay out your work on the home and mother stuff, for the pendulum swings as far one way as the other, and that is where it is headed now. If you can write the true heart interest story rather than "sob stuff," so much the better for you and the editor. And mind you, the heart interest story can be just as dramatic. Don't get mushy.

Standard Scripts.

Russell E. Smith argues for a standard form of script. He suggests that at present there are too many variants. William Lord Wright took up the matter of his suggestion recently, and like us all agreed that the standard form would be desirable. But who shall call the standard? Some argue in favor of the Roman numerals and others argue for Arabic. Some want the scene numbers to the left of the sheet and others in the middle. Some want first the cast and then the synopsis and others ask for the synopsis first. The other day John William Kellette argued that "Back to scene" after an insert or cut-in leader was not as good as to letter the various parts of the same scene number. Even the question of "insert" or "on screen," of "leader" or "sub-title" is argued. Looking at it from a distance, it would seem that this does not matter so much as the adequate presentation of a good idea, no matter what the form. So that the idea be good, the form is a very bad second.

Paper.

A correspondent wants to know why he "has" to write his scripts on 8½ by 11 paper. He doesn't have to, bless his protesting heart. He is advised to use that size because it is the handiest size for the editor to handle and for the director to handle, because it travels better than other fancy sizes and because all regular writers use that size through force of habit and example. He can use the thirteen-inch length if he wants to, or anything else, but practically all regular writers use the standard size and to depart from that size is to suggest a lack of familiarity with custom that suggests, in its turn, a lack of experience that argues a lack of merit.

And talking of paper. We use a certain stock. If we buy it by the 500-sheet box it costs $1.25. Buying a large ream and having it cut to size brings the price to 90 cents for the same quantity, but without the box. It is a saving in price where much is used, just as envelopes in 500 lots are much cheaper than by the package of 25.

It Worked.

Some time ago we printed a letter from a man who had found his way into the photoplay game through study. If you do not recall the item, it was briefly that this man went to the theater and watched the pictures. Then he went home and wrote those pictures scene for scene, after which he studied the pictures scene by scene, until he found out what it was that made the picture good or bad. Then he threw away the script and did not write that picture again and try to sell it. At the time we said we thought it a good plan.

Comes a letter from an editor who is none too easily pleased. He writes "We bought a script from ———. If he's your pupil you can be proud. He sure has the dope. Made only two or three slight changes in his script and did not have to rewrite a single page. Hope he sends some more."

He is not our pupil, though we have helped him now and then with criticism and letters, principally letters, because he wrote as one who deserved to be helped because he did not want to be carried. He worked it out for himself and he won through on his own effort. It has taken him about two years, all told, of good hard work, and he is not done working yet, but he *has* arrived and he arrived on his own feet, not riding on the back of someone else. Why not try the same scheme?

Why Not You?

In Roy McCardell's recent letter he wrote that he had been doing photoplays for fourteen years and realizing that he is just learning how. And he is not writing for effect. He means precisely that. He is as much the student of photoplay today as he was a dozen years ago and much more the student than he was fourteen years ago when he was writing the mutoscope pictures for the Biograph.

If one of the foremost humorous writers in America is willing to admit that he does not yet know it all, what makes you think that the reason your stories do not sell is because the editors are blind in one eye? Just the very moment that you think you know it all you have reached the point where you know less than you ever did in your life and you are standing right at the top of the chute that leads to oblivion and you're slipping badly beside.

Inquiries

NOTE—No inquiries can be replied to by mail. Look for your answer here. No question can be replied to that necessitates the handling of the manuscript. Always give your name and address. It will not be published. A list of addresses, to which photoplays should be sent, will be supplied on receipt of a STAMPED AND SELF ADDRESSED ENVELOPE. The request should be made to the paper direct and not to this department, nor to the Answers Man.

RUBENA—Welcome back. We fail to see that dancing lessons are any excuse for neglecting your old friend. Too bad it's the farm and not New York this summer, but there are other years. They are. But please don't ask those "are they married" questions.

H. M. S.—If you would read the department carefully you would not have to ask these questions. We have said time and again that the punch is far more important than the exact use of a technical term. You have to follow a play in "detail and sequence," but the sequence of time does not mean the sequence used in the play. If you monkey with adaptations you'll be sorry, so don't. Sargent does not get a rake-off. Now be nice.

RICHARD ROE—Miss Dolly Larkin was Anna in "A Father's Heart." Did not see the Imp. Sorry. Strictly speaking you are right in suggesting Pathe's Passion Play as the first multiple reel.

O. M.—There is no Brooklyn Inquest. All sit on the New York Inquest. The latter is shut down for the summer, but will resume in September, so watch for the announcement.

J. L. S.—Your various matters will be taken up in detail in later issues, but be glad that a company was sufficiently interested to hold your script for additional consideration. Keep off that split offer.

H. C. W.—It seems to be merely a matter of overwork and a pressure of business that prevents business courtesy. By now you should have had action from the company as the matter was taken up with them.

M. L. D.—Your third title has not been used before. The others were used in 1913. Nothing to prevent their use again, as the first was twice used last year, by Imp and Biograph. Send a return envelope for the address you ask for. There probably will be an Inquest in Jacksonville next year. You might plan to come over once or twice.

A. P. A.—Sorry, but you are not eligible on account of distance.

ARGUMENT—No information is available on the film you ask about. Sorry.

E. S. C.—We do not "chat" the players. You are thinking of another publication.

E. H.—It is better not to use clips. The company will probably put one on. That sounds like a joke but it is not. It is not possible to write a play that is not something like other plays. The point to consider is whether it is too much like another.

I. W. L.—The Gardner Company has no periodical issues. When they complete a subject they advertise it. Then they get busy with the next. They are still busy at Tappan. The explanation of the trick cartoon pictures is too involved to be given here. In about three weeks send in a stamped and addressed envelope to the Answers Man and ask for that list of books. Too busy at the moment. Mr. Griffith was the first to develop the cut back. No one man can well claim to have been the inventor. In speaking of him as the inventor of the cut back it is merely meant to convey that he was the first to employ it as a device for delaying the climax or heightening the suspense through contrast.

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17 Madison Avenue - New York City

Projection Department

Conducted by F. H. RICHARDSON

Operators' Union Directory, I. A. T. S. E.

NOTICE:—Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list as it will not be republished. The mail address of the secretary should be included, and the address of the regular meeting place, if any.

Local Union No. 325, Wilkes-Barre, Pa.

President, Frank Walsh; vice-president, William Bohn; financial secretary, Charles Dippie; secretary-treasurer, William Platt, 264 N. Main Street; business agent, Cummie Platt; sergeant-at-arms, Louis Thomas.

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It is an established rule of the Moving Picture World and of this department that no apparatus or other goods will be endorsed or recommended editorially until such articles have been demonstrated to a member of our staff. In case of apparatus pertaining to projection this means the editor of this department.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending 4 cents, stamps, (less than actual cost) will receive carbon copy of the department reply, by mail, without delay.

The first seventy-four questions are now ready and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you can't answer without a lot of study.

Question No. 37.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permission to use the contributor's name must accompany each answer, otherwise only the name of the city will be used. Theater managers looking for high class men will do well to watch the Roll of Honor.

Can you use a motor wound for single-phase current on two or three-phase, or a two-phase motor on single-phase or three-phase? If your answer is yes, show, by sketch, how you would connect. What is "single-phase," "two-phase," and "three-phase" current, and what, in your opinion, are the advantages or disadvantages of the various phases? Suppose you had the choice of single and poly-phase current for that new theater, the same to be used for incandescent lighting, fan motors and to pull a motor-generator set. What would you advise the manager to install, and why would you give that advice?

Roll of Honor

The Roll is very short on Question No. 31, since one or more of the items therein contained proved a sticker for most of the boys. Among those entitled to be enrolled are: Harry T. Dobson, Toronto, Canada; Jos. H. M. Smith, Fort Worth Texas; and L. B. Minges, Lestershire, New York.

I want to tell you boys again to hustle your answers in. Every week there are answers which come too late to receive any consideration and I do not like to discourage correspondents who are entitled to be on the Roll of Honor merely by reason of the fact that their answers are too late. If you have the list of questions there is no reason why your answers cannot be prepared ahead; in fact you can keep two or three weeks ahead on the questions just as well as not.

I have selected the reply of W. S. James, Camden, New Jersey, as best, taking everything into consideration.

Answer to Question No. 31.

By W. S. James, Camden, New Jersey.

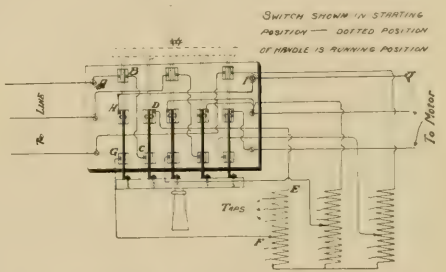
The Question:

If your employer were to purchase a second-hand motor-generator set, or a motor and generator, how would you determine "which was which" in connecting the generator and motor, there being no electrician to be had in your small town? How would you connect an a.c. motor to the line? What is meant by a "starting compensator"? Give sketch and explanatory directions for connecting a three-phase compensator and motor. Explain why a starting box is necessary with motors, and if it is necessary with all motors? If motor and generator were separate, how would you figure the size of the pulleys? How would you know if the motor was heavy enough to carry the generator without overloading the motor?

The Answer:

In determining the "which is which" of a motor generator set I think the simplest way is to look at the plates attached to the machines. They will be found to read something like this: On the motor: Cycles 60, R. P. M. 1800, H. P. 10, Volts 110, Amps. 67.9; while on the generator they may be like this: R. P. M. 1800, K. W. 7, Volts 70, Type K. If there be no plates on the set the motor could be identified as the machine with no windings on the rotating part.

An a.c. motor of the poly-phase type may be connected directly to the line, but the sudden rush of current is so expensive, both in juice consumed and increased cost of installation, that it is very objectionable except in the smaller types. In the larger types the voltage applied to the primary (usually the stator) may be reduced by resistance inserted in the primary circuit, or by an auto transformer, or, again, a fixed resistance may be inserted in the secondary, and cut out when the motor attains normal speed. This style of machine is shown in sketch No. 2. In the squirrel cage type a.c. motor, in which the secondary windings are a number of copper or brass bars lying in slots cut in the periphery of the core, or rotor, it is difficult to use resistance in series, therefore such a motor is started by cutting down the voltage applied to the primary by means of an auto transformer, usually called a starting compensator, or sometimes an auto-starter.



In the appended sketch, when the double throw switch is in the starting position, the current from each phase flows through part of one of the auto transformer coils. The amount may be varied by the taps, shown in the drawing, to suit the conditions under which the motor has to start. To enable the uninitiated to trace the circuit of a phase I have lettered the different points A, B, C, D, E, F, G, H, I, J. A is where the current leaves the line and J is where it enters the motor. After the motor has attained full speed the switch is thrown over to running position, which applies the full line voltage to the motor. A starting compensator is generally used with a motor generator set as the motor does not need a great starting torque. The reason starting compensators cannot be used where heavy starting torque is needed, is that the

torque of an induction motor decreases in direct proportion as the square of the applied voltage decreases. The operation of starting a motor with a starting compensator generally requires 15 seconds, at least, for motors of moderate size; say up to 20 hp. Always be sure that the compensator is in starting position before throwing in the main line switch. For the benefit of some one who may come in contact with a type of a.c. motor starter which is attached to the rotor I will say a few words on it, even though it is not really a compensator. Where it is necessary to have a strong starting torque a resistance of correct capacity is installed in, or on the rotor spider, which carries the current while starting, and is so arranged that the resistance may be cut out when the motor attains full speed, when it leaves the rotor windings short circuited.

This is shown in sketch No. 2. Handle A is shown in starting position, and when the motor attains full speed it is pushed in towards the end of the shaft as far as it will go. Always have it all the way out when starting. In explaining why a starting box is needed on motors I would say it is not necessary for small motors say, up to 1 h.p., or on motors of the series type. In the shunt and compound wound types the armature is connected across the line, that is in the event of not using a starting box, and as the armature windings have less resistance than the field coils, and only the armature coils directly in contact with the brushes are in circuit, it will be readily seen that there will be a sudden rush of current through these armature coils which is liable to burn them out. The reason for this is that electricity takes the path of the least resistance. Question No. 33 will take care of the correct way to connect, so I will not give it here. In figuring the size of pulleys there are always three things, at least, which it is necessary to know. I think the best way to explain this is to assume a condition, but before doing so I will give the four rules for figuring pulleys.

Rule 1: The diameter of the driving pulley equals the product of the diameter and the number of revolutions of the driven pulley divided by the number of revolutions of the driving pulley.

Rule 2: The diameter of the driven pulley equals the product of the diameter and number of revolutions of the driving pulley divided by the number of revolutions of the driven pulley.

Rule 3: The number of revolutions of the driven pulley equals the product of the diameter and the number of revolutions of the driver divided by the diameter of the driven pulley.

Rule 4: The number of revolutions of the driving pulley equals the product of the diameter and the number of revolutions of the driven pulley divided by the diameter of the driving pulley.

To express the four rules in the form of a mathematical problem let A equal the diameter of the driver; a equal the diameter of the driven; B equal the speed of the driver; b equal the speed of the driven.

$$\text{then, Rule 1 becomes } A = \frac{ab}{B}$$

$$\text{Rule 2 becomes } a = \frac{BA}{b}$$

$$\text{Rule 3 becomes } b = \frac{BA}{a}$$

$$\text{Rule 4 becomes } B = \frac{ab}{A}$$

Now to take an example and apply: The motor has a speed of 1,800 r.p.m. with a 6-inch pulley. What size pulley must I have on the motor to drive my generator at a speed of 3,000 r.p.m.? You will readily see that I need Rule 2, and substituting the figures for the letters I have the example $\frac{6 \times 1800}{3000} = 3.6$ or 3.6 inches as the diameter of pulley needed to drive the generator at 3,000 r.p.m.

To determine if the motor were strong enough to carry the generator I would find the b.h.p. of the motor as described in Answer 30. Then I would find the h.p. of the generator by multiplying the voltage by the amperage and dividing the result by 746, which would give the h.p. The reason for using 746 is that 746 watts equal one h.p. Then I would see if the h.p. of the motor was 1.8181 times that of the generator. If it was, the motor would be strong enough. If it was not then the motor would be too small.

Brother James is, I think, wrong in one respect. He says that he would multiply the output voltage and amperage and divide by 746 in order to get the power of the generator. I would call his attention to the fact that this would not allow for any loss in the generator, therefore his result would only be approximately correct. I think if he would multiply the volts by the amperes and divide that product by 746, and then consider this as being 85 or 90 per cent. of the actual power required to drive the generator he would be mighty close to correct. I do not believe the generator was ever made that would have more than 90 per cent. efficiency.

Abnormal Flicker.

Mississippi, after saying that he studied every spare moment he could get, but has mighty few of them, since he has to see that the posters are out, and the machines all right at the "other shows," because the boss does not like the idea of hiring anybody but kids to run the machines at the other theaters, and that for looking after everything he received the bountiful sum of $12.00 a week, continues:

> My Power's Six has an objectionable flicker, and it seems to me the flicker blades are too narrow. The main blade measures 4¾ inches and the small ones 3⅝ inches. Am projecting a 12 foot 6 inch picture on a mirroroide screen at 73 feet, using 6½ and 7½ condensers. I maintain a clear field with 40 amperes through a Fort Wayne compensarc from a 110 volt supply line.

You have approximately a 5½ inch e.f. lens, and I believe, Mississippi, you could use a shutter having a narrower main blade. I would suggest that you cut a pasteboard shutter, patterning it after your present one. Take out the one now in use and put the pasteboard one in its place, then trim off ⅛ of an inch from each side of the main blade and keep on doing that until you develop travel ghost, then when the last cutting develops travel ghost, using your psateboard shutter for a pattern cut down the main blade of your regular shutter, but leave the width of the last cutting in addition to the width of the pasteboard pattern. Let me caution you, however, not to do all the cutting on one side of the blade, but to cut evenly from both sides. I would suggest that you are in pretty poor business helping the boss out in his child labor proposition. If he only pays you $12.00, what does he pay the children? If one of those "kids" should have a fire, and any one be injured or killed, you would be morally responsible.

Reversed Coils.

G. Gunnarson, Brooklyn, New York, writes:

> With regard to the letter concerning reversed field coils, May 2nd issue, I suggest the following: A compound wound generator having one reversed shunt field coil will not, as a rule, pick up its voltage with an open line circuit, unless the dynamo has four or more field coils. The more coils the less the proportionate effect of a single reversed coil. In a multipole machine the effect of one reversed series coil is not noticed until the load is thrown on the generator, whereupon the voltage will not maintain itself, and the brushes will spark badly on account of the weakened field. A dynamo will not generate with all field coils reversed, since it is necessary that a certain relation exist between the field and the armature and the direction of rotation of the armature. A short run with either the armature or field reversed, or the direction of rotation reversed, will render the dynamo unable to generate after the condition is corrected, because this condition tends to destroy the residual magnetism, so that it would be necessary to re-charge the field. A generator having all shunt field coils connected the right way and all series coils reversed—connected so as to oppose the shunt field—will build up voltage with the line switch open, but the voltage will instantly drop to zero when the load is put on. One reversed or short circuited armature coil will cause a local current to flow with result that either the dynamo or motor will require an unusual amount of power to run it, even when working without a load. With a motor there is a jerky motion at usual speed when this condition prevails, and in the case of a dynamo the voltage will fluctuate. Don't take all this as fact, but merely for what it is worth.

I am not stopping to dope out all the generator stuff that is fired at me by correspondents. I figure there is much more value in publishing these things and letting the department fans criticise them in editing and correcting everything so that there is nothing for the reader to do but read it. If there is a dispute I will always undertake the contract of settling it, and giving the right answer, except in matters of optics in which no one is real positive what the right answer is.

Opinion Requested.

Pennsylvania sends a bunch of "artistically rotten" patches and says:

> Enclosed find ten samples of patches, demonstrating to what extremes of laziness some operators will descend. What is your opinion of a man who will run his show all day with ten out-of-frames in one reel, and several more in his other reels, making no attempt to take them out, and shipping out his show in the same condition? These samples submitted are all out of the same reel, and not a very old one at that. If your opinion resembles mine in the least you would not care to put it into print. And what of the manager who will stand for such horrible work show after show, day after day, week after week, and month after month? While running my first show I drop a bit of paper into the take-up reel every time a bad patch or out-of-frame goes through, and when I run it again there is not a misframe in the whole reel, and that is the condition my reels are in when I send them away. Patches made by many operators are not only out-of-frame but the holes do not match, and the patches themselves are usually large, stiff lumps. Is it possible that there are still operators who don't know how to make a proper patch, and managers who don't know what a misframe is and that it is avoidable? If such there be for heaven's sake let them get better informed since the avenues of knowledge are now, thanks to the MOVING PICTURE WORLD, open. Possibly the guilty ones are the men who do not bother to read the MOVING PICTURE WORLD, or spend money on the Handbook. Please print your opinion of these matters. It may catch the eyes of a few of these lazy incompetents and do some good. A little charity prevents me from naming the house which precedes me in using the film, but I will do so if the trouble continues.

My dear sir, I have expressed my opinion on this proposition many times. Every one of the patches sent in is almost three holes wide, and stuck together so loosely that I could pull them apart without the least effort. However, this kind of work is not always chargeable altogether to the operator, since in many theaters the manager hires an incompetent boy who is little more than a child to do the rewinding and make the patches. Of course, the kid does not know how to do it properly, and, moreover, being but a child, he does not care. It is not to be expected that he would, since you cannot place old heads on young shoulders. Negatively the operator is somewhat to blame in cases of this kind, since he could at least raise Merry Hallelujah over the misframes and the poor patches, and at least compel the boy to be reasonably careful. Also I cannot find it in my heart to altogether blame some of the "operators" for running misframes. Many managers, particularly in small towns, want the man to work all the afternoon and evening, seven days a week for about $15.00, and sometimes for even less. Nor is all this all, for some of these "managers" also expect the operator to come in the forenoon and clean up the theater, and it is not to be expected that the poor boob is going to voluntarily take on any additional work, or in fact do any work he can avoid. The manager is the man who is primarily to blame. He either does not or cannot pay the operator a reasonable salary for his work, nor will he take the trouble to put the films in condition himself. You see, Pennsylvania, there are a good many angles to this proposition. I have in the past often roasted the operator, when away down in depths of my conscience I knew he was not altogether to blame, but I was interested in remedying abuses and took the means which seemed best calculated to get the best results. I think, however, the time is now here when we ought to place most of the blame where it properly belongs, viz: on the film exchange and on the theater manager himself, though, of course, the old argument still holds good that a man should not take a position unless he is prepared to deliver the goods, meaning by this that he ought to know what the job is before he accepts it, and if the work necessary to put on the show right is more than he thinks the salary is worth he should reject the position. But I know that this is really asking too much of human nature. It is a complicated question, and one which only continuous hammering and time will settle.

Didn't Notice It.

Elmer W. Stites, Shelbyville, Indiana, writes:

In answering question No. 22 W. S. James says that cutting in resistance will reduce the speed of the motor, whereas Harry T. Dobson says it will increase the speed. Which is right? If I remember rightly this was dealt with in the first question of the series, the answer being that the armature would increase its speed. (That is right. Ed.). If reducing the efficiency of the field will cause the armature to speed up, why have any field? Why not disconnect the field entirely, and then the armature would run its fool head off? This does not look right to me. The questions are a good thing but of what value are the answers when two are given and one contradicts the other? I think you ought at least to give your opinion as to which is right. On page 357, April 18th issue, in W. S. James' article, twelfth line from the bottom, the word "change" should be "image". I think brother James should have made his formula and example clearer (at the beginning of page 358). In the second column, page 358, he says: "Now instead of having the condenser in focus at B we have the arc." This would not be the case if the condensers were between the arc and the lens. As to the keystone effect mentioned farther on, it is caused by the condensers being out of line with the aperture, being either too high or too low or too far to one side. I believe the latter is correct though Mr. James says they were above or below. In April 11th issue, page 210, Mr. James says a 5½ lens may even be working at 4 inches e.f. I think he is mistaken, for a 5½ e.f. lens, when it was measured for its focal length was 5¼ inches from the focusing screen to the center of the lens when focused on an object at least several hundred feet away, and therefore it could not be even as close as 5½ inches to the film, since the screen is not several hundred feet away, and therefore the lens must be slightly farther from the film than when it was measured for its e.f., or, as Mr. James would say, the lens would be working at a different conjugate-focus than when it was measured for its e.f. I hope to see the questions on gasoline engines soon.

I did not notice the discrepancy of which brother Stites complains with regard to the motor. As I understand the matter the armature speeds up when the strength of the field is reduced, and the field rheostat is for the purpose of controlling the strength of the field the same as in a generator, though in one case it governs the voltage of the output, and in the other the speed of the armature. As to the lens matter, I will let you and James fight that out. Brother James' article was a pioneer article, and, as such, I believe all of you are expecting too much. James does not claim to be infallible, and I personally think he did a wonderful work, although I believe on several points he was in error, but this error was natural since he was blazing a trail far ahead of anyone else, and he had to be his own guide as well as chop his own trees down. However, you forget that whereas the lens was measured with parallel rays it works on a converging ray light source.

E. F. or B. F.

Chicago, Illinois, writes as follows:

Would it not be better to use the back focus of the lens in figuring rather than the equivalent focus? In using the e.f. it is necessary to find the central place between the two lenses, which frequently is considerable trouble, whereas with the b.f. the measurement can be made instantly. Therefore, why use the equivalent focus?

Principally by reason of the fact that all the rules we have for lenses are based on the equivalent focus, and in order to substitute the back focus it would, therefore, be necessary to change all these rules, and that, Chicago, would be some job, though, of course, it could be done. However, the trouble you speak of does not really amount to much, because when an operator gets a new lens he can mark the equivalent focus point on the barrel in a minute or two, and it remains fixed forever after. To locate the point of equivalent focus just measure from the front of the barrel to the face of the front lens and make a lead pencil mark on the outside of the barrel corresponding to the face of the lens, then do the same with the back lens, and a central point between the two marks will be the point of equivalent focus for that particular combination. A permanent file mark can then be made on the barrel—and there you are. The back focus would, of course, serve just as well if the rules were made for the back focus instead of the equivalent focus, since the back focus is merely the equivalent focus minus one-half the distance between the two combinations.

He Is Learning.

Prescott, Arkansas, received the Handbook and thinks it great. He says:

Thought I was a pretty good operator until I received the book, but quickly discovered I knew almost nothing, as compared with what I can and should know. The picture projected by my Power's Six A has a jump. Do either you or the Power Company sell a booklet explaining the Power Six intermittent movement? I guess you think I don't know much, but I am desirous of improving.

I will have the Power Company send you detailed illustrations of the Power's Six intermittent. You will find the intermittent fully explained in the Power's Six instructions of the Handbook, though I did not include an illustration of the movement itself, not believing it to be necessary. I cannot advise you as to the jump, without knowing just what kind of a jump it is. First be sure that the face of your intermittent sprocket is perfectly clean. A little gum or dirt on the face of the sprocket will make the film jump. If the jump occurrs regularly four times to each turn of the crank then it is due to (a) dirt on face of the intermittent sprocket; (b) intermittent sprocket not true; (c) intermittent sprocket shaft sprung. If the jump is irregular as to time it may be due to worn sprocket; worn intermittent sprocket teeth; worn intermittent shaft bushing; worn intermittent, or to the improper adjustment of the cross with relation to the cam. See instruction No. 39, page 281 of the Handbook. As to your present lack of knowledge, it is not surprising, being located as you are in a small town, but so long as you realize your lack, and are willing to study, there is hope that you will eventually become a really proficient operator.

An Old Timer.

George Le Saint Chas. Trajou, Vallejo, California, writes:

Brother McNair has just handed me a copy of your article for the department, the same dealing with our "Inquest Meeting." I think you are in error as to my not being posted on the increasing difficulties met by the producing companies, though it is a fact that I am not as well up to date in that respect as I could be. However, I was directly connected with the producing end from the time of the Lumiere Exhibition in Boston up to the time I came to California six years ago, and can verify the statement by E. E. Blake, who is now a representative of the Eastman Company and whose photograph, together with a partial auto-biography, appeared in the Moving Picture World, issue of April 25th. I think, however, I was active in the business prior to Mr. Blake's time. I well remember the time when 200 feet subjects were not only considered wonderful, but almost impossible. I have held, at one time or another, positions of almost every kind relating to the moving picture industry, from making the film stock to projecting the finished picture on the screen. I was also a student of photography in Paris, and immediately upon the inception of the motion picture I started a study of cinema photography, and on this subject today I think I am pretty well advanced.

Brother Trajou informs me that projection in Vallejo is superior to that of any city in California. He says he keeps right after the boys, and insists upon perfect work on the screens of the theaters in his city, though he also gives the men due credit for their ability to deliver the goods. For his benefit I will say that it would be extremely difficult for any one not in constant touch with the producing end to understand the rapidly increasing difficulties the producer is faced with, but it is hardly the thing to take that matter up in detail in the Projection Department.

An A. C. Problem.

A. C. Stewart, Waitsburg, Wasbington, writes:

I have studied an a.c. phenomenon for years, but have never been able to solve the puzzle to my own satisfaction. When the amperage is increased the a.c. arc has a tendency to sputter, dance and jump around, much the same as a candle would when placed in draughts coming from various directions. This will sometimes pass away in from five to ten minutes, and the arc will settle down; also, at other times, the trouble will continue indefinitely, making it necessary to keep the carbons almost frozen. This trouble has continued regardless of the make of transformer. I have used both straight and auto; also with rheostats. It seems to be worse after cutting off the wires and cleaning the connections. I never use more than 40 amperes. The book on electricity by Swoope, and the one on motors by Burns, are both excellent. They are not only comprehensive, but are written in such simple language that a man with no previous knowledge of electricity would have no trouble in absorbing the information therein contained. Do you think the blowing out effect on the arc could be caused by an induced current in the lamp house—a sort of magnetic blow-out?

No, I do not. But I have known of cases where an a.c. arc was seriously affected by considerable surplus of lamp leads coiled inside the lamp house near the arc. It has been quite some time since I have handled a.c., and I would prefer to turn this question over to the department fans, since my memory on the effect named is a little hazy, though I used alternating current for almost two years. I wonder what kinds of carbons brother Stewart has used?

A New Condenser Proposition.

W. C. Taylor, Toronto, Canada, writes:

I see in the World of April 25th, page 595, that the Minneapolis Laemmle Film Service offers for sale three different sets of condensing lenses, viz: the plano-convex, good; the meniscus-convex, better; and the meniscus bi-convex, best. I am naturally dependent for solid advice on those of wider experience. I do not mind spending some dollars to get the best article, since I want to make a reputation for myself and to deserve that reputation. I would therefore like your advice as to purchasing the meniscus bi-convex in preference to the plano-convex lens.

The Minneapolis Film Service manager has forwarded to this department three sets of condensing lenses. I am just having these lenses tested, and the first report is that the plano-bi-convex combination has added very materially to the results in the Post Office Theater, which has, for a long time, had the reputation of putting on practically perfect projection. I do not want to pass finally on this matter until these lenses have been tested in at least three theaters, but I believe they are going to make good. I would suggest, however, that a rear lens of a costly combination of this kind ought only to be used in conjunction with the lens holder made by John D. Elbert, of San Francisco, or a similar lens holder, since one cannot afford to be breaking two dollar lenses every day, or every week, or at all for that matter. I have written the Laemmle Film Service suggesting that they make arrangements either with John D. Elbert, or some other manufacturer to supply a holder for the rear lens of the combination. I hope, and I believe that I will soon be able to give these lenses the hearty endorsement of this department.

Gas Illuminant.

A. C. Miller, College Station, Texas, says:

Please inform me, by mail, as to machines which do not require electricity as a source of light, and kindly refer me to firms who handle this machine.

The only practical source of light, other than electricity, is gas, and you can secure practical gas making outfits, which can be used with any projector, from the Enterprise Optical Company, West Randolph Street, Chicago, Ill., and the Thomas A. Edison Company, Orange, N. J. Write both parties for particulars. Letters to the department editor answered by mail only where a minimum fee of $1.00 is enclosed, though a carbon copy of the department reply is sent on receipt of 4 cents.

Year and a Half as Helper.

Chicago, Illinois, sends 25 cents for the questions and says:

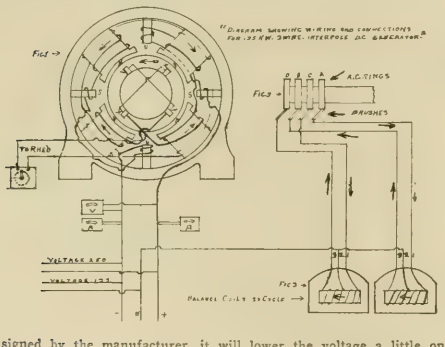
Am running a combination of Motiograph No. 1A with a dissolving attachment and a Power's Five, with a lamp which is approved by the city, though I never knew the name of it. I have a little trouble once in a while, and will send for the Handbook soon. I worked as helper a year and a half, and am not at all sorry I did. You may tell the helper that it requires that length of time to learn to turn the crank. This is just a letter introducing myself to our department. I will write more at length later.

Chicago is absolutely right when he says that a year and a half spent as helper is time well expended. I spent pretty nearly five years learning my trade as locomotive engineer, and thought nothing of it; some men fire for as much as eight or nine years. Yet, strange as it may seem, thousands of men think they ought to learn moving picture operating, which combines a knowledge of optics, electrics, and mechanics, in from two to three weeks. Well, it cannot be did; not by several long, large acrobatic jumps.

New Brunswick Comes Across.

On page 1679, March 28th issue, we published a short letter from St. John, New Brunswick, in which the statement was made that the projection equipment consisted of two Simplex machines, current for which was supplied by Westinghouse motor generator set, the motor being a 50 h.p. induction, taking 2200 volt supply. The generator is a 35 k.w. three wire, the neutral being connected to two equalizing coils which are connected to four collector rings on the shaft of the generator. I said I would like to have a full explanation of that generator connection, illustrated by sketch, and the brother has kindly accommodated us as follows:

Regarding your request for diagram of connection I attach the same hereto, and trust the sketch is plain enough to be readily understood. The drawing could have been neater, but this is my first attempt, therefore you must not expect too much. The shaft of the generator is extended about one foot beyond the bearing at the commutator end, and on this extension are placed four collector rings, as shown at Fig. 2. Of course, the rings are insulated from each other and from the shaft. The brush holders for the collector rings are mounted on the frame of the machine. Four equi-distant taps are made in the armature coils, and each pair of taps, diametrically opposite each other, are taken through a groove in the shaft and connected to collector rings A and B, Fig. 2. The other pair are connected to collector rings C and D, Fig. 2. The current is collected from rings A and B, and D and C, and passes through the equalizing coils, which are just ordinary choke coils, immersed in oil, and thence back to the armature coils. The middle points of the coils, shown in Fig. 3, are tapped to the neutral wire of the system, as shown. Perhaps it is well to state here that the wires connecting the collector rings and equalizing coils must be of low resistance and short, as the unbalanced current flows along these wires, and if it encounters much resistance other than de-



signed by the manufacturer, it will lower the voltage a little on the heavily loaded side. As will be seen by the drawing this is an interpole generator; the interpoles are to insure perfect commutation at very high speed and overloads, as you know high speed, and heavy overloads will cause sparking at the brushes. This is caused by the armature currents disturbing the main field to such an extent that the coils being commutated under the brushes are not in a magnetic field of proper direction and strength. In most generators this can be remedied by altering the position of the brushes, but with the interpole (the interpoles are placed between the main poles) this is not practical. The brushes on such generators are set at their neutral point when the machine is tested at the factory, and are clamped permanently in that position, which must not be altered. The winding of the interpoles is in series with the armature (Fig. 1) so that the strength of the interpole, or corrective field is in proportion to the load. As will be seen by the drawing this outfit necessitates the use of two ammeters, one for each outside leg. These ammeters are of the shunt type in which an indirect reading of the number of amperes is made by the drop in voltage. The reason for this installation was due to the fact that the rate for lighting was very high, and we could not get any reduction from the light company, but as we could get a power rate cheaper we figured we could save money, and we have done so. The losses may be about 40 per cent. for both machines varying, of course, with the load. In the afternoon we use no outside lights or the loss would be considerably higher than it is. The machine is a 50 h.p., 2,200 volt induction motor, pulling a 35 k.w. generator direct connected, the voltage of the generator being 250 volts and 125. I should have said that the balance coils will take care of 25 per cent. over balance, but I have run it with 50 per cent. over balance, and everything worked fine. As you will readily see the system is never balanced. At first we had a great deal of trouble, as when burning one arc the voltage would run up and when burning the other (one at a time) the voltage would go down below what it was on the other side. I investigated, and found that the windings of the generator were not balanced. The series of the generator was on one side of the armature, and the interpoles on the other instead of being split up as per Fig. 1 of the diagram. This caused the machine to run as a compound with one arc, and a shunt with the other, with the above result. I have now made the change, however, and everything runs perfectly.

This is a little bit complicated and I imagine it will be a poser for many of the boys. However, I have given it space, because I am sure we have quite a number of men who can follow the thing through, and dope it out. But I do not envy you your job of woking with 2200 volts. If you ever get a good jolt of that I fear, brother, there will be another angel in Paradise—or wherever moving picture men are supposed to go.

Some High Class Comedy.

Through the courtesy of Mr. H. S. Wyncoop, chief engineer of the Department of Water Supply, Gas and Electricity of the City of New York, we are provided with a few answers made by applicants for operator's license. These answers were made in the course of the regular examination. Qustions relating to resistance brought forth the following highly edifying replies:

"The rheostat is used to put heat in the arc."

"The rheostat is used to heat the cashier's booth."

"The rheostat reduces the amperes from 50 to 25."

"The rheostat is used to protect the house line so that the current will not come in in jumps."

"A step-up rheostat has an effect on the voltage, but a step-down rheostat has none."

"A rheostat is made of crooked wire; if the crook was not in the wire the rheostat would not work."

"A rheostat takes up the heat that would otherwise melt the fuses."

"There is more resistance in the rheostat than in a 16 c.p. incandescent lamp."

"An open circuit in the rheostat would blow the operating room fuses."

"Would connect two rheostats in multiple on 220 volts in order to get 110 volts at the arc."

"Two rheostats in series give more volts and less amperage than one rheostat."

"On No. 6 B. & S. wire, 25 amperes go to the arc and 25 to the rheostat, making 50 amperes at the wall switch."

"On 110 volts, 50 volts go to the arc, and the other 50 stop at the wall switch."

With relation to the economizer the following were some of the real bright replies:

"The economizer is used to raise the voltage from 110 to 220."

"It makes no difference in the secondary circuit of the economizer whether the primary be connected to 110 or 220 volts."

"The coils of the economizer are made of rubber-covered German silver wire."

"The economizer can be used on d. c."

"Induction is put into the economizer in the factory. It is put in between the iron plates."

Questions on wiring brought forth some of the following bon mots:

"It would not be proper to connect to a No. 2 wire."

"I would not dare use a No. 0 wire."

"If he connected to a No. 10 wire he would not have enough amperes and 'things would blow'."

"Must have wires as large as the capacity of the meter."

"On Edison three-wire system the voltage depends on the size of the wires."

"I could not test for a ground because I am on the twenty-third floor."

"If the switch is too strong the fuses might blow the latter."

"Direct current flows in one direction; a. c. changes several times a day. It changes on you suddenly."

"Direct current has amperes and a. c. has circles. Must have 60 circles for an arc lamp."

"For one night show would connect to a 10 ampere panel board switch."

One attempted to gauge wire over the insulation.

"Alternating current is heavier and has more alternations than d. c."

"Would change the polarity of the lamp by changing the carbons."

"In case of fire would notify the Fire Department by mail." (Whoops my dear! There should be steps there.—Ed.)

"If the fuses in the operating room blew the trouble would be in the dynamo."

One said he had 220 volts because his fuses were marked thus.

One said plug fuses were defective because he could not get a light by testing across the caps.

"If you get a light across the carbons with your test lamp it proves the lamps are not grounded."

"If a 220-volt test lamp did not light up bright on a 110-volt circuit there must be a loose connection."

"Could not use a test lamp because while the light was marked 110 volt, the socket was marked 250 volt."

One said he had to warm up the carbons before he could test for grounds.

All of which will no doubt help some. And yet many of these books write the editor of the department roasting the tar out of the examiners and claiming they have been unfairly treated; that the examiners are grafters, and all that sort of bunk. Some of you may think that it would be impossible that such utterly ridiculous answers could be made, but I assure you I, for myself, have heard some answers fully as absurd while visiting the examining room.

Concerning Carbons.

Joseph H. M. Smith, Fort Worth, Texas, contributes the following data concerning carbons, and while it is very likely not a thing which can be directly applied by the operator, still, I believe, it will at least add something to the present knowledge on a subject to which altogether too little attention has been paid, as I have already, upon several occasions, pointed out in this department. Brother Smith writes:

> Some time ago I promised that when I had finished the experiments I was at that time conducting I would make report on the matter to the projection department. The experiments, as you may remember, had to do with carbons. I could give you, in detail, the whole process of carbon making, but hardly think it would be of sufficient interest to warrant consuming so much valuable space. In the very beginning, however, let me advise brother operators that unless they very thoroughly understand chemicals and their action they had better not monkey with them unless there is a sufficient bank roll in hand to offset a doctor's bill.
>
> All carbons now in use contain more or less impurities. A pure carbon which will be capable of giving off a very steady, white, brilliant light may be obtained by placing ordinary carbons in cautic potash or soda (Na OH), melted and raised to a white heat. The carbons should be allowed to remain in the potash for fifteen minutes, or more, after which they must be washed in hot water, and placed in a porcelain or refractory earthen tube through which a current of chlorine (C L) is passed while the whole is maintained at a red heat for several hours. This process will change many of the impurities into volatile chlorides, in which form they will be driven off. Carbons undergoing the above treatment will not only produce a very white light, but more intense, and one which will have less ultra violet rays, as well as produce something like 25 per cent. more illumination for a given current than that produced by ordinary carbons. There is, or was, an artificial carbon on the market several years ago, the same being patented by Mr. M. Carre, which was made of powdered coke, calcined lamp black and syrup, the latter formed of about twelve parts gum, and thirty parts of cane sugar. This carbon gave a very rich light, but they are not on the American market at the present time. Here are four important facts: We know that the arc light from very pure carbons is very rich in red and violet, as compared with the light of the north sky. The red which the arc contains can be toned down and brought into accord with daylight. First, by diluting a solution of copper sulphate ($Cu\ SO_4\ 5\ H_2O$ —commonly called blue stone) which is capable of toning the red down to a yellow green and placing the proper tint of blue, thus giving the same effect as daylight. Second, by using potash ($K_2\ CO_3$) and soda you can pull a much longer arc without the hissing sound so peculiar to a.c., and thus combine the silicates which are usually present, causing them to fuse into clear vitreous and often colorless globules just outside of the arc proper, which increases the illuminating power in a ratio of 1.23 to 1; third, that fine magnesia and strontium increase the light in proportion of 1.40 to 1, and incidentally color it variously; fourth, that iron and antimony enhance the illuminating effect to 1.60 and even to 1.70; fifth, that boracic acid ($H_3\ BO_3$) forms a covering which excludes the material from the oxygen and the air, thus increasing the durability of carbons materially, though without augmenting the light power. I have tried many experiments with carbons containing borate, phosphate and silicate of tinre, pure precipitated silex, borate of magnesia, magnesia, aluminum and silicate of aluminum so as to give a 5 per cent. oxide after backing off the carbons. Although the light is about double that obtained from ordinary carbons, in some cases the flame, a vapor resulting from the use of carbons prepared in this manner, is, aside from the very dangerous character of the fumes, a great obstacle to their practical introduction at this time, but the manufacturers could give us a carbon which is very much superior to anything we have—a carbon which would give greater illumination and last longer. But so long as they can continue to sell us the inferior article they are not going to do much to improve them, you can bet a few sheckles on that.

I do not feel at all competent to make intelligent comment on this matter. I am not a chemist. I am, however, referring brother Smith's letter to one of the carbon manufacturers and asking them to look into the matter with a possible view of experimenting along the lines suggested. There is unquestionably room for large improvement in projection carbons. I have thought that for a long time, and I still think it just as strongly as ever.

To Operator Motorcycle Owners.

While this is a little out of line of the projection department work, still I feel I can do the hundreds of operator motorcycle owners a very distinct favor, and I am going to. As you know I have joined the motorcycle bug crowd. As you also know, a motorcycle rides much better with a tandem passenger, but the average tandem is a pretty bumpy proposition for the aforesaid passenger especially if he or she happens to be a light weight. I have been experimenting with tandems, and I have found pretty nearly all of them to fall in two classifications, viz: (a) Bad. (b) Worse. But at last I have found one which certainly is all its name declares it to be, and that is a dream. I refer to the "Dream Tandem" made by the Stoll Mfg. Company, 33rd and Walnut Streets, Denver, Colorado. It is easy to attach and detach, and it rides like a cradle. I most heartily recommend this particular attachment to all my motorcycle operator friends. It is a little expensive, but it is well worth the money.

A Motor Rewinder.

Sidney Fletcher, manager Fletcher Amusement Company, Memphis, Texas, sends sketch of his motor rewinder. It is very simple. The motor is belted to a pulley on the empty reel and a tension shoe operates on the pulley attached to the spindle of the loaded reel. Friend Fletcher establishes a fulcrum a few inches from the pulley and lays a level across it, with one end bearing on the friction pulley, and the other held down to the bench by a tension spring. The device is quite simple and effective.

New Lens Table.

The Precision Machine Company, New York City, per J. E. Robin, sales manager, writes:

> We are mailing you a copy of a lens table which this company just compiled. One copy of same has been mailed to each of our dealers and to every operators' union. We are of the opinion that its use will lessen probabilities of errors in calculating lenses. The table may be relied upon for accuracy for aperture plates which are .9625 of an inch in width and having a height equal to 75 per cent. of the width.

In the past I have been obliged to discourage the use of tables of this kind due to the fact that aperture plates varied in width, and varied considerably, too. Now, however, the leading manufacturers have adopted a standard aperture width, as per above measurement, and, assuming the table to be free from error, there is no reason why it should not give just as good, or even better, results than figuring the lenses would give. The Precision Machine Company is to be complimented on the compilation of such an extensive table. Altogether there are 2,622 picture sizes given, covering motion picture lenses from 2 inches e.f. to 9 nches e.f., and stereopticon lenses from 8 inches to 16 inches e.f. Also there is some valuable data on the bottom of the sheet which in itself is something like 3½ feet long by about 2 feet wide. But the picture of the rear lens combination to the left at the bottom, is wrong, the position of the two lenses forming the factor being reversed.

Inadequate Data.

Thomas Murphy, Wilmington, Ohio, writes:

> I am putting a Power's Six A lamp on a Simplex machine, and cannot get my light focused right on the film. There is a blue spot in the center. If I move carbons or lamp back I will have brown corners. It seems as though my lamp was too close to the head now, and I cannot get the light centered right on the film unless it is very close. Please advise.

You say you are putting a Six A lamp on a Simplex machine. What am I supposed to make out of that statement? Do you mean a Six A lamp house and lamp, or are you putting a Six A lamp in a Simplex lamp house? What kind of a combination have you anyway? Also what focal length condensers are you using? If you have a copy of the Handbook, or have read this department consistently, you should be able to measure them, if you do not already know their focal length. Very likely you have condensers of too short focal length, but then again it is possible that you have put a Six A lamp in a Simplex lamp house, and that you cannot properly adjust the lamp with relation to the condensers; that is to say, the lamp won't go up close enough to the lens. I cannot offer you intelligent advice, unless you send me complete data. There is no harm done if you send too much data, but if you do not send enough I can do very little for you.

A New Show for Fort Worth.

Joseph H. M. Smith, Fort Worth, Texas, writes:

> A large new theater, 1500 seating capacity, is being erected in Fort Worth, the same to have all modern improvements. The operating room will be large, and roomy with at least a 10 foot ceiling in which there will be a 24 inch vent. Just outside of the operating room will be a toilet, and a wash-room in which to clean up after the day's run. In this there will be a closet in which to hang one's good clothes, towel service, etc. Have you anything down in Manhattan like that? It will be a real job for some operator. This kind of manager encourages good work, and it will be just three reels too and no more.

No comment necessary except to say that we need more managers of this type.

The Questions Endorsed.

The editor of this department recently addressed a letter to the Department of Water Supply, Gas and Electricity of New York City, which department has charge of the licensing of operators. In this letter attention was called to the questions now being run in the projection department. The engineers were requested to look the matter over, and express their opinions as to the value of that kind of work. I am now in receipt of the following from H. S. Wyncoop, electrical engineer, in charge of Division of Electrical Inspection:

> Our engineers have read your communication of May 5th attentively, and gladly endorse the thought, since anything which will broaden the technical knowledge of moving picture machine operators, and therefore increase their efficiency should receive the hearty support of this department.

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MOVING PICTURE WORLD

Comments on the Films

Licensed

WITH HIS HANDS (Edison), June 2.—Marc McDermott, lead in "The Man Who Disappeared" series, is called upon to do many thrilling things in this fifth picture. Most of the scenes show structural steel workers picking their way over scaffolding at the top of an uncompleted skyscraper. A struggle in which McDermott is thrown from the top of the building is admirably done and will compel interest on any program.

AN ANGEL UNAWARES (Essanay), June 2.—Miss Ruth Stonehouse does particularly effective work in this well told story of a woman's great sacrifice. Miss Guerda Holmes and Richard C. Travers are acceptable in the other principal roles.

SUMMER LOVE (Lubin), June 2.—A mildly interesting comedy which is commendable because of its quiet and natural action. There is nothing new in the plot. The photography could have been improved upon.

A BREWERYTOWN ROMANCE (Lubin), June 2.—There is nothing to praise and much in the way of detail to condemn in this alleged comedy on the same reel with "Summer Love." One of the funny (?) things offered is a chase in which the principal comedian shows great fear of losing his trousers—incidentally, he shows considerable shirt-tail.

THE SHEEP RUNNERS (Selig), June 2.—Typically western scenes in which a herd made up of thousands of sheep is the center of interest will compel attention. The ill feeling which has existed for years between cattlemen and sheepmen provides the keynote for the dramatic plot.

PETER LOVES WORK (Melies), June 2.—Pictures of beds "making themselves," shoestrings and neckties "tieing themselves," etc., are always interesting as represented in animated photography. An acceptable comedy plot has been devised for the purpose of giving continuity to the several wonder provoking demonstrations of "stop work."

AN UNFORTUNATE IDEA—June 2.—Tiny Tim's tactless use of remarks his father and mother have made about some of their friends as copy to show the several friends his ability as a penman creates genuinely amusing situations. On same reel with "Peter Loves Work."

PATHE WEEKLY, NO. 39 (Pathe), June 3.—News items of more than ordinary interest are illustrated in the Pathe Weekly for the current week. Pictures of the prize winning babies at the recent show in New York City are especially well chosen.

BY PARCEL POST (Edison), June 3.—Pleasing little comedy of sentiment in which Andy pays off the mortgage and saves his widowed mother's house. Slight and not very new, it wisely chooses those things only that lend themselves to pleasing reflections and to an escape from worry. Harry G. Bates wrote the script which Charles France produced. The acting and staging are pleasing.

BEANS (Essanay), June 3.—She thinks he loves her for her baked beans and not for herself and then her officious aunt comes. It is too much. She leaves home and gets a job in a city restaurant where, later, her father and her lover, trying to trace her, have the good fortune to taste some beans. Since none other could cook such it must be she. They find her in the kitchen. All this is pictured on the screen with much else that is human and it is done in a lively, amusing manner that makes a desirable offering in every way.

THE RUMMAGE SALE (Selig), June 3.—Maibelle Heikes Justice usually, not always, puts into her scripts a touch of something human and distinctly new. She is one of the kind that seems to have seen with open eyes or listened with open ears and, because she is endowed with lively fancy, seems to be giving away open secrets. This offering from her pen has something about it that makes it as interesting in part as gossip. The best writers always seem to overhear more than make-up. It is a pleasing picture, delicately handling an incident that could have been easily made unconvincing. Edward LeSaint produced it. Lillian Hayward and William Hutchinson have the leads. A pleasing offering.

WANTED—A HOUSE (Vitagraph) June 3.—Farce comedy with rough, broad humor with old things like the wrong connection in the cellar that makes water come out of the gas jets in the parlor and gas come from the bathtub. This is still funny and made laughter; but it is the best thing in it. The writer is Charles Brown and Lee Beggs produced it.

THE IDIOT (Biograph), June 4.—This story suffers from a sequence of unpleasant situations—the doctor's refusal to treat a child, the child's death, the bereaved father's desire for revenge, the case of idiocy, the death from poisoned whiskey, the operation, etc. This is splendidly photographed and well acted, but the motive is such that it leaves a bad impression with the observer.

A GOOD EXCUSE (Melies), June 4.—A half-reel in which husband and wife feign illness to get out of entertaining their cousins at dinner. The relatives come anyway and the situations are delicately pleasing. An artistic handling of a slight plot.

THEIR FIRST QUARREL (Melies), June 4.—A pleasing skit, on same reel with above. The quarreling parents tear their child in two, but the child turns out to be a dummy. Slight, but amusing.

SOPHIE PULLS A GOOD ONE (Essanay), June 4.—Sophie buys out a local dentist in Snakeville, pulls teeth for all the cowboys and leaves hurriedly on the stage with their money. A Western comedy of about average interest.

A FALSE MOVE (Vitagraph), June 4.—A little comedy number in which the husband enters the home of the old maids to take them some presents in a laundry bag. He upsets the milk and is mistaken for a burglar; later it develops that he has the wrong bag after all. A slight plot, well pictured and gently amusing.

THE MAID FROM SWEDEN (Vitagraph), June 5.—There is very little that is new or truly funny (unless the fat cook's dance above while the plaster falls in the room below is funny) in this farce. It will please those who have seen very few or no pictures; but here on Broadway it made hardly any laughter while we watched it. There is clever acting in it and none will deny that the ending joke gets over, is really funny. Jane Lennox is the author and is was produced by Lee Beggs.

WILLIE'S HAIRCUT (Selig), June 5.—There is good, new fun in this picture of the wiles of kids and there's sympathy for Willie, who loses his raven curls and is much better off without them. The script seems to be slight in texture, with one excellently brought out, amusing situation, but the producer and his players have added much that will waken laughter and understanding. A very fair offering.

HIS FIRST RIDE (Selig), June 5.—He had too plainly ridden many times to get the skillful tumbles that he puts over. It's a vaudeville sketch done out on the street and amusing in its own way.

REAPING THE WHIRLWIND (Kalem), June 5.—The "Whirlwind" is a country paper whose editor (John Brennan) in trouble, meets an old theatrical friend (Ruth Roland), who proves a great help to him as a subscription getter, etc. This precious pair reap the whirlwind when they try to get away to Broadway with the "spon" and land in the "coop." Ruth finds a way even out of prison; but John leaves his coat with the "dough" hanging in his cell. There is still fun in it and it is done in a way that gets over, so it can be commended as a good offering.

A TRIP TO MT. LOWE (Kalem), June 5.—On the same reel, this scenic is interesting, although the photography is rather obscure at times. It has been pictured by Kalem before and adds very little to the value of the offering.

BLOTTED OUT (Lubin), June 5.—A fairly good commercial offering giving a story of Mexico with one or two new incidents on the old plot in which the heroine rescues her lover, condemned to die for the military crime of his superior. The old, old theatrical gestures of love-making, of parting, of receiving or giving a message, of meeting a superior officer are apt to be anything but life-like and they are dreary to all who see many pictures. This offering suffers a little from some of these. The photography is clear and commendable. The author is W. M. Ritchey and the director is Tom Forman.

THE HOUR OF DANGER (Kalem), June 6.—A picture of sentiment that makes a fair offering without coming up to the standard of the Kalem better pictures. The story will hold attention, but never really convinces and doesn't effect us deeply. The photography is good; the acting only fair.

THE COUNTERFEITERS (Edison), June 6.—A yarn of the real kind doesn't need to be convincing; but may run all the way from a regular whopper to a fairly improbable account, such, for example, as this picture tells. The difference between a yarn and a dreary, unconvincing lie about life is that the latter passes itself off for truth. Edward Townsend wrote this yarn that gives good entertainment and Preston Kendall put it in. It is well acted and clearly photographed.

CAPTAIN KID, THE BOLD (Biograph), June 6.—A very amusing little burlesque skit that is sure to please audiences and make them laugh. It is brisk, cleverly acted and staged to make the most of it.

IN THE NICK OF TIME (Biograph), June 6.—A lively burlesque that though not strictly new is fresh enough to make laughter and goes well with the offering that shares the reel with it. Together they are commendable as a sure program brightener.

BRONCHO BILLY'S DUTY (Essanay), June 6.—A picture drama in which Mr. Anderson crosses a broad chasm from his usual depiction of Western desperadoes to the role of a minister. The offering while interesting is not wholly convincing.

ROSE O' MY HEART (Selig), June 6.—A conventional plot involving the lives of two families. The head of one serving a sentence in prison for a crime committed by a member of the other family, an office associate. It is but a replica of several other pictures along the same line. Considerable heart interest permeates through the several years it takes to develop the plot to a happy ending. It is well produced.

FIRE! FIRE! (Lubin), June 6.—This comedy split reel is on that with "The Female Cop." The plot, what there is of it, concerns a rube fire department. A stuttering man of all-work attempts to tell the chief to fire another man for kicking him, which causes a general ruction, and the calling out of the department. A rough and tumble picture.

THE FEMALE COP (Lubin), June 6.—On the same reel with "Fire! Fire!" and about of the same nature. She does all absurd thing imaginable. Not bad for a comedy of its kind.

TANGO AT TUCKERVILLE (Edison), June 8.—There is no real story in this picture written and produced by Charles Seay; it doesn't get anywhere. But a large cast of competent players do clever and amusing characterizations and keep it fairly entertaining.

HEARST-SELIG NEWS PICTORIAL (Selig), June 8.—Timely and clearly photographed this topical is as interesting as it is valuable.

THE ETHICS OF THE PROFESSION (Biograph), June 8.—A doctor, feels it his duty, as a physician, to care for the man who, in eloping with his wife, has run his automobile over a cliff and been injured. The car is seen to take a sheer fall of some fifty feet and yet the wife escapes harm—such things really happen in life. We can't praise the story highly; it is commercial and not as a whole convincing and it is weakly acted at most times. The photography is clear.

EVE'S DAUGHTER (Vitagraph), June 8.—The plot is one of those typical theater schemes and, with numerous variations, has been used times without number. This is not a featherweight against it as fresh entertainment. But its scheme is artificial and has its being not from a desire in its author to tell a story, but to make a picture by imitating something else that is much better than it. Yet it gives a flashing glimpse of a pretty girl (Lillian Walker) posing for a statue in not too scant attire. It is not strongly acted, although Earle Williams, as the model's rich husband who knows nothing of her former occupation, does skillful, artistic work. Rella Young, the author, deserves little credit. Wilfred North, the director, has staged it commendably. It is clearly photographed.

WHOOF, WATCH WHIFFLES! (Pathe), June 8.—A thoroughly legitimate and engaging incident from child life is made the comedy basis in this half-reel release. Riotous laughter is not the object of the picture and it will accomplish its purpose by spreading quiet smiles over the faces of all who see it.

PICTURESQUE SCANDINAVIA (Pathe), June 8.—Subject matter of the highest grade and remarkable workmanship on the part of the producers, from the camera man down to the last man to handle the picture, combine to make this travel release a particularly fine one. On the same reel with "Whoof, Watch Whiffles!"

THE POISONS OF SERPENTS (Pathe), June 9.—Raymond L. Ditmars, curator of the New York Zoological Society, working before the Pathe cameras, has contributed one of the most interesting educational pictures turned out in a long while. The release shows how poisons are extracted from venomous reptiles for purposes of experimentation, and while the manner in which the reptiles are handled will send a chill down the spine of the average observer, there is a fascination in the picture which is almost uncanny.

RIVER TRAVEL IN INDO-CHINA (Pathe), June 9.—The dangerous and picturesque negotiation of rapids which seem impossible of navigation, with the aid of natives who know no fear of the water, is shown in this travel picture on the same reel with "The Poisons of Serpents." The picture is splendidly photographed.

Licensed Specials

TRAPPED BY WIRELESS (Kleine-Eclipse), June 2.—Although there are numerous slips in working it out, one is able to grasp the rather interesting story which has been made the excuse for the presentation of the many beautiful scenic effects and several spectacular bits of action which will make this two-reeler unusually acceptable. Pirates loot a pleasure yacht in the Mediterranean and are prevented from killing the owner's daughter only through a heroic life's sacrifice on the part of a one-time pirate chief who has fallen in love with the girl.

THE LAST WILL (Vitagraph), June 2.—This two-reeler telling a story of family discord and intrigue in the old English days is a decided disappointment. A strong characterization by Miss Anne Schaefer in the female heavy hole is the only bright light.

KISS ME GOOD NIGHT (Lubin), June 3.—In two parts, a rather distressing picture. We are not wholly certain whether it was intended to be a society drama, a farce comedy or a burlesque—it isn't distinctly any of these. There are good elements in the idea (the script is by Shannon Fife) to make a lively farce comedy; but if it was so intended the whole atmosphere is against it and surely all that senseless, brutal, rough work should have been left out and it should have been set in a more breezy atmosphere, as in a western country town. We have never seen Lottie Briscoe or Arthur Johnson to worse advantage than here. The characters as they put them over are truly ill-mannered to be interesting; there is nothing attractive in them; nor is there anything laughable in what they do. It is vulgar. Of the staging and camera work we have only praise. After reading the synopsis of the picture we feel that here, perhaps, is a case where the author deserved better treatment by the producing end.

THE CALL OF THE TRIBE (Kalem), June 3.—People watched this two-part offering pretty closely, on account of the story. Yet it is a story that has been told before, but not with this filling-in which gives it its new interest. Attention lags a little when we see the Indian who has graduated in the East falling in love with the daughter of a white physician; it seemed a bit theatrical and unreal because we have seen it so often. The real font of our close attention comes from the fact that the Indian has become a real doctor and we realize his chance of being a great medicine-man among his own people and his chance of a romance aside from this falling in love with a girl of the white race. So we believe the ending spoils it a bit. The acting, with Art Ortega as the hero, and with Mona Darkfeather, Big Moon, Eva Smith, etc., in the cast, is good. The photography is clear and acceptable.

A GIRL OF THE CAFES (Lubin), June 4.—A girl in league with a confidence man goes West to throw off the old life and marry a ranchman. The crook atmosphere is not very strong, and the story becomes more interesting in the Western scenes, when the confidence man follows the girl. The husband learns the truth and remains faithful to the girl. The photography is good in this and it makes quite an entretaining offering, though there are no particularly strong scenes in it.

PAULINE'S NECKLACE (Melies), June 4.—The trusted agent and his wife make away with a valuable pearl necklace, by hiding it in a brass bedpost. A clever detective, by the employment of a simple ruse, makes them divulge its whereabouts. The simple, straightforward development of this plot makes it gain a decided interest as the story progresses. It makes a first rate mystery yarn and is well handled by a competent cast. A good release.

WHEN THE MAN LEFT TOWN (Edison), June 5.—A comedy in two reels for the more advanced and intellectually wakeful type of spectator. It isn't subtle; on the other hand, it is rather obvious in its humor. But it is aimed at and for those who are interested in woman suffrage and was written by a mere man, Mark Swan. It will irritate both those who want female suffrage and those who don't want it. It will probably amuse both even while it irritates. C. Jay Williams has put it on and one finds a good many clever touches in it, both in the work of the players and in the scene making.

THE ELDER BROTHER (Essanay), June 5.—There is a long stretch of truly good film in this two-part offering, but the opening of the picture is a horrible example of sentimentality unconvincing to the point of silliness. How could such a cabaret dancer have a Bible on her table, right out? Then the way the doctor, elder brother of the weakling, meets the dancer and falls in love with her is crude enough for five years ago. Points of this kind have been handled many times naturally in recent offerings; there are plenty of good ways of establishing such a situation; but, here, the author was hurried or lazy and let it go at that. Only, those looking at it won't put themselves in his place nor make allowances. The heart of the picture is fine and the real story is made effective by the human acting of Francis X. Bushman and Bryant Washburn with the help of Gerda Holmes and John Cossar. The photography is good—clear and picturesque. But the staging is not always in keeping—the cabaret dancer's apartment, for example, how could she afford it?

TOO MANY HUSBANDS (Vitagraph), June 6.—A two-part special; it is funny, but it isn't all funny. It is "nursed" along with things that now and then are as trite as a duel, for example, arranged by an officious third party for two who have no quarrel. Then, not all of the characters get over, the human bloodhound is one that seems pretty thin. Yet there is much all through that makes laughter, is new and worth while. The sleuth's wonderful glass is one good thing; and the whole scheme offers many a fine chance for astonishing events that are very amusing. It is a good offering; but its author, Anthony E. Wills, who wrote "A Regiment of Two," has done much funnier work. Sidney Drew put it on and plays the leading role.

JUDGE DUNN'S DECISION (Selig), June 8.—Interesting release, a two-part subject, and it easily takes first place among the regular offerings of the licensed group to-day. The script is by Mrs. Owen Bronson and Edward Le Saint put it on. Both deserve much credit, as does the cast of very competent players who took the characters. The whole trend of the picture tends to make it a popular offering. It shows justice triumphant; it takes pity on a poor girl who has fallen once and wants to reform; it rebukes the idle, spendthrift rich, and broadly takes account of both upper and lower strata of society. Al W. Filson plays the judge convincingly. Eugenie Besserer and Lillian Hayward play his daughter and wife as clearly and commendably. Stella Razeto and Guy Oliver have important roles and do good work. The staging and photography are in keeping.

NINA OF THE THEATER (Kalem), June 8.—This two-part offering is the first of a prospective series to feature Alice Joyce. It tells a story of two true lovers separated by the lying work of a third party, a doctor, who then marries the heroine, a beautiful actress. This doctor as a character hampers the picture. He is not a convincing villain, but does at the close a sensational and convincing enough death-fall over the banisters. This opens the way for the happy ending in which the actor and the actress can marry and be forever after, etc. It is a good vehicle for the beautiful leading woman, Alice Joyce, who is photographed in many lovely scenes, in which she is herself the thing of greatest beauty. It is a pretty picture rather than a deep or true one.

Independent

FOR THE SAKE OF KATE (Reliance), May 23.—"All the world loves a lover" and because there are two sets of very human lovers to provide the story for this two-reeler, a big percentage of the moving picture world will enjoy this late Reliance release. The story is one of the West and, introducing sheriffs, deputies, and a bandit, permits of plenty of lively action.

TANGO TROUBLES (Royal), June 6.—There is no doubt that this is a serviceable, commercial offering that most spectators will welcome; but there is nothing in it that is new, although most of it is still funny. It has a rough, popular taste that spectators are used to and many like. The spectator who has seen only a few pictures will have to laugh.

THE LAST DRINK OF WHISKEY (Komic), June 7.—Another helter-skelter farce of amusingly outrageous doings. It will compel laughter, draw it even out of a tightly corked audience. There is nothing wonderful about the picture; it is very much like others of the kind; but it has newly tried things and there is a good freshly thought-up scheme behind it with much that is truly funny in it. The acting is according to the best ideas for farces of this kind and it makes what is surely a desirable offering.

UNCLE SAM IN MEXICO (Victor), June 8.—This is a purely descriptive number, showing scenes in Mexico, particularly in the vicinity of Vera Cruz. This is a live series of views, though no actual fighting occurs. It gives a good idea of conditions in Mexico at present.

THE UNDERTOW (Powers), June 8.—A film story picturing the seamy side of life, with Jeanie MacPherson in the part of a girl of the slums. The gang leader follows her after she reforms and she kills him and drowns herself. The slum scenes in this are typical, but the story itself is not very strong.

OUR MUTUAL GIRL, NO. 21 (Reliance), June 8.—This series still keeps up its interesting story and, in this installment, has some of the best city street work we have seen anywhere. The very slums of the city, not a catch of them, but the whole tangle, seem to be laid before us. The gangsters and their work, the work of the "higher" kind of criminal, and a smack of police activities seem, in it, as natural as life. It is also clear that a scenario writer who knows what he wants and how to get it is behind the job; the incidents are novel, fresh and convincing. Photographically it is acceptable. A good offering.

NANCY'S HUSBAND (Beauty), June 9.—A farce comedy, pleasing, light and airy. It makes good use of beautiful gackgrounds and is well photographed. That its plot, or scheme, is old is not of great importance. There is enough in it that is fresh and it makes a pretty and acceptable time-killer. Margaretta Fisher, Harry Pollard and Gladys Kingsbury play it with good support.

SPARROW OF THE CIRCUS (American), June 10.—Pretty, sentimental story. Sparrow is a circus clown happy with his wife and little kid. But she takes the child and runs away with the ringmaster and he is left to make his jokes for the people in spite of a breaking heart. Later, in another city, the circus and the runaways meet. There's a melodramatic happy ending. People still like a good deal of this sort of stuff and this is a very fair commercial offering to please them. It is well acted, staged and clear in photography. The atmosphere is decidedly interesting.

THE COWBOY'S CHICKEN DINNER (Reliance), June 10.—How a ranch cook in fear for his life steals and cooks a $10,000 performing rooster to please his employer, who is dissatisfied with the food he has been getting, is made the basis for this single reel comedy. The story has provided many opportunities for original comedy business and the performers who tell it on the screen have not overlooked any of these.

THE MASKED RIDER (Powers), June 12.—In this number Edna Maison impersonates a famous masked dancer, whose identity Ray Gallagher has vowed to discover. It is a rather unique plot and as the scenes develop quite a pretty love story is unfolded.

AUNTIE'S MONEY BAG (Eclair), June 14.—An unusually clever child play, enacted entirely by juveniles. The costuming and action are full of interest and the story is one that will entertain. The children themselves are very attractive and capable. A good offering.

THE GIRL ACROSS THE HALL (Thanhouser), June 14.—The girl is a seamstress and the man across the hall is a ne'er-do-well, who is getting bitter. He is a widower with a little daughter and she has made friends with the seamstress. The ending is a matter of course. It is a commercial offering, the kind for which most people are quite willing to pay the admission price. Prettily staged, it will be counted as fair, but will not excite enthusiasm.

THE PURSUIT OF HATE (Rex), June 14.—A one-reel number by Lois Weber, in which the author plays the leading part. She falls in love with the husband of a woman who is something of a vixen. This story seemed rather mechanical in construction and ended weakly. It promised more than was realized.

THE SAND HILL LOVERS (Victor), June 15.—In this number Warren Kerrigan doubles as the good and bad brother. Some of the double exposure situations were notably good. The story is a Western one of about ordinary interest. Vera Sisson appears as the girl.

KIDS (Sterling), June 15.—A story featuring principally a group of children, wits love and jealousy to keep the plot in action. Some of the scenes are quite laughable and the motor boat chase toward the close was very good. This is entertaining.

LUCILLE LOVE, Series No. 10 (Gold Seal), June 16.—More of Lucille's highly-colored adventures in the power of the rascally Hugo. He treats her first cruelly and then tenderly, so that observers are beginning to think they will marry at the close of the series. The installment closes with Lucille's rescue from Hugo's clutches by a bandit, the scenes being laid at a Mexican ranch.

BOXES AND BOXERS (Crystal), June 16.—Vivian gives her rival admirers some boxing gloves and lets them fight it out. A slight plot of about average merit.

FOOLISH LOVERS (Crystal), June 16.—This, on same reel with above, is another slight offering. The lovers are reunited after a quarrel by a pretended automobile accident to Chester.

THE FATAL LETTER (Joker), June 17.—Max Asher goes on a hunting trip in this number, pretending he has left home to get away from the tobacco habit. Another woman comes between him and his wife and the principal action of the piece hinges on this situation. It is a fairly entertaining offering.

'CROSS THE MEXICAN LINE (Nestor), June 17.—A number featuring Wallace Reid and Dorothy Davenport. He is captured in Mexico and she follows to meet the same fate. The Mexican senora overcomes her jealousy and aids in their escape. The situations had but little feeling in them and seemed to lack conviction, though the atmosphere was good.

THE BRAND OF CAIN (Powers), June 19.—A Western drama with a wholly conventional situation worked up freshly and with a fair measure of effectiveness. The story is clear as far as the main drift goes; it has speedy riding, an unexpected denouement and enough snap to give it holding interest. The author and producer is George Giblyn and the leading woman, the ranch-owner's daughter, is Grace Maison. The photography is only fair.

SOPHIE OF THE FILMS, Series No. 3 (Nestor), June 19.—In this number the laundry girl who ventured into the movies is told to jump out of a burning house by the desperate manager, who wants to get rid of her. She knocks the house down. Later Eddie saves her from drowning. This makes good burlesque and is the funniest number of this series we have seen.

Independent Specials

THE ROSEBUSH OF MEMORIES (Reliance), June 6.—Pretty, poetic love story in two reels. There is no doubt that it will hold interest; but there is no punch of emotion in it; for it fails to convince strongly. The real estate man's part in the reconciliation is, for example, one of its weak points—its weakest. That the old gardener should take an interest in the quarrel, after his pleasant times with the newly married couple in the garden, is good and there are also many beautifully photographed pictures in it that will charm. Miriam Cooper with Courtenay Foote have the leading roles.

THE INTRUDER (Majestic), June 7.—Francilla Billington puts true, human emotion into this two-part picture of a miss-judged wife. The story is well managed and made the more effective by excellent photography and its setting in a beautiful dwelling, surrounded by a garden of roses and flowers of all kinds. The other characters, the husband (Jack Livingston) who wrongly suspects her of faithlessness, the masher who fools himself without reason (W. E. Lawrence) and the crook who breaks in (George Seigman) play their parts well in support, and the whole, written by Christie Cabinne, makes a pleasing and worthy offering.

THE OATH OF PIERRE (American), June 8.—A substantial two-part offering giving a story of red-blooded frontier people who are not hampered by doubts in their good and in their evil. It deals with a wrong done to a trusting mountain girl by a ruthless surveyor who chances to come to the valley and of the stern vengeance that her brother, Pierre, takes on the malefactor. This part of the story is raised to a higher plain by the fact, clearly shown, that the killing of the villain keeps him from continuing in his nefarious work of destruction and saves the happiness of another girl, his intended victim. The whole is effectively handled and well acted and makes a clear and deeply interesting story, freshly put on the screen, if not new. Good backgrounds help.

RIVALRY (Thanhouser), June 9.—The grand climax in the old reliable "Blue Jeans" in which a pretty girl is snatched from a horrible death just as she is about to shoot into the greedy saws at a lumber mill while strapped to a log on the carriage has been carefully dusted off for presentation in this two-reeler. The story in which the big scene is made to fit is not as clear as it ought to be, but the production has so many good points that it will prove acceptable on almost any program.

THE STIRRUP BROTHER (Eclair), June 3.—An adaptation of one of O. Henry's stories. It is a splendid drama. J. W. Johnston plays the foster-son. Both he and the man who plays the son do fine and consistent work throughout the two reels. The picture is well directed and acted. It will make a hit.

ENMESHED BY FATE (Victor), June 12.—This two-reel number unfolds quite an entertaining story of a conventional, built-up type. Irene marries Danvers as the result of a financial deal. Later she appeals to Kelp for assistance; the husband finds them together and is killed by an ex-convict named Jim. The hero is, of course, blamed for the crime, but afterward cleared. Irene Wallace made an attractive appearance as the heroine and handled some of the scenes very creditably indeed. The photography is generally good and the offering as a whole is a successful one of its kind.

THE BAITED TRAP (Imp), June 15.—A convincing picture of the manner in which white slave gangs work, written by Monte M. Katterjohn. King Baggott and Arline Pretty play the parts of Dennis and his sweetheart, Norah. At a crucial moment in the story some novel scenes are introduced showing the manner in which films are developed, dried and assembled. Then the interesting climax is shown. A strong story with a pleasing novelty feature.

THE HOUR OF RECKONING (Broncho), June 17.—There are incidents so widely different from each other in this two-reeler that it may well be expected to have an appeal for all classes. The story itself is intensely human, but it loses in the telling for the reason that there is a decided lack of continuity. The closing scenes, showing U. S. soldiers in a desperate battle with Indians, and the dramatic squaring of a "social triangle" story are so well done that earlier faults in the matter of direction may be forgiven.

IN THE SOUTHERN HILLS (Domino), June 18.—Many happenings of lively interest, all of them within the limits of human possibility, have been combined in this two-reeler in such an artistic manner that it is bound to please. A young minister who knows how to fight as well as how to preach is the hero of the yarn. There are moonshining incidents and a very realistic scene of a near-lynching.

A LAW UNTO HIMSELF (Rex), June 18.—It is hard to tell in this two-part picture whether the title applies to the man who steals the pretty wife of the Italian peasant, or to the Italian who, in America, finds and kills him. Hazel Buckam plays the woman; Robert Leonard the detective who, after the murder, tracks down the Italian (Lloyd Ingraham) who confesses to him and then dies not convincingly. The story isn't dramatic after the opening scenes and there is too little suspense. Perhaps to have made all its steps clear would have shown its outcome at once and destroyed all suspense; but the fact that much of it is blind—not as in the early scenes with mystery, but with confusion—also keeps suspense from it. It is well acted, has much humanity in lesser things that is charming, and its many artistic scenes are well photographed; but it is not a big offering.

THE VOICE AT THE TELEPHONE, Part 1 (Kay-Bee), June 19.—This two-reeler is the first half of a rapid fire dramatic picture made to be released in two installments. A father disowns a wayward son. Entering the home from which he has been driven surreptitiously to remove his belongings, the son is discovered just after his father has been seriously wounded in a fight with a burglar. A telephone girl at the city exchange has heard the voice of the father's assailant after the instrument has been knocked from the old man's hand as he is calling for help. The son is arrested for the assault and circumstances seem to convict him. There is no waste action in this first installment. Poor photography has marred it in one or two places.

THE VOICE AT THE TELEPHONE, Part 2 (Kay-Bee), June 26.—The concluding two reels of this special dramatic subject in two parts are made interesting with a fairly faithful reproduction of some of the methods which the police use in forcing confessions from people whom they suspect of crime—the "Third Degree," as it is called. The son, falsely accused, is freed when the telephone girl identifies the voice of the real criminal, who has also been arrested. In its entirety, "The Voice at the Telephone" is well worth while; the division into two parts has been skillfully made and those who see the first installment will have great curiosity to see the second.

THE ALARM (Keystone), May 28.—Keystone hasn't turned out anything funnier than this two-part farce in a long while, if ever. As usual, it is rough and tumble, helter-skelter; but the spirit of laughs is behind most of what goes on in it, especially of the second reel. As an offering to the public, it is first class, there can be no doubt at all of that. But it is so full that it would be hard to give a compressive account of it. Roscoe Arbuckle is the author and director. It's a scream.

BLACK NISSON, or THE HUMAN BEAST (Gaumont).—A three-reel offering full of lovely pictures mostly taken along some quiet stream in France. It is the perfect photography and the skillful background choosing rather than the story that makes this offering acceptable; for the story is weak in construction and is most unconvincing. One can see plainly that as an advertisement of a small, compact motor that can be carried in a satchel and attached to a boat at will, the picture is fine.

THE MILLION DOLLAR ROBBERY (Blache Features).—A four-reel sensational and in part humorous melodrama. The story has not been made convincing and depends upon the speed and sensational quality of its incidents to keep one from noticing the lack, at certain points, of true logic in its development. For example, why did the butler who was to "turn state's evidence" run away? The thief was in reality as proved by the denouement, the capitalist himself, walking in his sleep; but the jealous banker who loves the rich man's daughter manages to get the secretary suspected, his intention being to get him out of the way so that the road would be, so he hoped, clear for his love-making. The staging, the photography and the acting, for the most part, are of good quality. And there are acceptable touches of humor in the action.

THE MASTER OF THE WORLD (Film Releases of America).—A three-part melodrama of a type known as sensational. The best thing in it is undoubtedly its truly beautiful photography—it has some woodland scenes that rank with the best we have ever seen. The story deals with a man who has discovered how to make gold on a large scale. It is padded with many vaudeville scenes that are rather cheap looking and include an Egyptian dance. There is little convincing realism in it and little feeling of romance. The acting is not always strong. Yet the staging is excellent and this is the one feature that redeems it and makes it a fairly entertaining offering.

THE RENEGADE'S SISTER (Miller 101 Ranch).—A three-part offering opening with a fine picture of a great cattle ranch and its herd. The scene then shifts to the village barroom and we find that a white man, bar owner, has recently raided an Indian settlement and stolen horses from it. Word is brought that the tribe has found him out and is "after him." The climax is a fight around a lonely cabin in which the man has taken refuge. The cabin is owned by his sister and her husband. The two later are rescued after the villain is shot and the close is happy. There are interesting scenes and the picture was taken along a shallow stream through which horses many times are shown splashing up silver waters. It is an offering that will be watched with interest, but not with great enthusiasm.

THE MEDICINE BAG (Miller 101 Ranch).—A very good Indian picture in three parts. It is well made from a dramatic standpoint: has the wide plains with the typical sod hut of the first settlers and tells a thoroughly romantic story. Not a great picture, it is surely a popular offering and destined, we feel certain, to win the approval and applause of spectators. The photography and general staging is excellent and the acting fair.

THE LUST OF REDMEN (Albuquerque).—A picture in four reels that shows the Indian as he really is. We have seen no other offering that was closely like it and do not feel any too certain as to how it will go with the general spectator. It is much better than the average Indian picure; but is brutal and may offend very sensitive folks. There have been others pictures of Indian brutality; but here, although Uncle Sam's soldiers come to the rescue in time to save husband and wife, these have lost everything and almost their faith in God. The picture gives four reels without a touch of romance—there was none to give. The author is Dot Farley who plays the leading woman's role well. The director is G. P. Hamilton. The acting is fair although the leading man is a bit stagey and unconvincing. The photography is clear.

FINE LOBBY DISPLAY FOR "CABIRIA."

The Kraus Manufacturing Company, of 14 East Seventeenth Street, this city, is the maker of the notable lobby display for "Cabiria" at the Knickerbocker Theater. From still prints 5 x 7 inches in size the Kraus Company in just three days produced seventeen pictures that are creating a lot of attention from pedestrians on Broadway. Eleven of these are 22 x 28, four are 22 x 33, and two are 53 x 55. The Kraus Company has employed its own process of bromide enlargements and hand water-coloring. The Seventeenth street concern has given a lot of attention to work of this description, and has turned out many orders for prominent firms. The increasing demand for this quality of lobby display is but another indication of the widening importance of the motion picture as an amusement factor.

LIFE-PHOTO CORPORATION IN NEW OFFICES.

The Life-Photo Film Corporation is removing its managerial and executive offices from 102 West 101st Street to the Candler Building at West 42nd Street.

The business of the company has increased to such an extent within the past six months that they have outgrown their present quarters. The studio and laboratory will remain at the present address, the laboratory in charge of Leonard Abrahams, the studio in charge of Howard Tobias.

Messrs. Bernard Loewenthal and Jesse J. Goldberg will devote their time at the offices in the Candler Building. Mr. Roskam, upon his return from Europe, will give his personal attention to the technical end of the producing business.

Convention and Exposition of the International Association.

(*Continued from page 1664*)

wherever censorship has been established it has had the effect of paralyzing men's minds—there is the fear on their part that the things they produce will be killed. Official interference in art or the drama has always resulted in the production of an art expression which in the end was merely the expression of the official board which passed upon it. I think that would be a grievous thing in America. I think it is quite possible that if the Federal Government enters this field we will see the motion picture suffer severely as an agent of civilization.

"I believe as a general idea that the people have a right to be protected from the twentieth man, but I would have the picture as free as possible, that it may bring to the light the literature of four thousand years. It is because I want this agency to be free, as it has been in the past, that personally I am opposed to the entrance of the Federal Government to this field of activity."

In a short general discussion following Mr. Howe's address, Mr. Prentiss, of Minnesota, declared that the exhibitor is anxious to help out the National Board in producing the most desirable class of pictures. Mr. Smith, of Schenectady, cited an instance where he was compelled to cut from a film an objectionable scene. He called up the exchange to learn if he should replace the excised part and was informed that upon investigation it was discovered the elimination had been ordered by the board originally, but had been overlooked. In the meantime the picture had been shown in fourteen theaters.

Advisory Secretary Cocks Explains Board's Work.

Orrin G. Cocks, advisory secretary of the National Board, was the next speaker. "We are working on from 150 to 185 pictures a week," said Mr. Cocks. "The business is growing very rapidly. We are giving all the wisdom we can possibly gather to the consideration of every picture. We are doing it, we believe, in a fair, disinterested sort of way. I believe the judgment of you men will be that we have been fair, disinterested and skilled. We have been trying to favor no one section or class or group.

"In this country there are a whole lot of professional uplifters who think the only way of accomplishing something is to smash something on the head, who don't believe in getting together and talking things over in a friendly way. The exhibitor knows that he has the public welfare of his community in his hand. You men know that you stand for the things that are worth while in your community. Every one of you men is doing a certain type of censorship in your community, perhaps even better than the National Board is doing. You are doing a bigger work than the National Board can possibly do for a hundred million people.

"The censoring in Detroit is done by the exhibitors, and they are doing it to the satisfaction of the community. In Milwaukee they worked out a plan. That was for the exhibitors, the state university and various organizations in town working with the mayor and the public to hold down pictures that are indecent. That is the Milwaukee plan. It is spreading to a number of cities throughout the country, so that a group of people who feel that the standard of the National Board is not satisfactory to a locality can work for the elimination of the very few pictures that get by. I wish some plan might be worked out for the control of these wildcat pictures put out by men who are animated by but one motive—and that is to get the shekels in. I don't think the National Board can control these men who carry pictures around under their arms. You men control these situations and you can help very decidedly. Why isn't it possible where there is only one man in a community who persistently and regularly does those things he ought not to do—why can't you men insist that he abide by certain standards?

"I believe the National Board can do more than a group of five men in Washington with a lot of paid assistants. The National Board has no men with paid assistants with a budget amounting to a hundred thousand dollars—and that you men are going to pay. The proposed law means that these five men are going to have a great deal of leeway; and every manufacturer who believes to be right a picture they censor as wrong is going to fight, is going to carry the matter to the highest court, and is going to be tangled up continually in legal questions. We are going to fight this thing with all the brains, all the skill and all the knowledge we have, and in the city, state and nation.

"I know that the board is not covering 100 per cent. of the pictures. We are covering 95 or 96 per cent. If you men will help we can control 100 per cent. You have got to get together. You have got to have plans. You have got to see that the thing is worked out right. We are going to expect you men to do your share as we do our share, as the manufacturers do their share, to make this thing what we want it."

The following resolutions were introduced, which it was voted

to take up for consideration at the Wednesday morning session, after which the convention adjourned for the morning:

Whereas, a measure is now pending before Congress for the establishment of a federal censorship for motion picture films, and the advisability of state censorship is under discussion; and

Whereas, there are at present upon the statute books legal safeguards against the exhibition of any improper photoplays; and

Whereas, the establishment of legal censorship will subject the entire motion picture industry to the despotism of censors without possibility of appeal or review; and

Whereas, legal censorship of any kind is opposed to the fundamental rights of all citizens freely to express their opinions and sentiments, and the abuse thereof is fully subject to legislative control; and

Whereas, the National Board, through its five years' experience in the criticism of motion picture films, has adopted a constructive policy and has endeavored to represent public opinion in a disinterested, fair and skilful way through the adoption of broadminded and intelligent standards of judgment; therefore be it

Resolved, by the International Motion Picture Association, in convention assembled, that the legal censorship of motion picture films is opposed to the best interests of the public, and that no conditions exist requiring such censorship for the protection of the public; and further

Resolved, that this organization declare itself as unalterably opposed to federal, state or local censorship of motion picture films based upon legal authority, on the ground that censorship of this kind is a restriction of the right of free expression; and be it further

Resolved, that this organization record itself as in favor of the voluntary co-operative criticism and regulation of films as at present conducted by the National Board of Censorship, and further, that it be the sense of the exhibitors of the United States, in convention assembled, that as the National Board is a co-operative body, all exhibitors be urged to refuse to exhibit any picture which has not been duly reviewed by that body.

TUESDAY.—Afternoon Session.

EDWARD L. SAUNDERS, manager of the Universal Exchange at 1600 Broadway, spoke at the afternoon session on "The Exchange and the Exhibitor." Mr. Saunders had planned to listen to the discussion of the report of the committee on grievances, and to base his remarks to a great extent on the matter developed in the debate. Owing to the laying over of this report until Wednesday, Mr. Saunders was asked to address the exhibitors. It just happened that the report was discussed the same afternoon, but that is another story.

"One thing is very important between the exhibitor and the exchange," said Mr. Saunders, "and that is coöperation. It seems to have been overlooked by a great many exhibitors. The general run of exhibitors seem to have the idea that the exchange is going to put it over on them whenever it can. They overlook the fact that anything that is detrimental to the exhibitor is detrimental to the exchange. The real success of the exchange is measured by the success of the exhibitor; we must do the things that are in your interest if we seek our own. One of the big items in the management of an exchange is the care of the film, conserving its condition, especially in a thirty-day service. If the film comes back to the exchange in bad condition when it left in good condition, we feel as if we had a complaint. We use every effort to keep the film in the best possible condition.

"The great trouble is that many exhibitors pay no attention to their operating-room. They leave everything to their operator, who may be a good man, a careful man, and he may not. He may not like the exchange, or he may not like its manager, and he may express his grudge in his treatment of the film. If every man will look out for his service the exchange can greatly improve the general result. All the matters in dispute between exhibitors can be straightened out to the satisfaction of both sides, but there must be coöperation. We must work together. You must watch your operator. Be sure that he sends back to the exchange every inch of film that he takes away. A case came under my notice recently where a boy who was carrying a film from one theater to another was selling pieces of it for a penny. We had had complaints of cuts and we started out to find why there were so many on subjects just after they had been run in a certain house. Now, these cuts can't be replaced, and while this case, of course, is an unusual one, still it shows what happens at times and how the service is injured. The exchange is willing, as I said before, to coöperate with the exhibitor, because we have many interests that are common ones."

The Grievance Committee's Report.

The remainder of the afternoon, which was practically the whole afternoon, was taken up in the consideration of the report of the grievance committee. At first it was decided to lay the report over until Wednesday. Then it was discovered the convention had left itself without any business to transact, and there was a long discussion which led nowhere, until finally Judge Tugwell suggested that some one of the thirty-five delegates who had voted in favor of the deference—there were but nine against it, by the way; the vote was taken early– move as one of the majority to reconsider. Eventually this was done, and the convention took up this report section by section:

1. Grievances at buying exchanges. Why are exhibitors compelled to pay for service on days when film is not used? If compelled to pay, why are not exhibitors given privilege to use all the said reels at a later date without extra charge?

2. Why is there not a uniform schedule price strictly adhered to by branch managers?

3. It is further found exhibitors protest against unjust discrimination to the legitimate exhibitor by giving special preference to the rental of programmes to large vaudeville and dramatic theaters during the summer months.

4. That the exhibitors vigorously protest against extra charge for regular release; that the film company should at least collect films in instances when they are to be returned the same night as used. That we are emphatically opposed to crowding out of single reels and replacing same with multiple reel subjects which further has taken the former merit out of single reels.

5. That sufficient leader be put on the beginning and end of films so that the story may be completed.

6. That manufacturers and exchange men should, under all conditions, remain out of the exhibition business.

7. That the poster situation is possibly one of the worst evils facing us, and we believe that the posters should be made part of the film service, booked as we book the reels. That posters advertising a high grade of amusement should be at all times clean and presentable. That manufacturers should have interest in their products being represented to the public in a manner befitting them. That the exhibitors be given the privilege of sufficient advance advertising.

Participating in the discussion were: Messrs. Sam Bullock, Cleveland; L. C. Smith, Schenectady; Secretary Rosenthal, Jas. Delves, Pittsburgh; Katz, Illinois; Trigger, New York; Victor, Pittsburgh; Cohen, New York; Levy, Chicago; President Phillips, Milwaukee; Vice-President Tugwell, Los Angeles; White, Pennsylvania; Saunders, New York, and Downs, Cleveland.

WEDNESDAY.—Morning Session.

IT WAS 11:15 before there were enough delegates present in the convention hall to justify President Phillips in opening proceedings. There had been a big time down at Brighton Beach the night before, and the return to the city had been at a late, or rather early hour. Sam Bullock, of Cleveland, chairman of the resolutions committee, for instance, retired at 4 o'clock; at 8:45 he was knocking at the doors of his fellow-members, calling them to a meeting. Before 12 o'clock there was a goodly assemblage in the convention hall, and the liveliest interest was displayed in the questions under discussion.

The stated order of business for the morning was the resolution on the censorship situation, presented the day before. An amendment was offered, making the following addition: "Be it further resolved, that we urge all exhibitors to apply for associate membership in the National Board of Censorship in order that they may be entitled to receive the weekly bulletins and all other information regarding the work and decisions of the board." The entire resolution was adopted at the close of the session, but in the meantime there had been an address by W. Stephen Bush, of The Moving Picture World, on "The Press and Motion Pictures," and speeches by Orrin G. Cocks, advisory secretary of the National Board of Censorship; Messrs. Denton, of New Jersey; Bullock, and Horsman. Mr. Bush could not refrain from departing from his set speech when he touched on the censorship and the press, and his allusions to the pending Smith-Hughes bill and his condemnation of it were applauded by the delegates. He was given a rising vote of thanks by the convention at the conclusion of his remarks.

"The National Board," said Mr. Cocks, "is ready at any time to give to the exhibitors of the country the information contained in its bulletins, as well as that in its publications. We recognize that you are a large body, but our funds are limited. We have not a large budget in comparison with the budget of the proposed Federal board. We have possibly a tenth or a twelfth of the money to handle. Our proposal is that we give you the literature of the board for $6 a year. If you want the bulletins we get out weekly, covering all the releases, we will furnish you with all the literature for $5 a year, which will just about meet the printing and mailing expense. Our bulletins are sent out every Saturday in advance of the release dates of the pictures covered."

Mr. Bullock took issue with Mr. Denton, who had suggested that it seemed to him that if any one needed representation on the National Board it was the exhibitors. Mr. Bullock said that he had perused the board's bulletins for three years, and had followed the eliminations. He had got these issues, he said, from his exchange. Under the proposed clause it will be possible for every man to receive that information every week right at his own door. Referring to the proposal that an exhibitor be placed upon the National Board, he asked where could be found a man, necessarily a New Yorker, who could give the necessary time to the work. "It is a labor of love," he continued. "I believe the work of the board is eminently satisfactory.

"In Ohio six weeks ago we adopted a scheme to test the opinion of the exhibitors. We sent out a list of eleven questions, and we now have a record of 846 shows. You could not get that number of men in this hall, but we have got their opinions on censorship. We threw a hammer into the legal cogs in Ohio last November and stopped the censorship from working. From the returns we have received from all these reports which I am now showing you, we learn that but three exhibitors have received and sent on to us complaints in regard to pictures. That shows the good work the National Board is doing—it is the best test. There is every reason to believe that the sentiment ex-

pressed by the Ohio showmen will be the same all over the United States. There was a unanimous NO to the question: 'Have you ever been in favor of legalized censorship?' To the query, 'Do you favor the repeal of the Ohio law? with two exceptions they all answered YES. (Hearty applause.) We know now what the people want. Nobody ever did find out before. We are going to put in a repeal bill in Ohio. We have got the exhibitors with us. We are going to do some missionary work on our screens. There won't be a censorite left before next November. That shows the necessity of the exhibitors receiving the reports of the National Board of Censorship. Thus, by working in collaboration with the National Board, each man may become his own censor. You can take out your film, even a first run, and if you see there has been ordered an elimination that has not been made, you can cut it out yourself and the exchange will thank you."

Address of W. Stephen Bush.

Mr. Chairman and gentlemen of this convention:—You have conferred an unsolicited honor upon me by asking me to speak on "The Motion Picture and the Press." The motion picture has really become part of the press. Newspapers all over the country are seeking to supplement their news service by enlisting the greatest of all reporters—the moving picture camera. As a reporter the moving picture camera has marvelous features of fitness. It does not lie. Its reports are complete in every detail. It is free from all kinds of bias and prejudices, whether conscious, unconscious or sub-conscious. If there is any coloring at all it is natural and adds to the perfection of the report. Who can forecast at this moment the nature and extent of the pictorial news service of the future? At some future day your children and your children's children, looking not through the files of newspapers, but through the old screen records, will wonder how mankind existed and how our civilization was preserved and perpetuated without the aid of the film.

In these latter days we have won the friendship of the press. It was not always thus. Indeed it seems but yesterday that we were described as outcasts foredoomed to early extinction. The moving picture was the subject of unkind prophecy. It was listed as a passing fad or craze due to some strange freak of the public taste. Today this same press employs its staff writers in reviewing big feature films; its famous cartoonists and artists use their talents to tell of the picture, its lore and its progress.

Let us be duly grateful for all this. Let us rejoice to see the motion picture honored where but lately it had been reviled. Let us, however, bestow a higher praise and discharge a greater debt of gratitude to the pioneers of motion picture journalism who stood up staunchly for the good name and fame of this new art when the daily press was given to much sneering and belittling. No are and no industry has ever had a more loyal and conscientious press than the motion picture. I say it not with any partisan pride, but I must mention it as a matter of historic record that the first and foremost pioneer in moving picture journalism was my late honored chief, the founder of the Moving Picture World, James P. Chalmers. The rules which he laid down and the policy which he pursued were wise and broad enough to be accepted as a code of ethics for this great field of motion picture journalism. The one thing which he taught and practiced above all others was the necessity of the fairly and equally representing every section and every interest in the entire motion picture industry. The use of his columns was open on even terms to the producer, the distributor and the exhibitor, including every lesser allied interest within the four corners of the industry. He always made it plain in word and deed that the moving picture had a special duty to the exhibitor nor in his opinion was this duty discharged by merely urging the exhibitors to organize. Nothing delighted him more than to see exhibitors working together in a common cause, and all the resources of his powerful journal were as a matter of course employed to accomplish this end. He thought the press ought to faithfully report the news of the industry, but this he did not regard as either its highest or its most important function.

Here in brief was his program for the useful motion picture journal: Stand at all times and under all circumstances for clean pictures. Insist on quality, emphasize the educational value of the picture, make war to the last ditch upon every degrading and debasing influence within the industry. Tell the exhibitor the absolute truth about all films offered for sale or for rent. Herein lies the real strength and vitality of every motion picture publication. Never hesitate to throw on the light; it is not the fault of the light if it shows things to be unpleasing. Let not a prospect of plenteous advertising nor any fear of loss of advertising swerve the moving picture critic from the fair and honest performance of his whole duty. Give the exhibitor the best information obtainable in regard to his daily needs. You exhibitors have appreciated this attitude of the moving picture press, and when you are looking for candid reviews or practical hints as to projection you know where to find them. The true motion picture journal aiming to be useful to all exhibitors cannot afford to be a house organ. The true motion picture journal must be fearless, non-partisan and swayed by no single and one-sided interest. I believe that I voice the unanimous sentiment of every man actively and usefully engaged in moving picture journalism when I say that our ideal is a great united body of exhibitors working in intelligent harmony with the other great branches of the industry. The moving picture press knows no difference of opinion in that respect. On all the great and vital questions now affecting the industry there has been a rare and splendid consensus of opinion in the motion picture press. We are all opposed to official censorship of any kind and we are all inclined to scrutinize the motives of the men behind the agitation for official censorship. I am happy to say that all the responsible moving picture journals are fair and truthful in their reports and equally so in their reviews.

Am I overestimating the value of the moving picture press when I call it the hope and the anchor of the industry? I believe it has been that in the past and I believe it will be that in the future. The moving picture press will go on with unwearied and persistent energy in fighting the battles of every friend of the motion picture. To you exhibitors I promise the continued loyalty of the moving picture press. What you have said and done here in this convention has been set down fairly and fully in the motion picture press and is even now on its way to your friends in distant parts. I hope that every one of you hearing or reading these words will renew his faith in the importance and in the absolute independence of the motion picture press and that he will carry home with him the firm conviction that the exhibitor's best and staunchest friend is the motion picture press.

President Horstman, of the Massachusetts branch of the association, was the next speaker. "To-day there is a license commissioner in the city of Boston," said Mr. Horsman, "who will allow no picture to be shown unless it has been approved by the National Board. I think that is a strong point in favor of these resolutions. There was a censorship bill presented in the last session of the Massachusetts Legislature. Exhibitors got together in midnight sessions and pledged themselves to see every legislator in the state and ask him to work against the bill and to tell him why he should. Leave to withdraw was unanimously given the bill."

The resolutions were then passed and the convention adjourned.

WEDNESDAY.—Afternoon Session.

From the standpoint of general interest to the exhibitor, the afternoon session was the best so far held. Up for chief consideration was the subject—so rapidly growing in importance—of the multiple reel. Joe Brandt, of the Universal Company, contributed a paper to the discussion. His subject was "The Poster Question in All Its Phases." Mr. Brandt later answered a few questions leveled at him by his listeners. Those who talked on the poster question and gave their views on the multiple reel as a part of a regular house program were: Messrs. Katz, Bullock, Phillips, Hollander, Arnheimer, Ansbach, Raymond, White, Brandt, Trigger, Miller, Harrington, Furniss, Rembusch, Gilosky, Pearson, Sachter, Victor, Levy, Leader, L. C. Smith, Rosenthal, Streimer, Gross and Tugwell. Count 'em—and some of 'em spoke more than once. There was much light and a little heat developed. The latter was the result of a Brooklyn exhibitor telling the poster lengths to which he had to go to keep up with a competitor. It became suddenly clear as he finished that the aforesaid competitor had been sitting just a few feet to one side. His deliberate and icy retort ended as suddenly as it began, when a point of order was raised. Mr. Rembusch interjected a subject not down on the cards, but it is one that is bound to come to the front sooner or later. The talk had drifted to padding out multiple reels. Mr. Rembusch condemned the idea of selling art by the mile or in stated subdivisions of that distance. He made a plea for the natural-length picture.

The question of posters was the first up. Mr. Katz said it was one of the vital points before the delegates. "The best solution of the evil would be the entire elimination of posters," he said. "But that is a far-off dream. The idea of giving out old posters when you are running a first-class production is not reasonable. How do you expect to get people in your house on those? We must fight and get clean posters. We want scenes that will most strongly transmit the story of the film. Manufacturers don't seem to take the interest in this subject they should. I believe it is time to get away from the old system of a show or a circus. We are not trying to humbug people any more. We are trying to give clean entertainment. Let's get together and say that on a good show we'll make our fronts inviting and not make them disgraceful to people of discriminating tastes."

Mr. Bullock insisted that he had no trouble with his posters. "In a daily change proposition it is utter nonsense," he said. "to get a week's advertising ahead. You lose all the force of it." President Phillips introduced Mr. Brandt at this point.

Joe Brandt Talks on Posters.

There are so many different angles to the Poster Situation that I have determined to base my talk this afternoon on two particular points that I consider most essential. One is a clean front and the other poster-progressiveness!

In the list of grievances which were presented at your yesterday afternoon's session I find the following:

Poster advertising of a high grade amusement should at all times be clean and presentable.

Your grievance committee could not have sounded the keynote of the situation better. Posters have become recognized as a tremendously vital element in the success or failure of a theater. They are almost as important as the quality of your program. No matter what program you are using, either through choice or by force of circumstances, you are not getting one hundred per cent. value out of your investment if you are using dirty, wornout paper. It may cost you a few cents or a few dollars more to get up a clean front as well as an attractive one, but it will pay you bigger dividends as sure as fate.

I was talking with an exchange man recently on the question of mounted paper and he agreed with me that no matter how careful the shipping department was when the paper went out, when it came back in nine cases out of ten it had been so badly handled and so badly creased that when unfolded it looked like a checker board. It doesn't take long to put a piece of mounted paper in an awful state. Sometimes even a ten day run customer will get a piece of paper that will be so badly banged up that it is a disgrace and a shame hanging in his lobby.

You will probably come back at me and say the exchanges are to blame for this, but during my extended trips I have found that this condition is due to the fact that the exhibitors are not willing to pay even the cost price of lithographs, in order to make a decent front for their houses.

What is the use of having cracking good films and a hundred per cent. program if you are going to show mussed up posters? You have received a black eye from the public before it has even entered your theater.

I can't understand, to save my life, why an exhibitor should be careless about the front of his theater. He ought to make it as attractive as he knows how. No matter what run of film he is using, he ought to insist on clean, fresh posters. Posters are always an attractive form of advertising. Every time you stick up a duty, mussed up lithograph on the front of your house you are plainly advertising the fact that you [illegible] business man. You are practically forcing an opinion on the people that your show is as poor as your posters and that is what hurts [illegible]

I don't believe there is a man within the hearing of my voice [illegible] way down deep in his heart, feel that he ought to [illegible] front

and most attractive paper that he can lay his hands on. It is more economical to pay for new paper than it is to rent paper that has been handled two or three times. Even though you may save a little money on the paper cost, are you considering the amount you are losing by the unfavorable impression you are creating?

While I am talking about clean paper, let me touch on the subject of attractiveness as well. Under this heading comes the poster that doesn't tell the truth. There was a time when the moving picture industry was in its infancy, when you could buy any old kind of a lithograph and stick it up in your lobby, and humbug the public. That day is past. But once in a while you will find some film manufacturer putting out a piece of paper that is not only a disgrace to the industry, but a disgrace to the community as well.

I don't really think that the manufacturer is entirely to blame for this. There's not a day passes that a publicity man doesn't receive at least two or three kicks from exhibitors, who want highly sensational posters with plenty of gun play and red blood smeared all over them.

Take the Universal as an instance on this subject of sensational posters. We have induced the Morgan Lithograph Company to establish a separate art department for our special benefit, and there is not a drawing for a poster made that is not based on some scene actually in the film the public will see.

You probably realize that we are up against a difficult proposition where we have to satisfy everybody. The following will give you an idea of the many different phases of the poster situation:

Our exchange men writes to us, "Your posters on the whole are excellent, but be careful not to go strong on the sensational business, as the local authorities are watching the poster situation like a hawk, ready to pounce on any exhibitor who shows too much blood and thunder. I call this particularly to the attention of the New York exhibitors, especially those who come from Buffalo." A few days ago we received the following complaint from an exhibitor: "I noticed that you are cutting out all the dead bodies from the six-sheets on your war features. This is a big mistake, as it takes all realism out of the poster." This particular complaint happened to come from Boston, and upon looking up the matter, we found that a movement was on foot in Boston to establish a rigid censorship on posters.

Having been notified of this movement, we decided to ease up a bit, so as not to stir up further agitation against sensationalism.

When the matter was brought to the attention of the exhibitor he admitted that we were right, and that it was the best thing to do.

I am in sympathy with the man who wants to put punch paper in front of his theater to get the money. But I think there are a great many enemies to the industry in the form of exhibitors who deliberately smear up a piece of paper in order to get a few extra dimes, not thinking of the general effect it has on the public. I am referring particularly, in this instance, to something that occurred in Denver. We sent out a three-sheet that had plenty of punch in it, but the exhibitor was not satisfied; he painted in a few more dead bodies, threw some red paint on it and made it look like a miniature slaughter house. Of course, it got the crowd, but it also got a complaint from the Chief of Police.

Now on the subject of poster progressiveness:

In my opinion it is the falsest kind of economy to economize on posters. You can't use enough posters in front of your house if you are using fresh, clean, new ones. If your exchange is not in a position to furnish you the quantity that you want, make a deal direct with the lithograph manufacturer. There is not a film manufacturer in the business who makes a cent on paper, even if you bought a thousand posters for each release. The average film manufacturer would not be a penny richer.

The lithograph companies get the profit, whatever it may be, but they are entitled to it as long as they uphold the superior quality of posters, and as long as they are giving you the best paper that money can buy.

Using soiled or torn paper on your front is a gigantic mistake. It is a costly folly. Every exhibitor who is doing it is hurting himself and hurting the program he is using.

After you've got the clean poster idea in your mind open up the business throttle. If you have been using one or two six-sheets, try and experiment. Try twice the amount. If you have been buying ten or twenty and doing a little billing in your town, take a couple of more stands. In other words, branch out. Go after new business as though you meant it. Put up a few stands in some new location you have not touched before. You will be surprised at the extra patronage you will get with the small amount expended. Advertising makes dollars grow where pennies grew before. Posters are advertising. Slap them up in front of the people and make them like it; spend your own time and money putting ginger and snap and zip into your business. Be original. Go after new business from a new angle every time. Never let up. Never get into a rut. Don't be afraid to do a new thing, just because it has never been done before. You will find you are making more money by making a hundred little mistakes in experimenting than by the one big mistake of sitting back and doing nothing.

Gets Excellent Results from Posting Heralds.

Mr. Ansbach, of Newark, spoke strongly in favor of heralds. "Manufacturers send these to all exhibitors," he said, "and I have found the very best results by using them. These cost nothing. Of course, I do use two or three posters, but my poster bill is very small. I have a house seating 800, and in spite of the fact that I do not do extensive advertising, I am now in the summer doing a capacity business. Use the heralds. They are just as good as the circus advertising."

Mr. Bullock was inclined to restrict the number of posters to each exhibitor and Mr. Raymond took issue with him. "I don't think it would be possible for this convention to say that any theater should put up so many posters and no more until such time as we can corral every exhibitor and bind him."

"Don't you think you should advise us to use less instead of more posters?" inquired Mr. Katz of Mr. Brandt. "You forget that we are trying to build up a clientele which will come to our theaters two and three times a week merely because we present a good show and that, consequently, we want good posters. I believe the publicity men of the film companies should dig into this subject." Mr. Brandt in reply stated that the Consolidated Exchange inaugurated the system twenty days ago of issuing a fresh poster with each film sent out and that he believed within a month or two all the exchanges of his company would have the same scheme in effect. "You know," he said, "Conditions are radically different in every city. In San Francisco, for instance, you will find there is no theater of any size that does not use up to a twenty-four sheet."

Flashlight Photograph Taken Just After Singing "The Star Spangled Banner" by Alma Gluck at Opening of Exposition.

Those officiating on platform are: 1—John Koerpel, 2—H. W. Rosenthal, 3—W. J. Sweeney, 4—Rev. W. Miller Reid, 5—Thomas Furniss, 6—Chas. H. Phillips, 7—Judge A. P. Tugwell, 8—Borough President of Manhattan Marcus M. Marks, 9—Mrs. H. A. Victor, 10—William Brandt, 11—Daniel Frohman, 12—A. G. Rogers, 13—Alma Gluk, 14—F. Marion Brandon, 15 Madame Nemo, 16—Eugene Elmore, 17—Adolph Weiss, 18—SaSmuel H. Trigger, 19—Rudolph Sanders.

Mr. Trigger said that New York has more gaudy displays in front of its theaters than any place he knows, and added that he believed that more attention should be paid to quality rather than to quantity. The resolution of the committee in regard to posters was then passed.

Much Oratory on the Multiple Reel Question.

An amendment to the report of the resolutions committee was offered by Mr. Levy, of Chicago. It was as follows:

"Resolved, That it is the sense of this convention that manufacturers furnishing regularly a one and two-reel service to exhibitors be requested to confine their energies and resources to such regular service at regular prices and refrain from inflicting upon their regular customers long multiple reels at extra cost, and that a copy of these resolutions be sent to the manufacturers."

"We started in business with one-reel pictures," said Mr. Hollander, "and all were satisfied. All of a sudden along came the two-reel. 'Fine!' said the exhibitor. The manufacturer shoved in a three-reeler, and we commenced to fight for it. Then the exchange said: 'We'll charge you four or five dollars extra.' Now they are bringing out five and six-reel productions and charging us $50 a day. The man with a large seating capacity can stand it. The small man can't. I'd like to do what the big theaters do, but how can I with a 300-seat house? With posters it costs me $55 or $60, and I can't do it. Eliminate the big stuff. We want the films manufactured by the companies in their regular routine."

"The multiple reel has done more than any other agency to make a circus and a menagerie out of picture houses," said Mr. Harrington. "The question that confronts us is not, Shall we make another two or three-reel production a week?' The question that confronts us is 'quality, not quantity.' You made more money with the single reel. Another thing: When the manufacturers write you asking for information answer the card. Tell them what you want."

Mr. Furniss, of Wisconsin, was recognized. "I have listened to the discussion on the multiple reel and the single reel," he said. "I want to say to you that we visited the manufacturers this morning and grabbed the bull by the horns. All are backing away from the features. They are coming down to two reels, with possibly three reels once a month. All claim they are losing money. The manufacturer will welcome this resolution. He is coming to you just as fast as he can with his idea. He has found the needs of the country and is coming to you with the result." Mr. Furniss was heartily applauded.

Talks Against Selling Art by the Mile.

Mr. Rembusch, of Indiana, strayed from the immediate question a bit, but the delegates were so interested in his reflections that no one raised a point of order. "The idea of selling art by the mile!" he said in indignation. "Until we get away from that we will never have the highest expression in moving pictures. No other science is measured by the mile. It is fundamentally wrong that we have films that run just a thousand feet or two thousand feet or three thousand feet. When the time comes—it must come eventually—that films are made for the story and not by the foot we will have the highest art in moving pictures. You take a little story that runs less than a thousand feet; 'We can't dispose of that,' says the producer; 'we'll add more to it.' And he takes all the vim and snap out of it. I would like to see an expression made that would help the moving picture art and help the exhibitor. We will never have the highest art in film production until we have film by artistic measure and not by the foot."

Mr. Ansbach, who, by the way, claims the credit for interesting the Methodists in motion pictures—and he must have done so when they allow him to show films in the great Ocean Grove Auditorium, seating 14,000—told of the results attending an inquiry he made among his patrons. "I took occasion to hand out cards," he said, "and you would scarcely believe the returns. Twenty per cent. responded, and of them seventy per cent. said they wanted variety and one-reel subjects. Only a very few favored the five and six reels."

Mr. Gilosky, of St. Paul, who, with Mr. Van Dusen, accompanied Mr. Furniss on his visit to the manufacturers in the morning, amplified the report of his colleague. "The main topic discussed," he said, "was the multiple subject—from four to seven reels. The manufacturers told us that whenever they put out a long production it meant advertising, it meant pushing, and the result was they very rarely got their money back out of their multiple reels."

Mr. Leader, of Portland, Me., who had just arrived in the city, brought word to the convention that the Maine branch of the national association had the day before withdrawn from the parent body. He said they had not yet taken up the question of further affiliation. Mr. Leader said that in his house, seating 1,400, he was compelled to run features, as his competitor around the corner used the service that after September will be released through Paramount Pictures, of which corporation his competitor, by the way, was a director. Mr. Smith, of Schenectady, also stated that the feature is necessary in his business. It was pointed out by other delegates that there will be no difficulty in any exhibitor getting all the features he desires. Mr. Streimer referred to the impression that the exhibitor must look to the manufacturer for the reduction to the regular service charge for multiple-reel subjects, and called attention to the fact that they must go to the exchanges—that the manufacturer sells his longer subjects to the exchange for the same price per foot as he charges for the shorter productions.

President Phillips said it had been his experience that more money was to be made with single reels. "The exhibitor will be better off if he is placed in the same position he was prior to the making of the multiple reel," he said. "I know the exhibitors are to-day making less money than when they had and could get fine single-reel subjects."

"My people are getting tired and sick of features," said Mr. Tugwell just before the convention adopted the resolution. "I don't intend to run any more in my house because I find it is detrimental to my business."

Exposition Attracts Crowds

Moving Picture People Find Much to Interest Them in the Various Exhibits and General Public Even More in Entertainment Provided—Description of the Booths.

By Randall M. White.

MOVING picture exhibitors from New York City and various sections of the country, as well as thousands of others, belonging to that vast army of "moving picture fans," began their pilgramages to Grand Central Palace soon after the opening of the Second International Exposition of the Moving Picture Art, Monday afternoon, June 8. The Monday evening crowd was quite satisfactory from the box-office point of view and on each succeeding day of the week there was a very perceptible increase in the attendance.

While the various exhibits had greatest interest for members of the trade there was quite a little to entertain the many whose only knowledge of a moving picture was that it was a "picture that moved."

Expert operators in charge of the various musical instruments being exhibited at the exposition found little difficulty in keeping crowds about them all day long and they played everything on the musical calender from ragtime to the classics.

The Universal Film Corporation's invitation to "dance with your favorite moving picture player" on a floor which they had provided for the purpose found many takers and theirs was a particularly busy corner. On the mezzanine floor of the Palace where the exposition people had provided a larger floor and a good orchestra, there was more dancing, the general public as well as the screen players participating. Nightly dancing contests participated in by well known photo-players, with handsome silver loving cups as the prizes, proved a big attraction.

Quite naturally, the four model moving picture theaters on the mezzanine floor proved the biggest magnet for the general public and, in the evenings particularly, these theaters, each seating about 200 persons, were crowded. In keeping with the "model theater" plan these little showshops were providing the best programs which could be secured with the world's film supply to choose from and presenting the programs under the best possible conditions..

In Theater No. 1 the projection was upon a Radium Gold Fibre screen with a Power's 6 A Cameragraph and the Cameron projector used alternately, the subjects coming from various feature film exchanges; some of the best of the Box Office Attractions Company's features were shown here.

In Theater No. 2 a Power 6A and the new Ernemann Imperator projector were working side by side, the screen being a Day and Night. The program here was provided by the General Film Company.

Universal, Mutual, World Film, and Jesse L. Lasky pictures were shown in Theater No. 3 on a Radium Gold Fibre screen with a Power 6 A and an Edison projector.

In Theater No. 4 the projectors were a Power 6 A and a Motiograph, the screen a Mirroride, and the program from the Famous Players, Warner's Features, and the All Star Features.

The seating equipment in all of the theaters was from the American Seating Company and the music was provided by various models of the Wurlitzer instruments with expert operators to demonstrate them.

Wednesday evening at the exposition was made notable by two extraordinary events which drew thousands of people. Miss Mary Pickford, of the Famous Players Film Com-

pany's forces, held a reception in the company's booth during the evening and it was utterly impossible for late comers to get near the place. In another corner of the hall, where the model studio was located, a company of Kalem players were engaged in making a number of scenes for insertion in a release which the company is about to make. The plan called for the immediate development of the negative and the running a print from it in one of the theaters before the expiration of the exposition. Here, too, the crowd was enormous and the mistake of so inadequately providing for such a big feature was made evident to the promoters of the show.

Arranged on the floor of the exposition, the exhibits provided were noticeably representative of the great and growing moving picture industry in all of its varied branches, as is indicated by the following:

Film Manufacturing and Renting Companies.

Numbering almost as many as all the exhibits of other classes put together and occupying much more than half of the display space at the exposition, the booths fitted up by the film manufacturing and renting companies attracted great attention. Visitors engaged in the moving picture industry quite naturally were interested and the general public who quite naturally passed by the technical trade displays were easily attracted by the names of companies and individual photoplay performers which they have seen flashed upon the screen thousands of times.

The Thomas A. Edison, Inc., booth sprung into popularity early in the week. John Collins and Frank Bannon, from the Edison studios, had erected the booth, its construction suggesting the Grecian palace. An electric fountain had been worked into the general decorative scheme with good effect. L. W. McChesney, sales manager of the Edison Company's Kinetograph Department, was in charge of the display, assisted by John Farrell, Fred Clark, and Ben W. Beadell. Edison photoplayers were in attendance at the exposition every evening and souvenirs in the form of artistic postal photographs of the screen favorites were distributed.

Francis X. Bushman, Miss Beverly Bayne, and other well Essanay players who have been especially prominent in the public eye because of the "One Wonderful Night" photoplay now being produced, proved a big drawing card at the Essanay booth. George K. Spoor and Vernon R. Day, of the Essanay executive department, had also come on from Chicago and were at the booth almost every night.

Two or three things were responsible for the enormous crowds which were the rule at the Famous Players' Film Company's booth. The booth itself was one of the prettiest in the exposition hall. Oil paintings and large colored photographs of the many popular stars who appear in the company's productions were attractively hung on the back wall, a life size oil painting of charming little Mary Pickford in an electrically lighted shadow box occupying the place of honor. Artificial vines and flowers and pretty lighting effects helped out the general scheme. Every time one looked at the Famous Players' booth there were a couple of young ladies as pretty as those pretty pictures on the wall in smiling attendance upon such visitors as had stopped to chat, and each evening a number of the company's photoplay stars themselves were on hand to hold receptions.

Without asking questions, practically every visitor to the exposition knew the Lubin booth when his tour of the hall brought him to a great big bell which sent his thoughts flashing first to the Liberty Bell and almost as quickly to the "pictures as clear as a bell" which come from the city of independence fame. Representatives of the Lubin Company were in attendance almost every day of the convention and the official visit of the company's stars was paid one evening when "Pop" Lubin chartered a special parlor car and brought his party over from Philadelphia in royal style.

The Universal people, with Joe Brandt very much in evidence, were doing business in quite a novel way over in one corner of the hall where they had taken a generous amount of space. Quite evidently figuring that what they were buying at the exposition and what they were there for was popularity in the eyes of all those who attended, the Universal folks just tied their proposition onto the tail of the modern dance craze. Their booth space was given over to dancing, an orchestra of three pieces providing the music. So great were the crowds around the booth that bright and early Tuesday morning an exhibitor at an adjoining booth changed his location because his display was being "blanketed."

An air of distinction had been given the Mutual Film Corporation's booth through the use of natural flowers and twines in the decorative scheme. Big boxes of red geraniums and ivy had been tastefully placed in the booth and small evergreen trees here and there provided just the right color touch. Photographs of the many screen favorites who appear in the "Mutual Movies" were on exhibition in the booth as well as copies of the two popular "house organs" which the Mutual people print.

A transparent drop showing the Vitagraph Theater at Broadway and Forty-fourth Street was an attractive decorative feature at the American Vitagraph booth. Members of the screen companies who turn out the Flying Eagle product were in attendance each evening and their popularity was attested by the crowds which they drew. John Bunny and his own personal booth at the exposition (his size required it) and his nightly levees were among the most enjoyable events of the week.

The Jesse L. Lasky Feature Play Company's display at the exposition was a modest one arranged in the best of taste. Two electrical devices, one a revolving stand which showed scenes from the company's biggest productions, and the other an automatic projector which flashed words of wisdom as to the merits of the Lasky productions, were given the places of honor. The Lasky Company's principal activities at the exposition—and activities which counted for a great deal—were in connection with the entertainment provided for visitors to the convention. Each evening found something doing at the exposition booth, however. David Belasco, whose plays the Lasky Company are to film, made his headquarters at the Lasky booth upon the occasion of his several visits to the exposition.

Joe Farnum was plenty heavy enough to hold things down at the All Star Feature Corporation's booth where Harry Raver and his associates were "meeting the trade" every day. Having been given official charge of the exposition's dancing contests, Joe had in his company's booths the pretty silver cups which had been provided as prizes.

Warner's Features, Inc., pulled a couple of novelties at their booth which caught the fancy of the visitors. At one corner of the booth they had rigged up a small photographic studio, using a bank of Cooper Hewitt lights and a background. Each evening they took approximately two thousand feet of moving pictures, exposing ten or twelve feet of film with various individual exhibitors to the exposition as respective subjects. Prints of these pictures, in the ten or twelve foot lengths, were given to the exhibitors who had been photographed the day after the pictures were taken, the suggestion being made that the prints be run upon the screen of the exhibitor's own theater. The Warner people also had in their booth a ballot box in which visiting exhibitors were asked to deposit slips upon which they had indicated the size of feature—whether two, three, four, five or six reels—which they found best suited to their needs.

William F. Fox, who has recently become such an important factor in the film renting industry by reason of his various connections, divided his time at the exposition between the two pretty booths fitted up for the Box Office Attractions Company and the Greater New York Film Rental Company.

John Pelzer, sales manager of the company, was in charge of the Pathe Freres booth, attractively decorated as a rustic pagoda. Victor Hodupp, who has been devoting his attention to the promotion of the Pathe Daily News service for some weeks, was also on hand throughout the week and closed a surprisingly large number of contracts with visiting exhibitors whom he said he found "hungering for Pathe topical stuff." Members of the Pathe screen companies were in attendance at the booth each evening.

Representatives of the Shubert Feature Film Company, in aatendance at the company's booth, found a great deal of interest among exhibitors and exposition visitors generally in the initial releases which the company is to make in September. "The Lure," "America" (New York Hippodrome production), "The Whip," "The Dancer and the King," "Across the Pacific," and other productions have already been prepared for release. L. E. Weed, at the Shubert booth, said that the exposition had been the means of his company's closing a contract with Joseph Fisher, of Fisher's Elite Bioscope, Ltd., Grand Theater, Cape Town, South Africa, to bookall the Shubert attractions in the Fisher houses.

The presence of C. Francis Jenkins, projection expert, of Washington, D. C., with his Phantoscope and Kenopticon in the World Film Corporation booth added interest. Mr. Jenkins and his associates were kept busy explaining the good points of the little projecting machines—for moving pictures and stereopticon views—while the World people enlarged upon the value of their feature film service. Developments of unusual importance are expected in connection with the World Corporation's business in the near future.

The wide interest which exists in "The Perils of Pauline" was attested by the popular interest shown in the Eclectic Film Company's booth. The Eclectic people, in a few months, seem to have accomplished wonders in the publicity line.

Mme. Blache was in almost constant attendance at the Solax-Blache and United States Amusement Company booth during the exposition. James J. Corbett, often spoken of as the "only prizefighter who ever became a real actor," attended the exposition Thursday evening, representing the United States company, for whom he has been presenting his plays. Bernard Daly, of the Solax forces, was there Tuesday evening, and Miss Claire Whitney, of the Solax-Blache Features, on Wednesday evening. Instead of distributing souvenirs, the Solax-Blache people decided to give to the holder of some lucky number a fine piece of bronze statuary which was on display at the booth.

The Gaumont, the Ambrosio-American, and the Eclair film manufacturing companies, all so popular among exhibitors and moving picture devotees, were represented at the exposition with respective booths presided over by representatives of their sales and publicity departments. Gaumont players working in the company's American studios held receptions at the Gaumont booth during the week.

The Colonial, the Cosmos, the Dragon, and the Intercontinental—all feature film companies—made their displays of attractive photographs, heralds, posters, and other publicity matter which they supply to exhibitors who use their photoplays.

At the George Kleine Attractions booth were shown pictorial reminders of all of the spectacular photoplay productions with which the name of the well known Chicago screen impressario has been identified during the past few years. Mr. Kleine himself was in attendance at the exposition as well as other representatives from the Chicago offices and men prominently identified with the Kleine company in the East.

The Selig Polyscope Company, also representing one of the big film interests of the Middle West and West, were popularly advertised to exposition visitors with liberal booth space.

Favorite photoplayers from the several Kalem companies made their headquarters at the Kalem booth each evening, with representatives of the publicity and sales departments in charge.

The advance story of a new line of Fred Mace comedies, now being made in Europe, was told by the University Film Company.

Motion Picture Musical Instruments.

Demonstrations of five different makes of musical instruments especially adapted to the peculiar needs of the moving picture theater contributed greatly to the carnival spirit of the exposition.

The Fotoplayer had its innings in one part of the hall, under the direction of H. Herman, assisted by Charles K. Koch and A. W. Droge, comprising the Koch & Droge Piano Company, Eastern representatives of the American Photoplayer Company, of Berkeley, Cal.

Dan Barton, inventor of the Bartola musical instrument, was in attendance at the exposition, coming on from the Oshkosh factory in company with Harry Aue and Charles P. Pyle, of Chicago. W. G. Maxey and W. J. Weller were also in the booth shaking hands with friends they have made among the moving picture people.

Two solo orchestrions and the Seeburg Motion Picture Player comprised the exhibit in the J. P. Seeburg Piano Company's booth. Mr. Seeburg, for whom the company is named, was in attendance, as were also C. L. Redick, Oscar Nelson and A. Larson, of the company's forces.

The Lapin Musical Company's Drumograph attracted no little attention on the exposition form; as the name would indicate, this is an attachment for any piano which gives the combination of piano drums, cymbals, etc., which is favored by many exhibitors.

The Wurlitzer people had a booth, but their principal demonstrations were in the theaters operated in conjunction with the exposition.

Home and Office Projecting Machines.

Two different models of the Pathescope, the Optiograph, the Phantoscope, the Animatograph, and the Grifford machines were shown in several booths.

The Pathescope model, which generates its own lighting current through the mere turning of the crank which sends the film through the machine, seemed to prove particularly interesting to visitors.

Differing from the Pathescope models, all the other machines show standard film in lengths varying from 300 to 1,000 feet. In conjunction with a number of these "home projectors" were shown cameras especially designed for taking moving pictures to be shown in the machines.

Screens and Screen Manufacture Demonstrated..

The Atsco Radium Gold Fibre, the Day and Night, and J. H. Genter's Mirroroide screens were on view for exhibitors and others to carefully investigate. Men who have had to do with the production of these screens were on hand to explain just how they are turned out.

Pictures, Picture Frames and Printing.

The importance of the moving picture industry to the men engaged in making photographs, picture frames, and printed and lithographed matter was indicated by the comparatively large number of exhibits of this class at the exposition.

The White Studios, makers of high class professional photographs, were represented with a display of highly artistic pictures, many of them hand colored; included in the display were photographs of Lillian Walker, Gene Gauntier, Mary Pickford, Lillian Wiggins, Alice Joyce, and others.

The Wyanoak Publishing Company, who make many of the portraits used in the moving picture trade for lobby display, had men working in their booth demonstrating some of the interesting processes with the aid of which they produce their best results.

The Newman Manufacturing Company's display of brass picture frames for lobby use and other brass furnishings for theaters was a particularly interesting one. A box office made entirely of brass and so constructed that the framework on all sides works out in the artistic framing of posters attracted a great deal of attention.

Menger & Ring, well-known manufacturers of picture frames, were at bat with a booth completely filled with specimens of high class work which they have done for moving picture people.

Bland adjustable picture frames, made of heavy cardboard with metal bindings in such a manner that they will fit any size of picture, were also shown.

The printing and lithographing branches of the business were well represented by the Morgan Lithographing Company, the H. C. Miner Company, and the United States Lithographing Company, their exhibits indicating the vast amount of trade they have developed with the moving picture men. A representative of one of the largest of these companies remarked that seventy-five per cent. of his company's business was now done in connection with the moving picture industry.

The Goldberg Poster Display Company exhibited the racks they have been selling to moving picture exchange men for the purpose of properly showing and caring for the posters which are such an important part of the exchange's service.

Technical Trade Supplies.

Prominent among the displays which may be described as having to do with technical trade supplies was that of the Nicholas Power Company. The Cameragraph 6A, latest of the company's projecting models, was on view for close inspection at the booth and also in operation in a number of the exposition theaters. An interesting demonstration intended to show the superiority of the new style of intermittent action over the old style had also been arranged. Besides projectors, the various other well-known products of the Power Company were on exhibition. J. F. Skerrett, general manager of the company, was in charge, assisted by the following: W. C. Smith, L. W. Atwater, F. N. Swett, Bert Bohannon, and Herbert Griffin.

The Motiograph, a favorite projector made by the Enterprise Optical Company, was shown to admiring friends at the Enterprise booth and was used in one of the theaters.

The new Ernemann all-steel Imperator projecting machine attracted most attention at the Ernemann Photo Kino Works booth; this machine was also in operation in one of the theaters on the mezzanine floor. Printers, perforators, rewinders, etc., were also shown by the Ernemann people.

The Picture Theater Equipment Company made good on their promise to show everything necessary to the equipment and operation of a moving picture theater, their exhibit including several types of projecting machines, theater chairs, asbestos booths, ticket vending machines, ticket choppers, etc.

S. Williamson, of the Williamson Kinematograph Company, of London, was among those in attendance at the G. Gennert booth, where Williamson products, in the way of moving picture cameras, printers, perforators, etc., were among the exhibits. The Gennert people took over the United States agency for Williamson goods a few weeks ago and the London visitor and made the trip to the States for the purpose of helping start things going at the big trade exposition.

The Motion Picture Apparatus Company display, under the direction of R. Hastings, P. Housley, and H. Wyckoff, consisted of several makes of motion picture cameras, tripods, a new printer with an automatic light regulator, which was quite a drawing card among the film manufacturers, and other supplies for the trade.

L. C. Smith, of Schenectady, among other accessories in a very complete line, showed a new rewinder which ought to become popular if the interest of the scores of exhibitors who stopped at his booth counts for anything.

In the H. W. Johns-Manville booth were many articles chosen from this concern's tremendous line of mechanical and electrical wares because of their especial appeal to moving picture people. The company's asbestos booths are quite generally used as are their fire extinguishers, their patented lighting systems and fixtures, and all of the favorite devices, as well as some new ones, were shown.

Two interesting electric lighting exhibits were provided by the Cooper-Hewitt Electric Company and Koerting & Mathiesen, the former showing their wonderful equipment for moving picture studio work, and the latter their famous Excello flaming arc lamps for outdoor lighting, in front of theaters, etc. The Cooper-Hewitt people had "banks" of mercury tube lights scattered all over the exposition, an extensive battery being used in the little studio in which pictures were made during the week. Included in the Koerting & Mathiesen exhibit were flaming arcs of all sizes and adapted for all uses, as well as arc lamps of other types for interior lighting.

Theater Furniture and Fixtures.

Two styles of automatic ticket selling and cash registering devices were on exhibition, the National Cash Register Company appearing as a competitor in the field where the Automatic Ticket Seller and Cash Register Company has been most prominent. The Automatic people met many exhibitors at the exposition who had used their machines for a long time, and were willing to join the demonstrators in praise of its good points. The device being marketed by the National people differs from the other in that it prints the tickets in much the same manner that the ordinary cash register prints a receipt for a sale.

The American Seating Company exhibited about twenty-five different styles of theater chairs, featuring those styles which exhibitors throughout the country have found best suited to their peculiar needs. L. M. Olmstead was in charge of the display and was assisted by representatives of the company from various sections of the country.

Demonstrations of the efficiency of the Pyrene Fire Extinguisher, on a very small scale, were given in the company's booth at the exposition, and the company's representatives invited visitors to the exposition to visit their factory in New York and witness more important demonstrations.

On the mezzanine floor of the Palace, and operating in each of the model theaters, were various types of ventilating fans made by the Typhoon Fan Company, and especially adapted for use in moving picture theaters. In point of massiveness, this display was perhaps the biggest in the exposition hall.

Novelty Advertising Devices.

At their booth at the exposition, the Mott le-Gaige Animated Advertising Company were giving the first public demonstrations of the cleverly devised screen advertising machine, which they are just now putting on the market. Sam Harris, of Cohan & Harris; Mort Shea, of Feiber & Shea; Roscoe Gage and A. J. Levy are the men interested in the company.

"Talk boxes" were another novelty advertising device shown. J. C. McCurdy, of the Business Efficiency Company, was in attendance to tell visiting exhibitors of his plan whereby they could get back half the rent of their theater each year by installing a number of his inventions.

David Horsley, representing the Centaur Film Company and Lumiere film, had a booth at which he was meeting his friends all week. Raw film was also shown at another booth at the exposition where H. O. Bodine, director of sales for the Raw Film Supply Company, had specimens of "non-flamm Agfa," an European product which is just being put on the American market.

The Automatic Vending & Supply Company, demonstrating their devices which they sell to moving picture exhibitors everywhere as "rent earners," occupied a booth.

Trade Publications Well Represented.

Trade papers and publications in general dealing with the moving picture industry were well represented at the exposition. The McClure publications, featuring the Ladies' World, the Motion Picture Story Magazine, Motography, the Kinematograph Weekly and Leslie's Page, the Dramatic Mirror, the Moving Picture News, and the Moving Picture World maintained booths. The interest which the New York dailies are taking in the industry was shown by the fact that the Globe was bidding for attention with a small display at the exposition.

GUESTS BEING WELL ENTERTAINED.

Visitors to Big Convention and Exposition Enthusiastic in Their Praise of Good Things Arranged for Them.

Visitors to the Convention were enthusiastic over the entertainment which had been provided for them. At mid-week, after having enjoyed two big events, they were saying that if the other affairs were as pleasing as the early ones, memories of the good time they had had would linger long in the memory of every visitor who had made the journey to New York.

The crowd in attendance at the clambake at the Brighton Beach Hotel, Tuesday evening, June 9, numbered several hundred. One of those seafood menus for which New York is famous had been provided under the personal direction of C. Morton Bellah, proprietor of the hotel, and everything served was heartily enjoyed. There were clams, oysters, and lobsters in all styles, and the usual adjuncts of the old fashioned clambake, finishing up with ice cream, coffee, cigars and cigarettes.

Proprietor Bellah went a little further with his entertainment and provided six handsome loving cups as prizes for the dancing contests which were held in the Brighton Beach Hotel ballroom during the evening.

The sport at the "Island" continued until the wee small hours of the morning and, upon the party's return to Manhattan, there were little side trips into Chinatown and other interesting sections of the city.

Jesse L. Lasky Host Wednesday Night.

Although arranged by the promoter of the convention and exposition, Wednesday night's affair at Wm. Morris' Jardin de Danse atop the New York Theater was largely an en-

tertainment for convention visitors with Jesse L. Lasky, of the Jesse L. Lasky Feature Play Company, serving as host. Vaudeville performers on the Lasky payroll provided practically the entire show which was presented. Harry Reichenbach, of the Lasky publicity department, directed the affair from start to finish, and there was a considerable expenditure of Lasky money in arranging things.

The big feature of the evening was the first public showing of a new Lasky vaudeville act called "The Aurora of Light" which has been prepared for the big time and is to appear at the Palace Theater within a week or two. In the nature of a novel posing act in which a single performer floats about in space while transformations in color are effected, the new act was particularly well chosen for the occasion—it was a "living moving picture." So enthusiastically was the feature received that it was found necessary to repeat the performance during the evening.

There were other vaudeville acts, and special dancing numbers by Carlos Sebastian and the Dolly Sisters, and splendid artists who are regularly featured at the Jardin de Danse. One of their special numbers was called the "Movie Tango."

The Keno Dance (whatever that is) and the one-step were used in the contests, a number of which were held. Adolph Zukor, Jesse L. Lasky, Frederick Stine, John Bunny, and Joe Farnum served as judges. Miss Muruel Ostriche, of the Thanhouser company, and Irving Cummings, of the Pathé Company, won one of the prizes and Miss Jeannette Cohn, of the Metro Lithographing Co., with her partner, another.

As some person expressed it, in describing the attendance, "Everybody—and his brother—connected with any branch of the business that touches the moving picture industry tried to get in." After the big auditorium had been all choked up with moving picture humanity, hundreds were turned away from the doors. Among those noted in the crowd were: David Belasco, Adolph Zukor, Jesse L. Lasky, Miss Mary Pickford, Miss Pearl Sindelar, Miss Muriel Ostriche, Miss Anita Stewart, John Bunny, King Baggot, Joe Smiley, Nicholas Power, H. J. Cohen, and Paul Panzer.

The Thursday evening entertainment event was a moonlight sail on the Hudson for which the Steamboat Adirondack, of the Hudson River Night Line's fleet, was engaged.

LARGEST INCANDESCENT LAMP IN THE WORLD.

While the splendid exterior lighting at the Grand Central Palace was commented upon by many of the out-of-town visitors to the big exposition and convention, it is safe to say that few of the visitors knew that there was being used on the building during the big event the largest incandescent lamp ever manufactured.

The Cooper Hewitt Electric Company, as a part of their display at the exposition, were showing their new Targon lamps, which are incandescents, of high candle power. In developing the Targon idea, the company, largely as an experiment, constructed a lamp of 12,000 candle power, 5500 watts. This lamp was shown at a recent electrical exposition in Philadelphia and the company was prevailed upon to hang it outside the Palace during the moving picture exposition.

Thursday's Convention Proceedings.

F. J. Rembusch and F. H. Richardson Address the Exhibitors —Delegates Discuss a Board of Trade and One Organization.

THE delegates in attendance at the convention of the International Motion Picture Association listened on Thursday morning to an address by F. J. Rembusch, of Indiana, on "Screens." Mr. Rembusch's talk was highly technical at times, at others decidedly interesting, as well as instructive to the exhibitors. He advocated the establishment of the profession of architects of projection, saying that the relation of the screen to the theater was of the highest importance. At the afternoon session, F. H. Richardson, of the projection department of the Moving Picture World, talked on the work of the operator and of the necessity of giving him the proper equipment as well as the proper surroundings. Mr. Rembusch introduced a resolution, which was passed unanimously, urging upon the manufacturers the consideration of the advisability of making 500-foot units in the production of pictures as opposed to the present divisions of 1,000 feet.

Much discussion was given to a resolution urging the formation of a board of trade among the various branches of the moving picture industry. The question was laid over until Friday for settlement. There was much general talk on the subject of getting together with the older association, a majority of the members being in favor of conciliatory methods.

MR. RICHARDSON TALKS ON PROJECTION.

The opportunity to address your Convention, gentlemen, affords me a very sincere pleasure, not only by reason of the fact that I am thus enabled to forego your personal acquaintance, but also that I may perhaps be able to impress upon your minds something of the importance of the work of the "man behind the gun;" in other words, the operator.

As all of you who have followed my work in the Projection Department of The Moving Picture World, and in my Handbooks know, Richardson is a "crank" on one subject, and that subject is projection. But, gentlemen, the word projection as used by me covers a multitude of things, and I am sorry to say that in all too many theaters it covers a multitude of sins, since most certainly in many of our photoplay houses very wicked sins are committed under the guise of "projection."

The term projection includes all of those various things which go to make up the ultimate result upon the screen, and this includes not only the various things contained in the operating room, but also it includes the screen, the location of the operating room, the condition of the films, and the lighting of the auditorium.

First and foremost, gentlemen, I would call your undivided attention to the relative importance to you of the result on the screen, as compared to the other features of your theater.

Comfortable seats, excellence in ventilation, a beautiful front, courteous attendants and cleanliness, all of course, have much to do with the popularity of the house, but, after all, the audience pays good, hard money mainly for the purpose of viewing the photoplay—the result on the screen.

In order to impress you with the relative importance of things let me make an assertion with which I think the majority of progressive exhibitors will agree. You may locate two theaters, precisely the same, in so far as their size, shape, etc., be concerned, side by side. You may fit one up with cheap seats, you may give it rather indifferent ventilation, you may decorate its walls very plainly or not at all, and pay little attention to the front. The other you may equip with the finest of seats, decorate it inside and out beautifully, equip it with a splendid ventilation system, and then in the first, plain theater, place the projection on a very high plane, and in the second, elaborately decorated and very beautiful theater, put on a poor picture, and the plain theater, unless the two be catering to an entirely transient trade, with have greater success than the other, which proves that it is the picture itself which is of paramount importance. I, of course, assume that none of you will misunderstand me in this matter. I believe in the combination of excellence in projection, and excellence in the other things named, also, but unfortunately too many managers seem to attach great importance to everything connected with their theater except the projection—the picture.

And now let us consider the items which go to make up excellence in projection, particularly as applied to the operator himself. Many of you have disagreed with me in the past because I have insisted on higher salaries for operators and better conditions in operating rooms. Your opposition to my course in this respect has undoubtedly been honest, but it has, I think, sprung from a wrong conception and a lack of broad understanding of the situation. The moving picture operator in order to produce really high-class results on the screen of your theater must, in the first place, be well versed in at least certain branches of the art or trade of the electrician. In order to give you the best possible service he must thoroughly understand the arc light, including carbons. He must understand quite a number of things about electrical conductors, he must be thoroughly conversant with resistance and its action and in this day and age with motors, generators, transformers, auto-transformers, and several other things pertaining to electrics. He must have a very good grounding in the rudiments of the art of the optician; understand at least something of the action of light through lenses, and be able to select the ones best fitted to his work. He must understand the good and bad points with relation to the various kinds of projection surfaces. In order that he may keep the plant in the best possible condition without excessive expense he must be a good mechanic and something of a machinist, and, in addition to all this, must be sober, because he is placed in charge of a highly dangerous combination of concentrated light and celluloid, and he must be thoroughly reliable and industrious. And yet, gentlemen, some of you seem to have an idea you can secure this sort of combination for fifteen dollars a week, or at the very most, twenty or twenty-five dollars.

Gentlemen, the idea is absurd. It is ridiculous on the face of it. It cannot be done. I have insisted on better operating rooms and better equipment and better ventilation for those operating rooms, for the very simple reason that I know that the best possible results will not be placed on the screen by an operator who is working in a little, ill-ventilated sweat-box, or with equipment with an antiquated out-of-date type, or with equipment in bad state of repair. It is not in the nature of things that high-class results will be had under these conditions, and to the extent of my ability I have fought against these conditions, because I desire to see the really splendid, magnificent photoplays now being produced placed on the screen in a manner befitting their excellence.

I have insisted, in season and out of season, and I shall continue to insist upon high salaries for operators, for the very simple reason that very much depends on the work of the operator, and this responsibility cannot consistently be placed in the hands of a cheap man. And it is not a good business proposition to place it in the hands of a cheap man, since cheapness and excellence seldom travel together.

Why is it, gentlemen, that the railroad can secure section men at a dollar a day? Answering my own question, I will say that it is because the section man only has to use his muscles, and arms and legs are cheap. Brains, on the other hand, cost money.

Now, gentlemen, is there a man in this entire audience who would dare assert that the splendid productions of our manufacturers can be placed on the screen of his theater to the best possible way without the use of brains on the part of the operator? Assuredly there is not. Remember, gentlemen, the many things which go to make up the finished result on the screen. Is it not a little bit foolish to invest thousands of dollars in a theater, the income of which is going to depend directly upon the results shown on the screen, and then place the production of those results in the hands of a cheap man? Is not that, after all, a rather silly thing to do? Is it not business suicide?

We have right here in New York City a number of moving picture theaters which are filling their seats at from 25 cents to $1, and, gentlemen, while it is not all due directly to the excellence of projection in those houses, still I venture the assertion that it could not be done if the projection were not high class.

And now I wish to take this opportunity to briefly call your attention to one or two things which are of prime importance; the first being the observation port. I select this subject by reason of the fact that observation ports are wrongly made in about eight theaters out of every ten, and in practically all theaters having asbestos operating rooms. In order to assure the best possible results it is absolutely necessary that the operator have a clear, uninterrupted view of his picture all the time, and that the operating room shall be dark, the latter in order that he may be able quickly to discern faint shadows on the screen. Time forbids my elaborating on these matters, so I will simply say to you that when you return to your theater go up to the operating room and place yourself in a position with your eyes say six inches back of the machine head, which is about ordinary, comfortable operating position, and unless you can then see the full width of the picture without moving your head then your observation ports are too narrow, and

should be cut out until you can get a clear view of the whole picture from the position named. In the second place, do not expect high-class results on your screen with low amperage, antiquated equipment or equipment in poor repair.

As a general proposition poor projection is due to one of three things, or a combination of the three: first, cheapness in the operator himself, or cheapness in the equipment, which also would cover the lack of proper repairs; second, poor photography or printing, or films in bad condition; third, lack of sufficient knowledge on the part of the manager to enable him to check up the results on the screen; in other words, to know when the picture is not perfect, and why it is not perfect. I have not the time to enter into details regarding these things as I would like to, but one thing I wish to call your particular and undivided attention to is the fact that, with the exception of first-run films, all too many exchanges send out their films in miserable condition. The reels sent out by many exchanges are dirty and oily; contain misframes, poorly made patches, and ripped sprocket holes galore. There should be concerted action on the part of the exhibitor to stop this sort of thing. It is wrong! It is a shame! It is an outrage from any and every point of view, and is the direct result of two things: First, the desire on the part of the exchanges to get every possible hour of service out of the reel; and second, the demand on the part of the exhibitor to receive reels from the exchange without giving the exchange time to make a proper and complete inspection thereof. This sort of thing is extremely bad from any and every point of view. But just so long as exhibitors do not combine to stop practices of this kind they will continue, and they make heavily for poor results on the screens of your theaters as well as very largely increase the fire hazard.

The manager himself, I am sorry to say, is seldom in a position to criticize the work of the operator in its finer points, and this is not as it should be. While the high-priced man usually is the type of man who will keep his work up to the standard because he is a high priced man, his lower priced brother almost invariably will not do any more than he is obliged to. The railroad brakeman performs certain duties, and does exactly what he has to do, and no more, but the railroad superintendent *makes* work for himself to do, and that is the reason he is a high-class, high-priced man. We need more superintendents and less brakemen in operating rooms, but as long as we have the brakemmn operator, we have got to have managers who are able to check up the work of those men and insist on them keep up to the standard. Time and again I have had theater managers proudly boast to me of the excellence of their picture, only to point out half a dozen faults to them in less than five minutes, and they were very real faults, too, but these managers had not studied the picture; they did not know the possibilities of projection, therefore were unable to intelligently criticise the work of their operator.

And so, gentlemen, I could go on thus talking for hours on the subject which is very near to my heart. It is a subject which has occupied my entire time and attention for more than five years, and has become to me almost a religion. I do not think, however, that I should take advantage of the opportunity so kindly afforded me by your committee, and consume too much of your time. Therefore, I will close, by wishing your convention and yourselves as individual theater managers, every possible success, assuring you that at any time I or the Department of The Moving Picture World, over which I preside, can be of any benefit or assistance either to your organization or to you as individuals, you have only to let that fact be known.

BIG DOINGS PROMISED AT DAYTON.

Interesting Program Arranged for the Motion Picture Exhibitors League Convention—Trade Show Will be Comprehensive.

GEORGE H. WILEY, managing secretary of the Convention and Exposition of the Motion Picture Exhibitors' League, to be held at Dayton, Ohio, July 6th to 11th, was in New York during the last days of the exposition at Grand Central Palace. Mr. Wiley reported that plans had been about completed for the big convention of exhibitors before he left Dayton, and that all signs pointed to a meeting that would eclipse anything that had ever been held by the League. According to Mr. Wiley, reservations for hotel accommodations had already exhausted the capacity of the several hostelries of that city and that requisitions were being made upon the citizens for accommodations for visitors in private houses. The town has gone wild over the prospects of a big celebration on this particular occasion and everybody is doing their utmost to take care of all comers.

A most elaborate program has been prepared for the convention. Proceedings will open at 10 o'clock A. M., Tuesday, July 7th, with an address of welcome by the Mayor of Dayton. The National Cash Register Company will provide the entertainment features for the day.

On Wednesday, the election of officers of the League will occur, and there will be an exhibition of aeroplane flights at Wright's Field, with an auto tour of the city.

In addition to the regular work of the convention on Thursday, prizes will be awarded to the State Branches having the best representation, and to the manufacturer making the best show in the trade parade. There will be a visit to the National Soldiers' Home and other interesting points about Dayton.

After the business of the convention has been disposed of on Friday the annual banquet of the League will be held. Saturday will see the close of business of both convention and exposition.

Many of the exhibits that appeared at the Grand Central Palace will be shown at the Dayton Convention and most of the exhibitors who attended the meetings in New York will also attend the Dayton Convention. In point of attendance by the trade, it is expected that the Dayton Convention will greatly exceed the meeting in New York.

VIRGINIA CONVENTION CALLED.

National Vice-President D. P.. Wine of Virginia, announces that the state convention of Virginia Branch of the Motion Picture Exhibitors League will be held at Staunton, Va., on June 18.

NEW YORK CONVENTION PEACEFUL.

Empire State Exhibitors Re-elect Samuel Trigger President—John C. Davis and W. A. Douque Returned as Treasurer and Secretary, Respectively.

AFTER deliberations, which were conducted with strictest harmony, the annual convention of the New York State Exhibitors' Association which had been called for Saturday, June 6th, at the Hotel Imperial, New York City, was adjourned sine die Monday evening, June 8th.

Some trouble was experienced in getting the desired representation of the organization together because of the demands which were being made upon the members' time by the big exposition and convention at Grand Central Palace. When the convention was called to order at the Imperial Saturday morning, President Samuel Trigger, of New York, presiding, it was deemed inadvisable to transact any of the important business for the reason that delegations from upstate cities in which the association is strong, although on their way, had not then arrived. It was decided to hold a short session of the convention and then adjourn until Monday afternoon.

The following were appointed members of the Committee on Credentials: W. H. Linton, Utica (chairman); William A. Beam, Buffalo; S. Suckno, Albany; Max Samuels, Yonkers; Harold Rosenthal, New York City.

Short addresses by various people in attendance at this opening session of the convention followed. W. Stephen Bush, of The Moving Picture World, was caught for a minute as he was leaving the hall and compelled to make a few remarks. "Hit censorship solidly between the eyes" was the burden of his message.

Judge A. P. Tugwell, vice-president of the International Association of Motion Picture Exhibitors, and in New York to attend the big convention and exposition at the Palace, was present at the meeting of the New York men and responded in a particularly forceful manner when called upon to make an address. Judge Tugwell hales from Los Angeles, Cal., where he operates two big moving picture theaters, and is a leader among the exhibitors. In speaking to the New York men, the judge opened up by referring to his previous prominent association with the National League of Moving Picture Exhibitors of America and M. A. Neff, president of that organization. He spoke of his differences with Mr. Neff over the censorship question, and paid the president of the league some compliments of the kind often described as of the "left-handed" variety. In reciting the history of an attempt which was unsuccessfully made to establish state censorship of moving pictures in his home state, Judge Tugwell used as an argument against the Neff policy that the Ohio censorship law had been taken as the pattern upon which to draw the California law, and that the support which had been given the Ohio law by prominent moving picture men had been enlarged upon as one of the best arguments for the passage of the California bill. The gentleman from California talks in a breezy, whole-souled western style, and when he opened up the Neff subject the promise of excitement grew greater and greater each second.

At the conclusion of Judge Tugwell's speech, John F. Miller, of Buffalo, with remarks which were humorous, but intended to impress with a germ of serious thought, suggested that the deliberations of the convention be continued without mention of the name of Mr. Neff, whom he referred to as the "lately departed." William A. Beam, recently elected president of the exhibitors' local in Buffalo, made a few remarks. Luncheon at the Imperial followed the adjournment until Monday afternoon.

Excitement incident to the formal opening of the exposition and convention at the Palace interfered with the plans of the New York men to continue their deliberations Monday afternoon, June 8th, in the convention hall of the Palace immediately after the formal exposition opening ceremonies and business was not resumed until some time after the delegates had dined at the Marlborough-Blenheim Hotel, Monday evening.

The most important business transacted there was the election of officers which went through without a single contest and without a suggestion of friction or dissatisfaction. Each of the officers was unanimously chosen, the secretary of the association casting the association's unit vote for the following:

President—Samuel Trigger, of New York City, to serve his third consecutive term.

First Vice-President—William A. Beam, of Buffalo, elected for the first time.

Second Vice-President—S. Suckno, of Albany, elected for the first time.

Third Vice-President—William H. Hollander, of Brooklyn, elected for the first time.

Treasurer—John C. Davis, of Saugerties, elected for the third consecutive term.

Secretary—W. A. Douque, of New York City, elected for the second consecutive term.

International Committeeman—L. C. Smith, of Schenectady, elected for the second consecutive term.

The report of the Credentials Committee made just before the

election of officers announced the division of the state into districts and the apportionment of votes in the convention as follows: Buffalo, seven; Syracuse, three; Binghamton, two; Utica, three; Albany, four; Westchester, two; Greater New York, twenty-one. This apportionment gave Greater New York votes equaling the combined votes of the several upstate districts.

Differences of opinion which apparently exist among members of the association's committee, which has in charge the preparation of by-laws and a constitution for the government of the association, were responsible for the only lively discussion which took place during the convention.

W. H. Linton, of Little Falls, N. Y., chairman of the Committee on Constitution and By-Laws, informed the convention that the committee was desirous of knowing the opinions of members of the association concerning several points upon which members of the committee had been unable to agree. Chief of these points, he said, had to do with the fixing of the amount of dues to be paid by members of the state organization and the manner of collecting these dues. Discussion which followed, participated in by Mr. Linton, L. C. Smith, of Schenectady; Philip Rosenson, of Brooklyn; John F. Miller, of Buffalo; Secretary Douque, and others, showed much diversity of opinion on these matters among the members of the association. One view expressed was that the dues fixed by the state organization should be so small that an organization strong in membership could not fail to result and another view was that the question of dues was an insignificant one, the most important thing being to show the exhibitors throughout the state the benefits which they were receiving, and were in line to receive, from the state organization. The relative importance of the state organization and the various exhibitors' locals throughout the state also came up for discussion. Some of the members expressed the opinion that a strong state organization should be built up first and locals formed afterwards to partake more of a social nature. Others felt that the locals should come first. This discussion resulted from a difference of opinion among the members of the Committee on Constitution and By-Laws as to whether or not it ought to be made possible for an exhibitor to keep himself in good standing with the state organization without actively engaging in the work of an exhibitors' local should one exist in his community.

It had been expected that the Committee on Constitution and By-Laws would present a draft of their work to the convention in order that a form of constitution and by-laws might be adopted. Mr. Linton explained that the expected report could not be made because of the differences of opinion which had come up. After much discussion, on motion of Mr. Miller, of Buffalo, the matter of a constitution and by-laws was once more placed in the hands of the committee previously appointed with the understanding that they were to make their report to the board of directors of the association, who were given power to act in either adopting for the association the draft presented to them or forcing such changes as seemed best to them.

When adjournment was taken, no time or place had been specified for the holding of the next meeting.

TORONTO EXPOSITION NEXT.

G. Gordon McGarry, director general of the Motion Picture Exposition at Toronto, Ont., scheduled for June 20th to 27th, was among the visitors at Grand Central Palace during the New York Exposition. Mr. McGarry reports many reservations for space at Toronto by manufacturers exhibiting in New York and has made arrangements to ship the exhibits direct from the Grand Central Palace to the Toronto Exposition hall.

OLCOTT'S COMPANY SAILS.

Sid Olcott and his company of motion picture players sailed on the Adriatic Thursday, June 11, for London. After a few days in that city the company will go to Beaufort, Ireland, where it will remain for some months making pictures. With Mr. Olcott is Miss Grant, leading woman; Hal. Young, cameraman; F. C. Gunning, scenario editor and press representative; Pat O'Malley, Will Reinick and several other players.

WM. RILEY HATCH WITH PATHE.

William Riley Hatch, who did such fine work as the Captain in "Paid in Full," is the latest acquisition to the Pathé Stock Company. To be not only a successful actor but an opera singer and artist as well is certainly most unusual, but Mr. Hatch has been all three. He first appeared in opera and from that to musical comedy was but a step. After a number of years of a musical career he was engaged by E. M. Royle for "The Squaw Man." Other engagements with such productions as those of William Gillette, "The Master Mind," etc., followed and his success in "Paid in Full" is still fresh in the minds of theatergoers.

Shuberts and World Film in Big Deal

Three-Million-Dollar Corporation Will Manufacture and Distribute Photoplay Versions of Big Dramatic Successes Controlled by Several Prominent Producers.

ONE of the most important combinations which has ever been formed in the photoplay world was effected Wednesday, June 10th, when a three-million-dollar corporation, representing the combined interests of the World Film Corporation and the Shubert Theatrical Company, was announced.

The purpose of the combination is to add in photoplay form, throughout the civilized world, the big dramatic and spectacular successes controlled by the Shubert Company to the regular output of the World Corporation.

The plan is stupendous and an organization to carry it through has been worked out in such a manner that the success of the undertaking seems assured.

Officers of the big corporation which is to both manufacture and distribute the features have not yet been elected, but will be within the next few days.

The combination is one of two very important companies, each of which has long been possessed of a powerful working organization. In a general way, the Shubert interests in the combination will be the manufacturing interests and the World interests the distributing and sales interests.

The World company, originally capitalized at $50,000, and now operating twenty-two distributing offices throughout the country, with a capitalization of $250,000, has been raised to a position of commanding importance in the field through a still further increase in capitalization to $2,000,000, which represents two-thirds of the capitalization of the new combination. The Shubert end of the deal is represented by a capitalization of $1,000,000. All of the stock for the new enterprise has been underwritten and bought by the banking firms of Edward B. Smith & Co., of New York and Philadelphia; Huhn, Eddy & Co., of New York, and George A. Huhn & Sons, of Philadelphia.

The Shubert Theatrical Company, which has joined the World Corporation in bringing about this new combination, controls hundreds of stage productions, including dramas, farces, comedies and spectacles, representing the interests of the William A. Brady enterprises, the Charles A. Blaney enterprises, and Owen Davis. Some months ago, it will be recalled, the Shubert-Brady combination embarked in the film manufacturing business and the Shubert Feature Film Corporation, an organization for the handling of the product, resulted. No releases have been made up to the present time, but a number of features, including the film version of such successes as "The Lure," "America" (the New York Hippodrome production), "The Gentleman from Mississippi," "The Whip" and "The Dancer and the King" have been made and are ready for the screen. The combination which has just been made was planned about two months ago, and while the details were being worked out the Shubert features were kept off the market. It is now announced that releases will begin, through the World Film Corporation, early in September.

Under the terms of the contract between the Shubert Theatrical Company and the World Film Corporation, the Shubert Film Corporation will be eliminated, at least in the matter of distributing, the superior organization of the World company handling the features.

It has been announced that there are already available for filming purposes by the manufacturing end of the combination more than 200 plays, among which may be mentioned: "The Midnight Sons," "Girls," "Marcelle," "The Blue Mouse," "The Summer Widowers," "The Girl Behind the Counter," "Way Down East," "Little Miss Brown," "Baby Mine," "Bought and Paid For," "Mother," "Little Women," "The Balkan Princess," "The Little Church Around the Corner," "Across the Pacific" and "The Boy Detective," in addition to the three or four big features which have already been made.

The plan of the new organization is to release one of these big Shubert features each week, beginning in September. These features, of course, will be in addition to such other of the very best features as can be bought in the open market in the future in accordance with the World Film Corporation's practice of the past.

Some idea of the ultimate scope of the new combination may be had when it is recalled that the World Film Corporation, even before the present big deal which will give it a tremendous increase in its working capital, was operating offices in the following cities in the United States and Canada: New York, Philadelphia, Cleveland, Detroit, Minneapolis, Boston, Indianapolis, Chicago, Kansas City, Cincinnati, Pittsburgh, Atlanta, Buffalo, St. Louis, Dallas, New Orleans, Washington, Denver, Los Angeles, San Francisco, Seattle and Toronto.

HACKETT'S STRONG ARGUMENTS FOR PICTURES.

Well-known American "Legit" Star, Now Filming "Monsieur Beaucaire" in France, Sets Forth Novel and Radical Views.

James K. Hackett, who is now in Paris playing in the film presentation of "Monsieur Beaucaire," which is being made by the Famous Players Film Company, under the direction of Edwin S. Porter and Hugh Ford, became an enthusiastic advocate of the moving picture more than a year ago when he posed for the Famous Players' production of "The Prisoner of Zenda"—among the first of the American stars to appear in a feature film. At that time he was enthusiastic from the standpoint of the scenic and artistic possibilities, and the courtesy and liberality with which he was treated by Messrs. Zukor, Frohman and Porter; but in an interview which Mr. Hackett has just given to a Paris newspaper, Le Courrier, he has announced another even more cogent reason for allegiance to the films.

"When I posed for the Famous Players Company in 'The Prisoner of Zenda,'" said Mr. Hackett, "I do not now mind confessing that I expected that so doing would have an effect—trifling, I hoped, but, nevertheless, noticeable—upon the receipts to which I would play in the following regular dramatic season. I was warned by many of my friends that when the public could see me for the small prices charged in the picture houses they would be reluctant to pay the higher scale I charge in the theaters.

"Having always been fond of being a discoverer and pathfinder, however, I decided to see for myself what the effect would be. To my amazement, I find that my business the past year has been the best that I have had in many seasons, despite the fact that the past theatrical year has been notorious as the worst in many years.

"That my personal exception to the rule can be charged to nothing but the advertising and interest in me created by the Famous Players for my performance in the 'Prisoner of Zenda,' I am absolutely convinced. As soon as I realized this I immediately arranged to pose for the Famous Players in 'Monsieur Beaucaire,' and you may rest assured that I shall never allow a year to pass without posing for at least one big feature film for the Famous Players, and I hope to find time to appear in at least three.

Valuable Advertising for Even "Legit" Stars.

"In my opinion, any player who neglects an opportunity to appear on the screen is losing a possibility for the most valuable advertising in the world, and those who do not take advantage of it will quickly find themselves surpassed in the race for distinction and financial recompense in the legitimate theatrical world.

"I do not agree with those who say that the moving picture has had a bad effect on the regular theatrical business. I do say most emphatically, however, that the moving picture has done more to raise the standard of the legitimate productions than any other influence which has ever been known. There is just as much reward to-day for the meritorious production as there ever was, *but* the moving pictures provide so much and such good entertainment for so little cost that they have made absolutely hopeless the mediocre play presented at a scale of prices ranging from twenty-five cents to one dollar or one dollar and a half or two dollars.

On my return to the United States I am going to introduce a new idea in connection with my theatrical productions. It seems to me to be almost revolutionary in its departure from established custom and if it has the effect which I foresee it will tend to make a success almost unheard of.

Photoplay as Aid to Stage Presentation.

"The idea is this—I am going to rehearse my company in the usual way until they have reached the stage of perfection at which a dress rehearsal is called. Then at a dress rehearsal I am going to have a moving picture made of the play, and I am confident that when I have this before me and can repeat it time after time without the slightest change that I shall be able to discover many helpful ideas and improvements which cannot be seen in the regular rehearsal or performance. Even more valuable than to the manager or stage director will this film be to the player. Watching themselves on a screen with every detail reproduced in exact and pitiless sharpness, should enable actors to correct faults and make improvements in their work far more intelligently than by the directions of any director.

"Words cannot describe how this method will aid a manager to obtain the proper perspective of his production, and to properly weigh the values. When he watches it in rehearsal day after day he is insensibly impressed with the personalities of his players. No matter how hard he tries to be impartial he is influenced by his personal likes and dislikes. He may perhaps think that the voice of a player is so beautiful or so suited to the part that he loses the effect of the player's work and thus fails to see faults which are instantly apparent to an audience. Again, he may be so impressed by that intangible something which, for want of a better name, we call magnetism, that he is carried away with it and fails to see the technical faults of the actor.

"With the entire performance unfolded before him as a moving picture will do, he will be able to analyze and criticise without the personal equation entering into the matter and so his judgment should be materially improved.

Hackett Program Calls for Some Long "Leps."

"As soon as I have finished the scenes of 'Monsieur Beaucaire' which are now being taken in France, I shall cross over to England for those which are to be made there and then sail at once for New York. After a day or two there I go to California to play in the Greek Theater of the University of California, and then jump across the Continent once more to begin the series of productions I shall make at the Hackett Theater in New York."

HAS CAPITALIZED HIS "WASTING" PROCLIVITY.

Thornton Fisher, Well Known Newspaper Artist, Drew His First Funny Pictures in Copy and Text Books at School to the Great Annoyance of His Teachers.

Readers of the Moving Picture World from time to time have been permitted to enjoy some of the clever work done by Thornton Fisher, well known cartoonist with the New York Herald and known throughout the country through the "syndicating" of some of his important series of drawings. Mr. Fisher has written and illustrated a number of biographical sketches which have appeared in the World.

A disposition to "waste his time" in school by drawing funny pictures in his copy book and text books to the delight of his fellow pupils and the disgust of his teachers, seems to have been the compelling influence in launching Mr. Fisher upon the career which he has made so successful. From the public schools in Cincinnati, his birthplace;

Pittsburgh, Philadelphia, Washington, and Greensboro, N. C., Mr. Fisher moved on to the art school in New York. Some time later he became a reporter on the old Daily News in New York and saw the inside of a newspaper art department for the first time.

His early experience as a newspaper reporter has given Mr. Fisher a considerable advantage over some others in the same line of work. He writes jingles and verses with facility and skill and has "covered" national political conventions, interviews, court work, and police news for a number of the leading newspapers and is therefore well grounded in "atmosphere."

On the New York Herald Mr. Fisher did a series for the Sunday edition entitled "The Wishing Wasp" which was syndicated to various newspapers. Another series, "Do You Know Why?", is handled by the World Color Printing Company, of St. Louis.

Quite recently Mr. Fisher has transferred his allegiance from the New York Herald to the New York World.

PICTURE MAKING ON MT. SHASTA.

Here is shown the entire cast of principals from the Lasky Studios, on their way up the side of Mount Shasta for a snow scene. The players left Los Angeles for Frisco by rail, and from San Francisco to the foot of Shasta, they toured in rented cars. Guides and other motor cars were then procured and the run to the top of Shasta was begun.

The autos took the party several thousand feet, after which climbing was resorted to. Roped together, much the same as Alpine climbers, the party, consisting of Dustin Farnum, Winifred Kingston, Messrs. Salisbury, Kley, De Mille, Apfel, La Reno, Miss Zuber and Billy Elmer struggled for nine hours ere they passed the timber line and struck the deep snow.

The Lasky Company Going up Mt. Shasta.

Several scenes were taken atop Shasta and immediately after the company left for Calistoga, Cal., where a few scenes are to be taken on the hillsides and midst the petrified forests.

We have the word of Harry Reischenbach that these autos are going uphill, although they appear to be going down. He says on Mt. Shasta you have to go down to go up—a la scenic railway at Coney Island. He said something about "Momentum," whatever that means. Anyhow, our faith in Mr. Reischenbach's veracity is so profound that we take his word for it.

ERNEST SHIPMAN.

MR. SHIPMAN, whose energies have in the past been devoted to the general office management of the business of the Pan American Film Company, will hereafter be active, on the outside in the affairs of the various film companies in which he is personally interested, including, of course, those of his pet child, as it were, the Pan American Film Company.

Ernest Shipman.

The following is a list of companies of which Mr. Shipman is the active representative: The Pan American Film Company, the Capital Film Company, the Colorado Motion Picture Company, the Rocky Mountain Picture Company, Arthur J. Aylesworth Pictures, Ltd., the Great West Motion Picture Company, the Occidental Motion Picture Company.

In addition to these interests, Mr. Shipman is associated with Stanley H. Twist in the management of the Inter-Ocean Sales Company. In assuming these added responsibilities, Mr. Shipman"s vigorous physique will prove a valuable asset, and he carries with him the best wishes of all who know him.

Lillian Gish

PERHAPS none of the young women now appearing in motion pictures has arisen more rapidly in popular favor than has Lillian Gish, one of the Majestic stars, who is now only seventeen years old. She gained her first stage experience in Springfield, her home city, when six years of age. Her aunt was a member of a theatrical company playing "The Little Red Schoolhouse." A child was needed in the play and Miss Gish was pressed into service. She went out on the road with the company and remained several weeks.

Lillian Gish.

Miss Gish was ambitious to be a dancer. After taking a course in fancy dancing, she became one of the fairy dancers with Sarah Bernhardt during one of her American tours, when eight years old. After two years with Bernhardt, Miss Gish quit the stage and entered a girls' school where she remained until she was fifteen. She then left school and went to New York to complete her dancing course.

The natural poise and power of expression possessed by Miss Gish attracted D. W. Griffijth's attention and he promptly engaged her for the Biograph Company. This was two years ago. Under the able instruction of Mr. Griffith, Miss Gish made rapid progress, and in less than a year she was considered one of the foremost emotional actresses in silent drama. When Mr. Griffith left the Biograph to become chief producer of the Reliance and Majestic companies in the Mutual Film Corporation, Miss Gish went with him.

With only two years' experience before the motion picture camera, Miss Gish has gained the distinction of being one of the most natural emotional actresses in the silent drama. Her chief charm lies in her natural poise. She seems to live in the part she is endeavoring to portray, and in the art of conveying her emotions to the motion picture screen, without resorting to gestures of unnatural facial expressions, Miss Gish is probably without a peer.

Miss Gish has two hobbies—collecting rare old books and playing golf. She is a keen student of literature and very fond of Shakespeare's works. She is also a lover of poetry, with Tennyson's poems as her favorites. She appeared recently in "The Battle of the Sexes," "Home, Sweet Home," and other Griffith productions.

$80,000 THEATER FOR DETROIT.

Detroit Theaters, Inc., 1106 Union Trust Building, Detroit, Mich., composed of William F. Klatt as president, and James Strasburg as secretary-treasurer, is to build an $80,000 picture house in Woodward Avenue, between Englewood and Rosedale Avenues, that city. Plans have been completed by William B. Stratton, architect, and work will be started shortly. The structure will be two stories in height, of brick and stucco with stone and marble trimmings. The name of the house will be the Rosedale, and it will have a seating capacity of 1,800. The appointments will be luxurious and the furnishings will be of the first order. A pipe organ of the latest type will be one of the numerous interesting features.

SULLIVAN PURCHASES GRAND THEATER.

C. S. Sullivan, proprietor of the Royal at Escanaba, Mich., has purchased the Grand Theater in that town. Mr. Sullivan has completely remodeled his latest acquisition, making it one of the most handsome and up-to-date picture houses in upper Michigan. It has a seating capacity of 350. The projection battery consists of two Simplex projectors and a Mercury Arc Rectifier. The pictures are projected upon a Gold Fibre screen, and the X-Ray lighting system is used. The program is changed three times a week—Monday, Thursday and Sunday. The house had been closed for about eight months before Mr. Sullivan took it, and business has been excellent since the house has been under its new management.

The Lunatics

A Two-Part "Leading Players" Picture That Achieves Breathless Suspense in Developing a Startling Situation.

Reviewed by Hanford C. Judson.

MYSTERY AND TERROR are two of the ever-ready chords leading to the human heart. Any picture that touches these effectively is sure to be popular. Love, mother-love, the triumph of justice, the struggle of the brave against great odds, terror and mystery—art has no deeper or greater themes than these. "The Lunatics" is set in an asylum in which the inmates have got the upper hand and are ruling things while a terrible thunder storm lasts. There are many attendants; but they have all been locked in a barred chamber. The head doctor has been "cured." He now lies

Scene from "The Lunatics" (Leading Players).

in one of the offices. The craftiest crazyman of them all has taken his place. Immaculate in the doctor's frock coat, one of his hands splashed with red, he is now the sententious head doctor and ready to "cure" any others who may need his administrations.

It so happens that a young journalist has been given as an assignment the duty of writing-up the "system" of the doctor of this asylum. Some new and interesting ways of treating

Scene from "The Lunatics" (Leading Players).

defectives and psychopaths have been developed, and the magazine wants an account of them. A trip to the asylum has appealed to the man's pretty wife, so she is accompaning him. Just as a terrible storm breaks they arrive, knowing nothing of what they are coming to. We know just enough to be sure that something fearful has happened. We have seen that the crazy people have escaped from the cells and that they have overcome some of the guards. By skillfully worked-out stages, suggesting stealth and filled with suspense, we have watched how the doctor was caught and held down, the inmates crowding around him, one with a knife to "cure" him quickly. That is all we have seen. Now the journalist with his wife finds no one at the outer gate. The court inside is also empty. They approach the old mansion and it, too, seems deserted. No one meets them in the halls or rooms until they enter the office of the head physician and there, sitting alone, is the craftiest lunatic. They bow, introduce themselves and show their letter which he reads with interest. Begging them to be seated he describes his "method" to them. To their astonishment, one of the chief steps in this new cure is cutting out an eye and then, very carefully, the throat is to be sliced with a sharp knife. They notice that his hand is covered with blood.

At this point a carefully chosen collection of queer "mugs" comes in and it is impossible for the visitors to escape. One of the lunatics wants to begin the treatment on the journalist. The storm is seen flashing brightly through the folding, tall windows and this so disturbs the cranks that nothing is done for the time. At length the man is grabbed and drawn to the table. A wilder gust of wind than usual blows the big window wide. The wind sweeps across tearing at curtains and scattering the doctor's papers to all corners. Again the lunatics cower and this gives time for the keepers, now freed by one of their number who has taken a boat around by the moat and carried them out of the barred court, to arrive and bring help.

The backgrounds are a great aid in making the impression this picture aims at. It is no scientific asylum full of dreary sameness where it happens, but a private sanitarium in an old castle with its grounds and high iron fence. It is weird and awe-inspiring; just the place for a terrible adventure. The photography, in tone and distinctness, in spite of the fact that the storm is heavy overhead, seems alive. Glimpses of the hurrying clouds are shown and long flashes of lightning. The players, especially the crafty lunatic, who is played by M. Gouget, a strong man with powerful hands and a good actor, keep the action convincing. It is not a picture good for three-year-olds to see just before going to bed at night; but for grown folks it is a strong offering. It is the kind of picture that will put immediate quietus on any buzz of conversation in the auditorium and will be called "a terrible, powerful" picture. It is artistic, real and gripping.

"Pierrot, the Prodigal"

An Adaptation from the French Pantomimic Opera of the Above Caption by Mario Costa.

This offering is certainly unique in many ways. It differentiates initially from other picture offerings in that it contains no sub-titles. However, it is remarkably clear and unfolds into a delectable entertainment, and the most captious critic is disarmed by the accompanying music, which is not only charming but stimulating. Mr. Kleine is furnishing a treat for lovers of music as well as motion picture enthusiasts. It is an allegorical story full of romantic incidents and vicisitudes in the life of Pierrot, who is weak-willed and amative.

Mlle. Francesca Bertini handles the title role admirably. The supporting cast is adequate in all respects, especially on the part of Louisette, his wife, whom he forgets, but to whom he is ultimately reunited through the efforts of the fatherly Pochinet (one of the best rendered parts in the production). This offering to the public, in the beautiful new Candler Theater, New York, reflects great credit not only on the producer of this visualized version of "Pierrot, the Prodigal," but to Messrs. Kleine and Bloom, the proprietors.

Pierrot is followed by another three-reel offering, featuring Mlle. Lyda Dorelli, a famous actress in "The Naked Truth," the plot of which is taken from the sensational French novel, "La Femme Nue," by Henry Bataille. A dramatization in English was a big success in London entitled "Dame Nature." This production was well received. The musical accompaniment for "The Naked Truth" is by Modest Altschuler, conductor of the Russian Symphony Orchestra, of New York City. Much applause greeted both numbers. The harmony of the whole evening was highly delectable.

WORLD FILM CORP. AGENTS IN NEW YORK.

The World Film Corporation has taken advantage of the New York Exposition to call in the following managers for a conference: Sidney Harris, E. H. Painter, D. Dickerson, F. B. Murphy, Harry Weiss, G. J.. Trask, Leo Levison, W. H. Irvine, R. S. Bell, Geo. J. Beihoff, Hunter Bennett, Jos. Partridge. The boys were given a lunch at the Astor Hotel, on Monday, after which they went into executive session to discuss trade conditions.

"The Actress' Redemption."

Pretty Light-O-Love Heroine Ruins a Man Then Falls in Love With Him in a New "Features Ideal" Four-Part Picture.

Reviewed by Hanford C. Judson.

IN GIVING an account of this offering perhaps we should reckon as most important the picture that it draws of a son wasting his time at college and spending thousands of francs on a woman while his old parents at home are stinting themselves to keep him going. This actress, a very pretty woman, is played by Maria Jacobini, who puts into her role the appeal of her sex by her wheedling, coaxing, yet charming ways. We sympathize with the youth enough to make us interested in him. To get her a pearl necklace he puts himself into the hands of an evil usurer, a true bird of prey who induces him to forge his father's name to three notes. This villain knows that the old man has an ancestral home and thinks he can get it cheap. He reasons rightly that the father will let it go to save the family reputation; will give up his all rather than have his only son branded as a forger. The usurer is the picture's best drawn character. He is very well acted and full of atmosphere. The third asset of the offering is its elaborate sets, interesting backgrounds and perfect photography. These last three items are grouped together, for they fall naturally under the head of staging.

Scene from "The Actress' Redemption" (Features Ideal).

The story is fair. No one will count it a great picture of life; but it gives a good chance to Mlle. Jacobini, provides action that doesn't drag and leaves a concise and definite impression. It is not new and the ending is not quite what one would ordinarily expect from the situation, nor does it convince wholly. Yet it is sensational, has a fair measure of suspense, and will pass very well, bolstered as it is by its many points of undoubted excellence, as an entertaining, average feature offering.

When the son has brought ruin on his parents and they are turned out of the home where they have lived together, he runs away with the intention of rehabilitating himself elsewhere. The actress finds the torn fragments of the father's note to the son, and, piecing them together, learns the inner truth of the matter. She finds that she really loves the young man and determines to make such restitution as she can. She hears that the home now owned by the usurer is vacant and herself rents it from him. We can see that the old man has been somewhat stricken by her beauty. He calls on her after she has occupied the house and she persuades him to sign the place away to her. Her actress smile fades a bit too quickly and he realizes that he is really repugnant to her and tries to snatch the deed back. She dodges around the table and slips past him and, in the library, has time to hide it in a book. He is too slow to see which book and her servants eject him forthwith from the room.

We are shown that the village people, who have long respected the former owners, look upon her as an interloper. One evening she meets the boy's father, who has stolen in to grieve in the old garden. He recognizes her and curses her. The usurer comes again and bribes the gardener to let him into the house so that he can search for the deed. The actress finds him going through the library. When she thinks him gone, she takes the document from its hiding place. He appears again with a revolver and, as she flees to take the deed to her lover's parents, he fires. She is wounded; but the villagers arrest the frantic usurer, and she stumbles into the cottage where the old people are living. Their son has just come home successful. There is a reconciliation and the pleasant close of the story. The actress has now redeemed herself by her devotion to her duty greater than her fear of being shot.

AL. LICHTMAN LEAVES FAMOUS PLAYERS.

About to Embark on Personal Venture.

Al. Lichtman, who has been sales manager of the Famous Players Film Company since its organization, will leave that concern Saturday, June 20th, for the purpose of inaugurating a film brokerage office through which he will offer a personal sales service to film buyers, renters and producers. From a long and thorough study of trade conditions he has concluded that the necessity and desirability of such a connecting link among the three factors of the industry is so obvious that he is confident that his enterprise will fill a long-felt want.

Al. Lichtman.

In leaving the Famous Players, Mr. Lichtman stated that he did so with a great deal of sincere regret, as his connection with Mr. Zukor and his associates in the company has always been the most pleasant and harmonious, but gave as his reason for the change the ambition to do bigger things and create and nurture an enterprise of his own. He leaves with the good wishes and friendship of all the members of the Famous Players organization, who are as confident of his future success as Mr. Lichtman is himself.

DANCE AT COAST STUDIOS.

The Universal Film Company gave an informal dance to the west coast employees, June 6th, in appreciation of the splendid work of every man and woman connected with the organization in making up for recent fire loss in New York.

The dance was held at the Hollywood studios on the great 400-foot stage, which was enclosed with canvas and gaily decorated for the occasion.

The Two Big Men of the Mutual.

Harry E. Aitken, President—C. J. Hite, First Vice-President. Congratulating each other on a great year's business.

Manufacturers Advance Notes

"THE OLD COBBLER" (101 Bison).

What is success? Does it come from within or from without? That depends, one may say, on the attitude one assumes as to what success is. But why is it that some people, honest and wholesome, who have made the world better by living in it, seem cut out for misfortune and sorrow? If any man deserved the best the world had to offer it was old Nathan, the hero of this play. Howbeit, few men fared harder. And why? Some people would be inclined to throw down their hands when confronted with such cases, preferringt o consider them conundrums of life that never will be explained. Old Nathan could not understand the treatment that was accorded him, his wife was a drinker and his only son became a thief. And yet, was his life a failure?

Scene from "The Old Cobbler" (101 Bison).

"The Old Cobbler" is a play that at once reaches the deepest human sympathies, and while the principal figure in the story is largely a character study, a situation is developed and a problem propounded that demands a solution and explanation. As to what they are, you must see the play to find out. But in the finding out you will not only be absorbed in the working out of the tense story, but you will have pointed out an answer to a question—what is success?—in a way that is both new and startling. It is a play that is different—that has a meaning to it.

Murdock MacQuarrie is featured in the title role, that of the old cobbler. Mr. MacQuarrie shines greatest in a character role, and here is one that could not have been improved upon if it had been written especially for him. The supporting cast, with Lon Chaney and Mr. Rosson at the head, gives a telling account of itself. The settings, for the most part, are Western, picturesque and beautifully photographed. Mr. MacQuarrie, besides playing the lead, directed the picture. Incidently, it is his first since his affiliation with the Universal. The picture is in two reels; scheduled for release June 27.

ARCTIC HUNT FILMS.

Captain Kleinschmidt's Arctic Hunt Pictures, taken last summer, are a series of very unusual scenes. Never before have so many different large animals of these regions been shown in their natural haunts.

These pictures have been exhibited before the most representative bodies of men in the United States. When Captain Klinschmidt exhibited them for the first time in the Waldorf-Astoria, before the New York Zoological Society, the novelty afforded by the presentation in motion picture form of a report covering the results of the big scientific expedition brought out a critical audience of scientists, students and sportsmen given to big game hunting and motion picture exhibitors, each curious from an individual standpoint.

"Many of the audience have said that they never before heard a lecture that gave so much natural history as the one last evening," wrote Director Madison Grant the following day.

The pictures show close up views of roping sea lions, seals, walrus, scores of dogs fighting for the meat, polar bear swimming and being roped from the deck of the vessel, moose, caribou, porcupine, Arctic birds on their rookeries and in their native wilds.

There also are shown for the first time the immense herds of the hardy reindeer, there again we have millions of silver salmon shown swimming about and in the fish trap and being dumped aboard the fishing vessels.

The six reels were recently shown in the fine Montclair theater, New Jersey, at the end of a regular three-reel program for a charity benefit. This made a long program, but the audience, with very few exceptions, remained until the very last, and showed the keenest interest throughout.

"THE YELLOW TRAFFIC" (Blache Features).

A photoplay having the advantage of an exceptionally strong story dealing with a subject of intense interest to all lovers of picturesque drama far removed from the ordinary and well worthy of the great effort required for its artistic production.

Scene from "The Yellow Traffic" (Blache).

An excellent cast adds to the effectiveness of this virile drama. Olaf Skavalan, who besides being an actor of note is the champion under-water swimmer of the world, plays the first mate brother and is surrounded by a large company including Fay Cusick, Albert Lang, William Mong, George Davis, Jack Burns, Arthur Hill, Fred Erenst, Murry Belmont and John Montjoy, supplemented by a large number of Chinese actors.

A FIVE-REEL SUBMARINE PICTURE.

George M. Williamson, treasurer of the Williamson Submarine Film Company, Norfolk, Va., has been in New Rochelle, at the Thanhouser plant, which is to produce the under-sea prints for the Williamson Company, awaiting the return of Carl Louis Gregory, the first man in the world to take motion pictures under water. About 20,000 feet of under-sea stuff was taken, and the first release will be a five-reel feature. This five-reel production, by the way, will be the culmination of thirty years' experimentation with the Williamson submersible tube. The Moving Picture World had a story on this remarkable expedition on April 25. Mr. Gregory has been absent for two months in Nassau, Bahama Islands, and returned Wednesday, June 10.

"THE STRUGGLE EVERLASTING" (Lubin).

A vigorous society melodrama in which Henry Dawson is arrayed against his own father. The young man being possessed of a high sense of honor discovers that his father's immense fortune has been built upon the crookedness of high finance methods, he refuses to participate and leaves his home, mother and the girl of his heart. He also joins forces

An Exciting Scene from "The Struggle Everlasting."

with the district attorney becoming his second and when the crash comes it becomes his duty to prosecute. The ordeal is tense and the old man dies of heartfailure under the merciless grilling of his own son. Honesty, however, prevails and Henry wins a glorious victory. The story is by Shannon Fife and the photoplay produced by Edgar Jones. The cast includes one of the best selected from the Lubin forces.

"THE SILENT WITNESS" (Victor).

A boy and girl who loved each other and the out-of-doors, a villain who sought to come between them and incidently enrich himself, and a camera; these are the principal actors in this human and thrilling drama of the West. Things looked black for the boy. The villain, his foreman, had contrived to compromise him in cattle stealing that was going on, but the eye of the camera told who the guilty party really was and also where the girl's heart really lay.

Lately the demand has been so strong and persistent that Warren Kerrigan appears in a series of the roles that first made him famous on the screen, that "The Silent Witness," and others to follow, is the result. The atmosphere of the West is vivid, there is a delightful romance in the story and the action is stirring.

Jack comes into the cattle town broke, looking for work. This he secures with a ranchman and, in that this ranchman has a pretty daughter, Vera, the position particularly appeals to the young cowboy. As the days pass Jack and Vera become attached to each other much to the disgust and anger of the foreman, George, who seeks Vera for himself. This foreman is the secret head of a gang of cattle thieves and he has been planning raids on his own boss' ranch.

Jack, in the course of his work, comes to suspect the foreman, but can find nothing on him. The foreman, on the other hand, schemes to compromise Jack in the cattle raids with the assistance of a Mexican. They plant on Jack's saddle an iron used in making over the brand on the horses that have been stolen. How a camera saves Jack, gives him the girl and the position of foreman, is the substance of the rest of the play.

SMALLWOOD AND GRANDIN LEAVE UNIVERSAL.

Ray C. Smallwood, director-photographer for Imp pictures on the Universal program, and Ethel Grandin, who has been featured in his productions, have announced their leaving that company this week.

Miss Grandin, although only twenty years of age, has been a motion picture favorite for the past three and a half years. Her first appearance in pictures was as leading woman of the Imp Company, where she followed Mary Pickford, playing opposite King Baggott. She later appeared in Bison 101 Ranch, Kaybee, Gem, Victor and Power's brands. For the past year Miss Grandin has appeared exclusively in Imp releases.

Mr. Smallwood is one of the pioneer independents, having been a member of the United States Film Company, of Cincinnati, six years ago, which company was a member of the old Motion Picture Alliance. Later he was associated with Melies, Imp, Kaybee and Universal.

In addition to being a capable director, Mr. Smallwood is one of the best photographic and technical experts in the motion picture industry.

Neither Miss Grandin or Mr. Smallwood have as yet announced any plans for the future. Mr. Smallwood is a member of the Photoplayer's Club in Los Angeles and the Screen Club, New York.

JACOB P. ADLER.

JACOB P. ADLER, the great romantic actor, who will be seen in the title role of "Michael Strogoff," the big five-reel feature which is the first production of Popular Plays and Players, Inc., has had an interesting career on the stage. Though nearly sixty years old, his carriage is as erect, his step as firm, his eyes as bright and his hand-clasp as eager as thirty years ago. His remarkable dignity of bearing makes him a conspicuous figure.

Jacob P. Adler.

Mr. Adler is well known in this country, where he has been appearing on the legitimate stage for twenty-eight years, in England and in Germany. His repertoire of speaking plays includes more than 200 different productions. He was born in 1855. He has been on the stage for thirty-six years. His first appearance was in Russia when he was twenty-three. Nearly thirty-two years ago, on November 9, 1882, he first appeared on the stage in England in "The Robbers," by Schiller. Twenty-eight years ago he came to America, where he has remained most of the time since, and was first seen in "Uriel Acosta" at the old German Theater in Eighth Street.

Mr. Adler has a following of thousands of theatergoers in the United States. Some ten years ago he toured the country playing Shylock in "The Merchant of Venice," and also in "The Kreutzer Sonata." Mr. Adler has his own theaters in New York, Philadelphia, Boston and Chicago. He has a high reputation on the stage as a master of facial expression and pantomime.

"I am greatly pleased with the selection of 'Michael Strogoff' for my appearance in motion pictures," he said. "Of all the plays in my repertoire, I think this best fitted for the screen because it has many thrilling and spectacular scenes. There is the burning of Moscow, the blinding of Strogoff, the burning of Irkutsk, the river ablaze as the fugitives escape by raft; Bohara, the big Tartar camp, and the big court and palace scenes. I think the picture is good. I'm sure we produced it very carefully and with enormous ensembles in the battle, fête and court scenes. The costumes alone must have cost a small fortune.

"I am very glad to be associated with Popular Plays and Players, Inc. You know I am under contract for two years to appear only in their pictures, so, perhaps, I will be seen soon again in another of my plays. I hope so, anyway, because I like moving picture work."

BRINGING THE EGGS TO MARKET.

The Wharton brothers, Theo and Leo, who comprise "Wharton, Inc.," of Ithaca, N. Y., came down to New York City the other day with their first production, a five-reeler, entitled, "In the Revenue Service." The negative was sold to Pathé Freres the same day for a mighty tidy figure and the boys took the night train back to the Feature Farm at Ithaca to raise another crop of thrills.

PICKER PURCHASES BURLAND THEATER.

David V. Picker, lessee of the Metropolis Theater, Third Avenue and 142nd Street, Bronx, New York, has purchased the entire stock of the Midas Amusement Company, controlling the Burland Theater, 985 Prospect Avenue, Bronx. The Burland is one of the biggest exclusive picture houses in the Bronx. Mr. Picker has resold to Mrs. Mary Matchet the Nostrand Theater, situated at Nostrand and St. Mark's Avenues, Brooklyn, N. Y.

"HIS SYMPHONY" (Kleine-Celio).

The caption, "a psychological photodrama," used in describing a motion picture play, sometimes frightens away lovers of quick action and stirring scenes who fear that these elements will be lacking. The fact that exciting physical action can abound in such a production, however, is beautifully exemplified in George Kleine's splendid Celio subject, "His Symphony," which will be released through the General Film Company Tuesday, June 23rd. This film contains not only a psychological vein of keen interest, but also an abundance of romantic dramatic action, including one of the best duel scenes ever shown in a two-reel picture.

Scene from "His Symphony" (Kleine-Celio).

"His Symphony" tells a story of life and love that cannot fail to be universal in its appeal. Princess Louise of Duxbaria meets, loves and is loved by Conrad Werner, a young composer, but the youth soon becomes a victim of the fascination of a charming Parisienne and follows her to France. Her flirtations awaken his jealousy and finally involve him in an affair of honor with one of the most proficient swordsmen on the continent. How he discovers the falsity of the Parisienne's affection, realizes his own real love for the princess and is regenerated through hearing the soft strains of one of his own symphonies, is prettily and convincingly portrayed. The role of the Princess Louise is played by Miss Francesca Bertini, a Kleine-Celio favorite.

"TRICKING THE GOVERNMENT" (Warner's).

Sid Olcott and his associates are establishing a reputation of turning out uniformly good pictures. Some are better than others but that none of them are without at least some distinguishing points of merit is a fact that is rapidly becoming

Scene from "Tricking the Government" (Warner's).

established in the trade. "Tricking the Government," a three-reeler made by Mr. Olcott's company and scheduled for release by Warner's Features, Inc., June 22, is one of these "good" productions—it is not great but there is enough in it to make it attract attention on most programs.

The story is one of those sections of the South where making "moonshine" whiskey is a favorite indoor and outdoor sport. Moonshiners with long guns, the internal revenue officer who has been sent to ferret them out, and the inevitable girl who bestows her love upon the natural enemy of her father, are the ingredients of the tale.

Mr. Olcott is credited with having written "Tricking the Government" as well as producing it. His friends will congratulate him more upon the production than upon the story. Night scenes in the Everglades of Florida and a faithful representation of the picturesque environment of the "Florida cracker," poorest of the "po' white trash," are the most commendable features of the release.

"THE GUN MEN OF PLUMAS" (FRONTIER).

When the sheriff of Plumas County decided that he would not run again for office Joe and Arthur announce their candidacy for that position. Their rivalry is whetted to a keener edge by Dolly, who tells them that she intends to wait and see who becomes sheriff before considering either of their proposals. As election day draws near Joe fears that his chances are mighty slim.. Three professional gun men are called in and told to "get" Arthur. A fierce running fight

Scene from "The Gun Men of Plumas" (Frontier).

follows shortly in which the stage is overturned and Arthur thrown out. The gun men are about to land their victim when the sheriff and his posse arrive and capture them. Later, Walt, the sheriff, takes the gun men from the jail and informs them that if they know what is healthy for themselves that they will vote for the right party. Their votes decide the election, Arthur winning. Dolly Larkin, Jos. J. Franz, Arthur Allardt, Walter Rodgers and Charles Huber carry the important roles. The producer is J. J. Franz and the author Karl R. Coolidge.

Notes of the Trade

THOMAS W. ROSS, who posed in Jesse Lasky's "The Only Son," arrived from Hollywood, Cal., with a reel of the picture at one o'clock, Thursday. A little later he delivered it at convention hall in the Grand Central Palace to Powers' operator, who ran it for the trade at three o'clock. "The Only Son" will open at the Strand for the week beginning Monday, June 15th.

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The Vitagraph company, under the direction of James Young, is producing the historic play of "David Garrick." This production will possess great dramatic power. Mr. Young, who has played in "David Garrick," has made a special study of the drama and will leave nothing undone to make it a masterpiece.

• • •

Miss Ethel Grandin, the "Imp" of the Imp Company, is to be seen shortly in the role of a female reporter. It is the lead in a two-reel melodrama known as "The Reporter," now being produced by Ray Smallwood, director, at the Imp studio.

• • •

"Officer Kate," now in the course of construction at the Vitagraph studios, to be released in the near future, is one of those unusual comedies from the facile pen of William Addison Lathrop, the well known writer. Kate Price, the Vitagraph comedienne, will assume the title role. Kate will be seen at her best in this picture.

• • •

That famous story of many thrills, Marie Corelli's "Vendetta," is soon to be released as a special feature through the General Film Company by George Kleine. This is a big multiple reel feature and the greatest effort of the "Eclipse" Company of Paris.

"The Luck of the Tailor" is a refined comedy in which Harry Pollard plays the titular role. As a "Beauty" subject it maintains the standard of refined comedy established and will be well received. Excellent photographic quality and the splendid work of Margarita Fischer makes this a very attractive feature. Release June 23, 1914.

* * *

The spirited and colorful romance of B. M. Bowers' "Chip of the Flying U" is being produced in California by the Selig Company, with Tom Mix, the champion cowboy, in the leading role, which will sustain the leadship of the diamond S brand in the Western line.

* * *

It appears that the Vitagraph Company, through "The Price of Thoughtlessness," which they produced for the Brooklyn Rapid Transit Safety Crusade, has gained a reputation which makes them the recognized producers of films of that character. They have made three already, under the directorship of Ned Finley.

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One of the pretentious photodramatic attractions soon to be presented by George Kleine, will be "Carmen," with Marguerite Sylva, the famous grand opera diva, in the title role. It was made at Seville, Spain, in order to give local color. Mlle. Sylva gained widespread popularity in this country as the prima donna of "Gypsy Love."

* * *

"The Painted Lady's Child" is a two-part society drama with an intense pathos permeating the entire production, but concluding with a vigorous and wholesome atmosphere. Wm. Garwood and Vivian Rich play leads with Jack Richardson as the villain. The histrionic work is exceptionally well presented and deserving of marked commendation. The subject will be released June 22, 1914.

* * *

Wm. N. Selig is back east after a brief but busy experience in California, where he has been inspecting and regulating the big Selig interests in Los Angeles. Thomas Nash, who had been associated with Mr. Selig for seventeen years, formerly manager of the Selig Edendale studio, resigned and Thomas Parsons, who had been next in length in Selig service, was appointed as the general manager and will continue in his former capacity as manager of the Selig Zoo.

* * *

"Goodness Gracious" ran for a week in a big theater in Los Angeles, and was a big hit. One of the beach houses, Le Petite, which advertises as having "The Pick of the Pictures," featured "Goodness Gracious" and packed the house three times an evening for three evenings.

* * *

Modest Altschuler, conductor of the Russian Symphony Orchestra of New York City, has been engaged by George Kleine to direct the orchestra of the new Candler Theater, Forty-second Street, west of Broadway.

* * *

"To Kill a Man," Jack London's story under this title, was dramatized by Frank A. Cooley, assistant director of the "Beauty" company, and presented by himself and Mrs. Cooley at the Potter Theater, Santa Barbara, Cal., on Memorial Day on the occasion of the "Flying A" baseball clubs Vaudeville.

* * *

Colin Campbell, of the Selig Edendale studio, and his players will voyage to the Panama Canal Zone, where they will vitalize Rex Beach's romance, "The Ne'er Do Well."

* * *

Tefft Johnson, the Vitagraph director, has added another gem to his "Sonny Jim" series. His latest production has given him chance of showing his ability as an animal trainer. The picture has four bears in the cast and the way he has put them through their stunts has put him in line for the production of several of these animal pictures, in which little Bobby Connelly will be the hero.

* * *

"A Kingdom at Stake," the three-reel Kleine-Eclipse feature, is scheduled for release through the General Film Company as a special feature June 29.

* * *

Wm. J. Tedmarsh, more familiarly known as "Ted," has been in pictures of the "Flying A" variety for about two years. He has proven very popular and is the personification of good nature.

* * *

In Los Angeles the stock companies united enlist over a hundred people and seven producers, started work on "The Rosary," a big seven-reel subject, based upon Rowland and Clifford's melodramatic masterpiece by Edward Rose, which has been a wonderful stage success for many seasons.

* * *

The warm weather does not seem to affect the attendance at the Vitagraph Theater, as the interest in the new bill grows daily and presages a long engagement for the present program.

* * *

A wireless message to the offices of the Life Photo Film Corporation from Edward M. Roskam, its president, on board the Olympic, advising that he has taken several hundred feet of motion pictures on board, showing Colonel Roosevelt, Mrs. Nicholas Longworth, Evelyn Nesbitt Thaw and twenty of her stars, Marie Lloyd, etc.

* * *

Martin J. Faust, director with the Whitman Feature Company, Cliffside, N. J., is finishing up "Jane Eyre," a five-reel production treated at a different angle than other Bronte plays, and will follow it with "Lena Rivers," in five reels, the scenarios for which were written by John William Kellette.

* * *

Thomas Santschi, who has been associated with the Selig stock company longer than any other actor, has been appointed a producer, a position well earned both for faithfulness and artistic capacity.

* * *

The artists of the Selig Polyscope plant in Chicago have received numerous courteous letters of appreciation from representatives of the Edison, the Vitagraph and the Lubin companies, who went to Chicago to atttend the grand ball given by the moving picture exhibitors at the Coliseum, and who were afterwards entertained informally at the big plant around Selig Square. The universality of opinion is that the Selig plant is one of the most perfectly appointed that the players had ever visited.

Elmer Boseke and his famous polo pony, Blue Knot, take part in "Blue Knot, King of Polo." Edward Coxen and George Field appear as brothers, rivals for the hand of the same woman. Coxen wins as the story evloves and Field concocts a diabolical plot to get advantage, but fate exposes him. The picture is being made by the American Film Company. It will be released June 24th.

* * *

John William Kellette, director for Whitman Feature Company, is writing the scenario of "Ole Oleson," a Ben Hendricks comedy, in a four-reel feature, with Hendricks in the title role of Ole.

* * *

J. N. Arens, manager of the Frontier studio at Santa Paula, loves California. During the last seven weeks there has been only three real sunshiny days. "California is all right, but give me Greenland for mine" is a little ditty that Mr. Arens has composed.

* * *

The Selig Polyscope Company last week received a very valuable consignment of unusual and interesting films from their far island possessions that show the habits and customs of the Aboriginals. This series of film is considered a very valuable addition to the great and growing catalogue of Selig Educational. W. N. Selig spares neither effort nor expense to secure the very best records of strange peoples in the odd corners of the earth.

* * *

Due to the able management of R. S. Bell, manager of the Toronto office of the World Film Corporation, it has become necessary to add to their staff in order to open additional offices throughout the Dominion.

* * *

Al Christie, director of the Nestor comedies, is aiding in the rebuilding of the burned program. Always far ahead of his own release, he offered to produce three dramas to fill in belated release. "The Way of Life," a story of the peculiar acts of fate in the underworld, has been completed. "On Rugged Shores" will be another bit of realism, while the third Christie drama will be "The Good Within."

* * *

A. A. Davison, superintendent of the Selig Chicago plant, who has been sorely troubled with "Jobs-Confortors" almost to the point of tragic termination, has happily fully recovered, and after a long and severe seige he is again on duty.

* * *

Mr. George H. Christoffers, special representative of the Syndicate Film Corporation, who have the distributing of Thanhouser's "Million Dollar Mystery" serial, is the father of a ten-pound baby boy, born May 27th. The mother is a sister of Mignon Anderson, of Thanhouser fame.

* * *

When the enlargement and refining of the Imp studio is completed, all the present scenery, at the studio will have been replaced with new and considerable improved sets. Also, all the lighting systems will have been remodeled, a fact that will materially improve, what with the new developing plant that is being installed, the Imp photography.

* * *

"On the Verge" is a coming Frontier drama that goes back to the days of the old Western dance halls. Joe Franz, Dolly Larkin, Walter Rodgers, Arthur Allardt and Nellie Bell are the principals; J. J. Franz the director, and Karl R. Coolidge the author.

* * *

The date for the release of Belasco's "Du Barry," produced for George Kleine, with Mrs. Leslie Carter in the title role, has not been definitely fixed. It is reported that Belasco's "Heart of Maryland," with Mrs. Lesile Carter, will be the first important film to be made by Mr. George Kleine in this country.

* * *

Joseph Partridge, former general manager of the Canadian offices of the General Film Company, has been put in charge of the same territory by the World Film Corporation.

* * *

Miss Ruth Donnelly now occupies the place of second lead woman in Director Frank Crane's company of Imp players. Miss Donnelly is a recruit from the legitimate stage and while her career and experienc was somewhat short-lived, compared to some, the experience and training was thorough and proficient.

* * *

Charles Huber, of the Frontier Company, is able to be around again after a month spent on crutches. He was seriously injured by a fall from a horse during a thrilling bareback riding scene in "Won By Wire."

* * *

Clifford Bruce, who has been playing leads with the Pathe St. Augustine company, has returned to Jersey City and from now on will be working regularly in the Pathe stock company at the main studio.

* * *

Lisbeth Blackstone, Dallas Tyler, Harrish Ingraham and John Charles have finished up their work in "The Toll of Love," a four-reel story of sacrifice released through Garrison Film Co., distributors, 1402 Broadway, New York City, and have the leads in "Jane Eyre," a four-reel story from Charlotte Bronte's book. John William Kellette, editor of the Whitman Features, is the author of "The Toll of Love" and adapted "Jane Eyre" for the screen.

* * *

"The Great Divide," the recent spectacular success of Henry Miller and Margaret Anglin on the speaking stage, will soon be seen in motion pictures. It is now being produced on a pretentious scale as a plural reel feature by Popular Plays and Players, Inc., with officers at 1600 Broadway, New York.

* * *

Mr. E. Mandelbaum, of the World Film Corporation, went to Cleveland this week to bring his family back to New York for the summer. The trip from Cleveland will be made by auto, which, barring any accidents, Mr. Mandelbaum expects to make in three days.

* * *

Mr. H. S. Ansley, of the Wisconsin Seating Company, Longacre Building, has closed a contract with Mr. George Balsdon, general manager, Photoplay Theaters Company, for eight thousand special design theater chairs to be installed in the six new houses they are now building.

The Famous Players Film Company presented for the first time, at the Strand Theater, New York City, on Thursday morning, June 11, H. B. Warner in the film version of the well-known drama of capital and labor, "The Lost Paradise," by Ludwig Fulda and Henry C. DeMille.

• • •

Albert Blinkhorn's seven-part feature, "David Copperfield," produced by the Hepworth Manufacturing Company of London, and released more than ten months ago, still continues to be a big attraction and heavy bookings are reported. Hepworth's other large productions, "The Old Curiosity Shop," "The Cloister and the Hearth" and "The Heart of Midlothian" bid fair to do likewise, if the existing demand may be taken as a criterion.

• • •

Paul Arlington, author of many comedy successes for Kalem and Mutual, has been engaged by the Nonpareil Company to adapt the famous "Happy Hooligan" cartoons for the screen. Jack Mahony, formerly of Reliance, will direct, and Billy Ritchie, the well known burlesque comedian, will portray the role of "Happy."

• • •

Charles Handford, recent manager of the Montreal office of the International Feature Film Corporation, Ltd., was entertained at dinner last week in New York by Herbert Lubin, president and general manager of that company, which lately has been taken over by the Allied Features, Inc. Hanford is playing center field for the Buffalo Federal League baseball club. At the end of the season he will resume his position in the Montreal exchange.

• • •

An echo of the Mexican war situation is graphically told in the "Arms and the Gringo," by Miss Anna Tuppen Wilkes, being produced by W. C. Cabanne, at the Reliance and Majestic Hollywood studios. The scenes of the "Arms and the Gringo" take place along the Mexican border. A romance setting forth the conditions between Mexico and the United States on the border during the war trouble, is vividly portrayed.

• • •

Arthur Leslie, chairman of the press committee of the Screen Club, has again been appointed on the press committee of the New York Moving Picture Exposition. Last year Mr. Leslie handled all the publicity for the exposition and made a record for front page stories on the New York dailies.

• • •

The Loftus Features, of Los Angeles, will manufacture two features per month, of four reels and more in length. Constance Crawley and Arthur Maude will star in one series, while modern pictures manufactured on the burning questions of the hour will be utilized for the second output. A large monitor investiture has been made in studio and equipment, and Joseph Shipman has quite an interest in the company, acting in capacity of general manager.

• • •

The Wiltwyck Feature Film Company, a new corporation, have established offices at Kingston, N. Y., and have purchased the New York State rights for the five-part dramatic classic, "The Human Wolves."

The presentation of "Cabiria" at the Illinois, Chicago's most exclusive theater, beginning June 18th, will be the first time photo-tableaux have ever been presented at the Illinois. This print and the one at the Knickerbocker, New York, which will remain indefinitely, will be the only ones shown in America this summer.

• • •

The Mott-Legaize Company controls a rather remarkable automatic machine for the projection of moving picture advertising in natural colors. By the use of a very inexpensive and ingenious glass slide, photographic negatives taken from life are super-imposed, one over the other, in a way that produces an exteremely brilliant colored moving picture, the translucent properties of the glass far surpassing those of any film yet devised. By means of this device, the article advertised is shown in actual use. The M. L. G. Co. has a space at the New York exposition.

• • •

The Industrial Moving Picture Company has completed, and has now in full operation at Chicago, the largest factory in the world devoted exclusively to the manufacture of commercial moving pictures. This new plant is located at 223-233 West Erie Street, within five minutes' walking distance of Chicago's business center. It occupies 7,000 square feet of floor space.

• • •

"Doc," a story by Eleanor Gates, author of books, stories and plays, including "The Poor Little Rich Girl," will be the first three-reel feature film to be released by the Eleanor Gates Photo Play Company. The story ran serially in the Saturday Evening Post of Philadelphia, and is now being made into a film by Director Richard Garrick at the studios of the company at Mt. Kisco, New York. Miss Gates personally selected the cast, choosing people who fitted the types in the story.

• • •

The Chariot Film Corporation is about to release a big feature having to do with the latest invention, "the tele-photophone," the telephone through which it is possible to see. This invention was recently demonstrated in Berlin, by the inventor, Professor O. R. Korn, and proved a big success.

• • •

The Golden Gate Film Exchange, 234 Eddy Street, San Francisco, has secured for California the Vitagraph-Leibler, eight-reel feature film, "The Christian."

• • •

Eddie Dillon, comedy director at the Reliance and Majestic studios in Hollywood, has started to produce "The Deceiver," a farce comedy by Miss Anita Loos, the youngest scenario writer in the country. Aside from directing the production, Fay Tincher, Tod Browning and Eddie Dillon are featured.

• • •

Director Fred Wright, of Pathe, has brought back his company from St. Augustine, Fla., for the summer. Among the players who return with him are William Riley Hatch, Clifford Bruce and Nell Craig. Mr. Wright says he is finishing up a picture of the Roman era which will be a winner.

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POOR PICTURE LEADERS A CRIME.

Lack of Care in Preparing Explanatory Matter and Subtitles for the Screen a Deep Mystery of Business.

Written by Murray E. Crain.

A good many cases where some super-sensitive individual asked for a divorce from his or her mate because the latter mangled the English language with joyous abandon are on record in the courts. The decisions in such cases have varied, but the records seem to indicate that such an offense entitled the innocent partner to freedom from the galling bonds of matrimony in at least half the instances reported. The court has held in more than one such case that a certain amount of latitude in handling the King's or the President's English is permissible, but that there is a definite line of demarcation, which, when passed frequently, gives the victim grounds on which to sue for divorce.

The connection between the foregoing passage and motion pictures is that a good many people who insist on correct grammar in their associates are likely to ask for a divorce from the silent drama unless there is a change for the better in such subordinate details as the writing of leaders. The writer, while disclaiming relationship with Mr. Webster and having only a remote acquaintance with the celebrated Dr. Johnson through one or two popular writers of fiction, nevertheless has been struck time and again by the fact that the directors of expensive photoplays, after spending days and thousands of dollars on the correct staging of the productions, have been so wearied that they forthwith delegated the office boy or the porter to write the leaders. The writer, apparently, has not been alone in his observation of this point, judging from the unfavorable comments heard in many photoplay houses after a particularly crude leader has been flashed on the screen.

Just why so few pains have been taken in writing leaders must be left to some producing expert for explanation. The fact remains that the finished film, usually perfect in photography and other respects, often leaves much to be desired when it comes to this point.

An audience was watching with deep interest a Lubin production, entitled "A Real Estate Deal," in a Western city recently. The plot was promising and fascinating and the patrons of the house watched its unfolding with close attention. Toward the end of the reel, the wealthy landowner who had indulged in some peculiar tactics in an effort to depress the quotations on a certain piece of property, was caught red-handed and forced to write a letter to absolve the editor of the Tribune from blame by reason of an item which had appeared in his paper. So he wrote, "Drop all preceedings against the Tribune." The audience looked, rubbed its eyes, and looked again. The "e" had usurped the rightful place of the "o" without doubt. The picture was flashed on, but interest had flagged and the audience was busy discussing the note and the mistake. "Must have been a self-educated cuss," remarked one patron. "I shall never come to this theater again," said one middle-aged woman, whisking out with her son and heir tightly grasped by the hand. Thus the poor exhibitor, who probably had not noted the slight error committed by the film character, lost a perfectly good patron, and one who was good for at least three shows a week.

Something of the same sort was noticeable in Selig Polyscope's "The Game of Life." The hero who voluntarily marooned himself on an unchartered island, wrote, "My friend and executor, Paul Lawlor, is too return for me." A mere mistake of using the adverb instead of the infinitive, yet the audience looked on it as unpardonable. The hero in this case was a millionaire, presumably well-educated, though he went to a private school probably. This may explain the mistake. More likely, however, seems the suggestion that the little son of the director of the Selig Polyscope Company played a joke on his sire.

Some of the best of the producing companies evidently have paid comparatively little attention to this matter. Such errors are so frequent that it is evident, however, that some steps should be taken to have the leaders on a par with the mechanical excellence of the remainder of the film. Leaders are a minor part of the completed, finished production, of course, but the leader, as a matter of fact, bears about the same relation to the film as a newspaper head does to the story, and should receive the same amount of attention.

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Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

MISSOURI.

THE court of appeals planned for Kansas City has been named by Mayor Jost. The court will be composed of Dr. George H. Combs, a minister; Trigg A. Long, a fire insurance agent, and Battie McCardle, an attorney. The court will have final judgment where the propriety of films shown in Kansas City is concerned. Fred F. McClure will continue to act as censor, with authority to suppress pictures he regards as objectionable. The exhibitor may then appeal to the Court of Appeals, judgment of which will be final.

Residents of Atchison, Kan., are exhibiting a good deal of pride over the advancement of Arthur Kane, now general manager of the Eclectic Feature Film Company. Mr. Kane makes his headquarters in New York. A few years ago, he was a leading exhibitor at Atchison, being manager of the old Palm Theater in that city. Mrs. Kane also is an Atchison product.

Levo Broman has opened an airdome at Marquette, Kan., the theater being redecorated for the formal opening.

L. Bevan Sands, a well-known exhibitor, with several houses in Missouri, has added the Gem Theater at Clinton, to his string. Mr. Sands operates theaters at Warsaw, Windsor and Chilhowee.

A new airdome has opened at Gentry, the orthodox theater being closed by the owners.

The Granby Missourian, a weekly newspaper, has entered into an arrangement with the owners of the Cozy Theater of Granby, whereby coupons clipped from the paper admit the holder to the performance any day in the week, with the exception of Saturday night.

A board of public welfare is provided for Pittsburg, Kan., in an ordinance recently introduced by the mayor. The board will consist of five members, and a salaried secretary. The latter will act as censor of the pictures shown in the city, other members of the board acting as a court of appeals to finally sit on protests.

The case against eighteen proprietors and employees of motion picture theaters of Pittsburg, Kan., went to trial on May 29. The exhibitors are charged with the heinous offense of operating their houses on Sundays. The moving picture men indicated their intention of demanding trial by jury.

Two Kansas City men hit upon the idea of making moving pictures of local events and showing them at local theaters. J. J. Brown and R. T. Miller recently launched their respective plans and as a result, Kansas City patrons of the silent drama are seeing all the sights at theaters. The innovation is proving popular, and no difficulty is being encountered in booking the new productions.

C. S. Edwards, a verteran of the motion picture industry and for the past five years with the Kansas City branch of the General Film Company, has tendered his resignation and taken charge of the new Kansas City offices of the Eclectic Film Company. Mr. Edwards is a pioneer in the moving picture business, entering it about eight years ago. He was assistant manager of the Yale Company until October, 1910, when that concern sold to the General. At that time, Mr. Edwards joined the Kansas City branch of the General as assistant manager, later being made manager. His resignation was effective June 1. He immediately opened offices on the second floor of the Ozark building at 928 Main street. The Eclectic branch will carry extensive lines of supplies as soon as alterations in the new quarters are completed. The General branch is temporarily under the management of J. E. Willis, special representative of the company, with offices at Chicago. Mr. Willis will select Mr. Edwards' successor in the near future.

The Gillham Amusement Company, which operates the Gillham theater at Thirty-first street and Gillham road, has filed articles of incorporation, the capitalization being fixed at $15,000. The chief stockholder is Robert (Dusty) Rhoades, the former major league twirler, who has been in the moving picture business in Kansas City since he withdrew from the other National pastime. Other incorporators are Cora Rhoades, H. E. Dean and Estella Dean.

The Standard Amusement Company, which recently leased the Willis Wood Theater, will not open that house to the public before September 1. In the meanwhile, extensive alterations will be made, and the old theater will present an altogether new aspect when again ready for devotees of the pictorial drama.

The Standard Amusement Company of Kansas City has made shifts in its houses as the result of the recent departure of Joseph Spero, manager of the Alamo, for New York. N. J. Flynn will have charge of the Alama in the future. J. H. Gilday will remain at the Twelfth-street Theater in the afternoon, but will be at the Broadmour at night. W. J. Smith will supervise the Twelfth-street house in the evening.

MURRAY.

SAN FRANCISCO.

THE Parnassus Theater in the Sunset district, which has been closed for some time, has been opened under the direction of J. P. Schoenberger. Mr. Schoenberger is well known in the Coast moving picture field, being the owner of the Harry Whitney and "Lucky" Scott pictures of hunting big game in Alaska.

The Forestic Theater, which was opened in the Sunset district a few months ago, but which has been closed for several weeks, has been re-opened by W. L. Hall.

Ben S. Cohen, representing the Film Syndicate, is here from Chicago to arrange for the release of the "Million Dollar Mystery." Several bookings have already been made and considerable interest has been aroused in the production. The story will probably be handled by the San Francisco Chronicle, but arrangements for this have not been completed. X. K. Stout is to have charge of the production in the San Francisco field and Mr. Cohen will leave shortly to establish headquarters at Los Angeles.

The Vitaslide Company, 70 Turk street, is getting a splendid volume of business from New York, a recent order from its traveling representative, Bernard Wolf, received by wire calling for one hundred slides. New ideas are being brought out regularly in the factory, and the capacity of this is to be enlarged to care for the immense increase in business that is promised.

The Motion Picture Exhibitors' League of San Francisco adopted resolutions at its last meeting condemning the present practice of certain of the local exchanges in renting its posters, declaring that the rates are too high and the restrictions un-

At a recent public auction held in the Palace Hotel, an offer of $87,250 was made for the Princess Theater property on Ellis street, near Fillmore. This has been submitted to the owners and will probably be accepted.

Paxson Muir has secured a permit from the Board of Police Commissioners to conduct a picture theater at 802 Courtland avenue, and this will be opened shortly.

The Macograph Film Company has been reorganized and articles of incorporation were filed May 25. The directors of the concern are Walter L. McGinn, H. Von Hohenvest, G. E. Schneider, R. Becsey and J. P. Meiners, the company being controlled by Mr. McGinn and Mr. Von Hohenvest. The capital stock is placed at $200,000. This concern conducts a studio at Forest Hill, one of the most beautiful residence parks in San Francisco, and operates a school in connection with this. The office space in the Claus Spreckels building has been enlarged and preparations are being made for staging a number of high class productions.

The Larkin Theater will be opened at 816 Larkin street early in June by Joy B. Rothschild, a permit for this having recently been granted by the Board of Police Commissioners, which passes upon all applicaions of this character.

Th second week's showing of "Tess of the Storm Country," at Grauman's Imperial Theater, has been fully as successful as the first and crowds were turned away almost every evening. Had Mary Pickford happened in town during this week she would probably have been met at the Ferry by one or two of the Tesses who have been so noticeable on the street of late. Dressed in the garb of the heroine of the story, and carrying a basket of fish, several diminutive Mary Pickfords have threaded their way through the crowded streets this week, making as effective a showing as any advertising "stunt" ever carried out by a local moving picture house.

C. B. Price, who recently went to Los Angeles to take charge of the branch maintained there by the World Film Corporation, has resigned his position and left for the East, his place having been taken temporarily by William V. Wood, who travels for the firm in this territory. E. H. Duffy, assistant general manager there. Harry C. Drum, the new manager of the San Francisco office, arrived recently, coming by way of Los Angeles.

C. A. Alderman, recently of Butte, Mont., and well known through the Northwest, has accepted a position with the San Francisco office of the Eclectic Film Company, 67 Turk street.

Work on the remodelling of the Globe Theater on Mission street will be started within a few days for Turner & Dahnken and it will be but a short time until this popular house will again be open. The commencement of the work has been delayed but contracts have been let and an extension of time secured from the Board of Public Works.

The Eclectic Film Company, 67 Turk street, is fitting up a splendid exhibition room where exhibitors will have an opportunity of inspecting productions before making arrangements for showing them. This will be the first exchange here to have its own exhibition room. A Simplex projection machine will be installed.

The Globe Film Exchange has opened for business at 935 Market street, on the fourth floor of the Pantages Theater building, with a large stock of subjects. The business of this concern will be divided into two departments, one for features and the other a regular service department. The former will be devoted to state rights subjects. While in the East recently Marion H. Kohn, general manager of the firm, secured the Pacific Coast sales agency for the Underwood & Underwood photograph views released through the Elliott Service Company. Mr. Kohn plans to establish a branch exchange at Los Angeles early in July and later will open another at Seattle, Wash.

The California Motion Picture Corporation recently secured the consent of the Federal authorities to take moving pictures on Angel Island, where the quarantine station is located, and several scenes in one of its first productions were enacted there.

Business with Warner's Features has increased fully one hundred per cent. on the Pacific Slope during the past three months and J. L. Warner, who has had charge of this territory for some time, is leaving for New York well satisfied with the manner in which this concern's productions are being received. A. S. Hyman, the new manager for the San Francisco branch, arrived here recently and has since made a short trip to Los Angeles.

The National Film Producing Company, 111 Turk street, has just completed the taking of 1200 feet of scenic film for the Lake Tahoe Transportation Company. Pictures were also taken of the first automobile to pass over the Summit, in the Sierra Nevada mountains, during the present season, an honor much striven for. Moving pictures were also taken of the opening of the new ball park at San Francisco. E. N. Dusenberry of this firm has had considerable experience in taking pictures from aeroplanes and has a large amount of work of this character in view.

C. E. Ellis, formerly of the Unique Theater, Taft, Cal., has disposed of his interests to U. E. Jackson and is now operating at the Edison Theater, Newman.

The Peralta Theater has been opened at Fourteenth and Peralta streets, Oakland, by J. M. Samuel.

John's Theater will be opened at Elmhurst about the end of June. This is a new and splendidly equipped house.

The Jewel Theater at Palo Alto, Cal., is now being conducted by C. J. Russell, Jr., and L. A. Wetzel as the Bijou.

The Adeline Theater, Seventh and Adeline streets, Oakland, Cal., has been opened by K. Sudaha and A. Saba.

A. D. Bynon, formerly of the American Theater, Willows, has disposed of his interests in this and has opened an airdome in the lumber town of Weed in the northern part of the state.

F. M. Burgi has purchased the American Theater at Willows and has changed the name to the Princess.

The Bijou Theater has been opened at Visalia by G. S. Yamauchi.

Plans for the new theater of Turner & Dahnken at Watsonville have been revised and arrangements have been made for seating 1200 instead of 1000, as at first planned.

A. Richards, formerly in vaudeville, has taken over the Gem Theater, Santa Clara, Cal.

James M. French has disposed of his moving picture theater at Sisson, and is planning to take a road show through Northern California during the summer.

Work has been commenced on the enlargement of the Varsity Theater, University an San Pablo avenues, Berkeley, and when this is completed the seating capacity will have been increased to 700. The owner of this attractive and well patronized house is C. L. Mehrten, treasurer of the Motion Picture Exhibitors' League of California, and one of the pioneer exhibitors of the state. Mr. Mehrten entered the moving picture business with a traveling show about ten years ago and has kept pace with its many developments since then. He has a long-term lease on the Varsity Theater and has placed it well in the lead of the amusement houses of Berkeley.

Work is to be commenced early in July on the additions to the Lorin Photoplay Theater at South Berkeley and the capacity of this house will be greatly enlarged.

The National Photoplay Company has been incorporated at Los Angeles with a capital of $50,000, the directors being C. P. Larsen, A. E. Garcia, J. Jacobs, M. Fisher and R. Allen.

The Santa Barbara Motion Picture Company has been incorporated at Santa Barbara, Cal., with a capital stock of $200,000 by Lorimer Johnston, A. R. Edmonson, H. M. A. Postley, Clara B. Vail, E. J. Roesske, Caroline Johnston and O. W. Roesske.

Articles of incorporation of the America-Europa Film Co., have been filed at Los Angeles by C. J. Sineby, R. E. Nathansohn, Mrs. Cora Rose, E. K. Wiley and J. P. Keogh, the capital stock being placed at $75,000.

The Universal Screen Company has been incorporated at Los Angeles by G. Hessler, A. Bloomberg, R. Mays and A. Dodge, with a capital stock of $20,000.

After June 15 all places of amusement at Dinuba, Cal., will be closed Sundays, an ordinance to this effect having been passed by the city council. Moving picture shows come under the ban.

A communication was recently received from H. J. Loken, of the First Christian Church of Berkeley, for permission to operate a moving picture machine in that church. At the request of the council Everitt Northrup, deputy marshal and representative of the fire underwriters, presented a communication setting

forth specifications for the erection of the booth which the fire underwriters would require. Robert Baird, representing property owners, filed objections to the operation of a moving picture machine on the grounds that it would increase the insurance rates on the adjoining property. As the subject is not covered by the ordinance regulating the erection of moving pictures the matter was referred to the fire marshal.

A brick theater building, covering a lot 50 by 100 feet, will be erected at Marshfield, Ore., by the William Noble estate, for G. J. Lomanski, of the Royal Theater.

A moving picture house with a seating capacity of 750 is to be erected at Hoor River, Ore., at a cost of $15,000 for William Baker.

CHURCH.

NORTHWESTERN NEW YORK.

M. B. SCHLESINGER, who, according to a former announcement, was to manage the Olympic Theater, Buffalo, later decided to continue as manager of the Academy in that city.

Henry F. Thurston has temporarily given up the idea of building a $40,000 theater at Walnut and Pine streets, Lockport, N. Y. According to printed reports, his plans for this house may be carried out in the course of three or four years. Mr. Thurston, who now owns and operates the Temple vaudeville and moving picture theater in that city, has decided to build an open air moving picture house on his new site. He will build a place 70 by 120, with a ten-foot fence enclosing the structure. The approximate expense will be $2,000. It is proposed to run night shows only throughout June, July and August.

The Broadway Amusement Co. has received a permit from the Bureau of Buildings to erect a $20,000 moving picture theater at 566 Broadway, Buffalo. Plans have been filed in the same city by the Sattler Theater Corporation, which expects to build a $35,000 fireproof theater at 512-516 Broadway, Buffalo.

The Allendale Moving Picture Theater, built and owned by L. Michaels, has been leased by the Allendale Amusement Co. The house is located in Allen street, near Elmwood avenue, Buffalo. Details of change of service and other features will be given later.

Henry M. Marcus has resigned as manager of the New Lyric Theater, Buffalo. He came to the Lyric from the Academy, which he managed. He is a successful show man and a pioneer in the business. He was a member of the committee which welcomed the Lambs on their recent visit in that city. Besides being experienced in vaudeville and moving pictures, he is well known as an orchestra director. For several years he was leader of the orchestra at Shea's Theater, Buffalo. Mr. Marcus has several favorable offers, but will take a much needed rest before resuming active business.

Niagara Falls will be advertised in moving pictures at the Panama-Pacific exposition in San Francisco next year. The moving picture bureau of the exposition has communicated with Mayor Laughlin, of the Falls, in regard to the taking of pictures for the New York State exhibit. The pictures, which will include scenic and industrial features, will be shown in the New York State building each afternoon during the fair.

Shriners' night was recently celebrated at the Majestic Theater, Buffalo. The house was packed with members of Ismailia Temple and their friends. "Spartacus," a feature of George Kleine Attractions, was the offering. The program also included pictures of Buffalo Masons at a recent convention in Atlanta, Ga. The affair was managed by George K. Staples, a prominent Shriner; John Laughlin, manager of the Majestic; Foster Moore, Mr. Kleine's Buffalo representative, and others. It was necessary to hold an overflow performance the following evening. This concluded the engagement of "Spartacus" at the Majestic.

A large, new electric sign has been placed in front of the new Hippodrome Theater, Buffalo. The house will open at an early date.

F. W. Blair, of the Eastman Co., Rochester, N. Y., recently went to Los Angeles to visit the makers of pictures who use Eastman film and some whom he wants to use it. Mr. Blair stopped at Dayton, Ohio, and arranged for the Eastman exhibit at the big International convention, week of July 5th. It is reported that the Eastman Co. will not have an exhibit at the New York City convention, but will play up their product strongly at Dayton.

The Munroe Theater, on Munroe avenue near Convention Hall, Rochester, recently went out of business. W. C. Hubbard, secretary of the state exhibitors, has run the place for several years, but lately business fell off to a non-profit basis. The house will be remodeled into a grain elevator.

Jack London's "Sea Wolf" recently ran a solid week to capacity business at the Gordon Theater, Rochester.

The Sunday opening movement has died a political death in Rochester, N. Y. The exhibitors have been told that the city council does not dare to face the wrath of the clergymen who are against Sunday moving pictures. The exhibitors are planning to send a speaker into the ministerial meeting at some future date. In this connection a Rochester exhibitor says: "The speaker will show the church people that the moving picture show on Sunday, like the Salvation Army, has its mission in helping the church do work in some channels which the church does not reach."

The new Regent Moving Picture Theater, Syracuse, promoted by Harold Edel, manager of the Strand Theater, Buffalo, will be opened by August 1. The house will have a capacity of 1,500. Music will be furnished by a large Pipe organ and a 12-piece orchestra. Another Regent moving picture theater is being built in Main street, near Utica, Buffalo, under Mr. Edel's supervision. This house will cost $100,000. He is also supervising the Palace Theater, a Mark-Brock house being built at 319 Main street, Buffalo, at a cost of $150,000.

The effort of George Kling, suing as a Buffalo taxpayer, to stop the remodeling of the Olympic Theater, Buffalo, has been set aside by the court. That the building ordinances were not complied with was the claim of the plaintiff. Justice Wheeler, who tried the case, holds that the ordinance sought to be invoked, vests the Buffalo commissioner of public works with discretionary power in regard to stopping the work and that the language used is permissive, not mandatory.

BILLY BISON.

INDIANA.

VAUDEVILLE and moving pictures will constitute the program at the Sipe Theater, Kokomo, during the summer season under the new management. The Allardt Brothers of Chicago have taken over the show house for five years with privilege of renewal of the lease. Mr. Sipe retires from active business life. The new lessees control houses in various cities throughout Indiana and make moving pictures a special feature of their program.

Clarence C. Johnson, of Vincennes, is taking moving pictures of Indiana cities for an educational film entitled "Through Indiana in Sixty Minutes."

"The Dawn of Plenty," a moton picture film showing the history of bread, has been brought to Ft. Wayne, Ind., by the retail merchants of the city. No admission is charged.

The Habit picture theater, Tipton, has reopened. The house now will accommodate many more persons than formerly and has good ventilation and plenty of electric fans.

The new Columbus, moving picture house, which was opened on June 3, can seat 600 persons. C. E. Hemphill and W. R. Dunavent are behind the new show house.

James Staley, operating the Royal at Frankfort, is making improvements which will give the house additional capacity. It will seat 550.

A thirty-eight-foot addition is to be made to the Venus Theater, Gary. More than $8,000 will be expended on the house, which will become one of the finest picture show houses in the city. A spacious lobby with an artistically designed drinking fountain is to be a feature of the improvements. The proprietor, Andrew J. Obreshk, also owns the Roland Theater, Gary.

The Grand Theater, Clinton, now under control of the Eagles, will have moving pictures exclusively. It has been decided to give the public what is wanted, and vaudeville, therefore, is taboo.

A five-piece orchestra is an added attraction at the Princess, Clinton.

David Beard is now managing the New Grand Theater, Albany, and high class motion pictures are promised.

Edward G. Sourbier, owner of one of the most up-to-date motion picture houses in Indianapolis, has been named receiver for the Peerless Film Company by the Marion County superior courts. Application for a receiver was made recently on the grounds the concern is insolvent. It has offices in Indianapolis.

Another new picture house will be opened on Broadway, Gary, June 15. The owners will spend $3,000 in transforming the building into an amusement house. Messrs. Duma and Vaiches, owners, paid $24,000 for a ten-year lease.

William Gappinger, of the Princess Theater, Kendalville, is advertising his house by means of a Gabriel horn affixed to a big touring car.

Judge Drake, in the Goshen circuit court, has appointed Robert E. Chaten receiver for the Jefferson Theater Company, adjudged insolvent. The property is ordered sold to pay a claim of $35,491. The Jefferson Theater was built in 1905 and burned in 1906. It was rebuilt in 1907 costing $71,000. Drake is a stockholder. The rental is $2,000 a year. Motion pictures have been featured at the play house.

The Greensburg, Ind., Lyric, where pictures will be shown, is shortly to open.

Four moving picture men of Muncie are the subjects of affidavits charging violation of the Sunday closing laws. The Muncie Ministerial Association is behind the move. The houses involved are the Royal, the Lyric, the Majestic and the Orpheum.

A. L. Morris, of the Advanced Motion Picture Company of Chicago, addressed the Bowser Efficiency Club, Ft. Wayne, Ind., at its recent meeting when study of the moving picture was made.

A. F. Brentlinger, former proprietor of the Orpheum, Terre Haute, Ind., says his new picture house in Ft. Wayne will be among the best in the country. It will seat 1,400 and will be of white enameled brick.

WILLIAM.

CINCINNATI

MATRIMONY has run havoc in the ranks of the General Film Company's Cincinnati staff recently, or, at least, threatens to do so, as no less than three weddings are scheduled for the near future in which one or both of the principal parties are connected with the General offices. The earliest of these summer film exchange weddings is to be that of Robert Laws, assistant manager of the Cincinnati offices, and Miss Ida M. Ammon. Both have been with the company for about five years. Mr. Laws resides in Covington, Ky., just across the river from Cincinnati, while Miss Ammon is a Cincinnati girl. On the same day, in Covington, Randolph Crowell, another member of the General staff, will marry Miss Tillie Becker, of Covington, and Miss M. Whitney, who is another valued employee of the company, is to marry John Todd, of New York, within a few weeks, it has leaked out. Guy S. Cornish, the fourth victim of this popular form of midsummer madness, admits that he is to be married in July, but no further details are yet available. Manager Frank Smith is entirely complacent about the matter, however, at least as far as his male assistants are concerned, as he has observed that the responsibilities of married life usually tend to make the Benedict work even harder than the ambitious bachelor, and he anticipates herculean efforts on the part of these members of his staff hereafter.

The Vernon Castle pictures, showing the famous and popular couple in some of the dances at which they are adepts, and which are produced under the insignia of the Castle Film Co., are being booked from Cincinnati for a large territory by Harry M. Brice, who was formerly with the local branch of the Universal Film Company. Mr. Brice is handling these films under the name of the Faultless Feature Company, and states that the Castle pictures are proving immensely popular, due not only to the wide interest in the Castles themselves, but to the almost universal popularity of the new dances.

Contrary to the general supposition that the average man in any line of business dislikes anything pertaining to the shop after his day's work is over, Manager Frank Smith, the head of the Cincinnati office of the General Film Company, owns and uses a small projecting machine, which is one of the most popular amusement devices in his home. Moreover, he has taken a number of motion pictures at his pretty place in Newport, Ky. Mr. Smith believes firmly that home cinematography is destined to become a universal pastime, and thinks it entirely proper that he should be one of the pioneers, in view of his affiliations with the film business.

Jack Needham, of the Animated Film Company, which has busied itself for some time in securing interesting pictures around Cincinnati for exhibition at local theaters, did some unusually clever work in this line during the recent meeting in Cincinnati of the Western Yale Clubs, which was attended by several hundred Yale graduates from all over the West. Mr. Needham's operators were on the ground at the Country Club in the afternoon given over to the various outdoor entertainments held there by and for the Yale men, and five hours later the scene was re-enacted on the screen in the Sinton hotel before a gathering composed for the most part of those who had participated in it.

The "sky theater," as the Orpheum management calls its roof, where a fine motion picture program, mingled with one or two first-class vaudeville offerings, is now being staged nightly, proved a boon to people in that part of Cincinnati during the excessive heat of last week, showing convincingly the degree of success which may be expected during the summer. The roof is 690 feet above the river, and there is always a pleasant breeze to be found, no matter how hot it is at the street level. At the same time, there has been no perceptible falling off in the attendance in the big auditorium of the theater proper, where performances have been continued without interruption, the ventilating system and plenty of electric fans maintaining the temperature at a comfortable level. Altogether, the Orpheum management seems to be in for a highly prosperous summer. The double arrangement is especially telling by reason of the fact that the auditorium in the theater is occupied on an average of a night a week by a regular dramatic performance, and the house is thus enabled to present its full photoplay program to its patrons on the roof without interruption.

Klaw & Erlanger's "Fatal Wedding," produced in the Biograph studios in New York, made a pronounced hit at the Gayety last week, large audiences greeting this film revival of an old and popular play.

The Nordland Plaza scored another hit last week with the big Rabin feature, "Daughters of Men," Manager Brown reporting that the numerous telling bits of this production met with the approval of several large audiences. Mr. Brown says that the hot weather has not affected his attendance preceptibly so far, as the excellent arrangement of his house and its fine ventilation enable him to keep it cool at all times.

The Oakley Building & Theater Company has been organized by James B. Carragien, who recently took over the Oakley playhouse on Madison road, at Williams avenue. The capital stock of the company is fixed at $60,000, and offices have been leased in the Lyric building from which the business of handling the Oakley and other amusement places which will be acquired will be conducted. Besides Mr. Carragien, the following are interested in the company: Fred Cook, George E. Rockwell, John B. Poole and Alfred Ryan.

CASEY.

KENTUCKY.

THERE is no question in any picture man's mind at present regarding the growth of motion picture houses in Kentucky. There is about $150,000 worth of work either being done or to be done shortly on new houses in Louisville, and even the very small towns are opening new shows steadily. Most of the country houses are built to seat 150 to 200 persons, and a number of small towns are supporting as many as two to three shows.

President M. Switow, of the Switow Amusement Company, Louisville, has announced that the company has decided to sell all of its houses in the smaller towns, including Madison, Martinsville, Centerville, French Lick and Salem, Ind., and Madisonville, Ky., and two new houses under course of construction at North Vernon and Corydon, Ind. Mr. Switow has decided that it is too large a proposition to look after theaters scattered in a dozen different towns, and expects to confine his attention to operating the new house to be erected on Fourth avenue in Louisville and the houses in New Albany and Jeffersonville, Ind., just across the river. The Switow Amusement Company also owns the Gem and Manhattan theaters in Indianapolis, Ind. These houses may also be sold. Mr. Switow said that operating a string of moving picture theaters would be any easy proposition if good managers could be obtained, but that it is almost impossible to get good men at a figure which would show a profit for the theater. The poorer ones, if they have a successful month or two, he said, decide they are as good as the experts, and if they are not given the same sort of salary they throw up the job.

Nolan Lindsay, a youngster from Campbellsville, has purchased the Jefferson Theater of Jeffersonville, Ind., and is operating it in a very successful manner. The Jefferson has changed hands a good many times during the last few months, but Mr. Nolan likes the house and said that he is going to stick to it.

The Rev. D. Leroy Ferguson, a negro preacher at the Church of Our Merciful Savior, Louisville, has installed a motion picture machine in the Sunday-school room, and will use it in educating the negro children of the congregation.

The Romane Society, of Louisville, which is composed of Roumanians, has purchased a complete motion picture outfit, which will be used in the club's hall, at Jackson and Kentucky streets.

C. E. Hampson, who at one time owned the Victoria Theater, of New Albany, Ind., and sold it to the Switow Amusement Company, of Louisville, has purchased the house from the Switow Company, and is now operating it himself. For the two years he was away from the house he was M. Switow's assistant in the management of the string of houses operated by the company.

The Baxter Airdome, in the Highlands, has one of the longest throws for the projecting machines of any house in this district. The pictures in this theater are thrown 135 feet to the screen with excellent results.

The Westonian Airdome, of Louisville, is getting a good run, and its owners are very well satisfied with the showing made so far. On Decoration Day a little over 2,000 people paid to see the pictures at the admission price of ten cents.

The Broadway Amusement Company, Louisville, has rented two nine-foot figures, one of a policeman and the other of a woman, which will be used for advertising purposes around the streets. A man gets inside of the large figure and walks around town with a card bearing the sign of the theater which is being advertised.

M. J. Faith, of Elizabethtown, Ind., is opening a new picture show at Kosmosdale, near West Point, Ky., and has been in Louisville buying equipment and supplies for the new theater. This house will have a seating capacity of 200.

E. J. Phipps, of Simmons, is contemplating the purchase of full euipment for a motion picture show at Simmons. He expects to make arrangements shortly for the remodeling of a building to seat 200 persons.

A. S. Stewart, an electrical engineer, of Bedford, is figuring on an equipment for a new house at Bedford with a seating capacity of 175. He was in Louisville recently getting prices on some used material.

By virtue of a combine of the interests of the National Theater, B. F. Keith's Theater and the United Booking Company, recently effected in Louisville, the National Theater, beginning September 1 next, will play the big feature acts of the Keith Vaudeville Circuit. The present Keith house in Fourth avenue will probably run popular price vaudeville, or possibly will show feature pictures. The National Theater will be known as Keith's National Theater. The combine represents nearly $1,000,000 of property interests and had been under consideration for some time, as the old Keith house was rather crowded and the new theater is the largest in the city. The combine was perfected at a recent meeting of the stockholders of the company, at which David King, of Detroit, president of the company, was present, besides Adolph Fensterwald, the secretary-treasurer. Mr. King held the proxies of all of the Detroit stockholders. The Keith interests were represented by Paul Keith, E. T. Albee, John J. Murdock and Maurice Goodman.

C. J. Dorsey, of Glasgow, intends to open a moving picture theater in that city. The new house will have a seating capacity of 212, and should make a good profit as it is situated in a rich district. Glasgow is a town of 6,000.

G. D. CRAIN, JR.

NEW ENGLAND.

THE Acme Amusement Company continues its activity in Maine state, and has opened a new theater in Winthrop, called the Acme Theater. The same company also opened the Acme Theater at Belgrade. Both houses will play picture programs, and have installed Powers cameragraph 6a machines.

The partnership existing between Smith and St. Dedger, of the Star Theater, Skowhegan, Maine, has been dissolved, and Mr. Smith has purchased Mr. St. Ledger's interest in the Star. Mr. St. Ledger has leased the Bijou Theater, Skowhegan, from Dr. A. Borden.

A. J. Ponsant, of Waterville, Maine, has opened the Bijou Theater in this city, and reports fair business, considering the season of the year.

J. L. Jenne, formerly head operator of the Gem Theater, Lewiston, Maine, is now proprietor of Columbia Hall, Lisbon Falls, Maine.

The Star Theater, Boston, has cut out the vaudeville from its programs, and has replaced the acts with illustrated singers.

The Empire Theater, Boston, Mass., formerly called the Joliette Theater, is to be entirely changed according to information. The building of which the Empire forms a part, has been sold for $90,000, and the new owners will take the adjoining property and greatly enlarge the Empire. The seating capacity will be doubled, and the new house will be up to date and first class in every respect. Business will be increased by this change, it is hoped, as lately the Empire found things very slow and closed its doors.

Green & Eilenberg are expecting to open their new theater at Malden, Mass., by September 1. This house is to seat 1,200 and will be a handsome theater, with all modern improvements. The policy will be moving pictures, and a few acts of good vaudeville will also be used.

"New England in Motion" is the name of a new weekly, produced by Dadmum, 1 Washington street, Boston. The weekly deals with local events. B. F. Keith's Boston theater is using "New England in Motion," and it is being well received.

The Waltham Theater, Waltham, Mass., continues to do an excellent business for its owners, Messrs. Kingsbury and Bendsley. This house observed its first anniversary week, May 4 to 9, inclusive.

The Empire Theater, Brattleboro, Vt., celebrated its anniversary week, to very good business. The Empire continues to show steady box office results.

The Empire Theater Company has been formed at Lewiston, Maine, with $100,000 capital. Harry Statson and James A. O'Brien, of Lewiston; George W. Lane, Jr., and William N. Monroe, of Auburn, Maine, are the promoters. The company was organized to take over the Empire Theater, Lewiston, which was acquired from Julius Cahn.

H. C. Messenger has decided to re-open his Cozy Theater, Salem, Mass., which has been closed for some time.

E. J. Bullard, 132 Pleasant street, New Bedford, Mass., will build a theater in that city, to seat about 1,300. The policy will be moving pictures.

Father W. J. Foran, who met with signal success showing moving pictures at Lenox, Mass., is now in Worcester, Mass. Father Foran has secured a local theater for Saturday morning in which he shows specially selected pictures to children, with free admission. "Washington at Valley Forge," a Universal feature, was used with great success by Father Foran this week.

It is understood that Manager Bogrette, of the Bijou Theater, Bangor, Maine, will close for the summer within the next two weeks. Business is quiet in Bangor.

M. P. Vahey has secured the Dream Theater at Cliftondale, Mass., and will manage this theater himself.

Hiram Abrams has sold an interest in his City Opera House, Bath, Maine, to E. L. Crawford, of Brunswick, Maine. Mr. Crawford will assume the managership of this house, leaving Brunswick.

A reproduction of the building of the Panama Canal is one of the features of Lyman H. Howe's moving pictures, which are being shown at the Cort Theater, Boston.

The Garden Theater, New Haven, Conn., is doing very well these days, under the efficient management of C. K. Kazanjian, and the house intends to remain open all summer, if present business holds out over the heated term.

Manager Carron, of the Star Theater, Manchester, N. H., is a believer in and user of feature pieeures, and this policy, in addition to the regular service, has done exceedingly well.

The new policy of vaudeville and pictures, inaugurated at the Globe Theater, Boston, since the house came under the Marcus Loew banner, seems to be meeting with unusual favor.

A new theater, to be devoted to vaudeville and pictures, is being built in Malden, Mass. It is to be called the Mystic Theater, by the owners, the Malden Amusement Company. It is stated that Frank L. Browne will manage the house.

The ninth season at Lexington Park, Mass., started on May 30. Excellent programs of vaudeville and motion pictures are being given, and every indication points to a prosperous season at this summer theater.

Moving picture theaters at Waterbury, Conn., are having their hands full these days, because of alleged violation of the laws. Recently a Waterbury exhibitor was fined $100 and costs for exhibiting the "Traffic in Souls," which the local authorities claim "immoral and obscene." Two Waterbury exhibitors last month were forced to deliver $50 each, as fines, for allowing children under 14 years to enter their theaters unaccompanied by adults. The victims were William Carroll, of the Carroll Theater, and Ben. Tait, the well known manager of the Alhambra Theater. But the real bomb in this matter was fired by Judge Thoms, who remarked, as he levied the fines, that unless every exhibitor obeyed the law, relative to the admission of children to theaters, he would proceed to immediately close every theater in Waterbury on Sundays. The Lord's Day has always been a "lifesaver" for Waterbury moving picture men, and so Judge Thoms' statement was received with no little alarm. It appears that the children hang around the moving picture theaters and persuade adults to buy them tickets and then go into the theaters alongside of the adults. The trouble arises when the latter leave the theaters, while the youngsters are left behind. As to the "Traffic in Souls" episode, James Sheehan was the victim. Mr Sheehan advertised this feature at the Jacques Theater, which he recently leased from S. Z. Poli. As soon as the reels were exhibited, Prosecuting Attorney J. F. Lynch swore out a warrant for Mr. Sheehan. The law was represented by Mr. Lynch, claimed that the "Traffic in Souls" was indecent, lewd, obscene and immoral. Mr. Sheehan was defended by former Judge Cole, and appealed.

The Agawan Selectmen, in which Riverside Park is situated, near Springfield, Mass., have decided that the management may keep open on Sundays.

J. Fred Miller has closed the Savoy Theater, Fall River, Mass., and the house is not due to reopen until Labor Day.

The second week of Poli's Palace Theater, Hartford, Conn., passed off very well, and this handhome house is very popular with the local vaudeville and picture fans. The local manager is W. D. Ascough, well known to the trade.

Carl Scranton is managing the Casco Theater, Portland, Maine, and featured "Evangeline" the week of June 1.

The Cape Theater, Cape Cottage Park, near Portland, Maine, is due to open June 15 for the summer season.

In a recent issue, these columns told how well the Civic Theater, Pawtucket, R. I., had succeeded. Because of its progress, a Civic Theater is assured for Providence, R. I. The movement in this town is headed by Rev. J. D. Dingwell, and is financially backed by a score of prominent Providence people. The plan is to "educate, amuse, and instruct." The Civic Theater will be supplemented by provision on the part of the park commission and city council for public exhibitions of motion pictures in Providence Park. In fact, Councilman Helander has introduced a resolution, calling upon the Park Commission to report on the feasibility of such a plan. Mr. Helander states that it is his idea to show educational pictures, showing the ravages caused by tuberculosis and other kindred subjects, dealing with contagious diseases. Mr. Helander feels sure that by so dealing with these ills, many practical lessons can be imparted in hygiene. In other words, it is the present plan to feature health subjects, and to educate the public how to avoid those diseases by means of proper sanitation and hygiene. The expense of this kind of program should be small compared with the great benefits to be derived from it, by people living in the crowded parts of Providence, is Mr. Helander's contention, who has given a great deal of time and study to the matter.

A new theater, to be devoted to moving pictures, is now assured to the people of Spencer, Mass., as Alfred Berthiaume has secured a license, and will build a theater. A fee of $100 was charged Mr. Berthiaume by the local authorities. Formerly no fee had been asked.

More building activity in the moving picture theater line is scheduled for Providence, R. I., as the Fair, Incorporated, is about to erect a theater on Weybosset street. This house will seat over 1,000 and will be a two-story building.

The Magnet Theater, Dorchester, Mass., is now doing a steady business, as was promised by the way in which the public received this new theater, on its opening week. Manager Vizdon is more than satisfied with the opening of the Magnet, which is a very handsome house, seating 800. The house will run right through the summer.

Manager E. J. Farrel has been making things hum around Commercial street, Boston, ever since he became manager of the General Film Company's Boston office. Several changes in the staff were made by Mr. Farrell.

All troubles existing between the members of the Moving Picture Exhibitors' League of Massachusetts, and the Operators' Union, Boston Local 182, have been amicably settled. An agreement satisfactory to both sides has been signed, to run for three years, and all future grievances are to be settled by arbitration.

At the monthly meeting of the Winthrop Mass., Women's Civic League, held this week it was voted to communicate with the proprietors of the various moving picture theaters in Winthrop, and to urge them to display "Old Glory" at the beginning of each performance. The Civic League believes that this will arouse a spirit of patriotism.

The Somerville Theater, Davis Square, Somerville, Mass., known as the "House of Quality," has opened to good trade, with vaudeville and pictures. Two performances are given daily, at 2:30 and 8 p. m.

HENRY.

DETROIT

THE Washington Theater, through A. E. Whitbeck, general manager, will positively go to pictures for the summer. The theater has been playing musical stock and closed June 7, pending suitable arrangements for feature films. This will necessitate the installation of a complete moving picture outfit, as it is the first time that pictures will be shown since the house opened. "We can not tell whether pictures will draw them to the Washington or not," said General Manager Whitbeck, "and the only way we can tell is to try." The plan is to give feature films at 25 cents admission price.

The Liberty Theater has two "Question Boxes" in the lobby for the use of its patrons. Cards are distributed among the patrons regularly which read: "Kindly place a cross after the kind of motion picture subjects you prefer. Drop into the suggestion box at the rear of theater, or mail. Postal notices of the photoplays which interest you will be sent from time to time. Society Dramas, Western Dramas, Comedy, Tragedy, Shakespearean, Famous Players, Current Events, Scenic, Industrial and Our Regular Bill." Manager Pierce says that not a day goes by that he does not receive two or three cards containing suggestions.

On and after July 1, 1914, the Police Board of Censorship will be discontinued in Detroit. The outcome will be watched with interest; that is, whether or not attempts will be made to show films not up to the standard maintained while the censorship department was in effect.

"Neptune's Daughter," a Universal picture, which opened at the Detroit Opera House, May 25, continued until June 3 and then was shown for three days at Mt. Clemens, returning to Detroit on June 8 for an indefinite stay.

Plans have been completed by William B. Stratton, architect, for the Dossedale Theater, in Detroit, to be erected at a cost of $80,000, on the east side of Woodward Avenue, between Englewood and Rosedale Avenues, for William Klatt, of the Detroit Theaters, Inc. The seating capacity will be about 1,800. There will be a women's retiring room and smoking room for men. Another feature will be a room in charge of a competent attendant for babies and baby carriages.

Capacity houses at the Broadway Theater, Detroit, greeted the first presentation of the photodrama, "Creation," on May 31, Sunday, it being given under the auspices of the local branch of the International Bible Students' Association. The exhibition, comprising four parts, will continue for four weeks, one part being given each week. Admission is free. The same feature is being shown in Grand Rapids, Mich.

Architect W. S. Joy, 516 Stevens Building, Detroit, will take bids this month for a picture theater and store building to cost $10,000.

Many motion picture houses in Detroit contributed the receipts of one show towards the Tuberculosis Fund on Blue Star Day, June 4. For several weeks previous to this day, seventy-five motion picture houses threw slides without charge on their curtains calling attention to the cause for which tags are sold.

The Broadway Theater, Detroit, will discontinue its policy of moving pictures late in the summer and install a dramatic stock company at popular prices.

SMITH.

ST. LOUIS.

THE Broadway Theater, Broadway and St. Charles Street, which is one of the seven houses comprising the Associated Theaters Company, has inaugurated a program of all large features, beginning June 2d. Edward Schwartz, manager of the Broadway, says his audience took to the new program with enthusiasm.

The McKinley Theater, at 2214 South Jefferson Avenue, is showing its program on the roof of the building since the hot weather started. The McKinley Roor Garden is equipped with eight hundred seats, and is said to be the coolest place in town.

The Hippodrome, at 15 South Sixth Street, has closed for the hot season and will reopen early in August.

Last week St. Louis celebrated its hundred and fiftieth birthday, and the event was commemorated with a historical pageant and masque lasting five days, in which more than seven thousand five hundred performers took part. It is estimated that half a million people visited the beautiful natural amphitheater extending from the Art Museum, in Forest Park, to the lagoon, a quarter of a mile below, where the vast stage was built for the exhibition. The moving picture theaters expected business to be somewhat dull during the week of the pageant, but the great number of out-of-town people that came in on every train kept the theaters from losing money by going to the pageant one night and going to airdomes and amusement parks on the other nights.

Angelich Brothers, proprietors of two moving picture theaters, the Sun and the Rainbow, near each other on North Broadway, have closed the Sun for the summer. The Sun will reopen with pictures early in the fall.

F. Wehrenberg, manager of the Best Theater, 3360 South Jefferson Avenue, maintains his own electric plant, which furnishes power and light for his theater, and the cafe nearby, of which he is also proprietor.

The St. Louis Motion Picture Co., which is the successful bidder for the filming privileges of the pageant and masque, held here the last four days in May, used eighteen thousand feet of film in photographing the great spectacle. The pictures were made at special rehearsals given on the monster stage before the regular performances took place. Willis L. Robard, who came on from the Frontier Studios at Santa Paula, California, to direct the filming, worked like the proverbial horse in directing the seven thousand five hundred actors that took part in the great show, but he says he feels rewarded by the fine and beautiful feature which was secured. Bookings are now being arranged for the attraction.

GIEBLER.

PHILADELPHIA.

THE motion picture censorship law that recently went into effect and caused a wave of indignation to sweep the entire state of Pennsylvania was brought to bay on June 3, in the Common Pleas Court when the producers presented their suit asking an injunction against the law on grounds that it is unconstitutional. This law has been in effect since the first of the month but to allow a number of lethargic producers time to comply with it they have been granted time until the fifteenth of the month.

Producers who are contesting this law say that the $2.50 claimed by the censors for the examination of each negative and each positive is exhorbitant and such a method will put more money in the State treasury than is necessary to pay the expenses and salary of the Board. They also claim that it is impossible for the censors to examine all the films necesary to supply the theaters in one week's time. This fact is brought into view when it is known that in four days they have only examined 110 reels. This supply is inadequate to meet the demand; there are 200 picture houses in the city and they average four reels a day, some of them more. This means that at least 800 reels a day are needed, and when the censors average only 110 films a day there will be a great many of the smaller theaters go out of business because the larger ones will demand all the films.

Thos pictures which show low life in the Paris dens and the long drawn out barroom scenes will feel the effects of this law more than the rest of them. Flirtations, scenes in the opium dens, and the like must be shown in a manner that will not be offensive.

William A. Miller, the manager of the Gayety theater, died at the home of his father-in-law on June 2. He had been ill only a short time.

Title to the moving picture theater, 412-14 Market Street, lot 32 by 113 feet, known as the Central theater, which was purchased by the East Market Realty Company, has been sold to Morris Ritch, for $127,500, of which $15,000 was paid in cash, the balance remaining on a first mortgage. The theater has a seating capacity of 500 persons and is assessed at $90,000.

The Diamond Airdome opened with a large attendance on Saturday, June 6. The promoters of this venture have announced that they would only show first run features.

The Arcade theater, 51 and Baltimore avenues, has changed managers. Mr. Potter, the new manager, has announced a change in the operation of the theater, which from now on will display the finest pictures that are to be obtained.

CONGDON.

PITTSBURGH.

THE Auditorium motion picture theater in East Fourth street, has undergone a change of owners. Several improvements have already been made to the building and preparations are being made for a complete remodeling of the theater. Benjamin G. Wheeler will still continue in the capacity of manager. He will make it a point to present something of interest for the "kiddies" each week. Quite a lot of new capital has been placed in the business, and everything possible will be done in the way of improvement to make the theater desirable and enjoyable to the patrons.

After having disposed of his interest in the Dreamland moving picture theater, of Dayton, Pa., Richard Rayner, president of the Dayton Branch of the Motion Picture Exhibitors' League of America, presented his resignation to the members of that body; however, it was not accepted. He will continue in the chair until January 1, when his term expires.

The Ivanhoe Amusement Company, of Pittsburgh, was recently incorporated under the laws of Pennsylvania, with a capital stock of $7,500. The incorporators are F. C. Baurer, George C. Baurer, and Martin A. Dainke, who all reside in Pittsburgh.

The Richards Feature Company has been incorporated in Pittsburgh with a capital stock of $5,000. The object of the company is to sell moving picture films and supplies. The incorporators are G. A. Jones, R. A. Jones, B. L. Jones and C. F. Michael, all of Pittsburgh.

Another great demonstration of the usefulness of the motion picture was shown when the Duesquene Light Company of Pittsburgh laid twelve large submarine cables under the bed of the Ohio River. From the unloading of the cables at the freight station to the final filling of the trench in the bed of the river moving pictures were taken of the work in progress to obtain a complete, accurate and permanent record.

Following an illness of three weeks, during which time he was undergoing an operation for appendicitis, Girard Tress, manager of the Elite Theater, Federal street, Northside, this city, was discharged from the St. John's Hospital. He is again on a fair road to his former healthy condition, and it is thought that within a week he will again take up his duties at the Elite Theater.

G. Burghard, of New Kensington, Pa., is contemplating the erection of a $30,0000 motion picture and vaudeville house, but is holding off pending just what action will be taken by the Pennsylvania Department of Labor and Industry on the rules and regulations for the construction and erection of moving picture houses in this state.

E. Bolsdon, manager of the Crystal Theater, of Braddock, Pa., recently left that city for Fort Wayne, Ind., where he intends to meet his fiancee, and on June 7 the marriage ceremony will take place in Fort Wayne. After the marriage the newly wedded couple will take a trip to the Great Lakes, Detroit, Buffalo and the Niagara Falls, then back to Braddock where they will take up their premanent residence.

Work has been started on the construction of a motion picture house in East Liberty, Pittsburgh, for G. Clarke, 1101 Empire building. When completed the theater will have a seating capacity of one thousand, and will be located in the heart of the resident section, at Penn and Highland avenues. The theater when constructed will be called the "Regent."

The Keystone Theater, 528 Ohio street, North Side Pittsburgh, has undergone a change of owners. The theater was formerly owned by R. J. Kinder, but was sold by him last week to the Keystone Amusement Company.

James Delves, secretary of the Moving Picture Exhibitor's Association of Pennsylvania, has just returned from Harrisburg, where he represented the Association in the arrangement of the code that will govern the rules of the erection of motion picture theaters in this State. Mr. Delves reports that many changes that will benefit the exhibitors were made n the code. He fears, however, that many of the old houses will be forced to close, and he also states that the way the Pittsburgh motion picture exhibitors have gone after censorship has made a big impression.

Preliminary plans have been started for the construction of a motion picture theater in Monongahela City, Pa., for Harry K. Bently. Mr. Bently has picked out the location for his theater in Main street, and work will start on the construction of the building in the course of the next few weeks. It is estimated that the cost of erection will amount to about $10,000.

The opening of the "Nittany," which is one of the finest motion picture theaters in Allen street, State College, Pa., came as a surprise to the residents of that place. The house is equipped with modern opera chairs, and everything is up-to-date. The lighting domes are also of the very latest type and are very beautiful in their arrangement. The color scheme throughout the interior is terracotta and gold, which affords a pleasing contrast. Although the theater is not by any means large in comparison with others in this section of the State, the architecture and general beauty of both exterior and interior far surpass that of any other theater that has been erected in this section recently.

A new system of illumination for moving picture theaters has been invented by Frank G. McPherson, of Beaver Falls, Pa. The new system has been installed in the Colonial theater, that city, and already it has attracted the attention of moving picture exhibitors all over he country. The light is placed in a reflector, made in V shape. This is attached to the ceiling and the powerful light is so reflected that the rays do not conflict with the light thrown on the screen. It only requires six of these "shadowlites," as they are called, to illuminate any auditorium, so that it will pass the censorship of the inspectors.

The opening of the Majestic theater of Johnstown, Pa., as a moving picture house, proved a tremendous success. The Majestic had been formerly carrying on business as a vaudeville house. For the opening occasion Mr. Boyle, manager of the theater, had secured many feature pictures among which was "A Million Dollar Bid." It was heartily applauded by the patrons.

Plans are in progress for the erection of a motion picture house on Linden avenue, in East Pittsburgh, Pa., for Alphonse Fritch. The building will be four stories high, and the upper floors will be used for apartments.

H. J. Smith, manager of the Feature Film Exchange, has just returned from an automobile trip to Bedford Springs. While at the Springs Mr. Smith took over seven hundred feet of motion picture film of the rolling mill of the Carnegie Steel Company.

Bids are being received for the erection of a motion picture theater and office building, on Second avenue near Flower street, Pittsburgh, Pa., for A. J. Smith. The theater will be 42 feet wide by 100 feet long.

Final plans are being arranged for the construction of a motion picture house in Charleroi, Pa., on Fallowfield avenue. The amount required to build the theater will be about $25,000. Eugene Fan, the well known men's furnisher of Charleroi, will be the proprietor of the theater, and he will use every means possible to make his new enterprise a success.

The employees of Warner's Feature office have organized a baseball team and have sent out challenges to the other film houses. Movement is on foot to get all the supply houses to organize teams and then form a league.

N. Dipon, owner of the Photoplay theater, of Jeanette, Pa., has closed down for a period of a couple of weeks. The theater will go under a com-

plete remodelling and when finished it will have a seating capacity of 900.

Excavating work has started on the erection of a motion picture theater in Moxham, Pa., for G. B. Glonn, the well known real estate broker of that place.

The Pastime theater of Sharon, Pa., was closed recently on account of the building not meeting with the requirements of the State law. George Watson, proprietor of the theater has purchased the Colonial theater, and everything possible will be done by him to make his theater desirable to his patrons.

In the course of a week work will begin on the construction of an opera house and motion picture theater in Ford street, in Ford City, Pa. The building will be one story high and will be of brick construction, 44 feet wide by 106 feet long. The stage will be 22 by 24 feet. The new theater will be owned by Harvey Heilmann.

The general contract will be awarded soon for the erection of a motion picture theater building in Main street, Butler, Pa., for C. E. Carlton. It has been planed to construct the theater in a novel contrast of brick and stone.

MANLEY.

ILLINOIS.

THE Hoeffler-McConnel Company, of Quincy, which will erect the new Orpheum moving picture and vaudeville house in Quincy, has been incorporated with a capital stock of $2,400 to do a theater and amusement business. The incorporators are John F. Hoeffler, Wiley N. McConnell and John T. Ingraham. The plans for the structure have been drawn, and it is hoped to commence the excavation some time in June.

A new moving picture theater is being erected at Bluffs for Thomas Mehan.

The new moving picture theater, erected in Wilmette at a cost of $35,000 by C. H. Kusel, of Chicago, has been opened. C. A. Brown, of Chicago, has leased the house and will give a three-reel show every week night, and also Thursday and Saturday afternoons. Pictures will not be shown which have not been passed by the Chicago Board of Censorship.

S. E. Pirtle assumed the management of the Opera House at Flora on June 1, presenting as a feature "Vanhoe." Pictures will be the big thing in Mr. Pirtle's policy, other attractions being asked to show a certificate of merit.

The New Apollo Amusement Company, of Chicago, has been incorporated with a capital stock of $10,000 to do an amusement business. The incorporators are Benjamin Derber, Morris A. Milkewitch and Israel B. Perlman.

The Rex Theater at Petersburg co-operated with the Woman's Club of that city in showing an anti-fly film.

The Majestic Theater at Waukegan was rented for sixteen nights for the presentation of the "Creation" films.

The front of the Grand Theater at Harvey has been remodeled.

Manager Bert Damon, of the Majestic Theater at Rockford, will manage the Orpheum Theater in that city while Manager Lake takes a six-weeks' vacation.

A full page advertisement was used by the Washington Theater and Garden at Granite City to show that co-operation with the other houses operated by the company made it possible to secure good bookings in pictures and vaudeville. The place which has some zoological features has a capacity of 2,000. Children will be admitted, during the airdome season only, for five cents.

The City Council at Rockford has granted permission to J. Weber Wilcox to operate a moving picture theater on South Main street in that city.

John Sollis, manager of the Gem Theater in Clinton, leased the airdome at West Washington and North Quincy streets in that city from Clarence Tharp, and opened it for the summer June 1.

There will be no vaudeville at the new moving picture theater to be operated at Third and Market streets in Alton, according to George Fielding, who will operate it. It will be an exclusive five-cent photoplay house.

The airdome at Lovington has been stimulating business by giving away prizes.

The Majestic and Willard moving picture theaters at Kewanee, which are under the management of W. J. West, are emphasizing the "Safety First" idea by running a series of instructive slides.

A. M. Beare, who has been operating the Gem Moving Picture Theater at Chester since its construction several years ago, has purchased the business and structure from James A. Douglas and Miss Mary Speckman. He has made plans for many interior changes, reseating, inclined floor and an addition to the rear.

The one-day attendance record at the new Eagle Theater in Princeton conducted by W. O. Stevens recently was smashed. The evening program included an installment of "Kathlyn," which brought big business, and in the afternoon a special educational matinee for school children was given. The instructive reels were run at the instigation of the Princeton Commercial Club.

Four reels of pictures and one act of vaudeville make up the hot weather program of the Grand Central Theater at Cairo which has started its summer season.

A delegation from the Twentieth Century Club and Village President Tolsted, of Maywood, recently paid a visit to the Board of Censors in Chicago. The results of the visit were reported to the village board, which instructed the president to have drawn an ordinance which will prohibit the exhibition of pictures in Maywood unless they have been passed by the Chicago board.

Pupils of the west side North Aurora and Montgomery schools in Aurora were shown patriotic pictures on Memorial Day through the co-operation of Manager Jules Rubin and the local post of the Grand Army of the Republic.

The Princess Theater at Canton has gone over to a summer season of pictures at a five-cent admission.

Paul Wyatt, the moving picture man of Rantoul, will have charge of the public moving picture shows to be given one night each week under the auspices of the Rantoul Improvement Association. These shows tried last year as a trade-fostering entertainment were so successful that they will be repeated.

The Popular Amusement Company, of Chicago, has been incorporated with a capital stock of $25,000 to do an amusement business. The incorporators are George W. Stewart, Charles E. Cheney and Thomas F. Barrett.

A. Frostle, of Monmouth, is preparing to open a moving picture show in Burgess.

The opening of a moving picture theater in the opera house at Bracevillle has been contemplated, shows to be given two nights each week.

The Canton Register, which is running "The Perils of Pauline" in that territory, gave free tickets to women and children, which were used at the initial production of the serial picture at the Princess Theater.

Rev. F. J. Milnes, of Evanston, president and secretary of the National Indoor Game Association, is continuing his campaign in Illinois in behalf of the young folk. He tells of a recent visit to one small town: "It was Sunday. I went to church. Heard a sermon on the 'Straight and Narrow Path.' The exhortation was to 'Forsake all and follow Me.' The minister scored the young people of our age as 'play mad' and 'amusement crazy.' He condemned the spirit of the times as self-indulgent, etc. His whole idea was the suppression rather than the expression of life. The church was less than half full, mostly young women, one solitary young man was noted outside of myself and I was not surprised. Next morning I arose from a dingy hotel and spent the day in conversation with the business men, editor, principal of schools and village trustees. Most of these men congratulated themselves in that they had just been successful in voting their dance halls closed. They had closed the billiard room some time ago and had just saddled a license fee upon the moving picture man and restricted his hours to a degree equivalent to prohibition. . . . Instead of staying at home and saving their money (the reformers' declared object) most of the young men were boarding the interurban for the larger city where they spent more money in a much more questionable manner in addition to their carfares. Others were leaving the village constantly and permanently for the city as their future home. . . . The play instinct is not so easily suppressed."

Oliver Hurley is now permanently located at Carmi, where he purchased the Weigant Moving Picture Theater, having removed from Madisonville, Ky.

Claude Lewis and Roff Dale, of Lebanon, Ind., have purchased the White City Theater at Georgetown and, after refitting it, commenced operation.

The plans for the new theater to replace the "B" Moving Picture House on North Broadway in Aurora call for an $20,000 structure, seating 1,000 persons. The auditorium will be 110 x 45 feet. The building will be in the rear of the present theater, which will be used as a foyer. John Berscheidt is the owner of the "B" and John Olinger and Olinger & Hankes are interested in the new theater.

White Hall is to have two new theaters. Carl Lowenstein, of that city, has purchased the Dowdall building and with Louis Lowenstein and F. L. Grant has had plans made for a combined theater and store building 48 x 130 feet. The auditorium will seat 500. An entirely new structure will be erected. It will be equipped for use by dramatic attractions as well as for photoplays. Ben Kincaid and Carson T. Metcalf, of Greenfield, have purchased a site at the corner of Sherman and Jacksonville streets and, after razing the buildings occupying it, will erect a two-story, possibly three, opera house and hall building 77 x 90 feet.

The City Council of Rock Island issued a permit to E. Johnston, of that city, to construct an airdome at Exposition Park.

R. T. LaGrille, proprietor of the Grand Moving Picture Theater at Sterling, recently was in Dixon seeking a building for a new photoplay house in that city. It was announced that if a suitable structure could not be found a new theater would be erected.

The committee of the Winnetka Community House, a social center at Winnetka, has decided upon a program of moving pictures for three nights a week this summer. Films will take the place of the usual Sunday night meetings in the gymnasium hall. Pictures also will be shown on Tuesday and Friday nights.

Albert Wilson, who purchased the Princess Theater at Macomb early in May from Frank Maguire, did not retain it long. He has sold the house to Marion Stultz, of Monmouth, who is now operating it. Stultz formerly was in the photoplay business at White Hall.

Manager R. L. Blake, of the moving picture theater at Chenoa, gave a benefit for the Woman's Civic Improvement League of that city.

The Capitol Theater, Friedrich Brothers, managers, at Pekin, have installed a five-piece orchestra which gives a program one night each week in connection with the pictures.

Manager Schade, of the Majestic Theater at Bloomington, has adopted a summer policy of moving pictures.

Industrial pictures of the manufacture of wrought-iron pipe at the plant of the National Tube Company at Pittsburgh, Pa., were shown at an evening show of the Hippodrome at Peoria.

W. H. Claggett, who for the last year has been in the moving picture supply business, has purchased the Nickeldome Theater in Lexington from Charles Schade, who has been appointed postmaster. Claggett formerly operated a moving picture show at Chenoa.

The Westcott airdome, playing pictures, has been opened at Chillicothe.

A moving picture airdome has been opened in Averyville, a suburb of Peoria.

D. G. Alger will remain as manager of the Derthick Opera House at Belvidere, which has been sold by W. F. Conway, of Decatur, to P. J. Persinger, of Decatur.

E. A. Atkinson has sold his half interest in the Yale Theater at Carbondale to the Yale Amusement Company. He will remain in the employ of the company.

F. D. Whittington, of Benton, filmed the local company of the Illinois National Guard as it went through its maneuvers and also got some good pictures of camp life. The films were shown at the airdome in Benton.

Isaac Kuhn, one of the proprietors of the Park Theater in Champaign, recently became an alderman. By way of a joke, some of his fellow councilors agitated a movement to increase the license of the moving picture theaters from $75 to $350 a year. After several had made speeches Kuhn surprised them by agreeing that the fee should be raised, but that $200 a year would be high enough. Then they told him.

A policy of high-class pictures alternating with other attractions was decided upon for the coming year at the annual meeting of the Opera House Company, of Quincy, which operates the Empire-Hippodrome in that city. J. W. Gardner was elected president; W. E. Blake, vice-president; S. B. Harrington, secretary; W. S. Warfield, treasurer and W. L. Busby manager. Improvements costing $5,000 have been made to the house.

A benefit for the St. Charles Ladies' Cemetery Association was given at the Star Moving Picture Theater in that city.

Manager Noben, of the Rockford Theater at Rockford, is featuring all Essanay pictures in which a part is taken by Mrs. Bertha Scott, a former resident of that city.

The Middle States Feature Film Company, of Chicago, has been incorporated with a capital stock of $50,000 to manufacture and deal in feature films and moving pictures. The incorporators are Elias Mayer, Albert W. De Latour and Sydney Stein.

Bowlby's Music House in Rock Island will be the home of moving pictures sponsored by the 1,600 Block Business Men's Association which has taken up the problem of keeping the amusement-seekers in the home neighborhood.

"The Battle Hymn of the Republic" by the Vitagraph Company retains the prestige gained at the time it was first released. It was the feature picture at the benefit performance given at the Princess Theater in Joliet for the Spanish-American War veterans. Interest in the production was increased by a display in the lobby of relics of three wars. In a recent review of an epochal novel in a literary magazine Nicholas Vachel Lindsay, the Springfield poet, declared he would like to see the story filmed provided it could be done by the man who directed "The Battle Hymn of the Republic."

Souvenirs of small silk flags for all and flowers for the women and girls were given at the reopening on the eve of Memorial Day of the Aurora Theater at Aurora. William C. Flannagan and William Mullen, the owners, have leased the house for a year to W. D. Burford, of Aurora and H. E. Burford and M. Rosentstein, who are in the moving picture business at La Crosse, Wis. D. S. Greig is acting as manager. The seating capacity has been slightly reduced to secure a more satisfactory arrangement; the projection has been changed to get larger pictures, and the interior has been redecorated.

Manager H. W. Lewis has closed the Gaiety Theater at Ottawa. It will re-open about the middle of August.

Floyd Lane, formerly an advertising man in Chicago, but now of Galesburg, has announced that he will publish a weekly paper called "The Spotlight" to be devoted to moving pictures. It will contain the week's programs for the local houses and feature matter. Copies will be mailed free to patrons, through the co-operation of the Galesburg managers, but newsstand and mail copies will sell at five cents each.

While the Colonials at Galesburg are closed for remodeling this summer, Manager R. C. Schroeder will have charge of a moving picture airdome for the Elks lodge on North Prairie street. The order has fitted up a stucco enclosed place seating 500.

F. E. Whitmer, of the Central Feature Company, of Chicago, which outfitted the new Princess Theater at Fifth and Capitol avenues, was down for the opening of the new house on Memorial Day. The six-reel feature "Samson" was the initial attraction and did big business. The Princess has two entrances, ten exits and seats five hundred in good range of the pictures. A four-piece orchestra has been provided.

The Vaudette Amusement Company has closed the Gaiety Theater for re-modeling, prior to the

reopening of the vaudeville season. The picture season was short.

A special trainload of employees of the Wabash Railroad in Springfield was sent to Decatur that they might see moving pictures, as part of the "Safety Always" campaign being conducted by the road.

The Panama-Pacific Exposition Commission of Illinois has decided to use moving pictures extensively in the exhibits at the fair and the state architect has started a prize contest for the best design for a state building which is to include, among other things, a moving picture theater.

MIDWEST SPECIAL SERVICE.

IN THE NORTHWEST.

THE First Baptist Church, one of the downtown churches at Ninth and Wacouta streets in St. Paul, Minn., has installed a moving picture machine to be used in connection with its social center, educational and religious work.

Carl Thiel, a photographer of Hibbing, Minn., is said to be working on a plan for an elaborate use of moving pictures in the schools of Minnesota. One of the problems, in his opinion, was to find some means of holding a certain scene or picture while some member of the faculty or other teacher was explaining it. This has been remedied, he believes, by the adoption of a simple type of projector made in Germany. To this he has added an electrical attachment of his own design which, it is claimed, will allow the film to be stationary without burning. A canvass of the school boards of the state found them favorable to the plan if satisfactory apparatus could be obtained. Mr. Thiel planned to demonstrate his device to the Hibbing School Board, showing films made of a fire drill in the school there.

A reel made up of pictures of the school children's May Day exercises, the field day events and inspection of the Old Soldiers' Home at Boise, Idaho, did a good business at the Rex Theater in that city.

Each child paying five cents admission to the special Saturday matinee at the Grand Theater in Brainerd, Minn., receives a free ticket for the following Saturday, virtually making it a two-for-five proposition.

The Pastime Theater at Red Wing, Minn., recently conducted a voting contest, giving away a piano.

A very pretentious opening for the remodeled Parg Theater at Brainerd, Minn., had been planned by the new lessee, F. E. Nemec, of St. Cloud, and Manager E. A. Adams. Nothing less than an address by Governor Eberhart had been announced, but the Norwegian celebration in St. Paul detained him, and the talk was made by a prominent local attorney. The house will feature its photoplay programs, although some vaudeville will be given. Girl ushers are an innovation for Brainerd.

Schrepfer & Son, proprietors of the Rex Theater at Boulder, Colo., got the public acquainted with the projection possibilities of their new Power's machine by publishing in the papers when it arrived a coupon which would admit free any person over fifteen years of age.

The five McCarthy Brothers, of Fargo, N. D., plan to establish a string of five theaters in the Dakotas from Grand Forks to Aberdeen. They have been conducting the Isis at Fargo and recently purchased the Princess Theater at Aberdeen from N. Hollen. W. H. McCarthy will be the manager of the Aberdeen house, which will be an exclusive photoplay theater, with the exception that E. T. McCarthy, a tenor of ability, will give popular songs twice or three times a week.

Henry Herried has purchased the interest of his partner, Leslie Clark, in the Lyceum Theater at Duluth, Minn. Clark will remove to his farm.

The Princess Theater at St. Cloud, Minn., has been sold to D. E. Palmer, of Wadena.

Forty members of the faculty and students of the Minnesota State University at St. Paul are on a tour of twenty-four cities and towns in the state as a part of the extension work of the university. Lectures, demonstrations, debates, music and dramatic productions make up the program which tends to show the people of the state of the value of the school. Most of the evening sessions will be devoted to illustrated travelogues, the university being an enthusiastic believer in the efficiency of moving pictures.

The Unique Theater at Minneapolis, Minn., has begun the operation of its summer schedule, which includes three and four reels of moving pictures.

The Minneapolis Civic and Commerce Association sent out word in advance to the sixty-three cities which its special boosting train will visit that no reception was to be prepared for the boosters: they would do the entertaining. In addition to projecting apparatus, enough films for a two-hour moving picture show each night will be carried. One set of films will show Minneapolis on a busy day and all its points of interest; another will be the dramatization of "Hiawatha" at Minnehaha Falls, and the rest of the program will be made up of dramas and comedies.

Motion pictures can and should be used effectively in vocational education according to E. W. Maundles, of the advisory commission, who has taken up the matter of trade schools for Minneapolis. He says this is distinctly to the advantage of any community and to the pupil when films of local industries and their processes of manufacture are studied.

MIDWEST SPECIAL SERVICE.

IOWA

EVEN the moving picture patrons are demanding real music instead of the canned stuff, or "none at all," declared Adolph Meyer, a delegate from Illinois to the recent meeting of the American Federation of Musicians at Cedar Rapids. The subject of music at the picture shows or the problem of union orchestra in the photoplay houses was little discussed, grievances being directed at the dramatic houses which have done away with the orchestras.

Moving picture shows will be given at the Orpheum Theater in Marion only on stormy nights, Managers C. W. and E. C. Davis having moved the show out of doors. An orchestra will be a Saturday night attraction.

Georgen & Henriksen, managers of the Crystal Theater at Anamosa, have opened an airdome holding the Crystal ready, however, for unseasonable weather and other emergencies.

Percy Caris is now manager of the Auditorium at Mt. Pleasant, Emil Hansen having transferred his lease to Chicago parties.

Ben Morgan has returned from the moving picture business at Cedar Falls and has returned to Toledo.

J. E. Purcell remains as manager of the A-Muse-U Theater at Clinton, which has been sold by E. M. Henle, of Muscatine, to C. H. Henle, of Fraser, and Dr. M. F. Henle, of Lyons.

The management of the Grand Theater at Lake City contemplates returning to the policy of three nights of vaudeville each week in addition to the pictures and the house has been enlarged and the stage re-built.

A new screen is one of the many improvements being made at a cost of $4,000 to the DeWitt Opera House at DeWitt.

Work on the building the Mrs. Iver Larsen building in Decorah for use as a moving picture theater has commenced. It is probable that a lease on the house will be taken by a Decorah man.

Moving pictures of Muscatine were such profitable attractions at the Princess and Crescent Theaters in Muscatine that Manager Boston, of the two houses, had the cameraman return for a second reel.

Moving pictures are so popular and good theatrical attractions so scarce that the owners of the Grand Opera House at Spencer have announced the place will be closed and the building converted to other uses.

Sunday shows have been forbidden by the town council at Ute.

The opera house at Lewis has been purchased by Joseph Batterson, who has remodeled it for use as a moving picture theater.

Louis Schroeder has purchased the moving picture theater at Wellman.

The National Theater, owned by J. J. Keefe and Marshall Brothers, was opened May 30 at Sioux City, Iowa, with "Washington at Valley Forge." During the summer months but one act of vaudeville will be booked, but in cooler weather this will be increased to four. The house is practically fireproof. It has a capacity of 550 on the main floor, 200 in the gallery and ninety in the boxes.

O. B. Crane has opened a moving picture airdome, seating 500 persons, on First street in Monticello.

MIDWEST SPECIAL SERVICE.

WISCONSIN.

SOME good local presswork was done for "Les Miserables in the course of its run at the Orpheum in Milwaukee. The superintendent of circulation at the public library allowed himself to be quoted on the demand which the films created for the book and the assistant superintendent of the public schools gave the pictures an enthusiastic endorsement.

W. H. Fenyzel, of Webster, S. D., who has purchased the Bijou Theater at Grand Rapids, announced a number of changes in the house.

Fred Koster will be the manager of the new moving picture theater to be erected on South Twelfth street in Sheboygan by a local company. The house will seat 500.

The Palace Theater at Antigo was closed several days because of a carnival.

A. T. Larson expected to have his new moving picture theater in Pewaukee completed and open for business about the middle of June. The house is 21 x 80 feet.

The Gem Picture Show Company has opened a photoplay theater in the Leamy Building at Shullsburg, and will give shows each Tuesday, Thursday and Saturday night.

Announcement has been made in Milwaukee of the plans of Thomas and E. J. Saxe in connection with the Loew, Sullivan & Considine, and Miles, Jones, Linnick & Schaeffer interests to erect a $650,000 theater on Third street near the Hotel Wisconsin. The house will be one of the string which will offer six hundred nights booking for feature pictures. The new house will seat 3,500 persons. Feature pictures and vaudeville will be presented by the combination in the Crystal Theater until the new theater is completed. The Saxe Brothers have secured control of the Empress, and no vaudeville will be presented there next season, but its policy has not been determined.

Mrs. Minnie Svendsen and Mrs. Eddie Rooney, of Baraboo have opened an airdome, presenting pictures in that city.

The Alhambra Theater on Grand avenue in Milwaukee is doing everything to heighten the effect of coolness for its summer photoplay patrons. The seats have been covered with white duck, which will be laundered daily; the attendants are dressed in white; cakes of ice are displayed prominently; sixty-four fans are used and a seashore "drop" is displayed.

The Majestic Theater at Mauston has re-opened in its remodeled building and will give picture shows every night but Monday.

MIDWEST SPECIAL SERVICE.

MONTREAL

MR. ENGLISH, the popular manager of the Tivoli, has taken over the management of yet another house, the Electra. The Tivoli's management is presenting each woman patron with a copy of the Mutual Girl Magazine on "Mutual Girl" days. Tuesday is given over to comedy when three Keystone films are shown.

Another proof that moving picture stars are becoming more and more well known lies in the fact that one of the favorites at a local race track was called "Mary Pickford."

The Boy Scouts of Montreal were the guests of the management of His Majesty's Theater at a performance of "With the Greeks in the Firing Line."

"Sixty Years a Queen," depicting the life of the late Queen Victoria, was the attraction for two weeks at the Princess, beginning June 1. The local Boy Scouts were admitted at reduced prices. Both the press and the public were loud in praising this Barker production.

The "Empress of Ireland" disaster plunged Montreal into sorrow and mourning. The local photoplay houses were not slow to satisfy the public for their demand of scenes relating to the great marine disaster. Mr. Cross, manager of the Colonial, despatched a special cameraman to Quebec, and was showing scenes of the rescued within a few hours. Mr. English, of the Tivoli, was on hand with some excellent film, and did capacity business. Mr. Hooley, of the Francais, had a unique feature. It consisted of parts of film from different marine releases, and told the story of what happens during a wreck. Mr. West, of the Family, through special arrangements with Pathe Freres, had some excellent scenes. He was rewarded with large crowds.

That the Canadian Cinematograph Company, Ltd., intends producing immediately is shown by the fact that two of its directors, Messrs. Marcelot and Peachy, have visited New York City to conclude arrangements with a first class producer and players. Another purpose of the trip was to make arrangements with its New York brokers to place a portion of its stock on the market. The company is incorporated under Dominion laws, with an authorized capital of $500,000, divided into $200,000 seven per cent. cumulative preferred stock, and $300,000 common stock, of which they are now offering to the public, $50,000 of the preferred stock carrying with it, as bonus, an equal amount of common stock.

During the week of June 22 the Firemen's Benefit Association will take over the Francais Theater when pictures and amateur vaudeville will be the program. The receipts will go to the firemen.

Two prominent officers of the Canadian Film Company, which handle Universal films, are changing their positions. M. Feldstein has been appointed general manager for Canada of Warner's Features, Inc., while A. Fisher has become Montreal manager and special representative for Canada. The head office of Warner's Features will continue to be in Montreal.

The Princess Theater closed its doors for a day during the week of June 1, in respect for Laurence Irving, the noted actor, who was one of the victims in the "Empress of Ireland" disaster.

The Midway is doing excellent business under the management of O. McBrien. This cozy theater seats 1,000, and gives an excellent show. "The Triumph of an Emperor" was a recent attraction.

Feet of film examined, 11,241,000; 9,399,000 feet passed without modification; 581,000 feet prohibited and confiscated; 1,261 reels cut in 1,656 places with a total of 33,528 feet eliminated; 9,853 subjects examined; 8,986 passed without modification; 506 passed with modifications and 361 rejected as a whole.

Such in brief is a resume of first year's work of the Province of Quebec Board of Censors appointed a year ago to supervise all films shown in the various moving picture theaters in this province. Since the establishment of the board, the censors, Dr. L. J. Lemieux, M. J. Walsh, and G. M. Sinn, report that a marked improvement in the character of the pictures submitted for examination has been noted. The film producers, they say, have not been slow in adjusting their wares to the standard set by the board, with the result that at the present time not one whit of difficulty met with in the opening days of the board's activities is now encountered.

An action where the plaintiff claimed a certain shortage of land would decrease the seating capacity of the picture house which he proposed to build upon it, by 100 seats, has been decided by the Court of Review. The case was that of Charles Freeman against Jos. Mageau, and the appeal was taken by defendant against a judgment rendered by Justice Monet on May 27, of last year, ordering the former to deliver to the plaintiff a certain deed of sale of the property, 763-765 Mount Royal avenue east, at a price $312.50 less than the fixed purchase price, $1,000. The defendant alleged that after he had agreed to sell plaintiff the land, he discovered a shortage in the measurement and offered to cancel the agreement, but this plaintiff refused. He insisted on carrying out of the sale less the price of shortage. Their Lordships reversed the lower court's judgment. GALLAGHER.

MICHIGAN.

THE editor of the Kalamazoo Telegraph, Kalamazoo, has slangily but aptly sized up the situation in regard to the reported outburst of Governor Ferris, of Michigan, who is reported to have advocated a law forbidding children to visit moving picture shows unless attended. "The governor should roll over; he's on his back," remarks the editor. The governor's statement was made at a meeting of the Michigan Printers' Cost Congress in Saginaw. Apropos of the high cost of living he is quoted: "We have not reached the limit of the high cost of living. We didn't starve to death for picture shows in 1861. We didn't spend $600,000 a year for chewing gum. . . . There should be a law in the state making it compulsory for an attendant for every boy and girl going to a moving picture show. These first steps down, they breed clandestine meetings." The first visit of the governor to a moving picture theater was recorded, but a few weeks ago and he announced himself as displeased with the subjects shown.

The Columbia Theater in Grand Rapids gave a special exhibition to the members of the local temple of the Ancient Arabic Order of Nobles of the Mystic Shrine when the four reels portraying the visit of the St. Paul Shriners to the Panama Canal were shown.

Romantic automobile races, featuring two cars made in Jackson, removed the industrial pictures made for the Jackson Chamber of Commerce from the ordinary. The pictures were made by the Paragon Film Company. Interest in the production was stimulated by the offer of the commercial organization of a prize of $5 for a suitable title for the picture, the title to contain the word "Jackson." The South Bend, Ind., film, "Sunny Hours in St. Joe Valley," which is along similar lines, was shown recently at the Temple Theater in Jackson.

Petitions for and against the operation of moving picture theaters on Sunday in Gladstone are expected as the result of the announcement by the mayor that the verdict of the people will settle the question. An attempt was made recently, it is said, by the mayor to arrest the proprietor of one of the picture houses, without a warrant, for showing on Sunday and a disturbance followed.

E. W. Tiffany, of Lansing, has purchased a site in Bancroft and contemplates the erection of a handsome little theater.

The moving picture theater which Gillingham & Smith, owners of moving picture theaters in Grand Rapids plan to erect in Bay City, will cost about $25,000. It will seat 800 persons.

Kalamazoo citizens may get a chance to vote upon the question of Sunday amusements. The editor of the Advocate has begun an agitation for clean amusements, seven days a week, in order to prevent the youths from going to the larger and more perilous cities.

The increased capacity of the Cozy Theater at Iron River will be 450. A stage has been added in accordance with a plan to supplement the photoplay program by bookings of vaudeville and dramatic attractions.

Griffith & Rupert, of Boyne City, Ia., have taken over the management of the Idle Hour Theater on West Main street in Battle Creek.

The Kalamazoo Commercial Club made arrangements with the Pathe Weekly to film the 5,000 school children in the annual play festival June 4. The club plans to send the picture out with its promotion film, "The Lure of Kalamazoo."

Major M. J. Phillips, of Owosso, field manager for the Military Movies Company, is establishing the moving picture in the camps of the Canada militia this summer. The Department of Militia and Defense of Canada has awarded a contract to the Military Company to furnish photoplays to the soldiers in the eight camps maintained. The officers believe that the men will be kept in camp at night, and the evils from frequent visits to nearby cities and towns minimized.

MIDWEST SPECIAL SERVICE.

NEBRASKA.

DECISION by F. G. Keens to erect a moving picture theater on Central Avenue in Kearney will give that city a modern home for high-class films. It will seat 700 persons, will be 50 x 130 and will be finished in tile and Italian marble. It is expected to open some time in September.

Frank E. Reeman, owner of the building in which the Isis Theater at Kearney is located, has purchased the picture show and purposes to make it more popular by a thorough campaign, featuring the high grade of pictures offered.

Manager Charles A. Franke, of the Airdome at Twenty-ninth and Farnum streets, Omaha, will give a four-reel show. He has installed two new machines, increased the seating capacity and made a number of other improvements.

The Brandeis, the Orpheum and the Gayety are among the Omaha houses which will run pictures this summer. These, aided to the Lothrop, at Lothrop and Twenty-fourth, the Alamo at Fourth and Twenty-fourth and the New American at Tenth and Hickory streets, promise to make things lively in the photoplay field. The Lothrop and the Alamo have opened and the New American expected to have its new home ready by the last of May. The Orpheum opened with "The Spoilers."

Advertisers

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must be in our New York Office on or before Saturday, June 20. This is our Only Special Number of the Year, and will be more interesting this Year than ever before.

MOVING PICTURE WORLD

17 Madison Avenue

New York City

IN THE SOUTHWEST.

ADDITION of a moving picture camera to the equipment of the Arkansas State University at Fayetteville, Ark., is but the start of a system which eventually will include the making of educational films to be loaned to high schools throughout the state which possess projecting apparatus. At first the camera will be used for taking pictures around the university, of drills, athletic events and fete days, and other features which will tend to attract more students when the films are shown in Arkansas theaters. The College of Agriculture plans to use it for illustrating the experiments and new methods of farming, sending the pictures to the institute meetings which are conducted in various parts of the state by the farm school faculty. Prof. W. M. Gladson, of the electrical engineering department of the university, will have charge of the photographing and printing work.

L. N. Bracker and R. L. Ruckle, who have leased the building in Brenham, Tex., formerly occupied by the Dixie Moving Picture Theater, will call their house the Queen Theater.

The Hippodrome Theater Company of Shreveport, La., has been granted a permit to do business in Texas with state headquarters at Texarkana. The capital stock of the company is $25,000.

Members of the Arkansas Press Association, which recently held its convention in Jonesboro, Ark., said they were much pleased with the treatment accorded them while they were guests of Managers Mack and Carson, of the Grand and Princess Theaters.

The Rusk School Social Center in Houston, Tex., is now using moving pictures.

Playgrounds in Fort Smith, Ark., will be used by the Y. M. C. A., of that city, in offering open air moving pictures this summer.

A series of weekly moving picture shows has been started by the Dallas Automobile Building Association, of Dallas, Tex.

The Grace Theater has given up its location on North Main street in McPherson, Kan., and is said to be contemplating a location in the southern part of the city.

The Old Mill Theater Company, of Dallas, Tex., has been incorporated with a capital stock of $100,000. The incorporators are F. O. Dalton, B. O. Dalton and P. L. Bible.

The Queen Theater, of Houston, Tex., is advertising to the public that much of the responsibility for the showing of unclean pictures rests upon the exhibitors themselves. The editorial from the Moving Picture World commenting upon the conviction of the New York exhibitor for displaying such pictures was reproduced verbatim. "The Queen takes this occasion to go on record for clean photoplays, especially since there seems to be a determined effort to surfeit the country with these productions. The Queen has never shown a play dealing with the more questionable phases of life —AND IT NEVER WILL." This house has an ally in Mayor Campbell, of Houston, who disapproves of 'White Slave' pictures. "They may do some good, but I doubt it," he said. "It probably would do more good to take young people through the restricted districts in reality if it is thought that disgust for conditions can be aroused."

The City Council of Pocahontas, Ark., has granted a permit to Cleo Davis, of Black Rock, to operate an airdome.

Mrs. M. L. Fulton has purchased the Dixie Theater on Main street in Houston, Tex. Mrs. Fulton has had considerable experience in the moving picture field, having controlled several features.

Announcement was made by the management of the Rex Theater, opened May 30 at Carson City, Nev., by the "Circuit of 21" that especial attention would be paid to arranging special features for lodges and societies. This picture show is located in the old Park Theater building, which has been remodeled.

Maurice Coste, who recently acquired the Yale Theater at Wichita, Kan., is lecturing the pictures. Four reels of pictures and a vaudeville act are given for five cents.

"The Polyanna Theater, the Glad Show" was the name selected in a prize contest for the new open air moving picture theater at Tenth street and Minnesota avenue in Kansas City, Kan. The place is operated by Mrs. Earl Kelley.

A thirty-piece orchestra was used at the opening of the airdome in McPherson, Kan. Pictures and vaudeville make up the bill at the new place.

The Wills Townsite Company has purchased the Yale Moving Picture Theater at Tishomingo, Okla.

Smalley & Fouts, of Pawnee, Okla., have purchased an electric light plant to be used in supplying light and power for their moving picture show at that place.

The Garden Airdome, with vaudeville and pictures, has opened at Oklahoma City, Okla.

High class pictures with the Favorite Quintet and an orchestra will be featured at the Colonel Airdome, which has opened in Oklahoma City, Okla.

W. H. Stewart will represent the motion picture operators' union of Galveston, Tex., in preparing the plans for the Labor Day celebration in that city.

MIDWEST SPECIAL SERVICE.

Calendar of Licensed Releases

Current Releases

MONDAY, JUNE 15th, 1914.

BIOGRAPH—The Prize Employer (Comedy)
—Brown's Bachelor Supper (Comedy)
EDISON—The Adventure of the Missing Legacy (Sixth of "Octavius Amateur Detective" Series) (Comedy)
KALEM—Mrs. Peyton's Pearls (Special—Two parts—Drama)
PATHE—Whiffles, The Spotter (Comedy)
—Cournailles Brittany, France (Travel)
SELIG—The Adventures of Kathlyn, No. 13 (The Court of Death) (Special—Two parts—Drama)
—Hearst-Selig News Pictorial, No. 31 (News)
VITAGRAPH—The Crime of Cain (Drama)

TUESDAY, JUNE 16th, 1914.

CINES—One Woman's Way (Special—Two parts—Drama)
EDISON—The Gap (Sixth of "The Man Who Disappeared" Series) (Drama)
ESSANAY—The Little "He and She" (Comedy-Drama)
KALEM—The Missing Jewels (Drama)
LUBIN—The Shell Comb Industry (Industrial)
—Good Cider (Comedy)
MELIES—On the Beach (Comedy)
PATHE—Simple Experiments In Electricity (Educational)
—Through the Bosphorus (Turkey) (Travel)
SELIG—How Lone Wolf Died (Drama)
VITAGRAPH—A Wayward Daughter (Special—Two parts—Comedy-Drama)

WEDNESDAY, JUNE 17th, 1914.

EDISON—A Modern Samson (Comedy)
—On the Steps (Comedy)
ESSANAY—The Fable of the Brash Drummer and the Nectarine (Comedy)
KALEM—Home Run Baker's Double (Special—Two parts—Drama)
LUBIN—The Struggle Everlasting (Special—Two parts—Drama)
MELIES—At the Mercy of the Waves (Drama)
PATHE—Pathe's Weekly, No. 41, 1914 (News)
SELIG—Castles in the Air (Drama)
VITAGRAPH—The Ladies' War (Comedy)

THURSDAY, JUNE 18th, 1914.

BIOGRAPH—Her Neighbors Next Door (Drama)
ESSANAY—The Wooing of Sophie (Western—Comedy)
LUBIN—The House of Darkness (Special—Two parts—Drama)
MELIES—Hidden Death (Two parts—Drama)
—His Dream Fulfilled (Comedy)
—Everybody's Doing It (Comedy)
SELIG—Hearst-Selig News Pictorial, No. 32 (News)
VITAGRAPH—Onl-- a Sister (Drama)

FRIDAY, JUNE 19th, 1914.

EDISON—The Hand of Horror (Special—Two parts—Drama)
ESSANAY—Finger Prints (Special—Two parts—Drama)
KALEM—The Wages of Sinn (Comedy)
—Military Tattoo at Aldershot, England (Top.)
LUBIN—The Parent Strain (Drama)
SELIG—Peter's Relations (Comedy)
—Chickens (Comedy)
VITAGRAPH—The Persistent Mr. Prince (Comedy)

SATURDAY, JUNE 20th, 1914.

BIOGRAPH—By the Old Dead Tree (Drama)
EDISON—In the Days of Slavery (Drama)
ESSANAY—Bronc!.o Billy—Outlaw (Drama)
KALEM—Brought to Justice (Drama)
LUBIN—Getting Solid With Pa (Comedy)
—Long May It Wave (Comedy)
MELIES—Pills and Pills (Two parts—Comedy)
SELIG—The Girl At His Side (Drama)
VITAGRAPH—Father's Flirtation (Special—Two parts—Comedy)

Advance Releases

MONDAY, JUNE 22, 1914.

BIOGRAPH—Song of Sunny Italy (Drama)
EDISON—The Basket Habit (Comedy)
KALEM—The Show Girl's Glove (Special—Two parts—Drama)
PATHE—Max, The Magician (Comedy)
—Historic St. Cloud (Travel)
SELIG—Me An' Bill (Special—Two parts—Drama)
—Hearst-Selig News Pictorial No. 33 (News)
VITAGRAPH—Maria's Sacrifice (Drama)

TUESDAY, JUNE 23, 1914.

CINES—A Midnight Guest (Special—2 parts—Drama)
EDISON—A Foolish Agreement (Drama)
ESSANAY—The Countess (Drama)
KALEM—The Conductor's Courtship (Comedy-Drama).
LUBIN—Nice Nursey (Comedy)
—Brown's Big Brother (Comedy)
MELIES—A Good Time Spoiled (Comedy)
PATHE—Glacier National Park in Winter (Educational)
—The Marmot (Educational)
SELIG—The Servant Question Out West (Comedy)
—Doc Yak and the Limited Train (Comedy)
VITAGRAPH—The Passing of Diana (Special—Two parts—Drama)

WEDNESDAY, JUNE 24, 1914.

EDISON—The Mysterious Package (Comedy)
—On the Ice (A Demonstration of Fancy Skating at Wengen, Switzerland (Sports)
ESSANAY—The Epidemic (Comedy)
KALEM—Through the Flames (Special—Two parts—Drama)
LUBIN—The Greater Treasure (Special—Two parts—Drama)
MELIES—Mother (Drama)
PATHE—Pathe's Weekly, No. 42, 1914 (News)
SELIG—Somebody's Sister (Drama)
VITAGRAPH—The "Bear" Facts (Comedy)

THURSDAY, JUNE 25, 1914.

BIOGRAPH—
ESSANAY—Sophie Finds a Hero (Comedy)
LUBIN—The Candidate for Mayor (Special—Two parts—Drama)
MELIES—A Peculiar Inheritance (Comedy)
SELIG—Hearst-Selig News Pictorial No. 34 (News)
VITAGRAPH—Happy-Go-Lucky (Comedy-Drama)

FRIDAY, JUNE 26, 1914.

EDISON—The Man In the Street (Special—Three parts—Drama)
ESSANAY—The Chasm (Special—Two parts—Drama)..
KALEM—An Elopment in Rome (Comedy)
—Labor Demonstration in Hyde Park, London (Topical)
LUBIN—A Practical Demonstration (Drama)
SELIG—The Captain Chair (Drama)
VITAGRAPH—The Old Maid's Baby (Comedy)

SATURDAY, JUNE 27, 1914.

BIOGRAPH—
EDISON—Dolly Plays Detective (Tenth of the "Dolly of the Dailies" Series)—(Drama)
ESSANAY—Broncho Billy's Jealousy (Drama)
KALEM—The Gypsy Gambler (Drama)
LUBIN—Who's Boss (Comedy)
—His Sudden Recovery (Comedy)
MELIES—A Shadow on the Wall (Special—2 parts—Drama)
SELIG—The Right To Happiness (Drama)
VITAGRAPH—His Wife and His Work (Special—2 parts—Drama)

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Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, JUNE 14th, 1914.

ECLAIR—Aunty's Money Bag (Comedy-Drama).....
FRONTIER—His Dress Rehearsal (Drama).....
REX—The Pursuit of Hate (Drama).....

MONDAY, JUNE 15th, 1914.

IMP—The Baited Trap (Two parts—Drama).....
STERLING—Kids (Comedy).....
VICTOR—The Sandhill Lovers (Western Comedy).....

TUESDAY, JUNE 16th, 1914.

CRYSTAL—Boxes and Boxers (Comedy).....
—Foolish Lovers (Comedy).....
GOLD SEAL—Lucille Love, The Girl of Mystery (Series No. 10) (Two Parts—Drama).....
UNIVERSAL IKE—Universal Ike Jr. Bearly Won Her (Comedy).....

WEDNESDAY, JUNE 17th, 1914.

ECLAIR—The Mask of Affliction (Two parts—Western Drama).....
JOKER—The Fatal Letter (Comedy).....
NESTOR—'Cross the Mexican Line (Western Drama).
UNIVERSAL—Animated Weekly, No. 119 (News).....

THURSDAY, JUNE 18th, 1914.

IMP—The Fatal Step (Drama).....
REX—The Law Unto Himself (Two parts—Drama)...
STERLING—A Jealous Husband (Comedy).....

FRIDAY, JUNE 19th, 1914.

NESTOR—Sophie of the Films (Series No. 3) (Comedy)
POWERS—The Brand of Cain (Drama).....
VICTOR—A Singular Cynic (Two parts—Com.).....

SATURDAY, JUNE 20th, 1914.

101 BISON—The Forbidden Room (Three parts—Drama).....
JOKER—A Quiet Day at Murphy's (Comedy).....

SUNDAY, JUNE 21, 1914.

ECLAIR—The Blunderer's Mark (Western-Drama).....
FRONTIER—The Gun Men of Plumas (Drama).....
REX—The Boob Detective (Comedy).....

MONDAY, JUNE 22, 1914.

IMP—Papa's Darling (Comedy).....
STERLING—The Flirt (Comedy).....
VICTOR—The Silent Witness (Two parts—Drama)....

TUESDAY, JUNE 23, 1914.

CRYSTAL—In Wrong (Comedy).....
GOLD SEAL—Lucille Love, The Girl of Mystery (Series No. 11) (Two parts—Drama).....
UNIVERSAL IKE—Universal Ike, Jr., In a Case On the Doctor (Drama).....

WEDNESDAY, JUNE 24, 1914.

ECLAIR—Dead Men's Tales (Three parts—Western Drama).....
JOKER—Willy Walrus, Detective (Comedy).....
NESTOR—The Den of Thieves (Drama).....
UNIVERSAL—Animated Weekly, No. 120 (News).....

THURSDAY, JUNE 25, 1914.

IMP—The Skull (Two parts—Drama).....
REX—The Woman in Black (Drama).....
STERLING—The Crash (Comedy).....

FRIDAY, JUNE 26, 1914.

NESTOR—Sophie of the Films (Series No. 4) (Comedy)
POWERS—The Love Victorious (Two parts—Drama)..
VICTOR—The Slavey's Romance (Drama).....

SATURDAY, JUNE 27, 1914.

"101" BISON—The Old Cobbler (Two parts—Western-Drama).....
JOKER—Love and Electricity (Comedy).....

Mutual Film Corporation

SUNDAY, JUNE 14th, 1914.

KOMIC—Hubby to the Rescue (Comedy).....
MAJESTIC—The Rebellion of Kitty Bell (Two parts—Drama).....
THANHOUSER—The Girl Across the Hall (Drama)..

MONDAY, JUNE 15th, 1914.

AMERICAN—Jim (Two parts—Drama).....
KEYSTONE—(Title Not Yet Announced).....
RELIANCE—Our Mutual Girl No. 22.....

TUESDAY, JUNE 16th, 1914.

BEAUTY—The Dream Ship (Drama).....
MAJESTIC—Their First Acquaintance (Drama).....
THANHOUSER—Remorse (Two parts—Drama).....

WEDNESDAY, JUNE 17th, 1914.

AMERICAN—The Unmasking (Drama).....
BRONCHO—The Hour of Reckoning (Two parts—Drama).....
RELIANCE—The Peace Brand (Drama).....

THURSDAY, JUNE 18th, 1914.

DOMINO—In the Southern Hills (Two parts—Drama)
KEYSTONE—(Title Not Yet Announced).....
MUTUAL WEEKLY—Number 77 (News).....

FRIDAY, JUNE 19th, 1914.

KAY-BEE—The Voice at the 'Phone (Part 1) (Two parts—Drama).....
PRINCESS—The Little Senorita (Drama).....
THANHOUSER—The Man Without Fear (Drama)....

SATURDAY, JUNE 20th, 1914.

KEYSTONE—(Title Not Yet Announced).....
RELIANCE—The Stolen Code (Two parts—Drama)...
ROYAL—Such a Business (Comedy).....
—The Busy Man (Comedy).....

SUNDAY, JUNE 21, 1914.

KOMIC—The Deceiver (Comedy).....
MAJESTIC—The Severed Thong (Two parts—Drama).
THANHOUSER—The Outlaw's Nemesis (Comedy-Drama).....

MONDAY, JUNE 22, 1914.

AMERICAN—The Painted Lady's Child (Two parts—Drama).....
KEYSTONE—(Title Not Yet Announced).....
RELIANCE—Our Mutual Girl, No. 23 (News).....

TUESDAY, JUNE 23, 1914.

BEAUTY—The Tale of the Tailor (Comedy).....
MAJESTIC—The Burden (Drama).....
THANHOUSER—For Her Child (Two parts—Drama).

WEDNESDAY, JUNE 24, 1914.

AMERICAN—Blue Knot, King of Polo (Drama).....
BRONCHO—Desert Thieves (Two parts—Drama)...
RELIANCE—Izzy's Night Out (Drama).....

THURSDAY, JUNE 25, 1914.

DOMINO—Frontier Mother (Two parts—Drama).....
KEYSTONE—(Title Not Yet Announced).....
MUTUAL WEEKLY—Number 78 (News).....

FRIDAY, JUNE 26, 1914.

KAY-BEE—The Voice at the 'Phone (Part Two) (Two parts—Drama).....
MAJESTIC—The Idiot (Drama).....
PRINCESS—Professor Snaith (Comedy).....

SATURDAY, JUNE 27, 1914.

KEYSTONE—(Title Not Yet Announced).....
RELIANCE—The Broken Barrier (Two parts—Drama)
ROYAL—A Hasty Exit (Comedy).....

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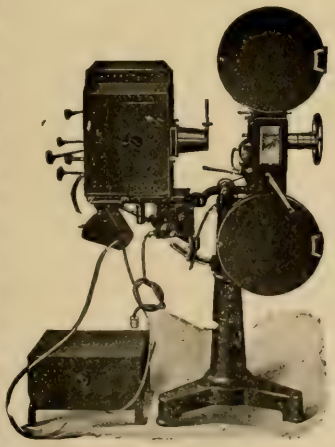

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LICENSED FILM STORIES

EDISON.

THE BASKET HABIT (June 22).—A feature of housekeeping in the South is "The Basket Habit," a playful little eccentricity on the part of the colored servant. The manner and matter of it is this. After a meal or at the end of the day, the darkey maid, carefully concealing a large basket, approaches the refrigerator, and removes therefrom all the remnants, scraps and odds and ends of food which may have been left at any meal, and which have been saved by the thrifty housewife. When the latter approaches her larder for a snack or a cold lunch, she finds it empty.

Mrs. Clifford has a new servant named Phyllis, who, unknown to her mistress, has the basket habit. After dinner, she sweeps the ice box clear and gives the basket to her husband, who puts it in what he considers a place of safety, until he is ready to take it home. Mr. Clifford unexpectedly brings home a guest, Matthew Porter. Mr. Porter has just come off a railroad train and is hungry. Thanks to Phyllis, there is nothing in the house to eat. Moreover, none of the neighbors can help Mrs. Clifford out.

Eddie Chance is in love with Maud, sister of Mrs. Clifford, but is compelled to meet his sweetheart surreptitiously, owing to his being poor, and consequently regarded with disfavor by Mrs. Clifford and her husband. Eddie finds the basket of dainties secreted by Phyllis' husband, and feeds up Mr. Porter, who, being fed and happy, concludes a big business deal with Clifford and takes the next train. Clifford is so grateful that he gives Ed a good job, and Mrs. Clifford allows the two young people to consider themselves engaged.

A FOOLISH AGREEMENT (June 23).—When Harry Wallace, coming home late at night, discovered a burglar in the act of rifling his father's safe, he disregarded the advice of the two young men who accompanied him, and instead of handing the man over to the police, he decided to give him another chance. So he offered the surprised burglar the position of butler in the house.

When the other young men protested against his foolish trust in the man Harry proposed a novel test of their own characters. He proposed that each of them put $200 in a certain safe in order to see how long they could resist the temptation of taking it. When Harry made this proposal, he knew that his father's savings' bank, in which his companions' money was deposited, would be obliged to suspend payment for a few days. He suspected that McClure and Bennett might fall in need of money, and he was curious to see how much resistance they would offer to temptation.

A few days later, the bank closed. At about the same time, Harry's mother was taken very ill, and the doctor advised the family that a change of climate was the only thing that could save her life. Bert McClure, one of the young men who had made the wager, was nipped badly in a drop of the stock market, and put in desperate need of funds for more margin. Ralph Bennett, the other young man, lost a $500 payroll of which he was in charge.

On the evening, following the closing of the bank, several shadowy figures entered the drawing room of the Wallace home. When the lights were turned on, Harry Wallace, his father and sister, Bert McClure, Ralph Bennett, Helen Wright, his sweetheart, and Saunders, the butler, were discovered. The safe was open and the money gone!

An intensely dramatic scene followed. A policeman was called and each of the people in the room confessed, for various reasons, that he or she was the guilty party. Finally, Hetty Wallace produced the money, and confessed that she had taken it to save her brother from temptation. A telegram to Mr. Wallace, containing news that led to an announcement on his part that the bank would open in the morning, cleared matters up, and Harry Wallace decided, in the future, to leave well enough alone.

THE MYSTERIOUS PACKAGE (June 24).—Jones County was greatly stirred up over the tramp question. A number of petty thefts and minor crimes had finally culminated in two simultaneous outrages—the firing of a barn near Oak Corners and the explosion of a bomb in the Jenkinsville postoffice. When the news of these dastardly crimes reached Pohonkasville, the county seat, the village paper said, was felt by all. Pohonkasville had always been rather generous to tramps, but the days of her generosity were over if the low skunks were a going to cut up that way. The indignation ran to fever heat when a tramp to whose gartronomie requirements Cynthia refused to cater, "assed" that young lady. With the noble spirit of enthusiasm which brought the Crusades into being, Pohonkasville collectively and individually decided that the tramps must be turned out of town. Headed by their gallant constables the villagers rushed forth to the attack.

The only three tramps in the vicinity were sitting in the lee of a fence when the ferocious villagers rushed by. Naturally, curious with regard to the motive of the chase, the tramps fell in and ran blindly along in the tail of the procession. It was quite a time before Pohonkasville's gallant band discovered where the tramps were, but it was only a moment or so after they did that the tramps were run out of town in the most satisfactory manner. But when the victorious defenders returned to the village store and postoffice, a terrible surprise was awaiting them in the shape of a brown paper-covered parcel, addressed in straggly letters to Cynthia. Instantly jumping to the conclusion that the tramps had sent them a bomb, they threw the parcel into a bucket of water, and rushing from the store, waited breathlessly for the explosion. While they were waiting, two small boys entered the store, opened the "bomb" and ate a very excellent fudge which it contained. It had originally been intended as a present for Cynthia from a little girl in the city who had made it herself.

ON THE ICE—A Demonstration of Fancy Skating at Wengen, Switzerland (June 24).—Mr. and Mrs. Edgar Syers have perfected a number of intricate and graceful figures which will be of interest to anyone appreciative either of skill or beauty. The picture was taken at Wengen, Switzerland, and on account of the wonderfully dry atmosphere is superb photographically. None of the blur and haze, which so frequently lessen the value of pictures of athletic sports, is at all in evidence. Every movement stands out as distinctly as the etching on a cameo.

The feature of the picture, which will be of greatest interest to patrons of motion picture houses, is an ice dance in which Mr. and Mrs. Syers take part —a sort of tango, magnified a thousand fold in speed and grace. No professional dancer, however clever, could hope to approximate the dash and perfect poise of this beautiful dance.

THE MAN IN THE STREET (Special—Three Parts—June 26).—When John Richerson discovered that a few hundred dollars were all that remained of the million he had inherited, he did not decide to turn over a new leaf and start afresh as a wiser and better man might have done. Instead, he spent the remainder of his fortune on an extravagant dinner to the friends of his vanished prosperity. After the last of the guests had started on his unsteady way homewards, John Richerson sat alone among the ashes of his fortune, and pondered. A brief consideration of the bitter prospects of the morrow convinced him that suicide was the only possible solution of his problem. It had started to rain, and Richerson went to the window and looked out. A woe-begone looking individual was leaning against a lamp post in the midst of the downpour. Acting on a sudden impulse, Richerson called him into the house. When the man was warmed and fed, he told Richerson his story.

Joe Gadsden's downfall had been caused by drink. An immoderate love of liquor had caused him to lose everything worth while in life—position, the respect of his friends, and the love of the only girl who meant anything to him. His only decent achievement had been the writing of a play, and that had been without profit because his attempts to find somebody willing to read it had been fruitless. Stirred by idle curiosity, Richerson took the man's play, and glanced over the pages. What he saw, caused him to read more carefully. Two hours later, Richerson reached the last pages of the manuscript, and drew a long breath. It was a masterpiece! The exhausted author had fallen asleep. As Richerson watched the sleeping man, he was struck with a sudden cunning plan. Calling his servant, he instructed him to wake Gadsden, give him money and a meal a day later. Gadsden called and asked for his play, Richerson apologetically informed him that the servant had thrown it into the fire. Richerson took the play to a theatrical manager whom he knew well, and persuaded him to read it. Griswold, the manager, confirmed Richerson's sanguine hopes, and immediately set about to produce it. In the cast selected for its production, was Kitty French, the girl whom Gadsden had loved and lost.

Richerson's troubles began when he was asked to rewrite a portion of one of the acts. Kitty French came to his rescue, and helped him out of his difficulty. Richerson promptly fell in love with her and proposed. Shortly afterwards, Gadsden confronted and denounced Richerson, and Kitty's suspicions were aroused. Space forbids us to tell how her loyalty to her first love, and woman's wit enabled her to expose the imposter, and make all things right again for Gadsden.

DOLLY PLAYS DETECTIVE (Tenth of the Dolly of the Dailies—June 27).—When Mrs. Cambridge invited Dolly Desmond, and Malone, the managing editor of the Comet, to a dinner party, Malone naturally offered to take Dolly around to the Cambridges' in his car. For in the short space of time in which he had held his new office on the Comet staff, Malone had grown very fond of the clever young girl. When, on their way to the party, Dolly waved her hand to her old friend the policeman on the beat, she noticed a quick frown of displeasure on Malone's face. To tease him, she started to flirt outrageously with all the men present as soon as she arrived at the dinner, among whom was one of society's newest lions, the Count de Rochepierre.

In the midst of the dinner, it was suddenly discovered that one of the ladies' necklaces was missing. She had worn it about her neck when she sat down, and it seemed absolutely inconceivable that anybody should have been able to remove it in the brilliantly-lighted room. On the following afternoon, the count called on Dolly, and begged her to accept a beautiful ring as a slight token of his esteem. Dolly, who rather enjoyed leading the count on, told him she should be delighted to wear it. Shortly after all apparently taken his leave, Mrs. Cambridge and several ladies came to call. At Dolly's suggestion, a game of auction bridge was commenced.

As they sat about the table, precisely the same thing happened as on the preceding night. Two of the ladies' necklaces vanished. The fact that Dolly had been present at both occasions when the mysterious occurrence had taken place, seemed a little significant. The ladies left hurriedly, and somewhat coolly. Left alone, Dolly decided to go and see the Count. She was led to this decision by several suspicious little incidents she had observed. In the Count's quarters, she discovered not only the missing necklaces, but absolute proof of how he had perpetrated his astonishing crimes. But even cleverer than her discovery of his method, was the way in which she inveigled the Count into playing a game of "Forfeits" at the Cambridge's, and at the crucial moment in the game, clapped a pair of handcuffs on him and turned him over to the police.

BIOGRAPH.

BROWN'S BACHELOR SUPPER (June 15).—Brown, on the eve of marriage, gives a bachelor supper to his friends. Brown's housekeeper brings her infant child to his apartment and deposits same in his bedroom, while she puts his room in order. He sends her out to post a letter to a friend. In the meantime his fiancee's mother makes a tour of inspection and discovers the baby among other evidences of Brown's bachelor dissipations. Misunderstandings naturally ensue, which are finally adjusted by the return of the housekeeper.

THE PRIZE EMPLOYER (June 15).—Mrs. Smith has a maid, Mary Ann, who cares more about tango than work. When she smashes a set of crockery while dancing with Mike, the iceman, in the kitchen, Mrs. Smith "fixes" her. Mary Ann makes preparations to leave, but before she goes, her mistress reads an offer published in the Home Journal, to give the mistress kindest to her servant the sum of $1000. Mrs. Smith's sentiment toward Mary Ann reverses and she proceeds to treat her servant with extreme kindness. She sends her husband to escort her to places of entertainment. Mrs. Smith "butts" in on the Icemen's Tango Tea. Mike resents his interference and Smith is fit for the ambulance. Mary Ann realizing Mike's mistake, bids her job "good-bye," much to the distress of her too solicitous mistress.

HER NEIGHBORS NEXT DOOR (June 18).—Louise did not see her sweetheart again after that fatal voyage until years later. He had been lost among a tribe of savages on a desert island, while she had hidden herself from the world in a distant city. Unexpectedly Louise saved her lover's life when threatened by the strikers.

BY THE OLD DEAD TREE (June 20).—No doubt the call of the simple life brought the young bachelor to the country. No doubt his love for the plain and true prompted his friendship for the little teacher. Yet his intentions were misunderstood—this wealthy young man from the city. A better understanding came by the old dead tree where the young man proved the hero.

VITAGRAPH.

MARIA'S SACRIFICE (June 22).—On the advent of their first baby, Maria, the pretty wife of Candido, an Italian workman, feels keenly the high cost of living, and thriftily accepts as a boarder, Beppo, an intimate friend of Candido's. Becoming infatuated with Maria, Beppo tries to win her from her husband, but she scorns him. Gossipy neighbors arouse Candido's jealousy and his suspicions are confirmed when he returns one evening and finds Maria and Beppo in what his state of mind leads him to believe a compromising position. A fierce quarrel ensues and although his wife is perfectly innocent, Beppo is ordered from the house. Later, flushed with liquor, Beppo attempts to stab Candido, who sees him and, in defense, pulls out a revolver and shoots Beppo. Arrested and placed on trial, Candido's wife saves him by giving testimony compromising to her own character, proving that her husband shot Beppo in self-defence. The jury returns a verdict of not guilty. Brooding over his wife's testimony, Candido believes her unfaithful and vows vengeance. Arrived at their little home he heaps upon her his long pent-up fury. Looking straight into his eyes, she then tells him she lied to save him from the law, convincing him she is telling the truth and guiltless of any wrongdoing. With a cry of gladness he kisses the little woman passionately and the two enter the house arm-in-arm, where they are greeted by the cries of their first-born, cementing more firmly the love and trust of the now happy couple.

THE PASSING OF DIANA (Special—Two Parts—June 23).—Geoffrey Brooke, an African explorer, becomes a friend of Rodney Miller, a struggling young artist. Through his influence Miller becomes celebrated. Brooke is called to the Congo, leaving behind his bride of a few months. Miller is about to despair of finding a suitable model for his supreme artistic effort, a painting of Circe, the temptress, when Cleo, a bewitchingly beautiful woman enters and offers to pose for it. They fall deeply in love with each other. Later he becomes

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engaged to Eva Warren, daughter of one of his patrons. Cleo learns of this and tries to poison herself. Brooke returns from Africa and invites Miller home to meet his wife. There the artist discovers that Brooke's wife is none other than Cleo, his model.

Both are greatly alarmed as Miller has sold Cleo's picture to an art dealer, who is about to exhibit it. Fearing Brooke will recognize the features, Miller tries in vain to repurchase the picture. Cleo suggests he visit the gallery that night and mutilate the portrait. Face to face with his masterpiece, the artist is unable to destroy it and instead paints in another face. The day before Miller's wedding, Cleo leaves a note in his studio saying she is going to kill both herself and Eva. Learning they have gone motoring, Miller frantically follows, hoping to intercept the woman's terrible plan. He almost catches them when Cleo's high-powered machine plunges over a steep cliff, killing her instantly. Eva jumps in time to miraculously escape death.

THE "BEAR" FACTS (June 24).—Seeing his daddy return home tired out, Sonny Jim decides he must be very sick and calls the doctor, who advises Daddy to get away to the country at once. Mother writes to sister Kate and she invites them to visit her for a few weeks at their house in the woods. Sonny is absorbed in reading the story of "The Three Bears." Shortly after their arrival in the country, all go on a picnic. Sonny and Daddy Jim going fishing after lunch. Sonny tells Teddy Bear "Perhaps we can find the Three Bears' house by ourselves" and runs off into the forest alone. He wanders along until he sees a little house just like the one described in the story of the Three Bears. It is the home of Hans, a woodcutter, who has gone with his family to the circus. Sonny finds the interior and its furniture fits the story's description exactly and he is highly delighted. Pretty soon he gets awful sleepy and lays down on one of the little beds. Meantime, Bruno, keeper of the bears at the circus, goes to sleep and leaves the cag door open. After nearly scaring the circus patrons out of their wits, the bears wander into the woods and enter the woodcutter's house in search of food. The animals are very tame and Sonny on being awakened, is soon having a great time playing with them. Hearing the bears are loose and Sonny missing, Mother Dear faints, while Daddy rushes off nearly frantic with fear, followed by Bruno and a crowd. Sonny is discovered fast asleep with one of the little bears in his arms. Daddy rushes in and picks up the boy almost overcome with joy. Sonny awakes and sleepily tells Daddy "not to feel bad because this is the Three Bears' House," and asks to take one of the live Teddy Bears home instead of his make-believe one.

HAPPY-GO-LUCKY (June 25).—The brightest and merriest member of the traveling show, Happy-Go-Lucky, is the pet of the company. After a particularly frosty reception at a small town, they decide to paper the town, leaving a playbill at every house. In this way Happy-Go-Lucky meets Mrs. Vanrennan, a wealthy widow, who is very lonely, her only child, Jim, being away at college. She becomes greatly attached to Happy and induces her to leave the stage and become her companion. Jim, while in college, has seen Happy during one of her tours and fallen in love with her. Home on his vacation he again meets the girl, tells her of his love and asks her to marry him. His mother witnesses the scene and maternal jealousy causes her to think Happy is scheming to fascinate and marry her son. She steps into the room, scornfully reproaches Happy, who deciding she can live there no longer, quietly packs up and leaves the house. Mrs. Vanrennan learns that she had refused Jim and with a change of feeling towards the girl, prepares to make amends for her hasty words, but finds Happy gone. Jim starts out in search of her and at last finds a clue. In the waiting room of a small theatrical manager's office he is told Happy is inside talking to the manager. The manager offers Happy a contract to sign and as she leans over to do so, seizes her in his arms and tries to kiss her. She struggles desperately and screams. Jim hears her, bursts in the door and chokes the manager into submission. On their arrival home, Jim goes in to see his mother alone and finds her heartbroken over Happy's absence. Jim then smilingly ushers in the girl and there is a joyful reunion.

THE OLD MAID'S BABY (June 26).—Just as Bunny is on the point of proposing to Flora, he looks down at the floor and sees his new gloves ripped to shreds by her dog. Flora picks up Fido, shakes her finger at the animal and says, "Naughty Fido," assuring Bunny the dog is only playing. He again tries to pop the question, but this time discovers his hat has received the same treatment as his gloves, and jumps up in a rage. After a war of words, Flora orders Bunny out of the house and decides to go away for a short vacation. Flora receives word from her mother that she is very ill and Flora orders the maid to pack up at once. Of course, she could not leave dear Fido behind, and learning the dog will have to travel in the baggage car, is very much displeased. She then lets upon the idea of dressing Fido up like a baby. In the Pullman car she succeeds in passing off the dog for a baby. It happens that John takes the same train. They meet and she passes on with her coat in the air. John steps on Fido's tail and that precipitates an awful quarrel. John angrily tells the conductor the "baby" is a dog. The conductor tries to take the dog from Flora and she accidentally drops Fido out of the window. John pulls the emergency cord, stops the train and runs back after the dog, returning Fido, unhurt, to Flora, who is overjoyed and very grateful to John. He slips the conductor a bill and sitting by Flora's side, strokes Fido, looking shyly at her, proposes again and this time is accepted. Fido approvingly wagging his tail.

THE EVIL MEN DO (Special—Two Parts—June 27).—As childhood sweethearts, David Horton and Beatrice Elton are inseparable. Fifteen years later Beatrice goes abroad and while there is heartbroken to learn that David has married Margaret Forsythe, a social climber. Margaret starts to entertain on a lavish scale. David, in order to pay the bills, speculates, loses everything and his wife elopes with Captain Clifford, a dashing army officer. Beatrice returns from abroad, meets David, learns all and urges him to go West and start all over again. Horton does so and locates at Ranchville, where he buys a small ranch. Meanwhile, Clifford has tired of Margaret and deserted her. He later meets Beatrice, they marry and he takes her out west with him.

Beatrice meets David at his ranch and tells him she is married. Horton meets Clifford, but keeps silent about Clifford's former life. Beatrice pleads to reunite Margaret and her husband and invites the girl to Ranchville. On her arrival, Beatrice asks David to give Margaret another chance, pleading so hard he finally takes Margaret back. Foreseeing trouble should Margaret and Clifford meet, he urges her to leave that section until the Cliffords have gone. Unfortunately she does meet Clifford, he threatens her, they struggle and she is accidentally killed. Horton finds the body and a clue to the guilty one. He accuses Clifford, who breaks down and confesses the whole truth, which Beatrice overhears. She tells Clifford it is all over between them and he kills himself. After the funeral, Horton and Beatrice leave for the East together, determined to forget the past and start life anew as man and wife.

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KALEM.

THE CONDUCTOR'S COURTSHIP (June 23).—Bill and Tom are rivals for the hand of Gail Allan, daughter of a station agent. Although her father orders Gail to marry Bill, who is an engineer, the girl is determined to marry Tom, a freight conductor. Allan sees Tom talking to Gail and orders the man away. Just as he hops aboard his train, the conductor slips a note into his sweetheart's hand, informing her that arrangements have been completed for their elopement the following day.

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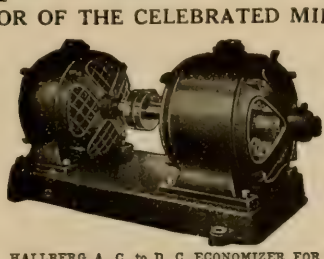

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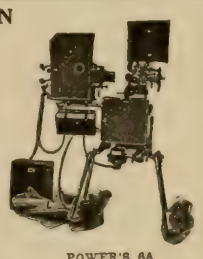

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The next morning, Allan again sees Tom conversing with Gail and angrily shoves the man away. Tom bides his time. Bidding Gail to stand close to the track, he reaches out from the caboose platform and snatches her in his arms as the train speeds by.

Furious, Allan and Bill leap into the latter's locomotive and go in pursuit of the freight train. Tom, however, is equal to the occasion. He and one of his brakemen cautiously lean over the edge of the caboose and pour oil on the tracks. Consequently, when Bill's locomotive reaches the greased tracks, it comes to a standstill.

The pursuers see a handcar on a siding. Appropriating it, they continue the chase. But the lovers reach the spot where a minister is waiting, and by the time Allan and Bill arrive, Tom and Gail are married.

Wild with anger, Bill and Allan return to their handcar. Allan's rage gets the best of him. Feeling he must give vent to his rage, the father turns upon poor Bill just as they pass a ditch and, with a lusty blow, knocks him into it.

THE SHOW GRIL'S GLOVE (Special—Two Parts—June 22).—Hampton, a broker, employs a detective to investigate Stella, a show girl, with whom his younger brother Dick is in love. As a result of the detective's discoveries, Dick breaks his engagement with Stella.

The woman calls at Dick's office late that afternoon. Hampton leaves the two alone. Unable to alter Dick's decision, Stella seazes a knife and threatens suicide. Dick tries to wrest the weapon from her and is accidentally killed. Stella flees in terror, dropping one of her gloves in her haste.

In leaving the building, the show girl sees Hampton waiting outside for the interview to end. Seized by a disbolical idea, the woman summons a policeman and returns to the office. Hampton is found leaning over his brother's body. The man is placed under arrest.

Missing her glove Stella later throws its blood-stained mate into an ashcan. Mary, wife of the accused man, finds the glove that had been dropped at the secen of the murder. Suspecting a foul plot, the woman resolves to run the real murderer to earth.

Mary has befriended Rosie, the daughter of a ragpicker. While the girl is doing some sewing for the griefstricken wife, she sees the show girl's glove lying on the table. Rosie mentions the fact that her father had found a glove greatly resembling the one on the table. When the ragpicker's daughter later brings the blood-stained glove her father had found, Mary discovers they are mates.

The wife's chance comes when she learns that Stella is advertising for a maid. Ignorant of the applicant's identity, the show girl employs the wife of the man she has accused. Awaiting her opportunity, Mary places the gloves on Stella's dressing table. Detectives stationed in the next room hear the show girl's cry of horror when she finds the tell-tale gloves. They place the murderess under arrest. Overcome, Stella confesses her crime.

THROUGH THE FLAMES (Special—Two Parts—June 24).—Donald Hall discovers that his wife is engaged in a flirtation with Major Humphreys. The husband forbids Marion to see the man again. Despite this injunction, the woman accompanies Humphries to a road house with a party of friends, while Donald is at a directors' meeting.

A fire breaks out and destroys the road house. Marion and Humphreys barely escape. Fearing to return home, the woman heeds Humphreys' pleas and elopes with him. Her handbag is found in the ruins of the building. Donald is led to believe his wife dead.

Overwhelmed, he goes to the country. There he meets Milly Rogers. As time passes, the two fall in love. Donald makes Milly his wife. In a distant land, Humphries tires of Marion and deserts her. The woman thereupon resolves to return to her husband.

Ascertaining Donald's whereabouts, the woman enters the country home of Donald and Milly. The terrible revelation causes Milly to swoon. Stunned, Donald makes provisions for Marion. Forbidden to see Milly by her father, the unhappy man departs for the West. Shortly afterward, Donald receives a message telling him that Milly had died in childbirth.

Three years later, old Rogers and his grandchild pass over the bridge where Donald had first met Milly. The child places her doll on the handrail and forgets it. Late that night, Donald, heartsick and weary, returns to the spot where he and Milly had met. Tired of life, the man raises a pistol to his head. A little figure trudging toward him, stays his hand.

The child's features reveal her identity to Donald. As the little one reaches for the doll she had forgotten, the trembling man inquiries her name. A moment later, Donald Hall presses his daughter to his breast.

AN ELOPEMENT IN ROME (June 26).—Cleo loves Darius, a penniless poet, but her father, the noble Sportus, sets his face against the match.

Markus, the father of Thinus, and Pompus, the parent of Fatus, each desires his son to marry Cleo. The fathers each bring a bag of gold to Sportus, declaring that it is to be the marriage portion of their sons.

Sportus thereupon orders Cleo to choose between Thinus and Fatus. Cleo begs Darius for advice. An inspiration causes the poet to suggest that the rival suitors don boxing gloves and fight it out. Their sporting blood aroused, Markus and Pompus agree. Each wagers the gold that was to have been his son's marriage portion. Sportus is stakeholder.

While the battle waxes furious, Darius and Cleo steal away and are married. Fattus and Thinus using fists, teeth and feet, fight until exhausted. With a final desperate effort each hits the other a blow. Both are knocked out.

At this moment, the lovers return and announce their marriage. In consternation, Markus and Pompus demand the return of their money. But Sportus calmly announces that since the fight has ended in a draw, the stakes belong to him.

LABOR DEMONSTRATION IN HYDE PARK, LONDON (June 26).—That the I. W. W. is as active abroad as in America, is demonstrated by this absorbing feature which was photographed in London recently, where the members of the I. W. W. participated in a gigantic demonstration and parade.

Two other interesting topical views taken abroad show the launching of England's newest and most powerful dreadnaught, the "Marlborough," and coaching in Hyde Park.

THE GYPSY GAMBLER (June 27).—Espan, a Gypsy gambler, loves Pardena, daughter of Romano, the chief of the band. Pardena dislikes the man and informs the father of his attentions. Later, when Espan asks Romano for his daughter's hand, the Gypsy chief knocks him down.

Filled with rage, Espan crawls away. The following day Romano stops to watch a game of cards. The leader finally sits in on the game. Espan stacks the cards and wins Romano's money. Stung by his losses, the chief wages his horses, but again loses. In desperation, Romano offers to wager Pardena against the money and horses Espan has won. The latter agrees.

Romano discovers that he has been cheated. He springs upon Espan and the two engage in a knife duel. The chief is slain. The victor immediately goes to Romano's wagon to claim Pardena, but the girl has disappeared.

While the game is in progress, the girl makes her way from the camp. Before long, Pardena becomes bewildered. Light Cloud, a young Indian chief, comes to her rescue and guides her back to the camping ground. There the two find the body of Romano. The Gypsies have disappeared.

Light Cloud has lost his heart to Pardena. He urges her to make her home with his people. The girl becomes his squaw. The tribe, however, regard her with hatred. Later, when the hunters return empty-handed, they declare that Pardena is possessed of an evil spirit and demand that she leave the village.

Unable to alter the determination of his people, Light Cloud renounces his chieftainship and takes his place by Pardena's side. Turning his back upon all tribal ties, Light Cloud walks from the camp with his Gypsy squaw.

THE MISSING JEWELS (June 16).—Jim, a train yard man, finds a $30,000 necklace that had been lost by Ruth Vaughn, a young society matron. Ignorant of its value, the man places it about the neck of his seven-year-old daughter, Nell, who is motherless. Jim falls ill. His savings vanish. Nell tries to nurse her father. Unable to secure money for medicine, the girl resolves to sell a potted plant which had been given to her by church workers. Nell wanders far in her effort to dispose of the plant. A jeweler, in front of whose shop the child pauses for a moment, recognizes the Vaughn necklace and has one of his clerks follow Nell home. Mrs. Vaughn and the police are notified.

Detectives enter Jim's miserable home and accuse him of having stolen the necklace which they remove from Nell's throat. They are about to arrest him, when Mrs. Vaughn enters. Taking in the situation at a glance, the woman orders Nell's father freed. Jim tells how he had found the jewels and of how Nell has taken care of him during his illness. Touched, Mrs. Vaughn takes the child under her own care while a brighter future dawns for Nell's father who becomes Mrs. Vaughn's gardener.

ESSANAY.

THE COUNTESS (June 23).—Richard Hasbrook, an ambitious reporter on the Morning Globe, is assigned to get a feature story for Sunday. An idea occurs to him to look through the wants ads. There he discovers that Countess Ysiolf "wants a reliable butler." His appearance gets him the position, and a day or two later the Countess returns from Europe. She tells him he is not only to be the butler, but to be her personal representative and bodyguard—that she fears trouble. Some time later, as she is partaking of her evening's repast, a burly man of questionable appearance tries to force an entrance into her home. The athletic butler stamps furiously on his foot and the man flees. Later he succeeds in entering the house, where a furious battle ensues between the butler and the crook—the former finally overpowering him. The countess then confesses of a broken vow she had made to the leader of a notorious gang in Europe, and the man whom Hasbrook had saved her from, had come to seek her life. Hasbrook then reveals his identity—and his feature story in the Sunday Globe is the announcement of a weeding to take place soon.

THE EPIDEMIC (June 24).—Argentino Boldo has a valuable book in his possession that Texas Tommy, Hesitation Nell and One-Step McGinnis desire to appropriate. The hero, Prancing Daly, and his sweetheart, Tango Kate, try to prevent the intruders from stealing the book. The tangoists have

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a lively time, which brings about many comical scenes. The action is great and the story unusual.

SOPHIE FINDS A HERO (June 25).—Mustang Pete promises three dollars and twenty cents to anyone who will make him a hero. Slim hears of the offer and raises the price fifty-five cents. Slim and Pete quarrel and decide to settle the argument with a duel. Both men are nearly scared to death, and the duel is a terrible fizzle. Pete is given a note proclaiming him a hero, and he rushes to Sophie to claim her for his own. Slim gets a professional bad man to stop the wedding, and many complications arise, which are decidedly comical.

BRONCHO BILLY'S JEALOUSY (June 27).—Broncho Billy had promised Marguerite that he would never drink again. She agreed to marry him. That afternoon, one of the village gossips sees Marguerite with Roy Turner, a surveyor, and hastens to inform Broncho of it. Marguerite's sweetheart threatens to kill the surveyor, but finally suggests a duel to be fought ten minutes later. Marguerite hears of it, hastens to the minister's home, where she gets him and takes him to Kelly's saloon. The minister straightens out the tangle by marrying Marguerite to the jealous Broncho.

THE CHASM (Special—Two Parts—June 26).—Shirley Black had worked for Don Waverly for some time in the capacity of stenographer and private secretary. She had learned to love Frank Goodrich, a salesman for the company. His health had been very poor and when the doctor ordered him West, he was at a loss to know how he was to get there, having saved very little money. He asks his employer to help him, but Waverly refuses. The employer, fascinated with Miss Black, finally consents to help her, and she forwards money to Frank each week. His health improves. Shirley, sacrificing her love for Goodrich, allows her employer to press his attentions—and she did it to help the man she loved. She writes Frank every week and continues sending him money that she receives from her employer. Finally, she marries Waverly, to save the life of her sweetheart. Johnson, a clerk in Waverly's employ, writes a letter to Goodrich, informing him of Shirley's marriage, and he hastens to the East, where he threatens to deliver Shirley's letters to her husband. Shirley denounces him, stating that now she really loves Waverly, and that nothing can separate them. Goodrich is on one side of the chasm, now utterly out of reach of the love Shirley had sacrificed.

PATHE.

PATHE'S WEEKLY, NO. 40 (June 10).—New York City, N. Y.—A hundred oarsmen compete for supremacy in the Harlem Regatta. The junior four-oared race, chief of the program.

Washington, D. C.—President Wilson formally opens the new American University here.

Indianapolis, Ind.—Thirty daredevil drivers whirl over the five hundred mile International Automobile Race Course.

Glen Cove, L. I.—The Vanitie, contending yacht for the America's cup defense, wins her first race with Resolute by three miles.

Boston, Mass.—The Cornell Varsity, star intercollegiate rowing crew, defeats Harvard by a length on the Charles River.

Quebec, Canada.—Dominion government steamer, Lady Grey, reaches this city with a grim passenger list, 188 victims of the Empress of Ireland disaster.

Quincy, Mass.—The steamer Atlantic, first of a fleet to ply between Boston and Pacific ports via the Panama Canal, is launched here.

Hamburg, Germany.—The steamer Warner strikes an obstruction and sinks at the entrance to the harbor, blocking traffic.

Oil City, Pa.—A spectacular fire sweeps the oil plant here, consuming 30,000 barrels of oil.

Bombay, India.—The Viceroy of India formally opens the new docks here, largest in the Far East.

Paris, France.—Evening gowns and wraps, product of leading Parisian modistes, are shown here in advance styles.

WHIFFLES THE "SPOTTER" (June 15).—Whiffles, the timorous, in matters of the heart invariably rises to the occasion, and in this particular instance is his quick-witted plan and scheme laughingly portrayed. Starting for a walk with the darling of his heart and her constant companion, the spotted fox-terrier, they meet another admirer of the fair one and Whiffles through his bashfulness is soon relegated as cavalier to the canine. Seated in the park, Whiffles now as important as any part of the park furniture, rouses himself to action and breaks up the impromptu love-making, with the aid of a lit cigarette. Meanwhile the dog has strayed.

His loss discovered a hasty search proves fruitless and in despair the dog's mistress declares she will marry the man who finds him. Whiffles' search unavailing he quickly seizes another dog, takes him to a painter's and has him "spotted" to resemble the lost terrier. Hastening to the house with joyful step, he is chagrined to find on his arrival that his rival has "beat" him to it. But once again the artful schemer gets busy and not only does he retrieve his fair one's admiration, but unfeelingly gives his rival the "Gate".

COURNAILLES—BRITTANY (FRANCE) (June 15).— Brittany, quaint and picturesque holds forth many delightful spots for the curious traveller. Whether it be the old tower of Concarneau, the "Calvary" wayside shrine built in 1520, or the peculiar customs and fashions of the inhabitants of the province, one finds something strange and interesting at every turn.

SIMPLE EXPERIMENTS IN ELECTRICITY (June 16).—To-day, with the complex electrical phenomena making our modern life possible, it is still the very simple experiments which hold the interest of the public. For instance, a glass rod, rubbed briskly with a woolen cloth will attract a ball of pith, pieces of paper, and bits of feathers. Rosin treated similarly acts similarly, and will also attract a stream of water out of a vertical line. The glass and the rosin are, however, charged oppositely and one is known as the positive pole and the other is negative. Bodies which the positive pole attracts are repelled by the negative, and vice versa.

Bodies so charged only become electrified at the point of rubbing. The stick of rosin rubbed in the middle attracts the ball of pith only at that spot but the extremeties are more susceptile than the centre. In these pictures are shown the simple experiments of the Volta disk and the Static Chimes. It is also demonstrated how a person suspended in mid-air can receive the electrical current with one hand and transmit it with the other.

THROUGH THE BOSPHORUS (TURKEY) (June 16).—Although only two miles in length the Bosphorus connecting the Black Sea with the Sea of Marmora is virtually alive with landmarks of ancient and modern interest. Among these are the Palace of Mohamed V, the old Geonese Fortress, Thrapia—"The Newport of Turkey" and the buildings of the various European embassies.

LUBIN.

BROWN'S BIG BUTLER (June 23).—Benjamin Brown, a bachelor, is called out of town just as he expects a visit from a friend. He writes the latter to make himself entirely at home in the Brown apartment. The friend, Jack Reed, arrives and rings Brown's bell. He does not see the Brown butler, who is only about three feet high, and he feels a bit unsettled when the door closes as he can see no one. He turns to pick up his suit-case and finds that it has disappeared. He makes his way to the dining room where a decanter and glasses seem to mysteriously appear on the table, and later this is followed by breakfast. The butler supposes that Jack knows that he is there and goes about his tasks so quietly that Jack does not catch sight of him and is beginning to attribute the mysterious appearance to supernatural causes. The last straw is when the table cloth apparently vanishes of its own accord. He gets a policeman to help his solve the mystery but the policeman is no more fortunate in catching sight of the butler and both are pretty badly scared at the strange things that happen until the butler starts to climb to the top shelf of the butler's pantry and falls, carrying the shelf down with him. The crash attracts the policeman and Jack and they enjoy a good laugh as they extricate the half-portion butler from his predicament.

NICE NURSEY (June 23).—Bill Glynn enjoys being sick so much that long after he is well he keeps on being sick that he may enjoy the tender ministrations of his pretty nurse. Now and then he "sneaks a smoke" out of the window and the negro butler has been ordered to bring him whisky, so he has a pretty good time while nurse is taking her daily exercise. But he takes one chance too many. The nurse tells him she will be back in an hour. Bill makes himself comfortable with cigarettes and whisky and falls asleep. The nurse catches him and steals from the room before he wakes. She calls up the doctor and tells him that she thinks a change of nurses will be better than a change of scene for Bill. The doctor promises to send one around. Meanwhile Bill has cleaned things up. In about a half an hour the new nurse comes. She is the exact opposite of the other. Bill gives one look and springs from the bed to rush to the telephone and tell the doctor to come quickly because he is cured. It was a mighty quick recovery.

THE GREATER TREASURE (Special—Two Parts—June 24).—Ellen Cary, poor, but passionately desiring luxury and thinking that wealth can, alone, and irrespective of all other considerations, afford happiness, loves and is to marry Robert Bray, a young lawyer, who has yet to attain financial success in his profession. The first promise of great success comes to Robert when John Street, millionaire president of the Empire Trust Company, informs him that he has decided to give him some of the business of that concern. In delight, Robert invites Ellen to a simple celebration, but this as everything else she does or has is spoiled for the girl by her contrasting of actualities with dreams of wealth.

Street is a widower with one child, Rose, a girl of simple tastes and attractive personality. By chance Street meets Ellen at Robert's office, and the millionaire falls in love with her, in a short time asking her to be his wife. In Ellen's heart there is a terrible struggle between her love for Robert and her yearning for wealth, but at length the craving for luxury and social station is triumphant, and she marries Street.

Shortly after, Robert who has been almost broken hearted at the sordid faithlessness of Ellen, chances

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to meet Rose, who, in her strength of character and sweetness, proves to be all he had thought Ellen to be. Robert and Rose are soon deeply in love. Robert asks her father's consent to their marriage, and is scornfully refused. Though saddened to act against her father's will, Rose nevertheless declares her determination to marry Robert, and is ordered from Street's house. In his rage Street changes his will, disinheriting Rose and leaving his entire fortune to Ellen. Before he reflects, he is killed by a locomotive which strikes his automobile. By this time Ellen has realized that wealth, without love, is a gilded mockery of happiness, and free determines to win back Robert. Ellen cannot comprehend that Robert does not prefer her and the enormous fortune which is now hers to the penniless Rose. Ellen, at length, desperate, approaches Rose, offering to turn over to her the entire Street fortune if she will give Robert up, but Rose, to Ellen's astonishment, rejects the offer. Robert and Rose are married and begin their lives of simple happiness. Ellen, a vast fortune at her command, and surrounded by the gorgeous luxury for which she once longer, realizes in bitter agony the value of the treasure of love which she bartered for wealth.

THE CANDIDATE FOR MAYOR (Special—Two Parts—June 25).—Mrs. Nelson, a widow, dies, leaving twin sons eight years old, David and Robert. David is adopted by Dr. Sterling, the family physician, and becomes David Sterling. Robert is taken West to Los Angeles, where James Baker, a prominent politician, accepts the boy as his son.

Twenty years pass. David's foster father is dead and the young man takes up his practice as a physician in the little Virginia village. Robert has become a rising young politician and is engaged to marry Bakers niece, Grace Dodge. Robert allows his name to be used as a candidate for mayor of Los Angeles, and Monty Brice becomes his campaign manager. The gambling interests are strongly opposed to Robert, knowing that if he is elected they will be closed up.

About a week before the convention, David, in Virginia, determines to try to find his brother, knowing only that he was adopted by some man in Los Angeles. He leaves for the West. At the same time in Los Angeles Robert is seized secretaly by some of the gamblers and hidden away in a Chinese opium den, where he is held a prisoner. The day of the convention arrives and no trace has been found of Robert. Monty, in a last desperate search, runs across David as he is leaving the Los Angeles railroad station. Monty takes David for Robert, but when he finds he is mistaken, he urges David to dress in Robert's clothes and appear before the convention. David steadily refuses, until he learns through a photograph of his mother that Robert must be his twin brother. Then he agrees to take his place until Robert can be founr. Known as Robert Baker to all except Monty, David is elected Mayor. He is also forced to play the part with Grace, who finds a new strength in her lover that makes her care all the more. David finds he loves Grace. Robert is finally rescued; cured by David of the opium habit and placed in the mayor's chair. Grace solves the love tangle.

A PRACTICAL DEMONSTRATION (June 26).—Jim Harris, division engineer of the C. & K. and Mary Lane, are sweethearts but quarrel when Mary, a convert of the suffragette movement, asserts her intention of provoking by securing and holding a "man's job" that woman is fully as competent, and therefore entitled to all privileges enjoyed by man. Mary studies telegraphy, and applies to the C. & K. for a position. Jim, thinking to cure her of her folly, arranges that she be appointed station agent at a lonely siding where she will even have to do her own cooking and washing.

Mary takes the job and upon learning of Jim's plot not only determines to keep the place but furiously orders Jim to keep away from her station. Jim does so, but deeply concerned makes daily visits to a point from which, with the aid of a glass, he can assure himself that all is well at the station. Mary discovers in an unclaimed express package a pair of field glasses and in amusing herself with them learns of Jim's faithful espionage. She is at first angry at what she regards as his spying, but a different emotion presently asserts itself as his patient and unobtrusive watchfulness continues.

A small band of bandits take possession of Mary's station and prepare to hold up a train. Some time will elapse before the train is due to pass, and the bandits make themselves at home. Mary, helpless, manages to put on a brave front, even asking permission to continue the washing of her clothes, and the bandits good naturedly agree. Mary is allowed to hang her clothes to dry on a wire fence running directly away from the station. On account of the angle, the bandits see nothing suspicious. Mary pins the linen on the fence in such a way that the letters H E L P are roughly shaped and at the proper distance the word can be clearly read. Jim, through his glasses reads the appeal, and, gathering up a track gang on the way, comes to Mary's aid. The bandits are surprised and captured. Mary decides she has had quite enough of a man's job, and intimates that she is now quite ready to assume the position of housekeeper that Jim has so long urged her to accept.

WHO'S BOSS (June 27).—Sue Briggs is a militant suffragette, and even though her husband is the head of the police force she is not a bit afraid of him and she tells him so, more by her actions than her words. Sue is hospitable and the men of the force all know how good her coffee and pies are, and when Pat Murphy gets clubbed by the chief they take him down to the chief's house to get first aid—and pie. But the subjugation rankles in the police breast and one afternoon when he has about three good drinks to back him up, the chief determines on revolt. The best way seems to him to be to get his force and awe his wife, so he takes his police whistle and plays a tune in front of the house. Not to be outdone Sue too pipes in front of the house. The forces meet in the house and the men shamelessly desert their chief and at Sue's word of command they jump all over him. The chief is willing to arbitrate even to the point of admitting that Sue is the boss, after which pie is served. The chief gets his external application, but he hasn't a word to say.

HIS SUDDEN RECOVERY (June 27).—Jones is a very large healthy man, but he reads a medical almanac and imagines he has every ailment in the book. He goes to bed sick, and great excitement prevails in the family. Everybody phones for a doctor. The physicians arrive and all prescribe different medicines and treatment. Veterinaries, osteopaths, corn doctors all respond to the call. They have bitter arguments and throw out each other's medicines. The neighbors send in wine and delicacies which load the dining-room table. The doctors work on Jones until he is exhausted and thinking he is dying he sends for all of his relatives. A swarm of queer looking relatives arrive and make it a jubilee occasion. They consume the delicacies sent in by the neighbors and carry away the furniture and wreck the place. Jones hears the riot and recovers his strength. He gets out of bed and throws the mob out of the house. An ambulance arrives. Jones throws the trained nurse and the medicines in the stretcher and tears up the almanac.

LONG MAY IT WAVE (June 20).—Pat McCarthy is not entirely happy in his married life. Nora has a strong fist and a short temper and she is bigger than Pat anyhow. Pat gets interested in the paper and forgets to bring in the coal, but when she throws the dishpan at him he goes to work hurriedly. On his way to work he is given a hand-bill of "The Flag We Love," a lurid melodrama to show at the town hall. Pat buys a pair of seats and uses them for a peace offering.

The play is tremendously interesting. At the end of the first act General Grabimoff, of the Imperial Army, swears that the fair Lucille shall be "His'n," but she floats the American flag she carries for such emergencies and it is all off. In the second act, Paul, her heroic sweetheart, is condemned to death, but she gets there just in time to save his life with the flag, and Paul kicks the general with impunity and his right foot. In the third act, the general has them captured and brought before the king for treason, but the U. S. Army (three marines) get there in time to provide the flag and Paul steals the king's crown.

A new nights later Pat is playing poker when he should be home. He gets the idea that the flag will protect him, and to be on the safe side he takes both the American and Irish flags. It looks like a defeat for Nora, but she offers Pat a drink. He has to lay down the flags to get it, but she gets him and sits him on the hot cook stove until he repents.

(*Continued on page 1748*)

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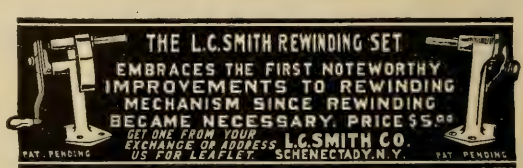
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INDEPENDENT FILM STORIES

UNIVERSAL

ECLAIR.

DEAD MEN'S TALES (Three Parts—June 24).—Tom Hopkins, crossing the plains with his wife and child, comes upon Blair and his family who have been attacked by Indians. He takes Blair, a shiftless and crooked miner, together with his family and sets them up next door to him in town. Hopkins has been left a map of a gold mine by his deceased uncle. With Blair he starts out to search for it. Finding it Tom stakes his claim, but that night when the two have lain down, Blair empties the other's canteen and driving his horse off makes away with the map and the gold they have picked up. From lack of water and exposure the unfortunate Tom dies. He leaves a note written in his own blood stating that his partner has left him to die after stealing his claim.

Meanwhile Blair stakes out the claim in his own name and returning to town, brings a force of miners to work the stolen property, after telling Tom's wife that he has died from fever. A cowboy comes across Hopkin's body and finding the message rides to town with it. A posse is organized. Blair's wife, ill-treated as she is, goes to warn him. In order to gain her fresh horse, he pushes her off a cliff and escapes. The days pass and the broken hearted wife of Tom, who has kept Blair's little girl with her starts a boarding house.

Eighteen years after a strike occurs in the mines and Blair is sent for. He stops at the house of his dead partner's wife and is recognized. Mrs. Hopkin's son bribes a Mexican to avenge his father's death but Blair struggles free from his bonds and is escaping when he runs into a crowd of striking miners. They are about to shoot him when Hopkins enters upon the scene and the crooked mine owner tells them that young Tom is the rightful boss. Out of love for Blair's daughter, Hopkins' anger cools and Blair is saved from the violence of the mob where he stands with lowered eyes watching his daughter in the embrace of his dead partner's son.

PRINCE WILLY (June 26).—Willy's tutor is unnecessarily sever in giving the little fellow his lesson. When the old professor falls asleep, Willy goes softly out of the room and to the dusty country road.

Meeting a small boy like himself, he asks him how he would like to become a prince. Before his startled companion can answer he changes clothes with him and while the little country boy dons his fine clothes, Willy walks on arrayed as a country boy. Prince Willy walks on for a time until becoming tired. He falls asleep and is found by an old, thrifty, but honest farmer, named Adlebert. The old fellow takes Willy home to his large family where he is seated at the table with Adlebert's children. By this time the tutor of the little Prince has awakened and finding the little fellow gone, starts wildly on in search of him. A reward of 1000 pounds is offered to the man who brings back the Prince. Willy happy and contented among his simple surroundings hears of this and although reluctant to leave the farmer's house, brings him back to the castle where Adlebert receives the money and Willy saves the careless professor from being punished for his neglect.

GOLD SEAL

LUCILLE LOVE, THE GIRL OF MYSTERY (Series No. 8—Two Parts—June 2).—No sooner than Lucille hides herself among the boxes on the wharf than she hears Loubeque's voice. An officer of the Chinese police is questioning him concerning the whereabouts of Lucille. Her overt act in protecting her life against a Chinese woman has been construed as murder, and she is confronted by this new danger. Even while Loubeque is talking with the policeman, he looks around the corner of the boxes and sees Lucille. He is impressed by her forlorn situation, and out of sheer pity for her he throws the policeman off the trail.

Loubeque then goes aboard the ship, and it sets sail—not, however, before Lucille has stolen into the hold and found a hiding place. Again Loubeque is touched by pity for the girl, and he sends a sailor into the hold that he may discover Lucille, and that she may not want for the necessities of existence. The girl is discovered and taken before the captain. The good old mariner takes on an air of mock seriousness, and ordains that he punishment shall consist in serving as his cabin boy during the voyage.

The documents of which Lucille is in search are again in the possession of Loubeque. One day, while he is in his stateroom, he catches sight of Lucille spying on him through a porthole. Surmising her purpose, Loubeque takes the documents from his pocket, places them in a scarf and hides the scarf under a cushion. The face of Lucille disappears from the porthole. The man now removes the genuine documents from the scarf and places a package of blank papers in their place.

As a result, when Lucille steals in to his state room, she falls into Loubeque's trap. She steals the blank papers, and when she discovers Loubeque's trick, her anger is only equalled by her chagrin. But two can play at the same game. The girl holds the papers signed by Loubeque, which mark him as a smuggler of contraband arms into China. The international spy discovers the girl in his state room. He proposes to her that she give him the papers in exchange for the documents which will save her father's honor. She agrees and each hands the other a package of blank papers. It is still a neck to neck race of wits and cunning until Loubeque makes veiled threats as to what will transpire when the ship arrives at San Francisco. Lucille appeals to the captain for aid and describes her adventures to him. The captain calls Loubeque for an explanation of his conduct, and Loubeque tells the captain that she is insane. Her strange story partly corroborates this, and the captain is not decided in the mater when the boat arrives at San Francisco. Despite the captain's precautions, Loubeque's agents press around Lucille at the gangplank and abduct her. She is whisked away in a taxicab in a city where she has no friends.

VICTOR.

ENMESHED BY FATE (Two Parts—June 12).—Attorney Kelp, a great lover of curios, receives from a friend a souvenir of the East, a peculiarly shaped dagger with Kelp's name engraver on it. Kelp shows this to his sweetheart, Irene Marshall. Later, Kelp quarrels with Irene on account of the attentions Kelp has been showing to the Crawfords, a destitute family, the head of which, Jim Crawford, is "doing time".

Kelp fails to call on Irene. She, in turn, accepts the suit of the District Attorney, Danvers, a cold-blooded fellow, piqued because of Kelp's indifference. Soon after she marries Danvers, only to repent almost immediately.

Jim Crawford is released from prison, and attempts a robbery, unwittingly picking out Kelp's house. Frightened before the job is completed, Jim carries away the dagger as his only reward. His next robbery is on Danvers' home. As it happens, Irene has returned, just prior to Jim's entrance, determined to leave Danvers, who treats her brutally. She telephones Kelp and he comes to her. Jim is hiding behind the portieres. Danvers enters to find his wife with her old sweetheart. A fight results. Jim, looking on, recognizes Danvers as the man who "sent him up." As Danvers is about to strike Kelp down, Jim rushes out and stabs Danvers to death. Irene has left the room. When she returns she finds Kelp standing over the body of her husband holding the dagger.

All the old love rises up in Irene. She persuades Kelp to go. When her father enters and observes her with the dagger he believes her guilty. When the police arrive, the father tries to shield the daughter, and she, in turn, tries to shield Kelp. However, one of the detectives, finding a fountain pen of Kelp's, arrests him. Irene, bearing of this, goes to the station and declares that she is the guilty party.

Jim, in the meantime, has been arrested as a material witness. At the station he is confronted by his wife and family. His wife tells him of Kelp's kindness to her and urges Jim to be a man for once and confess if he is guilty. Jim does. Kelp and Irene are freed and find happiness together.

THE SLAVEY'S ROMANCE (June 26).—Paul Mason has perfected an invention, but lacks the money to patent it. Pressed for cash, he is threatened with being thrown out of his boarding house. Anna, the little slavey, who secretly loves him, takes some of her own savings and gives it to the landlady saying that Paul had paid it on account.

Paul visits the Globe Manufacturing company only to have the manager laugh at his invention. However, the manager realizes its value and when Paul goes, he has one of his clerks follow him. In the boarding house the clerk takes a room where he can spy on Paul. It is not until several days later that Paul discovers that Anna, the little slavey, loves him. The clerk tries to steal the plans, but Anna interferes.

Later, the clerk is advised to try and buy the plans. Paul is about to accept the offer when Anna receives a legacy from a distant relative in the old country and comes to his rescue. She offers to go into partnership. The invention is patented and the manager of the Globe Mfg. Company recognizing the advantages to his firm, offers Paul a remunerative position and a royalty on his device. Paul accepts, after making Anna a partner for life.

POWERS

THE LAST OF THEIR RACE (Two Parts—May 29).—The Cameron and McBride families have been at peace with each other for some time, though for years there was a feud between the respective families. Margot Cameron and Jack McBride are sweethearts. Bad Joe Cameron, a cousing of Margot's, is also in love with her and resents the girl's preference for Jack. In order to break up the match, Joe conceives the idea of telling the revenue officers where the Cameron still is, and then blaming Jack McBride as the informer. In this way he hopes to re-establish the feud between the Cameron and McBride families.

Joe succeeds in his scheme. The Camerons are furious over the raid on their still, and go out to get Jack McBride. An estrangement is brought about between Jack and Margot, and when the latter's mother is killed in one of the battles, she goes out with a gun against Jack, believing he did it. Following these developments there is a series of terrific three-cornered battles between the Camerons, the McBrides and the revenue men. Jack refusing to fight the girl, turns her loose. When the smoke of battle subsides, when the rain of bullets ceases, there are only two left of the Cameron and McBride families—Margot and Jack. And these two, standing together amid the carnage and bloodshed, realize the futility, the crime of it all. But having been spared, they join hands, determined to make over their lives and try to find happiness somewhere, somehow.

HEARTSTRINGS (June 5).—Gray-haired, checker-playing Amos Purdy is so far removed in both years and spirit form the ways of his youth that he cannot sympathize with his daughter, Ann, who longs for the gay life of youth. He forbids her to attend a dance. Determined to enjoy herself whether or no, Ann waits until her father is in bed and slips out to the dance. On the way home she loses her purse. It is found by a policeman and returned to her father the next day. In his anger he tells the girl to get out of his house.

Five years pass. Ann is a widow with a little daughter. She loses her position in a factory and, unable to support it, takes the child to an orpran asylum. Dr. Green, her father's old friend, meets her and at last arranges a reconciliation between the father and daughter.

JOKER

THEIR FIRST ANNIVERSAY (June 3).—On their first anniversary, Mrs. Younghub by plans to surprise her spouse with a party. She also tells him not to forget to order coal. She entertains the ladies of the party in the afternoon, and their husbands are to join them for dinner. Mr. Younghubby, with an anniversary present, comes home early, prepared to sneak in through the cellar and surprise his frau. He gets locked in the cellar, and the coal is dumped in on top of him. His wife and her friends send for the police to take the "burglar."

After a wild experience, in which Hubby is arrested, the coal heavers get away with the jewelry, and trouble reigns generally. Matters are straightened out to the satisfaction of all, save perhaps the coal heavers, who spend the night in a rat-infested jail.

LOVE AND ELECTRICITY (June 27).—Bob comes to wire the Schultz house for a tango party. Between love matches with the fair Louise he manages to get a few lines of wire attached to the chandelier, having first carefully thrown off the switch. Papa interrupts a kiss and throws Bob out, saying he will finish the wiring himself. Meanwhile an agent is showing the cook the value of an electric iron. It doesn't get hot and he discovers the open switch. Closing it, the maid leaves the iron on top of Louise's dress while she flirts with the agent. The butler objects. Papa is having his troubles. Working with the wires when the current was turned on, he finds he cannot let go. He is rescued by Bob after promising his blessing.

A QUIET DAY AT MURPHY'S (June 30).—The day begins at 5 A. M. The patients at Murphy's (be it here known that Murphy is a doctor who cures men of the result of the sins, not of the sins themselves), among them Willie and Johnnie, are aroused for their exercise and cold showers. At 8 A. M. Beatrice and her father arrive. Dad has the bottle habit. The ardent daughter of barley never worked such havoc among Murphy's patients as did the beautious Beatrice in the hearts of Willie and Johnnie. On mattresses and horizontal bar, with dumb bells and clubs, they perform marvelous feats for her entertainment. Johnnie is ousted from favor by Willie. Cleverly he hides a banana peel at the critical spot, and the unsuspecting Willie lands on it to his ultimate discomfiture. However, Beatrice consoles the wounded man and Johnnie decides on severe methods. He fetches gunpowder and sprinkles it about.

Suddenly fate, in a gray suit, gray silk socks, necktie and hat to match raps for attention. Beatrice springs to his arms with two words, "My husband." The final sub-title is "Farewell, cruel world," spoken by Willie and Johnnie. Into each disconsolate mouth goes a handful of powder—a match is struck.

REX.

LOST BY A HAIR (June 28).—The name of the trouble is Max Wilson, a celebrated tenor. When he arrives at a seaside hotel every other brand of hero sinks into insignificance. However, the boys do not wish to play second fiddle. They refuse to do it. One rejected suitor goes so far as to spy upon the tenor. He sees him powder his nose and—but to tell would spoil the story.

Howbeit he carries the news to other rejected suitors. Between them they plan an intrigue. While the singer is entertaining the girls on the front porch the suitors procure a fish pole and station themselves upon the upper balcony. At an opportune moment a rejected suitor lowers a fishline and allows the hook to catch in the great singer's hair. He then pulls. No, the tenor is not pulled up by the hair! The hair is pulled up by itself. Confusion, chagrin, embarrassment—these are the emotions of the victim and in less time than it takes to tell, the lady-killer is enroute to the city while the other brands of heroes stand at a premium.

NESTOR

THE DEN OF THIEVES (June 24).—Lillian is an unfortunate woman. After leaving her baby at the door of a hospital she meets David, the author of

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by Neil Kenyon and
myself and is the only
film in which I have
ever appeared.

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her misfortune. It is a case of starvation or the "easiest way." She chooses the "easiest way."

After eighteen years she again shows up, a social outcast and a tool for David' black profession. David has his eye upon a mere slip of a girl who works in a department store. He attempts to lure her to his resort, but fails. He then turns the case over to Lillian. Dorothy needs money for clothes. Lillian offers her the position and she accompanies the older woman to David's resort. Wallace, Dorothy's sweetheart, waits for her outside the house. Once inside the resort Dorothy is beautifully gowned. While changing her dress she takes a locket from her neck and lays it aside.

Lillian finds it. Dorothy is her daughter. All the mother instinct and realization of her actions awaken in Lillian. She saves her daughter from David and her own fate and turns her over to Wallace. David is sent to prison. Lillian flies, despised and shunned, and Dorothy never knows that the woman who delivered her to evil and then saved her was her mother.

SOPHIE OF THE FILMS (Series No. 4—June 26).—Thus far Sophie has failed completely as a motion picture actress. She has spoiled every scene, but through the general manager she is to be given one more chance. She is sent to the border to act in Mexican war pictures. The director has no appetite for real war so he hires a band of cowboys to impersonate first the border guards and then the Mexican soldiery. They then begin to enact a series of blood-curdling melo-drama of fearful massacre and carnage.

Mexican girls mistake what is going on for a real American invasion and General Wienerwurst, the Mexican commander, is notified. Wienerwurst and his command make war upon the motion picture people and another beautiful feature is ruined. The actors and director barely escape with their lives. When they finally arrive at the studio, poor Sophie is fired. She returns to the old homestead. Her sorrow is lessend, however, when she is given her old job in a laundry. It is said that forever after she never grew weary of recalling the days when she was a leading lady.

CRYSTAL.

IN WRONG (June 23).—Charlie advertises for a wife. Madeline Blue, widow, writes Charlie to the effect that she will meet him at the park gate and that he is to wear a white rose while she will do the same. The queen of the anarchists also writes to a prospective member who is anxious to meet her, that she will meet him at the park gate and that he is to wear a white rose.

The queen and Charlie are the first to arrive at the meeting place. Charlie is dragged off to the anarchist's rendezvous by the queen under the impression that he is an applicant for membership. The other man meets Madeline and accompanies her home where she and her uncle are arrested under suspicion of being bomb throwers. The stranger turned out to be a detective. After many difficulties the girl and her uncle are released. Meanwhile Charlie has had his trouble. He finally makes his escape after having been ordered to blow up the judge, and succeeds in meeting Madeline and developing quite a romance.

IMP.

THE MAN WHO LOST, BUT WON (Two Parts—June 8).—John Rankin is engaged to marry Margaret, a member of his flock. The wedding das is only two days off. Phillips Denver is also in love with Margaret, but has little hopes of preventing the marriage.

About this time Rose Mason turns up in the little town and calls on John. Rose was a sweetheart of John's when he was a divinity student—but she left him to join a tL atrical company. On confronting John, Rose reminds him of their former love, and asks if he is still ready to marry her. John informs her of his prospective marriage to Margaret. Rose is angry and upbraids him. Phillips Denver discovers them quarreling and sees an opportunity of breaking of the match between John and Margaret.

Phillips secures an opportunity of meeting Rose: he manages to inflame her jealousy and she agrees to his plan. The next evening she calls on John again and manages to be seen in a compromising position when Margaret enters. A scene results wherein Margaret breaks off her engagement.

When Margaret has gone Rose observes just how badly John is hurt. She is touched and promises him that she will bring matters to an adjustment. She visits Margaret and tries to explain; but when the furious girl tells her that any explanation that a woman of her kind could make would be useless, Rose determines to win John in spite of all.

Later Margaret accepts Phillips and John finds himself, as the minister, forced to marry them. In desperation he turns to Rose, whose love has returned, and marries her.

Contrary to John's expectations—he believed Rose a flippant woman with little good in her—Rose turns out to be a splendid wife, doing good wherever she can. Margaret, on the other hand, shows herself to be a shrew, while her husband, poor man, cannot call his soul his own.

PAPA'S DARLING (June 22).—The daughter of a Wall street broker asks her father to give her a trip to Europe. She is refused. She suggests to her father that he sign an agreement with her to the effect that if she can make enough money in three months to pay for the trip he will permit her to take it. He takes it as a joke, but signs.

Ethel then endeavors to get a position, but finds that chances for work are all for the men. Finally, when almost in tears and entirely discouraged she decides to don man's attire. She deceives even her own father as to her sex and obtains work in his office where she falls in love with Billy, her father's general manager.

She reads a telegram giving a "sure thing" tip on the market and gets Billy to invest her money. She wins. She goes into the private office to put the money in her stocking and is surprised by a mouse. Her sex, getting the better of her she screams, throwing her wig at the mouse. Billy enters, and is surprised and happy to find that she is a girl, having been unable to account for "his" peculiar attractiveness. Father gives her the trip to Europe as a honeymoon.

THE SKULL (Two Parts—June 25).—When Elliot, a master crook, fires his secretary, Bruce Morgan applies for and secures the position. Elliot has a sister, Sybil, who is in love with Eden Villiere, a young author. Matt Owen, a tool, of Elliot's, is instructed to rob a bank. While doing the "job" he is interrupted and pursued by a policeman. He takes refuge in Elliot's home. While the man is still in hiding Sybil observes a figure in the garden watching the house. Elliot investigates and finds that it is Morgan. On being questioned about his presence there. Moragn simply says that he was enjoying an evening walk. Elliot is satisfied.

However, Morgan continues his watch, and when Matt leaves the house, Morgan follows him. Matt finds that he is being followed and confronts Morgan. They fight, Morgan is tricked and Matt gets away. Later, back in Elliot's office, Matt recognizes Morgan and informs his leader. Elliot asks Morgan what he knows and receives the reply, "everything." Morgan refuses to name his "price." Elliot, though, believes that Morgan will become his tool also. Matt on the other hand, does not trust him and persuades Elliot to send him to kill Morgan. He attempts it while Morgan sleeps. Another fight follows between them—then the room is pitched into darkness. Morgan goes to Elliot with the information that he has killed the man sent to kill him and that it is now up to Elliot. Meantime Sybil and Eden find a skull in the garden. Eden takes it home, in the hope that a study of it will give him inspiration for a story. As he watches the skull it disolves into a human head and tells him the story of how he was murdered. Eden writes the tale down.

Elliot comes upon the finished script, reads it and finds it a history of his own crime. He instructs Eden not to publish the story. Eden refuses to obey. Elliot threatens—there is another terrific fight. Sybil tries to enter the room, but finds herself locked out. Morgan watches the fight through a hole in the floor above. This proves one of the unique photographic effects of the picture. Before the fight is finished, Morgan brings the police. The door is broken down and Elliot, the "Master Crook" is arrested. As he is led off he asks Morgan who he is. Morgan replies, "Sybil's brother and the son of the man you murdered eighteen years ago." Later, it develops that Morgan had Matt in hiding—he had not killed him.

FRONTIER.

THE GIRL NEXT DOOR (June 4).—Little Horace Denmore is in love with Alice Adair, "The Girl Next Door." When the Adair family move to a ranch in another county, Horace gives Alice a ring to remember him by.

Twelve years pass. The children have never met since. Mrs. Adair is dead and Alice, now a young woman, is burdened with the care of a dissipating father who has fallen in with evil companions. On an evening when she discovers her father, in connection with another, is a horse-thief, the sheriff calls at the house. There is a terrific fight in which the sheriff is killed. Against her will, the girl is forced to act as driver to a wagon in which the two men, hiding, are attempting to escape.

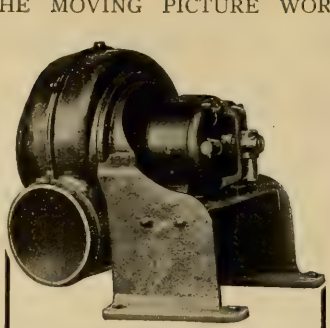
Horace, in the meantime, has been called to the city. On the way he camps for the night at "The Broken Bough." Late in the night he is aroused by the screams of a woman; on searching around he finds a young girl half crazed in the sand. Fearing it is the work of Indians, Horace persuades the girl to come with him to his camp. But when he gets back he finds all his own belongings gone. They search out an old hut. While she is breaking wood, Horace discovers the ring upon Alice's finger. There is happy recognition.

Before the morning comes, however, one of the horse-thieves finds his way to the house. He has killed Alice's father in a quarrel over spoils. Horace captures him and the young couple take him to town. A few days later, a prairie schooner drives into the Denmore grounds and Horace presents the girl to his parents who, after hearing the story, receive her with open arms as the little "Girl Next Door."

UNIVERSAL IKE.

UNIVERSAL IKE, JR., AND HIS MOTHER-IN-LAW (May 26).—The glad tidings that his mother-in-law had arrived in town reached Ike just as he was about to swallow a glass of beer. His agitation was extreme.

His home life was bad enough before but after the mother arrived it was an inferno. To get a moment's respite from persecution. Ike doped the coffee with a sleeping potion. When his wife and



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The Animatograph is completely equipped for projection of both motion pictures and stationary views.

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The new Victor mechanism employs the principle of the gyroscope, insuring absolute rigidity and steadiness of image.

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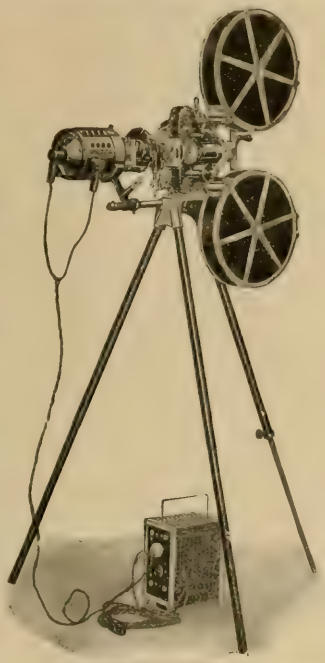
Lenses for both motion and stationary pictures, adjustable stand, rheostat, wiring, extra reel, carrying cases.



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mother-in-law were deep in the land of dreams, he dragged the latter to a haystack and covered her with hay. He was spied upon by some of the villagers and the report spread that he had murdered his mother-in-law. The populace rose in a body and set out to lynch the henpecked husband. Murder would actually have been committed had not the effect of the drug worn off and the wife and her mother awakened. He, for his innocent transgression, was made to take a triple dose of the sleeping potion.

UNIVERSAL

ANIMATED WEEKLY, No. 118 (June 10).—**Empress of Ireland Disaster.**—Rammed in fog by Collier Storstad and in ten minutes the death toll was 1,024 lives. Subtitle: Arrival of royal party, Duke and Duchess of Connaught and Princess Patricia. A survivor overcome by solemn ceremony. Capt. Kendall, of the Empress of Ireland, being assisted from Cathedral. The morgue, which holds unidentified dead. The impressive public funeral. The survivors follow Capt. Kendall's carriage. His Majesty's ship Essex. The Storstad and her wrecked bow. Capt. Anderson, of the Storstad. (Man in shirt sleeves).

New Non-Sinkable Lifeboat.—United States Government approves of new self-bailable and fireproof lifeboat.

Consul Silliman, of Saltillo.—Lately a prisoner of Federal General Maas, who threatened to execute him. Vera Cruz, Mexico. (Silliman in center).

First Step in Aviation.—Juvenile tournament of model aeroplanes in Brooklyn, N. Y.

Derby Day in London.—The only American entry Durbar II. romps home with ease, defeating the King's entry in the greatest classic ever held.

Prominent Men in Bronze.—Statue of Thomas Jefferson, third president of United States, presented to Columbia University by the estate of Joseph Pulitzer, the noted journalist. The Hammer Man presented by class of 1883—New York City.

Launching of Shamrock IV.—Sir Thomas Lipton, the tireless challenger, expects to win the American cup this time.

Speed Demons Defy Death.—Spectators are thrilled as noted motorcyclists compete for International Cup. Hawthorne Race Track, Chicago, Ill.

The English Polo Team.—John Bull's crack players who represented England in the International match.

President Attends Unveiling.—Monument to the memory of Confederate heroes is unveiled in the Arlington National Cemetery—Washington, D. C.

Arrival of Aquitania.—The great sea monster arrives on her maiden trip—New York City.

Cartoons by Hy. Mayer.—World famous cartoonist of Puck.

MUTUAL FILM CORP.

THANHOUSER.

FROM THE SHADOWS (Two Parts—June 2).—The star of a traveling theatrical company is an actor well known on the "road" in classic roles, but has never really made his mark on the stage. Most of his success is due to his wife, who plays with him in the company. Their child, a little girl, accompanies them on their tour. The wife meets a wealthy man, and deserts her husband and little daughter. The husband, half crazed by the shock, takes care of his child, and as the years go by devotes himself to teaching her the art of acting. The child attains womanhood. She and her father are in dire straits. Finally she applies to a theatrical manager for an engagement, who discovers her great talent. He turns out to be her father's former call-boy, and a mutual attraction is evident. In the meantime the old actor finds some relics of his past on the stage which recall the old days, and in the darkened room where he sits he fancies he sees himself playing the famous roles of years gone by. Finally he falls back into his chair, and when the daughter and the theatrical manager arrive to tell him of the splendid future in store for the girl, they find the old actor dead.

THE GIRL ACROSS THE HALL (June 14).—Jim Kelly, a stalwart young workingman, lives alone in a tenement with his little sister, Emma. He drinks hard, is discharged for neglecting his work, and illtreats his little charge. Emma finally finds a protector in Ruth Allen, a little seamstress, who lives across the hall, who fearlessly faces the brutal brother, and Kelly is torn by conflicting motives of dislike and admiration. He is wounded in a brawl, and the injury is dressed by Ruth. It marks a change in Kelly's life, and as soon as he recovers he secures a position, leaves his old companions and starts in to make good. The little seamstress notices the change and her feeling towards him gradually changes. Two of Kelly's old companions, however, unwittingly bring the two together. They break into the girl's flat one evening. Kelly hears her cry for help, runs to her assistance, and after a stirring fight beats his two adversaries and wins the heart and hand of "the girl across the hall."

REMORSE—(Two Parts—June 16)—Jack, a man of thirty-five years, emaciated, with gray hair at his temples, dressed in Salvation Army uniform, is telling the story of his life to a crowd of derelicts. Here is his story:

Jack, aged twenty, is the pride of his father and mother. One day he leaves the house with his father after saying farewell to his mother, who is suffering from heart-trouble, and when they come to a cross-road they separate, Jack going one way and the father going to business down the opposite road. Jack comes to a saloon and meets four men; he chats with them and partakes of plenty of drinks. His father comes along as Jack exits from the saloon, slightly intoxicated, and the father rebukes his son; they turn homeward together. The father helps his son into the house and upstairs, keeping his condition from his mother.

We next find Jack in the gambling room of the same saloon with the other boys, drinking, playing cards. His father enters the saloon, writes a note, and hands it to the bartender. The bartender gives the note to Jack, which reads: "I don't wish to humiliate you, so leave at once. I am waiting for you." Jack comes out, and refuses to go home with his father, who forces him into the wagon and drives off. Jack's mother meets them at the door, realizes the situation, and is very much grieved. A few days later, Jack is on the porch of May's house, making love to her. May's father comes along, and interrupts them. He decides to take May away. Jack swears to May that he will never drink again, and persuades May to elope with him, which she does willingly and foolishly. May's father, much brokenhearted when he finds letter which May has left.

A year later, May is in a log-cabin with her little baby, and preparing supper for Jack, who is at the gambling house, as usual. He finally comes home, abuses her and beats her, and without eating enters into his bedroom. May decides that she can stand his abuse and intoxication no longer, and writes a letter to Jack which says: "I can no longer allow you to drag me down. You prefer your whiskey, so be it. I am going to my father, who is lonely for my love and presence, which mean nothing to you." She puts on her hat, and starts to pack grip to leave. That night Jack returns to the house, finds the letter, but is too intoxicated to care. He falls asleep with his head on the table as he reads it. A few months later, Jack returns home to live with his parents. Jack goes up to his room, and drinks more whiskey. A servant comes into his room, and tries to arouse Jack to go for a doctor for his old mother, who is dying. Jack is too drunk to get up, and the servant runs out of the house, and meets Jack's father on the way. They get the doctor, but he is too late; the mother already has passed away. The father goes upstairs to his son's room, and finds Jack asleep on the bed with a whiskey bottle empty on the floor. Later, the father is stabbed to death while struggling with two men, who try to rob the house. Jack is again too drunk to help his father when in trouble. Jack realizes his father's death, and goes out to the street to hide his grief. He meets May's father with his little four-year-old son, and follows them, and finds out that May is married to an upright man. Jack is grief-stricken and wants to shoot himself, when he hears the music of the Salvation Army, which he joins, and hopes his story will help other young men.

PRINCESS.

THE TOY SHOP (June 12).—Carl Hendricks was only too happy to be able to help Ruth Forbes. He thought of her then only as a little factory girl out of a job, and it wasn't that he needed an assistant in the shop so much as that in giving Ruth employment he made the poor child inexpressibly happy.

Carl Hendricks kept a small toy shop, for many years owned by his father before him. He was the most popular man in town with the children—the keeper of the candy store not excepted. But he often had fits of terrible loneliness. He longed for a wife and children of his own. Then Ruth came, and the shop grew more homelike. The lonely times came scarcely at all, and he found himself loving the girl with all his heart.

Hendricks kept his love a secret and worked hard. When he had put by enough money for a modest home, he felt he would have a right to speak to her. But, with the longed-for day at last in sight, news came that Ruth had been named in the will of a rich uncle, who suddenly had died, as heiress to his fortune. Her uncle's lawyer came for her and she went away leaving Hendricks desolate.

Ruth was entranced by the first glamor of society life. But as the novelty wore off, she found herself thinking constantly of Hendricks. She was homesick for the toy shop. One day she went back. But the curtains were drawn and the door locked. One of the children whom Hendricks had befriended led her to a hospital where he lay very ill.

She came the next day, and the next day. Understanding ripened between the lovers. And Hendricks broke the hospital records with his phenomenal recovery.

AMERICAN

THE PAINTED LADY'S CHILD (Two parts—June 22).—Henry Staples, Sr., multi-millionaire, hard and cold, is wrapped up in his only son and his millions. He discovers through detectives that his son is infatuated with a woman. He surprises his son with the information and compels him to break with the woman or lose his inheritance. The son gives up the woman. It breaks the woman's heart and almost unbalances her mind. In this state the woman takes her child and goes to the man's house. He turns her out into the hallway and upon opening the door discovers the child under a dome of light. Momentarily softened he offers the woman money, but she is so stung and agitated that she spurns his money.

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She drifts down the social grade and in her extremity becomes a painted lady and soon comes to an unhappy end. A lodging house neighbor, an old music master, Herr Von Pelzer, takes pity on the little orphaned girl and realizing the danger of her growing up in the lodging house atmosphere with the inclinations which she might inherit from her mother, takes her into a new environment into a country village.

At the age of sixteen the girl meets a gallant young artist on a visit to his native village, who extricates her from a bad bunch of young ruffians, and the girl forms an instant love for him. Herr Von Pelzer, knowing the young man to be a great favorite of the ladies, encounters his ward and the young artist at his gate. He tells the young man to be gone, and gently taking his ward into his room tells her of her mother and makes her pray to her God to deliver her from men like the young artist, David Wagner. In the course of time Von Pelzer, who has devoted his life to bringing up the painted lady's child, dies unknown to fame, but contented as he has helped the little girl to grow into pure womanhood and ready for life's battles.

Thrown upon her own resources she returns to the city and in looking for lodgings encounters David Wagner, the artist. They recognize happily, and David, the true gentleman, takes her to his old nurse and advises her to make the place her home. He leaves her here to attend a gay party given by his great friend, patron and admirer, Staples, Jr., who in the meantime has fallen heir to his father's millions. The next day, Elsie Von Pelzer, so-called, tells David the story of her mother and shows him her mother's photograph. David, the artist, out of kindness and sentiment, takes the photo and Elsie to his studio and begins the painting.

By an ironical situation, Staples, Jr., enters his friend's studio just as Elsie Von Pelzer is leaving. He asks David "Who is the dame?" a remark which Wagner, the artist, resents. While in the studio Staples, Jr., sees the photograph of his dead wife. He asks David who the woman is. The artist says, "Why she is the mother of the young girl who just left the studio." Staples then realizes that he passed his own daughter in a doorway.

He goes to his house terribly agitated and decides to own his disgrace and telephones David to bring Miss Von Pelzer to the Staples mansion. When they arrive the girl stands under the same lighted dome she stood under 15 years before and where her father last saw her. Staples, Jr., goes to a steel box and produces the marriage license and a mate to the photograph which the daughter possessed of her dead mother. He makes the confession and offers to take his daughter home. David Wagner, his dearest friend, denounces him and his own daughter disowns him as her father. The only favor she asks is the marriage license. They leave him and go back to the old nurse of David Wagner's where they express their love for one another. Broken and disowned by friend and daughter, Staples, Jr., becomes a craven creature and has only his money as a life interest.

BLUE KNOT, KING OF POLO (June 24).—Jimmy Karr, lover of horses, and held in his family as a ne'r-do-well, because of the constant deficiency of his budget, on account of the costliness of his string of ponies, attends an auction of horses. He makes a real find in an unpromising looking horse and making a part payment, hurries home to raise the balance of the purchase price. The family of Benefeils, including a charming daughter, Beatrice, a sweetheart of Jimmy's, is down from the city on a week-end to attend the polo game.

Jimmy's brother, Stephen, is a rival for the hand of Beatrice and finding small favor in her eyes, becomes unprincipled and unsportsmanlike. When Jimmy approaches his brother for a loan to buy Blue Knot, Stephen exposes his brother's lack of business ability to Beatrice's father and the father at once opposes the match between Jimmy and his daughter, Beatrice. Jimmy's family purposely slight Jimmy in entertaining their friends, a fact which only arouses sympathies of Beatrice.

Elmer Boeseke, a friend, loans Jimmy enough money to make up part of the difference and Beatrice, overhearing the conversation, buys an interest in Blue Knot. Beatrice knowing her father to be a lover of horses and "of horse sense," assures Jimmy that if Blue Knot turns out to be a winner, all oppositions on the father's part will be swept away and their marriage will have his entire consent. Fearing this, Stephen picks a row with Jimmy, and breaks his arm, thereby disabling him from being able to ride in the polo game. The friend, Elmer Boeseke, volunteers to ride in Jimmy's place. Stephen again foiled, puts a fine wire on Blue Knot's leg to cripple the horse, but his trick is discovered in time and Blue Knot proves such a wonderful mount that the polo fans who scouted the pony at the auction now offer fabulous sums for him.

Beatrice's father, astonished and delighted over the wonderful pony, congratulates Jimmy and makes him an offer of business to raise polo ponies. Stephen, Jimmy's brother, comes in for his proper punishment by being ostracized by decent society. Mr. Benefeils gives a banquet in Jimmy's honor and announces the engagement of his daughter to Jimmy Karr. Amid the felicitations Blue Knot is brought into the dining-room by Jimmy's friend, Elmer Boeseke, and Blue Knot comes in for his share of the honors.

BEAUTY FILM

THE DREAM SHIP (June 16).—The Dream Maid on her nocturnal ramble happens by the King's palace at a time when the King discovers that his captain's daughter has developed into an attractive young lady and commands the captain to bring her to him. The captain hastens to obey, but rather to his surprise, the girl refuses to go to the King, preferring the company of a friendless lad who happens along at that time. The captain informs the King of his daughter's refusal, but is ordered to return and bring his daughter by force, if necessary. The girl is escorted to the King and the Friendless Lad thrown into a dungeon. The King is forcing his attentions on the girl when the Dream Maid, seeing the girl's peril, throws the King a dream rose, putting him to sleep and causing him to dream himself a beggar. She then throws a dream rose to the Friendless Lad and he falls asleep and dreams of deeds of mighty men and that he rescues the King, who is now the beggar. The Dream Maid has also thrown a rose to the beggar, who sleeps and dreams that he is the King. The first command of the beggar king is that he be served with choice food and wine. Fair ladies, having little charm for him, he willingly allows the Friendless Lad to pay his addresses to the captain's daughter. Not finding the King's seat a suitable resting-place, he concludes to seek a more comfortable spot. He gives up his throne to the king beggar and resumes his own former bed upon the steps. When morning comes the beggar finds himself still a beggar—and hungry. The King finds himself still a king, but the memory of his dream is still upon him and he orders the release of the Friendless Lad and sanctions his marriage with the captain's daughter. He also befriends the beggar whom he but lately dreamed had usurped his throne.

THE TALE OF A TAILOR (June 23).—Louis Simon is a fashionable ladies' tailor. One day while kneeling on the floor fitting a lady's costume, he reaches for a pin; intent on his work and without looking up, he takes hold of his beautiful customer's hand by mistake. His wife, Sadie, enters very opportunely and a quarrel ensues.

While this is taking place at the shop, the wife's twin sister Millie and her husband, Harry, who are on their honeymoon, arrive at the tailor's home. Finding no one there, they leave their suitcases and go sightseeing. After they have left Sadie returns. Simon follows and tries to make up. His wife is obdurate, and he decides to live at the tailor shop until she relents. He departs and carries off the honeymooners' suitcase. The wife goes to tell her woes to a friend. Arriving at the shop, Simon changes his clothing and gets a pair of trousers from the suitcase. He puts them on; they are Harry's and an awful misfit. At a loss to understand how another man's clothing got into his suitcase he searches further and brings forth various articles of feminine lingerie. He also finds the following note:

"Dearest—Have gone to inquire about trains and to reserve our sleeper. To save time, meet me at Raynor's Restaurant. Your devoted Harry."

There is only one explanation; his wife is going to elope. Forgetting his hat and coat and the figure he cuts in Harry's trousers, he rushes off to the restaurant, where he claims Millie as his wife and proceeds to pommel the astonished Harry. A policeman is called and Simon is arrested for creating a disturbance. He escapes and pursues Harry and Millie, still believing the latter is his wife. Returning home in a torn and disheveled condition, he finds Sadie sleeping peacefully on the couch in the den. Securing the carving knife he determines to slay the faithless creature, but is prevented by the arrival of a messenger with the following note:

"Dearest Sadie—Sorry we missed you this afternoon. Harry and I had an awful time with a crazy man at Raynor's Cafe. We're all done up and have gone to the hotel. Will see you in the morning and explain. Lovingly, your twin sister, Millie."

BRONCHO.

DESERT THIEVES (Two parts—June 24).—Dave Graham, a prospector, meets with an accident, falling down a steep precipice. Painted Feather, an Indian chief, happens along and bears Graham calling for help. He goes to his rescue, bringing him to his camp, where his sister, Owanono, nurses him. She falls in love with Dave and shows him where a lost gold mine is situated, at the same time showing him some nuggets that have come from the mine.

In the meantime Mr. and Mrs. Blake from a mining camp are caught cheating in a game of poker and sent over the desert, where Mr. Blake is overcome with exhaustion. She manages her way to Dave's log cabin and pleads with him to go and rescue her husband, which he does. He falls in love with Mrs. Blake and she knowing this tries to make him believe that she is going to desert her husband for him, the three of them going to the desert. When they reach the desert Mrs. Blake and her husband knock Dave unconscious and try to get the bags of gold nuggets from him. When they have done this, they are very much surprised to find that the bags do not contain gold nuggets, only rocks. When Blake finds out that the bags contain only rocks, he curses and threatens to kill his wife, but she grasps the revolver and accidentally kills him. In the meantime Dave is struggling to get out of his bonds. After she has killed her husband she attempts to go back where Dave is and being lost accidentally runs up against him. They are both lost in a sandstorm on the desert.

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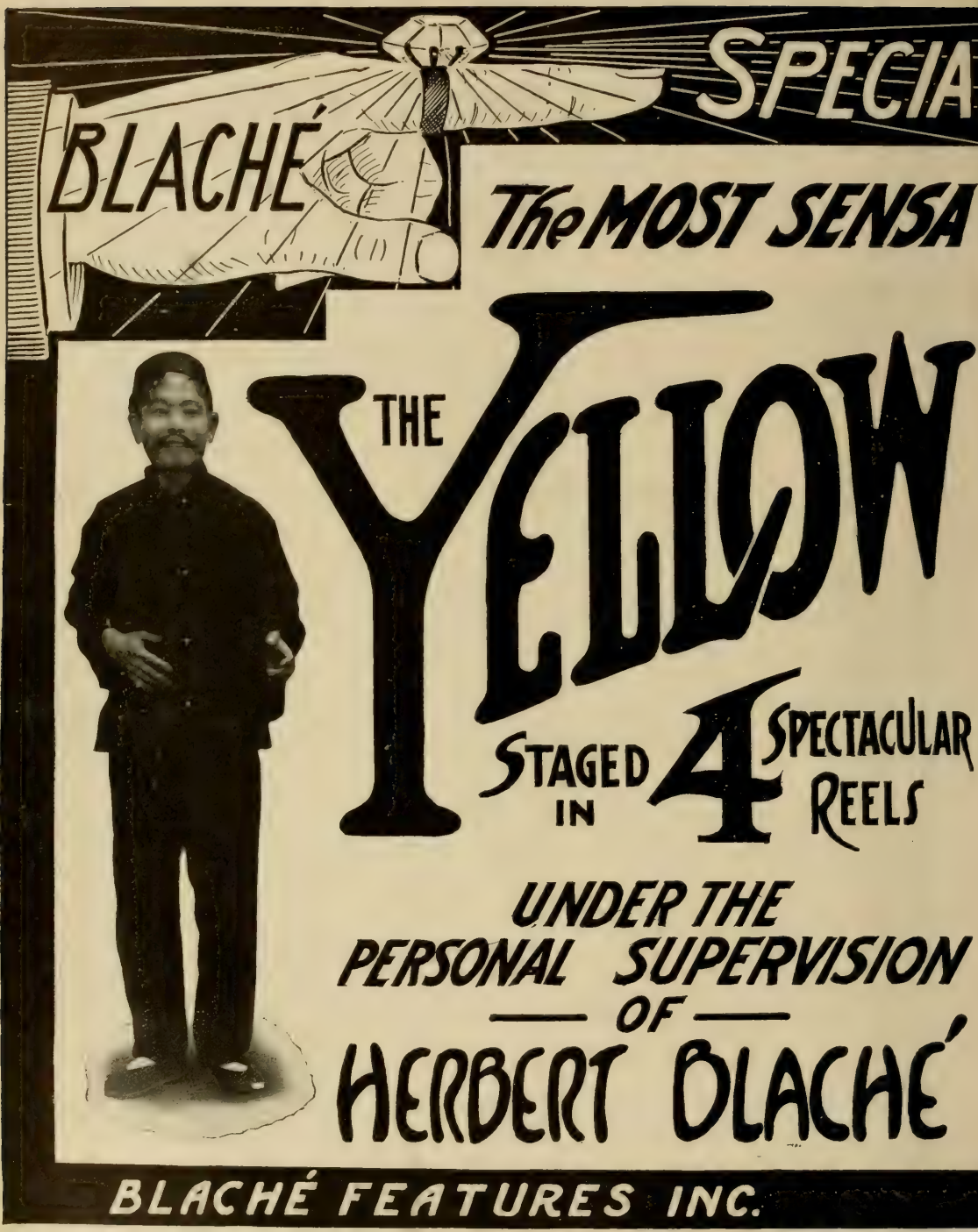

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MUTUAL WEEKLY.

MUTUAL WEEKLY, No. 75 (June 4).—International Horse Show.—Belgian riders show up in good form at Malines.

Cornell Wins.—Exciting race on Cayuga Lake, New York, between Cornell, Princeton and Yale.

A Convertible Bicycle.—French inventor produces machine changeable instantly into a motorcycle.

Sheep Shearing Season Is On.—Idaho ranchmen gather a small fortune in annual harvest of wool.

Royalty Parades.—Bavarian Knights in annual conclave before the King of Munich.

Coxey Arrives.—Leader of Army of Unemployed speaks from Capitol steps in Washington.

350 Years After Shakespeare.—Anniversary of birth of the Bard of Avon is celebrated at Stratford, England.

Burnley 1, Liverpool 0.—Exciting football game between English and Scotch champions at Crystal Palace, London.

The Senior Pilgrimage at U. of C.—University class at Berkeley visits all important college buildings on final day of school life.

Prince of Orleans Becomes a Colonel.—Member of Spanish Royal Family advises King Carol at Bucarest of his nomination.

San Diego Exposition.—California town making splendid progress with its big show of next year.

A Carnival in Zurich.—A historical parade is held in Swiss city.

Portland Opens Market.—City solves problem of high cost of living with municipal co-operation.

The Mediators.—Diplomats seeking to settle Mexican trouble meet in Niagara Falls, Canada.

MAJESTIC

THE REBELLION OF KITTY BELL (June 14).—Hers was simply the case of many a young woman, married to a busy man of few words. But Kitty Bell thought herself the most neglected wife in the state of Texas. Joe was perfectly loyal, of course. And he was getting a good living off the ranch. But he was a mighty poor lover, never to find time to tell how pretty she was and that she did not look a day older than when he married her.

Joe's father lived with them, and that didn't make matters any pleasanter. He was a crusty, fault-finding old soul, rather obstinately devoted to his son, and forever meddling with Kitty's goings and comings. After Bud Parker became a frequent visitor especially Father Bell's inquisitiveness would get on Kitty's nerves.

Parker knew what was the matter with Kitty Bell. And he knew how to feed the fires of her secret resentment. It was sweet to be reminded by a good-looking young man that she was still fair in somebody's eyes, still charming. Like a child who steals forbidden sugar plums, she could not deny herself these delicious thrills. Parker soon had her thinking that she was wasted on that unromantic, plodding husband of hers.

Joe Bell went to Galveston on a business trip. The day he returned a neighbor informed him that Parker and Kitty had just passed, driving toward the railroad depot.

"Why, yes," he answered carelessly. "I went a piece with them, but had to come back for something. We're all going over to Fairview to a wedding."

Ten minutes later saw Joe Bell pelting into the depot yard. There were no signs of Parker or his wife. Carelessly he inquired of the station master, who told him that the train was several hours late and that Parker and Kitty had gone over to the hotel parlor to wait.

"We are all going down to Fairview to a wedding," remarked Bell as he sauntered across to the inn.

Kitty and Parker had been arguing. Her cheeks were flushed, and the corners of her pretty mouth drooped a little. She looked half angry, half repentant. When her husband came in, her big eyes caught his, and stayed wide and fixed like a frightened child's. He approached.

"We are all going to have supper," he said, resolutely and pleasantly, "then we are going to take the first train for Fairview. We're booked for a wedding down there—understand?"

Parker writhed just perceptibly. But a flash from Joe's blue eyes found him hastily complying. An hour later they were seen to board the train. Late that evening they drove back to the ranch. At the gate, Bell gave Parker his orders. He turned on his heel and slouched off into the darkness.

Alone together, Bell faced his wife. His impassivity was shattered. His white lips trembled.

"Kitty, dear—why ever in the world did you—"

She flung herself on his neck, sobbing out broken words. At first he was utterly bewildered. Cruelty! Neglect! Their love dead! Then it came over him—how dependent the woman is on her husband's devotion, his constant tenderness, his spoken sympathy.

"Why!" he wonderingly whispered, drawing her closer, "you're just the same little girl I married! —not a mite changed—Kitty, dear!"

THEIR FIRST ACQUAINTANCE (June 18).—Bob Taylor was a valuable man. Talbot, his employer, told Miriam as much, showing his daughter the good round sum which his new clerk had handed him that evening for a real estate deal he had made in Talbot's absence. It was after banking hours and Talbot slept with the money under his pillow. The next morning he went off in a tearing hurry and forgot the roll of bills.

A transaction calling for ready cash, which came up the first thing at the office, reminded Talbot of the money. He sent Taylor with a note to Miriam, directing her where to find the sum and to deliver it to the clerk. He surmised that she would not object to making the young fellow's acquaintance. But the girl was out, and Taylor knowing his employer's need of the money, persuaded the maid to let him in and allow him to search for it. He was going quickly through Talbot's desk, when two desperate looking fellows, who evidently had overheard his conversation with the servant, made their entrance by a rear window. Taylor had the presence of mind not to try to get to the telephone. It was merely a question of which of them should find the money first. His movements became cooler, more rapid. But one of the crooks suddenly discovered the cash. Taylor rushed at him, and all three scuffled and struggled together.

A moment later, a frightened-faced girl flashed into the room. She ran out again, and had managed to get Talbot's office on the phone before the men realized what she was about. One of the ruffians seized her, and Taylor, wresting the money from his other adversary, sprang to the girl's assistance. She darted from him, into the next room. He followed, securing the door against the thieves. Miriam snatched a revolver from a drawer and covered her father's clerk with the gun. Taylor found himself powerless against the crooks who were breaking down the door.

Desperate as his situation was the young man laughed aloud. And then they heard Talbot's voice. Miriam burst the door open. Two stout policemen were collaring the thieves. Talbot exclaimed.

"Taylor! Praises be!"

The revolver slipped from her fingers. The next moment her hand lay in that of her victim.

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KAY-BEE.

THE VOICE AT THE TELEPHONE (Series No. 1—Two parts—June 19).—Dick Carson stole into the familiar hall. A light was still burning in the library. It was an unheard of thing for his father to be up at such an hour. Was it possible the old man was thinking of him—regretting perhaps his inexorable part in the stormy scene of the evening before? Dick hesitated at the library door. Then Clara's face appeared to him. He turned on his heel and hastened noiselessly up the stairs. Like a thief now in his father's house, he must gather together a few old treasures he could not bear to lose, and escape into the night.

Two blocks away, a girl was sitting at the switchboard of the local telephone station. Between twelve and one in the morning there were almost no calls. Clara Morrison had fallen into a reverie. Dick hadn't told her in so many words, but she knew she was the cause of it all. Old Mr. Carson would not hear of his only son marrying a telephone girl. But how terrible that he should have turned Dick out of the house!

Suddenly the instrument began to buzz frantically. It was the Carson's number. Through the receiver, bound about her head, she heard a voice—his father's voice—quivering with fear uttering incoherencies. Now it was interrupted by a volley of rough expletives. There was a confused noise as of a struggle, of furniture overturned, then someone fell heavily. At the same instant the connection was cut off. Clara rang up the police in furious haste. When the officers reached the house, they found Dick in the library bending over his unconscious father. A suspicious looking bundle lay on the floor where, in the struggle the young man had evidently dropped it. The servants, huddling, pale and frightened, in the doorway were jabbering confusedly of a quarrel, of Mr. Dick breaking into the house, of how they had caught him and cut off his retreat. The officers took the young man into custody. His vehement protestations availed nothing. The next morning the papers were full of it.

It was Clara's testimony which saved her lover. She swore that if the real burglar were brought to her, she could identify him from the voice she had heard over the phone. She flung herself heart and soul into the defence. The guilty man was found, and Dick cleared of all shadow of suspicion. Mr. Carson's recovery was not rapid, but when he was himself again, his pride was completely melted before the harrowing events of those weeks. Clara Morrison was a revelation to him of pluck and devotion. Disinherit Dick for loving such a girl? He had already set the day—with the bride's consent.

RELIANCE

THE HORSE WRANGLER (Two parts—June 13).—Tom Spangler, boss of Dog Iron ranch, has been married secretly to Mary Bailey, the daughter of a rancher in another part of the state. He writes Mary not to join him at Dog Iron, as they had planned, because the owner has forbidden the men to have their wives at the round-up. A few days later, a dark boy presents himself at the ranch and asks for work. Spangler knows his wife disguised in sombrero and puma-skin trousers, but he hires "Bobby Jones" as horse wrangler.

Sid Suddath, an old hand at Bailey's, arrives

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MAUDE FEALY, THANHOUSER FEATURE STAR,

who achieved instantaneous success in moving pictures, first won distinction by her portrayal of "Eunice" in "Quo Vadis," and her success was such that William Gillette engaged her to support him in "Sherlock Holmes." Sir Henry Irving later engaged Miss Fealy to portray the roles enacted by Ellen Terry, in which she completely captivated the London public.

During her career Miss Fealy has supported such stars as Sir Henry Irving, E. S. Willard, William Gillette, Nat Goodwin, Richard Mansfield, William Collier, Robert Hilliard, Holbrook Blinn, and she has starred under the direction of John Cort in "The Pleasure of Beatrice," "The Stronger Sex," "The Rajah Princess," etc. Miss Fealy left Mr. Cort's management in order to immediately enter the moving picture field, in which she has achieved great success, and is now being presented by the Thanhouser Film Company in a series of feature films.

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"Little Dorrit"	2 Reels	"Kathleen, the Irish Rose"	2 Reels
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"The Woman Pays"	3 Reels	"The Orphan's Romance"	2 Reels
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and recognizes the daughter of his former employer. He proceeds to get familiar, and "Bobby" resents this, one day the cowboys go in swimming. The horse wrangler declines to join them, and returns to the camp. Suddath follows her into a tent, and after a struggle, "Bobby" defending herself with a cheap clasp knife, stabs her tormentor. The sheriff is informed. Spangler refuses to surrender "the young cut-throat." It looks as though the posse and the ranchers must fight it out, when the girl, rushes among them and give herself up. When the sheriff has heard her story, he pronounces her justified.

THE PEACH BRAND (June 17).—After Carter's misunderstanding with Mildred he went West to forget everything, and she to New York, where she was soon engulfed in the struggle for subsistence. Mildred had had no vocational training. When the young artist who took his meals at her boarding-place asked her to pose for him she joyously consented.

Paul Leighton had a liberal allowance from his mother, and painting had always been for him more of a pastime and a luxury than a possible means of livelihood. When Mrs. Leighton suddenly died, and the lawyers found it necessary to use what property she had left to settle her affairs, young Leighton, for the first time in his life, was thrown upon his own resources. "Pretty girl heads"—mostly Mildred—saved him, and led to a contract with a big canning concern. He designed—Mildred posing for him—and had a new brand of peaches the firm was putting on the market.

Robert Carter was successful in Montana. He struck pay dirt early, and built a bungalow. The fall of 19—, planning to winter in the new house, he laid in a supply of canned goods. The opening of the first box of peaches proved a surprise Carter was little prepared for.

He traced her to Chicago. His coming just then was providential. The girl suddenly had found herself in the old dilemma familiar to women in her position,—either of having to accept the advances of Leighton when she could not love, or forfeiting her means of self-support.

OUR MUTUAL GIRL No. 23—June 22).—Dunbar was phenomenally on the alert. He was frequently in consultation with Sir Arthur Conan Doyle. One morning he took up his post near Mrs. Knickerbocker's house, inspired by a suggestion of the great British detective story writer. Many persons came and went from the house, and Dunbar scrutinized them all. But he let every one go his way in peace. Then he saw John Travers dismount from his car a block or so down the avenue, and approach with a just discernibly hesitating air. He went up the steps, but, his hand on the bell, the young millionaire wavered, turned quickly and hurried back toward the car. Dunbar sauntered out from the street where he had been lounging unseen. Travers started, and broke into a run. He got away, but Dunbar, hailing a passing motor for hire, gave pursuit. The chase led him up through Westchester county to Travers' beautiful country home.

Travers arrived first, and confident that he had outdistanced the other car, he breathed freely. Scarcely a half hour later Dunbar left his automobile in the road, and cut across the shaved lawn to the house. He climbed in at a window and crept stealthily upstairs. He listened at one door after another in the long hall. Suddenly, he turned a knob, and opened a cautious crack. There, in bed in a luxuriously appointed room, attended by a uniformed nurse and a stately old lady, Alexis Dunbar recognized as Travers' mother, lay Margaret.

Dunbar sat, but thoroughly puzzled. Dunbar backed out noiselessly. He turned to face young Travers.

"Come out of doors," Dunbar whispered, "and give an account of yourself."

Travers, story convinced the reformed gentleman snooper. He said always heard that the young millionaire had a mania for speeding. That he should once collide with and bowl a young lady of his own set and get himself into such a mess, was too deliciously. Here was Travers hiding from the police—all New York by the ears over Margaret's "kidnapping"—and the young lady herself solicitously watched over by her stepmother's own mother! And all because the richest young man in Westchester county didn't want to go to jail!

Dunbar gave his word of honor that he would intercede for Travers with the authorities—but, meanwhile, without an hour's delay, Mrs. Knickerbocker must be informed and brought to her niece. As for "Ratfles" himself, he flung away all thought of extorting ransom, and that same afternoon he had the satisfaction of reuniting Margaret and her aunt.

DOMINO.

IN THE SOUTHERN HILLS (June 18).—Bald Mountain was in a bad way, according to Bill Willis, since the new parson had got Jim Hopkins to sign the pledge and had taken to courting Nan Hopkins' daughter. Bill had lost his best companion, and the girl he had long regarded as his property into the bargain. He was in no good humor that afternoon as he swung along toward the Hopkins' cottage. Jim was standing in the doorway, and his old pal greeted him with a surly hallo.

"Come along and we'll sample some of old Morgan's apple jack," he called testily.

"You won't, hey?" Willis made the doorstep in two strides. "You'd rather be singin' and prayin' with that milk-sidder for a parson!—" Two pairs of fists were doubled, horny and hard as rocks. The blows fell fast and heavy. Then Hopkins keeled over, streaming blood. Willis ran for his life.

When the murder was discovered, Willis brought circumstantial evidence against the minister. He whipped the inflammable minds of the villagers into a blind fury. They rushed down the road yelling "Lynch the parson! String 'im up! Lynch 'im! Lynch 'im!"

Nan Hopkins, pale as death, rode for the sheriff, and he and his posse arrived in time to quell the riot. The fickle mob turned, to a man, against Willis, and one of the mountaineers put a bullet in him. Lying, gasping for life, with his last breath he confessed to the killing of Jim Hopkins.

A FRONTIER MOTHER (Two parts—June 25).—Jim Hull, his wife and their son, Jack, are settlers on the far frontier. While the troops are called away to find the trail of the hostilities, the settlers are attacked by the Indians. Jim Hull is in the field plowing. The Indians tie Mrs. Hull to a tree. Jack gets away and hides under the water in a river, using a reed in his mouth for air. There is a fierce battle and just as they are about to overpower the settlers, the troops arrive, and Jim Hull is overjoyed to have his wife and Jack restored to him.

ROYAL

HANDLE WITH CARE (June 13).—Ben Binks is such a favorite at the boarding-house in the country where he spends his vacation that on his departure he is presented with a can of strained honey, on his way to the depot, he stops in the village saloon to have a parting drink and to say good-bye to the boys. There he forgets the can of honey on the counter, where the barkeeper discovered it and puts it in the cellar for safe-keeping.

A tramp, called Shift Pete, is employed at the saloon as a roustabout. He wanders into the cellar, and after sampling several wines and whiskies, drinks the honey. Meanwhile, Binks, thinking to keep all hands off his delectable gift until he can come for it, writes the bartender that the can contains nitro-glycerine. Upon the revelation that Pete has consumed the contents of Binks's can, a doctor is summoned in great haste, who pronounces Pete hugely overdrawn, and orders that he be handled with care. The police are notified and a special guard detailed to attend Pete. The tramp walks around, like some caged victim of the scourge of God in the one or two days until a tough character who happens that way pitches into him without waiting for an explanation. It is sufficiently demonstrated that Pete is in no danger of exploding, and everybody in town turns in and finishes him up.

GENERAL FILM CO.

THE BILLIONAIRE (Three Parts—Biograph).—John Doe, "The Billionaire" who owns a controlling interest in the earth, decides to spend the week end in Gay Paree and Monte Carlo, and leaves, taking with him Ping Pong, his valet, and a retinue of servants. Mr. and Mrs. Hotspur Peppercorn, newly rich and ambitious to marry their daughter Flora to a nobleman, sail on the same ship with Doe. Doe startles Paris with his lavish spending and is eagerly sought. The Peppercorns go to Nice in hopes of mingling with nobility, and Doe takes a trip to Monte Carlo. Pansy Good, a cabaret singer in Nice, gets in bad and loses her position. At the same time, Signor Baptiste (Count Baptiste Tabasco) the frappé tenor, finds a photo in his wife's possession, and determined to find the original, leaves his wife pleading poverty as an excuse, telling her he cannot see her share his misery. Doe breaks the bank at Monte Carlo and becomes a philantrophist, giving all his winnings to a beautiful and mysterious blonde who has lost heavily and is about to take poison. She in return, gives Doe a card written in French. Curious to know what it means, he asks a waiter to read it. The waiter indignantly refers it to the manager, who orders Doe and Ping thrown out. Determined to know what is on the card, Doe saves a life when he hands it to a stranger who is about to shoot himself. The mysterious card breeds wholesale duelling. The stranger challenges Doe to a duel, and leads him to the field of honor. Doe changes his mind about duelling when he sees the size of the crowd awaiting him, and decides to "beat it." He and Ping make their escape in an airship, and when Ping throws a bomb at his pursuers he loses his balance and falls out.

Pansy Good is in trouble, and having a heated argument with the manager of the hotel about her bill, when Doe arrives, and upon learning of her misfortune, he promptly comes to the rescue and pays her bill. Pansy is truly grateful, and Doe loses his heart. The Peppercorns meet Lieutenant Ladislas, a distinguished Hungarian Officer, who takes Mrs. Peppercorn and Flora on a sight-seeing tour. Peppercorn plans to entertain the telephone operator that night, and feigns a headache to get away from Mrs. Peppercorn. Doe and Pansy decide to do the town, and in the Café Chantant, Doe is recognized by Baptiste as the base American whose picture he found in his wife's possession. Baptiste vows vengeance, and challenges Doe to a duel. Pansy is introduced by Doe as the great American Song Bird, and her singing makes a decided hit. Baptiste meets his old friend Lieutenant Ladislas, who introduces him to Flora and Mrs. Peppercorn. Mrs. Peppercorn is delighted to meet nobility at last, and plans to capture "The Count" for her daughter. Doe sees the mysterious blonde who gave him the card, but she disappears before he is able to reach her. Doe, Pansy and the Peppercorns attend a contest—Feet vs. Fists, between Mons. Achille Petipas, Savatist, (Kicker) and Tim Rafferty, an American Pugilist. Doe places a big bet on Rafferty and wins. Baptiste still on vengeance bent, pursues Doe. Doe accepts his challenge and engages Tim Rafferty as his body guard. Rafferty and Ping, arrayed in armor, meet Baptiste in Doe's apartment. Baptiste is bewildered and gets the worst of a bad bargain at the hands of Rafferty. The duel creates a panic in the hotel, and Doe's apartment is demolished. Honor satisfied, Doe decides to get back to Broadway, and Baptiste still revengeful, plans to follow.

Doe leaves for home with Pansy and Rafferty.

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Baptiste pays ardent court to Flora, and Mrs. Peppercorn eager to exhibit the Count, sails for home. Doe announces he will build a theater for his protege, and cables his architects in New York to start building a theater at once, and have it ready for him when he arrives. All records for theater building are broken by Doe, and when he reaches New York he announces the opening night. Pansy is billed as the main attraction, and Doe assures her of success. Mrs. Peppercorn, Flora and Baptiste occupy a box, but Peppercorn eludes Mrs. Peppercorn and escorts Fluffy Flash, a show girl. The Billionaire Theater is opened with pomp and ceremony, Tim Rafferty as head usher is kept busy straightening out arguments with his fists. Mrs. Peppercorn creates a scene when she sees Peppercorn with Fluffy and pulls him out by the ear. Doe's troubles begin when the company refuses to work with a non-union actor. The audience becomes impatient and threatens Doe if he does not open the show. Doe, flabbergasted, announces to the audience that he will continue the performance, and play the leading part himself. He is wildly applauded and with the aid of volunteers, the performance is continued. Doe introduces his latest discovery, Pansy, but she proves a failure, and when a new moon effect he has invented refuses to work, Doe and Pansy are left singing to an audience of two, Rafferty and Ping. Doe, disgusted with his new venture, concludes the performance by inviting Rafferty and Ping to accompany him to the minister's. Doe again becomes a philanthropist, gives his theater away to a newsboy and marries his "star."

THE TREASURE OF ABDAR RAHMAN (Pathe).—Abdar Rahman, returning from a raid upon a neighboring tribe, brings with him, Romeika, the daughter of its sheik. She is introduced into his harem but repulses all his advances till messengers from her father brings a ransom by which the freedom of the girl is effected. In leaving the palace Romeika's rescuers give warning of the intention of her father to return and capture the jewels left in ransom. Fearing the vengeance of his enemy, Abdar buries his treasure and writes in code its secret resting place. The code is in the form a Koran box which he places, as he thinks, in a safe place. His action is seen, however, by a faithless servant. Not long afterwards Romeika's people assail the palace, capture its inmates and kill Abdar, but are thwarted in their search for the treasure by the faithless servant who obtained the code and departs with it. In his flight, over the barren wastes, in his efforts to reach a haven from which to return and secure the treasure as his own the exhausted fugitive sees the returning horde. In his vain efforts to secure a position of vantage he falls from a cliff and the box is lodged in the rocks below.

Three hundred years later at the time Morrocco is occupied by the French, a native woman, in recovering a stray goat, discovers a strange-looking box on the hillside. It is taken to her tent and later sold to an army officer, who, upon opening it, finds a faded manuscript, the writing of which he is unable to understand. A translation is made by a native merchant in the market place, who dexterously deciphers its real meaning and cunningly goes to unearth the treasure for himself. The translation given to his patron appears at first to be a meaningless combination of words, but he later discovers its real meaning and immediately goes in search of the jewels which have been so long buried. By the time he has overcome the contending obstacles and reaches the place of the buried treasure the thief has succeeded in getting a long way on his way. A chase is instituted after the fleeing man which at times grows close, but his trial is afterwards lost. In the meantime, the fugitive tries to hide the treasure in a desolate place. He is prevented from carrying out his purpose by the presence of lions who frighten him away. In the haste for safety the box is left on the desert, where the lions stand guard over the strange object.

'NEATH THE LION'S PAW (Melies—Three Parts)—The drama opens in an engineer's office when business is about to close for the day. Hans, the spy, who wishes to obtain possession of the documents, plans to kidnap under false pretenses Frances Dagmar, the typist, who holds the keys of the safe where the plans are stored. She is led to take a ride in an auto; she is bound and gagged and thrown into the woods. Fortunately, she recovers quicker than the plotters thought, and races to the nearest telephone to give to the engineer an account of her experience. The message is received just after the burglary has been committed, and the thief is seen escaping by means of climbing a roof. His retreat is cut off, with the exception of one means of escape, and that is, by jumping on to the telegraph wires that run across the street, landing on the roof of the adjoining property, and thereby effecting his escape. This is a nerve-wrecking incident for one who is expecting the wires to break and let him down at any minute, but he successfully escapes. It is expected that he would take a train and leave the city immediately, so the engineer and his typist decide to take this train, hoping that they may see him. To avoid creating suspicion, the typist is disguised as a man. They quickly find that they are on the very same train as the thief himself, and make preparations to hold him up at the point of the revolver. Unfortunately for them, the thief sees them in earnest conversation and suspects their intention. Divesting himself rapidly of his overcoat, he lays in wait for the attack, wrestling the revolver from the engineer. They have an extremely excitable and fierce struggle on the rear of the train, where ultimately the engineer is thrown clean off the boards onto the railway siding. The typist, who has witnessed the struggle, runs up to the rescue. The thief seeing her with the revolver and about to shoot climbs up into the top of the train, where he is followed by the woman. Just at the moment when she reaches the top of the carriage, she loses the revolver. The thief, quick to realize his opportunity, rushes at her, and they have a fierce struggle on top of the train, which is still going at full speed.

After biting, kicking and wrestling, he is able to throw the woman off the top of the train. The thief escapes and advises his employers of his success and his experience. Realizing the still greater danger now from the dicovery of the theft, they decide to get rid of the woman at all costs. Knowing that she is due to keep an appointment at a place adjoining a building used for the storage of lions, they fix ropes to the cage doors and threadle same up to the roof. Having locked the door and made sure that the woman could not escape, they climb onto the roof of the building, pull up the ropes and thus free a number of wild lions, which bound out into the room and confront the typist. She is terror-stricken for some time and escapes into another room, but discovering a prong used by the lion-keepers, she is enabled to drive back the lions out of the room, and after a desperate struggle closes the door after them. While this is going on she fails to see one lion that escapes into the anteroom. Thinking herself free, she swoons away. While in this state, the lion that she had not counted upon, bounds into the room by smashing the door and immediately attacks her. She is mauled for some few seconds before she recovers. Then a fierce struggle takes place, and only in the nick of time does the engineer come upon the spot and shoot the lion.

FILM RELEASES OF AMERICA.

THE MASTER OF THE WORLD.—Turrenne, feeling certain that he has discovered the secret of making gold, requests his employer, Carton, to lend him aluminum cylinders to complete his experiments. Carton refuses, telling Turrenne he is mad. Turrenne steals into the laboratory at night and uses the cylinders there, but by accident sets fire to the building. He and his wife escape, but the building is burnt to the ground.

Claire, his wife, seeking among the ruins next morning, recovers two of the cylinders. Turrenne finds the experiment has been successful, and that he has really discovered the secret of making gold. Carton has surmised how the fire arose, and also recovers the two remaining cylinders. He is dumbfounded to discover that they contain gold.

Carton tells Turrenne that unless Turrenne will become his partner and reveal the secret, he will accuse him of arson and have him imprisoned. Turrenne refuses, and is arrested. With the aid of his wife he escapes, swimming the river across the border into the neighboring state. This state is in a great tumult owing to the government being bankrupt. He proves his ability to make gold, and undertakes to pay the country of its trouble. Turrenne does not reveal his secret, but makes the gold and mixes it with sand, which he scatters on an old mine. This sand is then recovered and the gold worked from it, Andrew Turrenne taking 10 per cent. of the profit. He thus keeps possession of his secret.

He declares to the ministers, "The country is saved and my work finished." Alarmed at the prospect of his going away, they incarcerate him in an asylum.

Carton reads that Andrew Turrenne has found gold-bearing land in the adjoining state, but that having saved the country, has become of unsound mind, and is in an asylum, where he constantly repeats to himself: "I am master of the world."

Carton disbelieves Turrenne's insanity and obtains permission of his government to try to release Andrew and bring him over the border again. Disguised as a beggar, Carton manages to enter the asylum grounds and drops a note at Turrenne's feet telling him and his wife to meet him next day and be prepared for flight.

Turrenne, his wife, and Carton escape to a motor launch on the river, and set out. The watchman discovers them with his telescope and informs the authorities. He explodes the loaded mines on the river when the launch approaches. Carton is killed, but Turrenne and his wife make the opposite bank safely. Turrenne and his wife are received by the king and raised to the peerage. He erects a gold factory, with the state as co-partner.

Neighboring states become jealous, and decide to make war, so Turrenne works with superhuman speed to make as much gold as possible. Working at the furnaces wearing an asbestos mask, Turrenne falls victim to a terrible accident. He is brought from the factory and attended by doctors and ministers of state. In delirium he sees the aluminum cylinders swinging round in the flames. This fades away and an image of the Great Napoleon rises in its place, to whom he says: "Thou were master of the world once; now I am." Then he imagines he is standing on a pedestal and showering gold upon the people; then the nations of the world come to do him homage, and a great snake dance is performed for his pleasure. After these things fade, Father Time appears, saying: "Once you were master of the world—now I come to claim you." He awakens, knowing his end is near. He calls to his wife and attempts to put his secret into writing. Too late! He dies carrying the secret to the grave.

GREAT NORTHERN FILM CO.

ATLANTIS (Six Parts).—Dr. Fred V. Kammacher, a young physician living a short distance from Berlin, has been disappointed in his bacteriological researches and to add to his mental and physical distress, his wife, Angele, develops symptoms of brain derangement. The couple are the fond parents of three children and when Dr. Rasmussen, the family physician advises that Angele be taken to a sanitorium, Kammacher is threatened with a general breakdown. He reluctantly consents to the pleadings of his mother to seek rest away from his home and makes his first sojourn in Berlin. While there he accepts an invitation from an old friend to attend a matinee performance, at which Miss Ingegerd Halstrom, a famous danseuse, appears in her latest creation, "The Dance of the Spider." Kammacher falls under her charm and is introduced by her father after the performance. But he is disillusioned when he finds her bestowing her attention indiscriminately upon the gallants who surround her. He leaves in disgust and upon later receiving ill tidings from home, departs for Southampton, where he engages passage on the liner "Roland," bound for America. He is seeking to forget the troubles that beset him.

Through a curious twist of fate, Ingegerd and her father also have taken passage on the same steamship and Dr. Kammacher, upon the renewal of the acquaintance, finds himself more closely attracted toward the young dancer. Dr. Kammacher is sorely puzzled over the whimsical nature of Ingegerd and during one of his trouble slumbers dreams that he has landed on the island of Atlantis, the mythical realmy which, according to the ancient Greeks, disappeared under the crest of the sea, only to resume its activities on the sands at the bottom of Neptune's domain. Here he meets old friends and is enjoying their greetings when a violent shock arouses him from his slumbers. In a dense fog the "Roland" has struck a hulk and water pours in volumes into her hold. The boiler room is flooded, but the stokers stick bravely to their posts and officers and crew exert every effort to restore calm among the passengers.

Realizing that hope is fast fleeing, the captain orders the life boats lowered and in an instant pandemonium reigns on board the doomed vessel. Scantily clad passengers from the saloon scramble to the upper deck, while the panic stricken emigants in the steerage madly trample each other in their wild frenzy to reach the boats. Fearful of delay, scores plunge into the angry ocean seeking rescue from those in pitching life boats. A watery grave is the fate of hundreds and gradually the "Roland" lists and sinks into the bosom of the relentless ocean. With difficulty, Dr. Kammacher rescues Ingegerd, but her father is among the victims. For many weary hours, filled with mingled hope and despair, the little group huddle together in the life boat, the men taking their turns at the oars. Toward morning the tossing craft is sighted by a cargo steamer bound for New York and Kammacher, Ingegerd and their fellow survivors are taken aboard and start again toward the New World.

Sandy Hook, the Statue of Liberty and the impressive skyline of New York are vividly depicted and finally the steamship pier, where the rescued are beseiged by newspaper reporters anxious to learn the particulars of the sinking of the "Roland." Unthan, one of the survivors, otherwise known as "The Armless Wonder" is the center of a curious group while Dr. Kammacher is taken in charge by Will Snyder, an artist and an old-time friend of the young physician. Fate decrees that Ingegerd at this point drop out of the life of Dr. Kammacher. It is related that she repeats her success as a dancer and in a whirl of gayety soon forgets her fancied attachment for the man who had saved her life.

From the hour of his arrival in America, the sojourn of Dr. Kammacher is varied and filled with innumerable moments of interest. Dr. Schmidt, an old friend, invites him to seek rest in his mountain cabin, standing among the snowdrifts beyond the Canadian border. He accepts, but before leaving pays his farewells to Eva Burns, a young sculptress, whom he had met during one of his rounds of the studies in company with Snyder. Fever overtakes him in his mountain retreat and almost at the same time he receives news of the death of his wife. Miss Burns nurses him back to health. The story does not end at this point and while the finale may be guessed at, the evolving of the details supplies a number of strong and appealing scenes.

BLACHÉ FEATURES

THE YELLOW TRAFFIC (Four parts).—The four-masted schooner "Caroline," a valuable seagoing vessel engaged in a peaceful legitimate trade along the rough coast of New England, is the central point around which this interesting drama revolves. Her owner has been forced by misfortune to borrow money from a wealthy merchant who is the secret head of a band of smugglers engaged in bringing chinamen into the United States by landing them secretly upon a dangerous stretch of the seacoast. The merchant wants the "Caroline" for his illegal traffic, and has also made up his mind to obtain her captain-owner's daughter for his bride. The girl, however, is in love with a stalwart coast guard and is seconded in her dislike for

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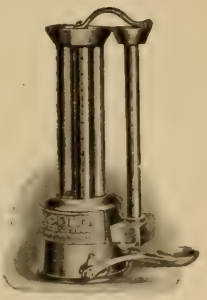

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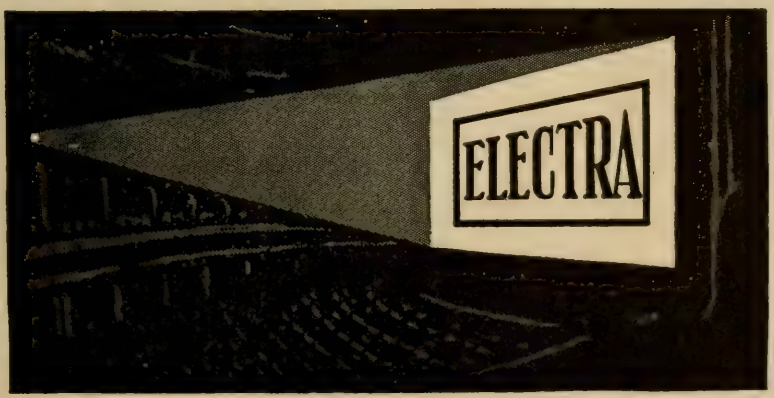

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the merchant by her brother who, besides being the first mate of the "Caroline," has rigged a wireless apparatus upon the vessel and upon the roof of their home, and has taught his sister how to communicate with him while he is at sea.

The merchant succeeds in secreting a number of his desperate band on the hold of the "Caroline" when she sails upon one of her cruises, and thus gains possession of the vessel and places her crew in irons. She is immediately forced into the "yellow traffic" and used to pick up a cargo of chinamen who are packed in barrels and loaded upon her decks. Meanwhile the activities of the merchant, the girl and the coast guard upon the land continued with the government's efforts to stop the operations of the smugglers add double interest to the story which reaches a splendid climax when the brother succeeds in communicating with his sister by wireless, is made to walk the plank; saves 140 feet under water, finally clinging to a rudder chain and reaching shore in time to lead a large force against the smugglers on land; pursues the "Caroline" out to sea and leads an attack upon her ruffian crew, which ends in a handto-hand conflict and a triumph for the guardians of the law.

FAMOUS PLAYERS.

ONE OF OUR GIRLS (Four Parts).—Kate Shipley, an American heiress, crosses the Atlantic to attend the wedding of her little cousin, Julie, in France. Little does she know what Fate holds in store for her when she leaves her Fifth Avenue home for the chateau of the Foublanques. Julie marries the prodigate Comte de Crebillon, though she loves her cousin Henri, and Kate grieves to see her little cousin grow sadder and paler every day through the realization of her grave mistake. A great happiness, however, comes to the American girl, for she is loved by Capt. John Gregory, a dashing British officer no less noble than he is brave and handsome, to whom she is soon betrothed. The Comte de Crebillon conceals a secret in his past, a broken and beautiful woman, who suddenly appears one night at the chateau and confronts him, after which she is never seen alive again. Old Dr. Girodet, the family physician, dislikes the Comte. Hearing a woman's scream on the fatal night, and being told of a mysterious, haggard face that had peered through the window of the chateau, he notices the Comte's nervousness and fear, and begins investigations which end in the finding of the woman's body in the old wishing-well in the garden of the estate. Suicide is the verdict given in the woman's death, and the Comte breathes freely for a time. He is harsh, suspicious and cruel to his girl-wife, and poor little Julie, driven desperate by his treatment and her love for Henri, decides to leave France with her sweetheart cousin. Julie writes Kate she is eloping, and the impulsive and generous American girl goes to Henri's room to save Julie from her folly. There she is discovered by the Comte and her own betrothed, Capt. Gregory. To shield her cousin from the Comte's fury, Kate conceals Julie's presence in Henri's room, and takes the awful situation upon her own shoulders, at the risk of her good name and her fiance's faith and love. The development of the play thrillingly portrays a series of dramatic situations that culminate in the triumph of Kate over the insulting Comte, and the revelation of his mysterious and sinful past, which sets Julie free to marry Henri. Kate is made doubly happy by her gallant captain's faith through all her trying experiences, and "one of our girls" at last weds one of England's bravest officers.

ECLECTIC.

THE STAIN (Six Parts—June 22).—Stevens, the bank clerk, is ambitious. His great desire is to become a lawyer. He stays at the bank at night to study, but is unable to take a course at college owing to his poverty. He handles immense sums of money every day and is strongly tempted to steal some, but fights off the desire till one evening when a belated customer comes late to the bank with a deposit of several thousand dollars. He sees a way for his ambition to be gratified and takes the money. His wife refuses to go with him, so he deserts her and his small daughter and goes away.

Sometime later we see him in a strange town living under an assumed name. His ambition has been gratified and through the good will of the political boss he has been made a judge. He falls in love with the daughter of his friend, the boss, but is deterred from marriage by the thought of his wife whom he had deserted. In the meantime Mrs. Stevens has become destitude and unable to support her daughter. She takes her daughter to an orphan asylum and releases all claim on her. Mrs. Stevens is unable to obtain work and at last is found unconscious and taken to a hospital. Her hand bag, containing her identification papers, is lost and picked up by another woman who is in the last stages of exhaustion. The woman succumbs to the cold and on being found is thought to be Mrs. Stevens. Her death as Mrs. Stevens is reported to the papers. Judge Harding (formerly Stevens) sees the report of the death and marries the daughter of the boss. The boss decides to run Judge Harding for governor of the state, but his choice is attacked very strongly by a young lawyer, Norris. The boss and Harding try to buy Norris, but finding that he cannot be reached they decide to "frame up" his sweetheart in order to break his determination to prevent the election of Harding. They get her into trouble and Judge Harding is appointed to try the case. He is conducting the case in a very severe manner with a decided feeling against the prisoner. The superintendent of the orphan asylum has followed the course of the little girl's life and comes to the city to see her. She recognizes Mrs. Stevens as the woman who left the child at the orphanage and takes her to see the trial. As Mrs. Stevens enters she recognizes in Judge Harding the man who deserted her so many years ago. While the jury have retired to settle the case Mrs. Stevens accuses Judge Harding. The sudden excitement causes an attack of heart failure just as the jury return with a verdict of "Not Guilty."

UNIVERSITY FILM CO.

THE COUNTERFEIT (Two Parts).—The opening scenes show two young men leaving a mining claim and engaging an old Indian servant. Robert Morton, one of the men, receives a letter from his uncle's attorneys informing him that Colonel Morton, the uncle, is anxious to meet him in New York that he may become better acquainted with his heir. Wilson, the other man, learns of Morton's good fortune and succeeds in intoxicating the Indian, and while in that condition bribes the redman to kill Morton, so that he (Wilson) might go East as the heir to Col. Morton. Just at the time for the fatal shot the Indian becomes conscience stricken and refuses to pull the trigger. Wild with rage, Wilson kills the Indian.

Morton accuses Wilson of treachery and after a heated discussion Wilson pretends to depart, but instead climbs a cliff and loosens a boulder which he shoves over the cliff. It strikes and injures Morton. Wilson returns to the cabin, feeling sure his path is clear, and with Morton's letter safely in his possession, departs to meet Col. Morton. But young Morton is not dead. A miner revives him, but his mind remains a blank.

In the meantime Wilson presents himself to Col. Morton, who never suspects the imposition. He is warmly welcomed into the colonel's home and shortly becomes engaged to Grace Cameron, the colonel's niece. During this time Morton, under the name of Carl Chandler, works his way to New York by playing upon his violin and on one occasion plays at a reception attended by Wilson and Miss Cameron. Morton's playing charms the colonel's niece and she engages him to teach her the violin. The lessons result in a growing infatuation for each other which Wilson discovers and ends by having Morton banished from the house; but neither Morton nor Wilson recognize each other's identity as Morton now wears a beard. Wilson, not satisfied with having Morton dismissed from the house, calls at Morton's rooms and after a stormy interview shows Morton a newspaper announcement of the approaching wedding. Angry words follow and Wilson strikes Morton on the head and leaves the room. The blow brings back Morton's reasoning power. He hurries to the home of Miss Cameron and arrives just in time to prevent the wedding.

SAWYER'S FEATURES.

THE LIGHTNING CONDUCTOR (Six Parts).—Molly Randolph, a wealthy American girl in London with her aunt, invests in a motor car. She uses the last of her allowance to pay for it, and wires her father to send her more funds, which he does. Molly engages a chauffeur and, with her aunt, starts on a tour from London through southern Europe. Her first mishap occurs when a few miles from London and from then on the automobile breaks down at frequent intervals, during one of these breakdowns, the Hon. John Winston happens along in his car, and is mistaken for a chauffeur by Molly. He does not correct the impression.

After a bad breakdown, Molly's chauffeur decamps with a five hundred franc note, which Molly had given him to pay for a new part of the machine. Winston, posing as "Brown," the chauffeur, takes the other's place, and the rest of the tour is replete with funny incidents and complications owing to Winston's deception. The trip continues from London through Paris, thence to Blois, where Tallyrand, an adventurous Frenchman, with a high power motor car, appears and makes love to Molly. He is repulsed, and takes revenge by blowing up Molly's auto. In a struggle with "Brown" he is thrown into a duck pond and finally driven away. "Brown" then offers the use of his car, the four proceeds through Pau to Nimes, where the vast amphitheater is visited, and a modern moving picture theater is shown in the center of the old amphitheater. Here, Jimmy Payne, an American from Orange, N. J., appears. He is an old friend of Molly's and has been a suitor for her hand. Claiming to be an expert chauffeur, Jimmy induces Molly to allow him to replace "Brown" in the driver's seat. In a spirit of bravado, he crosses the railroad track, narrowly escaping having the car and its occupants smashed to pieces by the South Express, the Twentieth Century Limited of France. A little later, Jimmy is unable to apply his brakes in time and bumps into a peasant's cart. The peasant, who is only slightly injured, demands five hundred francs, refusing fifty francs offered him to repair the damage. He becomes abusive, and gathering other peasants and road venders about him, threatens the motor party with bodily harm. "Brown," rising to the occasion as always, opens the muffler, and the gattling, gun-like reports startle the attacking party and in the confusion the motorists escape.

The peasant reports the occurrence to the nearest Gendarme, and a motor cycle officer starts after the automobile. He is steadily gaining on the party when the auto is turned into a courtyard, and the Gendarme passes on. Then the motorists continue their journey. Jimmy's career as a chauffeur comes to an abrupt end when, after imbibing too many cocktails, he smashes the steering gear of the car by running into a stone wall on an Alpine road.

"Brown" and Molly, on their way back to town to secure assistance, are set upon by a band of Apaches in an inn where they have stopped to inquire the way to town. "Brown" is thrown through a window and down a hillside. Molly, having escaped from the inn, shows a growing affection for her "chauffeur," when she finds him unconscious at the bottom of the hill. He secures the assistance of two Gendarmes. They return to the inn and capture the whole band of desperadoes. Molly, in gratitude, invites "Brown" to dine with her. He accepts the invitation, but on purchasing some flowers for her, finds he has run short of funds and pawns his watch at the government pawnshop. The situation is further complicated when Jimmy finds "Brown's" pawnticket, and decides that "Brown" is a chauffeur who has killed his master and pawned his jewelry. He cables Molly's father to sail from New York immediately, and notifies Winston's mother that Winston has been murdered by his chauffeur, at the same time securing a warrant for the arrest of "Brown." Then ensues a motor chase through the Alps, with Jimmy and the police on "Brown's" heels all the time.

"Brown" is finally arrested and is brought before his mother and Molly's father, as the supposed murderer of Winston. Of course, he is instantly recognized and the laugh is on Jimmy. Molly forgives "Brown" for his deception and ultimately becomes Lady Winston.

NELL GWYNNE (Four Parts).—At the openinz of the story, Nell Gwynne, a popular English actress, is seen as an orange girl selling her goods in and around the old Drury Theater. While she is bantering, Lady Olivia Vernon, the ward of Lord Jeffreys, Chief Justice of England, appeals to Nell for a hiding place. Lady Olivia is being pursued by her guardian and his soldiers and Lord Jeffreys is trying to force Lady Olivia to marry a wealthy lord. By quickness of wit, Nell secures a hiding place for Lady Olivia and later directs Lord Fairfax, Lady Olivia's lover, to the hiding place. While the soldiers are searching for the young couple, Nell distracts their attention by her powers of mimicry.

Nell has been endeavoring to secure a part in one of the productions at the Drury Lane Theater, but has been unable to secure an opportunity to show her ability. In desperation she had assumed the role of the orange girl, hoping in this way to find occasion to demonstrate her histrionic ability to the manager of that theater. On the occasion of the illness of one of the principal characters in a production, Nell secures an opportunity to appear in the part. She makes an instantaneous hit, and from then on her success is assured. Lord Jeffreys tries to force Lady Olivia to marry the wealthy Lord Rochester, but Nell Gywnn repeatedly outwits the chief justice. Fairfax, Lady Olivia's lover, is finally captured by Lord Jeffreys and thrown into prison. Lord Jeffreys has trumped up charges against Fairfax, and by trickery has made King Charles believe them.

Nell seizes an opportunity to disguise herself as Lord Jeffreys, and to issue orders which help release Fairfax. Nell's final appeal to the King saves her young lover, and he is set free to join his sweetheart. Lord Jeffreys, for his trickery, is dismissed by the King. Nell continues on her rollicking way, and is the idol of the country. Her final good deed is the presentation of a wonderful hospital to the nation. Although she is now the favorite of the King, Nell does not forget her old friend.

THE BUSHRANGER'S BRIDE (Three Parts).—Edgar Dalmore, an impulsive youth, quarrels with his father, and in the heat of anger is disowned. Edgar's cousin, Vincent Lennox, is hard pressed for money, owing to his gambling proclivities. With aid of his friend, John Sterling, he beats Edgar's father into insensibility, robs the safe and accuses Edgar of having committed the crime. The father dies, and Edgar is sentenced to prison for life.

At the end of six months, Edgar escapes from prison. As an escaped convict, he is welcomed into the Hellville band of bushrangers, made their captain, and called "Captain Midnight." He leads his band on several daring adventures, including an attack on and robbery of the government gold coach. After a thrilling chase by the bandits, the escort of the coach are overpowered and the chest of gold stolen.

The mounted police chase Edgar and his band, and Edgar is separated from the bushrangers. Edgar meets his sweetheart, Thelma, who prevails upon him to renounce his bushranger connections.

Elsa Harling, who is in love with Edgar, but whose love is not returned, sees Edgar with his sweetheart. She decides to turn Edgar over to the police and lays a plan for his capture. Edgar visits her at her father's cabin in the forest. The police surround the cabin. Elsa relents at the last moment, and helps Edgar to escape by cutting a hole in the back of the hut, thus eluding the police. Another exciting chase follows, during which Edgar has to swim across a river.

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Elsa overhears Vincent Lennox and his friend Sterling quarreling about the division of the money they have stolen after murdering Edgar's father. Her presence is discovered. She is seized by Lennox and Sterling, and tied to a tree. Lennox bargains with one of the bushrangers to do away with Elsa. Edgar, in his flight from the police, discovers Elsa tied to the tree, rescues her and in a thrilling scene he and Elsa overcome the two bushrangers and escape.

Elsa notifies the police of the guilt of Lennox and Sterling, and the police start on the trail of the criminals. Edgar decides to cross the border and to live an honest life. He marries Thelma, and as they are coming out of the church they are seized by Lennox and Sterling and their followers, but Elsa arrives with the police in time to save Edgar and his wife.

The stolen notes are found on Lennox, and he and Sterling are arrested for the murder. Through Elsa's noble sacrifice, Edgar is free to join his bride.

THE QUEEN OF THE SMUGGLERS (Four Parts).—The story opens with a May festival, during which Margaret Carrington is crowned Queen of the May. The rival lovers, a lieutenant in the army and a smuggler chief, meet Margaret, and she is compelled to choose between them. She chooses Morgan, the smuggler chief, and in a battle between the soldiers and the smugglers she persuades the lieutenant to let Morgan go free.

The lieutenant resigns his commission and leaves for Australia. The soldiers are close on the track of the smugglers. A traitor in the smuggler band sends a false message to Margaret and signs the note "Morgan." In this note Margaret is told to come to a certain rendezvous. She steals a horse for this purpose, and is captured. Little seven-year-old Marjorie, in a thrilling horseback ride across country, carries a note to Morgan. Morgan goes to Margaret's assistance, rescues her, and she goes with Morgan to join the smugglers.

Among the picturesque scenes along the coasts, arrangements are made for the marriage of Morgan and Margaret. Before the priest can pronounce the final words the soldiers enter the smugglers' cave, and there is a pitched battle between the smugglers and the soldiers. Morgan is killed, Margaret is captured and sentenced to death. Sentence is afterward commuted to the convict colony in Australia.

Six months later we see Margaret in Australia as matron of the children's hospital. Here she meets the former applicant for her hand, the lieutenant, who is now an officer in the government service. Through his influence Margaret is pardoned, and finally becomes the lieutenant's bride.

APEX.

BROTHER AGAINST BROTHER (Four Parts).—Old Potowski, scion of a lineage of princes, lives with his family, and is a man who loves his country above everything and devotes himself with passionate fervor to his patriotic sentiments. He tries to implant in his sons the same views, and finds in his older son, Ivan, a true adherent love of his native country and hate against the neighboring country.

On the other side of the border between the two Slavonian countries lives the peasant, Sumi with his wife and daughter Katjuscha. The sons of Potowski, Ivan and Gregori, become acquainted with Katjuscha, who often comes across the border, and they are charmed with her. Katjuscha flirts with both of the brothers, but loves only the younger, Gregori, who is more to her liking. She is often frightened by the hot, ungovernable temperament of Ivan.

Gregori resolves to get the permission of his father for a union with Katjuscha, but receives to his and Sumi's great grief a rough refusal from Potowski. "Never," says the old man, "shall I give my consent to the marriage between my son and the daughter of the country which is our sworn irreconcilable enemy." But Gregori, who does not understand this passionate hate for the neighboring country, leaves his home and marries, with the permission of Sumi, Katjuscha, and establishes a new home there.

Two years are gone. The already long expected war between the two neighboring countries breaks out. Ivan gets ready for the war. But first he writes a letter to his brother Gregori, who lives in the enemy's country, to fight for "home and hearth," and to forget all grudges for the sake of the native country.

Old Potowski also cannot bear the thought that his son should in these times belong to a hostile country and even perhaps should enlist under its banners. He overcomes his pride, steals over the border and sees Gregori, who lives with Sumi. With eloquent words he describes to him the political situation and conjures the son to listen to the voice of the native country which calls her son to its defences. Gregori fights a hard and bitter battle with himself between love of his native land and love for his wife and family.

As he cannot bear the thought to fight against the friends and relations of his wife and his child, he remains, and refuses to follow his father. The old man gets incensed, raises his hand, and in greatest bitterness he curses his son who forsakes his native country when it calls. During a forced recruiting he narrowly escapes through the presence of mind of his wife.

The picture now leads us into the war where death rages over the battlefield and the thunder of cannon unite with the groaning and moaning of the wounded.

Gregori, who manages for a long time to remain neutral, cannot escape his fate. One fine day he is seized by a patrol and compelled to show the roads. It is just near the place where Ivan and his regiment are encamped.

The patrol is discovered and must flee head over heels. But Gregori is taken prisoner, led before the chief of the regiment, and without further ceremonies sentenced to death. Ivan comes out from the tent, and now the brothers face each other. Ivan shudders with what impends: To be forced to kill his own brother. But the martial laws are inexorable. He is commanded to execute the sentence of death, and he must obey. As the bullets of the soldiers kill his brother, he feels the curse of war. The thought of having murdered his brother lays heavily upon his conscience; repentence and horror take hold of him with terrible force, and in wild despair he throws himself over the dead. He sees and hears nothing that goes on around him; he notices neither that the enemy suddenly rushes up. His arms relax at once; his heart is pierced by a bullet, he falls backward beside his brother.

When Katjuscha finally arrives upon the battlefield, the fighting had ceased; she finds the two brothers lying side by side, and hears with terror the self-accusation which the dying Ivan stammers forth. Her grief and pain cannot be expressed. When the day dawns she is still lying upon the hill, where friend and enemy are lying in eternal rest.

WARNER'S FEATURES.

TWILIGHT (Three Parts).—Two rival railroad corporations determine to push their lines through the Canadian Northwest regardless of expense. Creel and Locke are the rivals in charge of the engineering work. Creel is in love with the daughter of the railroad president for whom he is working, but he is strongly moved by the beauty of the Canadian halfbreed girl who came to the camp to sell scarfs and mittens.

Locke, being an unprincipled man, detains Twilight in his camp against her consent. There is continual fighting between the men of the rival construction camp, and Locke vows to get Creel. Twilight waits for an opportunity to escape and makes her way to Creel's camp pursued by a gang of men with torches.

Alicia Jordan and her father visit Creel's camp. When Alicia discovers Twilight in Creel's tent, she immediately concludes he has been unfaithful to her and she greets him coldly. The halfbreed girl seeing how things are drifting, leaves Creel's camp and is recaptured by Locke's men. Twilight is just in time to overhear a plot to take Creel's life, and by risking her own life she saves him from a horrible death. Touched by the girl's loyalty and beauty, Creel forgets the call of civilization and takes the halfbreed girl to himself to live in peace in the great North Woods.

A DOUBLE REWARD.—Detective Strong reads that a reward of $5,000 is offered by a reputable firm for information leading to the arrest of a clever gang of counterfeiters, and he plans to win the reward. Unknown to him, he is aided by a poor flower girl, whose stepfather is a member of the gang. The little flower girl warns Strong of his peril, and gives him the instructions of how to find the coiners' den. Inside the den he is overpowered and left to a horrible death; but escapes with the aid of the flower girl.

After a series of exciting adventures, during which Strong is forced to deal brutally with the woman who directs the operations of the counterfeiters, he rounds up the gang and collects the reward of $5,000. In the meantime, the loyalty of the faithful flower girl and her many sacrifices to save him from bodily harm has completely endeared her to Strong. The closing scenes of this remarkable story show that Strong has arrived at a perfect understanding with the flower girl, and that he has won a reward greater than any measured in dollars and cents.

CHILDREN OF THE WEST.—Thieving Indians led by a wily old chief who cares not for treaties nor peace pacts, lure the settler and his daughter to the front of their home with trinkets while other Indians drive off the horses from the enclosure. They make good their escape, taking refuge in the hills. The settler sets out to organize a posse to recapture his stolen horses.

At the little village an election is in progress, and it has drawn most of the men from their homes for the day. The Indians, seeing their opportunity, plan a more daring raid and succeed in capturing the little daughter of one of the settlers. In the Indian's camp the child is befriended by the chief's daughter, who contrives to escape with the child. Mounting her pony she bravely rides to town to spread the alarm. Meantime, the Indians, bent upon revenge, have discovered that the chief's daughter is responsible for the child's escape. They surround the hut in which she has taken refuge and fire it. The child leads the settlers back to the scene of the raid just in time to save the life of her strange Indian girl playmate.

LICENSED FILM STORES

(Continued from page 1728)

GEORGE KLEINE.

HIS SYMPHONY (Colo—Special—Two Parts—June 30.—The beautiful young Princess Louise of Duxbaria, one of the principalities of southern Europe, loses her father and comes to live with her uncle, the ruler of the country, in his mediaeval castle of Sonnenschloss. There she meets Conrad Werner, a young composer, who has been the college chum of her cousin, Prince Henry, and a romantic love affair follows.

Soon afterward, however, Countess de Berne, a fascinating Parisienne, visits the Duxbarian court and Werner falls victim to her siren charms. He follows her to Paris, leaving Louise heartbroken, and it is not long until the engagement of the composer and the countess is announced. To please her uncle the princess consents to become the bride of Prince Henry and thus heiress to the throne, but at the state dinner given in connection with the betrothal ceremony, she collapses and the marriage is of necessity postponed.

Meanwhile Werner has been driven to desperation by the flirtations of the countess and one of them finally involves him in an affair of honor with one of the most expert swordsmen on the continent. He is seriously wounded, but with recovery from the wound comes also recovery from the effects of the countess' wiles. He then realizes that he loves only the pretty princess of the south. And he makes the journey back to his native land.

The old ruler of Duxbaria has died and Henry is now seated upon the throne. Realizing that his beautiful cousin can never bring herself to return his love, he releases her from her promise. One evening she is sitting at the piano thrumming the strains of Werner's most beautiful symphony. In the mirror opposite she suddenly sees his face, and turning about finds him kneeling at her feet. And a moment later she is in his arms.

A MIDNIGHT GUEST (Cines—Special—Two parts —June 23).—George Lemont, recently divorced, has been given the custody of his little son and, thoroughly embittered against his former wife, refuses to allow her even to see the boy. Desperate, the woman at last decides upon a daring stroke and employs "Gentleman Joe," a notorious character of the underworld, to gain possession of her child for her.

By means of a "fake" rescue, Joe gains the confidence of Lemont and the entree to his home. The abduction of the little fellow is, therefore, an easy matter, but once the lad is in his hands, Joe plans to extort from either the father or mother a larger sum than the latter has paid him. He notifies her that "the price has gone up."

Lemont employs a corps of shrewd detectives who seek the child without success, and at last the mother, her heart torn with grief and remorse, determines to find her son herself. Disguised, she visits the cheap cabarets and dance halls frequented by Joe and finally learns that the boy is held prisoner at the "Half Moon" cafe. She notifies the police, fearing Joe, suspecting her as a spy, follows.

Satisfying himself that she has learned his secret and notified the authorities, he hurries back to the "Half Moon" and succeeds in getting away with the lad just before the raiders arrive. An exciting chase follows. Joe, seeing that he is about to be taken, throws the boy from a high bridge into the river below just before a shot from a policeman's revolver ends the chase. The child is rescued, and in their joy over his safety the father and mother are reunited.

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INDEPENDENT RELEASE DATES

AMERICAN.

June 8—The Oath of Fierre (2 parts—Dr.)....
June 10—Sparrow of the Circus (Drama).....
June 15—Jim (2 parts—Drama).....
June 17—The Unmasking (Drama) .....
June 22—The Painted Lady's Child (Two parts—Drama) .....
June 24—Blue Knot, King of Polo (Drama)..
June 29—The Little House in the Valley (Two parts—Drama) .....
July 1—Mother Love (Drama).....
July 3—Mein Lieber Katrina Catches a Convict (Comedy) .....

BEAUTY.

June 2—Drifting Hearts (Drama).....
June 9—Nancy's Husband (Drama) .....
June 16—The Dream Ship (Drama).....
June 23—The Tale of the Tailor (Drama)....

"101" BISON.

June 13—The Isle of Abandoned Hope (2 parts—Drama) .....
June 20—The Forbidden Room (Three parts—Drama) .....
June 27—The Old Cobbler (Two parts—Western Drama) .....

BRONCHO.

June 10—A Tragedy of the Orient (Two parts—Drama) .....
June 17—The Hour of Reckoning (Two parts—Drama) .....
June 24—Desert Thieves (Two parts—Drama)..

CRYSTAL.

June 7—(No Release This Day).....
June 9—His Lucky Day (Comedy).....
June 16—Boxes and Boxers (Comedy).....
—Foolish Lovers (Comedy).....
June 23—In Wrong (Comedy).....

DOMINO.

June 4—The Latent Spark (2 parts—Drama)..
June 11—A Relic of Old Japan (Two parts—Dr.)
June 18—In the Southern Hills (Two parts—Drama) .....
June 25—A Frontier Mother (Two parts—Dr.)..

ECLAIR.

June 10—Wife (2 parts—Drama).....
June 14—Aunty's Money Bag (Comedy-Drama)..
June 17—The Mask of Affliction (Two parts—Western—Drama) .....
June 21—The Blunderer's Mark (Western—Dr.)
June 24—Dead Men's Tales (Three parts—Western—Drama) .....
June 28—Prince Willy (Comedy).....
—Nutty and His Father (Comedy).....

FRONTIER.

May 30—Brother for Brother (Drama).....
June 4—The Girl Next Door (Drama).....
June 14—His Dress Rehearsal (Drama) .....
June 21—The Gun Men of Plumas (Dr.).....
June 28—On the Verge (Drama).....

GOLD SEAL.

June 9—Lucille Love, the Girl of Mystery—(Series No. 9—Two parts—Drama)..
June 16—Lucille Love, the Girl of Mystery (Series No. 10—Two parts—Drama)
June 23—Lucille Love, the Girl of Mystery (Series No. 11—Two parts—Drama)

IMP.

June 15—The Baited Trap (Two parts—Dr.)..
June 18—The Fatal Step (Drama).....
June 22—Papa's Darling (Comedy).....
June 25—The Skull (Two parts—Drama).....

JOKER.

June 10—Mike Searches For His Long Lost Brother (Comedy) .....
June 13—The Cure (Comedy).....
June 17—The Fatal Letter (Comedy).....
June 20—A Quiet Day at Murphy's (Comedy)..
June 24—Willy Walrus, Detective.....
June 27—Love and Electricity (Comedy).....

KAY-BEE.

May 29—The Embezzler (Two parts—Drama).
June 5—Tennessee (2 parts—Drama).....
June 12—From Out the Dregs (Two parts—Dr.)
June 19—The Voice at the Phone (Part 1—Two parts—Drama) .....
June 26—The Voice at the Telephone (Part 2—Two parts) .....

KOMIC.

May 31—An Exciting Courtship (Comedy)....
June 7—The Last Drink of Whiskey (Com.)..
June 14—Hubby to the Rescue (Comedy).....
June 21—The Deceiver (Comedy).....
June 28—The Wild Girl (Comedy).....

KEYSTONE.

May 21—When Ruben Fooled the Bandits (Comedy) .....
May 28—Our Large Birds (Educational).....
—Acres of Alfalfa (Educational).....
May 25—Fatal Flirtation (Comedy).....
May 28—The Alarm (2 parts—Comedy).....
May 30—(No Release This Day).....
June 1—The Fatal Mallet (Comedy).....

LUX.

May 1—Only an Iceman (Comedy).....
May 8—Jim's Mother-in-law (Comedy).....
—In Good Company (Comedy).....
May 15—The Girl in the Auto (Comedy).....
May 22—Just Neighbors (Comedy).....
May 29—Sweethearts (Comedy).....
—Venice (Scenic).....
June 5—In Love with a Suffragette (Comedy).
June 12—A Family Feud (Comedy).....
—View of the Alps (Scenic).....
June 19—The Newlyweds (Comedy).....
June 26—A Day's Outing (Comedy).....
—The Telephone Operator (Comedy).....

MAJESTIC.

June 14—The Rebellion of Kitty Bell (Two parts—Drama) .....
June 16—Their First Acquaintance (Dr.).....
June 21—The Severed Thong (Two parts—Dr.)
June 23—The Burden (Drama).....
June 26—The Idiot (Drama).....
June 28—The Tavern of Tragedy (Two parts—Drama) .....

NESTOR.

June 10—A Wife On a Wager (Drama).....
June 12—Sophie of the Films (Comedy Series No. 2) .....
June 17—'Cross the Mexican Line (West.—Dr.)
June 19—Sophie of the Films (Series No. 3—Comedy) .....
June 24—The Den of Thieves (Drama).....
June 26—Sophie of the Films (Series No. 4—Comedy) .....

POWERS.

June 5—Heart Strings (Drama).....
June 8—The Undertow (Drama).....
June 12—The Masked Rider (Drama).....
June 19—The Brand of Cain (Drama).....
June 26—The Love Victorious (Two parts—Dr.)

PRINCESS.

June 5—His Enemy (Drama).....
June 12—The Toy Shop (Drama).....
June 19—The Little Senorita (Drama).....
June 26—Professor Smith (Comedy).....

RELIANCE.

June 12—Dan Morgan's Way (Drama).....
June 13—The Horse Wrangler (Two parts—Drama) .....
June 15—Our Mutual Girl, No. 22.....
June 17—The Peach Brand (Dr.).....
June 20—The Stolen Code (Two parts—Drama).
June 22—Our Mutual Girl, No. 23 (News)....
June 24—Izzy's Night Out (Drama).....
June 27—The Broken Barrier (Two parts—Dr.)

REX.

June 11—The Awakening (Drama).....
June 14—The Pursuit of Hate (Drama).....
June 18—The Law Unto Himself (Two parts—Drama) .....
June 21—The Boob Detective (Comedy).....
June 25—The Woman in Black (Drama).....
June 28—Lost By a Hair (Comedy).....

ROYAL.

June 6—Tango Troubles (Comedy).....
June 13—Handle with Care (Comedy).....
June 19—Such a Business (Comedy).....
—The Busy Man (Comedy).....
June 27—A Hasty Exit (Comedy).....

STERLING.

June 15—Kids (Comedy).....
June 18—A Jealous Husband (Comedy).....
June 22—The Flirt (Comedy).....
June 25—The Crash (Comedy).....

THANHOUSER.

June 7—The Scrumb Lady (Comedy).....
June 9—Rivalry (Two parts—Drama).....
June 14—The Girl Across the Hall (Drama)...
June 16—Remorse (Two parts—Dr.).....
June 19—The Man Without Fear (Dr.).....
June 21—The Outlaw's Nemesis (Com.-Dr.).....
June 23—For Her Child (Two parts—Drama)..
June 28—The Widow's Mite (Comedy).....

UNIVERSAL IKE.

June 9—Universal Ike Is Kept From Being An Actor (Comedy) .....
June 16—Universal Ike, Jr., Bearly Won Her (Comedy) .....
June 23—Universal Ike, Jr., in a Case On the Doctor (Comedy) .....

VICTOR.

June 8—Uncle Sam In Mexico (Top. and Edu.)
June 12—Enmeshed By Fate (2 parts—Drama)..
June 15—The Sandhill Lovers (Western—Dr.)..
June 19—A Singular Cynic (Two parts—Com.)
June 22—The Silent Witness (Two parts—Dr.)
June 26—The Slavey's Romance (Drama).....

FEATURES.

HEPWORTH AMERICAN FILM CORPORATION.

May 7—The Mistress of the Air (Deer Brand) (3 parts) .....
May 11—The Murdoch Trial (Turner Films, Ltd.) (4 parts) .....
—The Heart of Midlothian (Hepworth's) (5 parts) .....
May 18—The Capture of a Sea Elephant and Hunting Wild Game in the South Pacific Islands (Blinkhorn's Natural History Travels) (5 parts).....

UNIVERSAL SPECIAL FEATURES.

Jan.—Absinthe (4 parts—Drama).....
Feb. —Merchant of Venice (4 parts—Drama)....
March —Won in the Clouds—(3 parts—Drama).
March —Washington at Valley Forge (4 parts—Drama) .....
April —The Spy (4 parts—Drama).....
April—Samson (6 parts—Drama).....

CRITERION FEATURES.

Feb. 11—The Trap (3 parts—Drama).....
Feb. 28—The Desert's Sting (3 parts—Drama).

KENNEDY FEATURES, INC.

Jan. 21—The Bride of Lammermoor (3 parts—Drama) .....
Feb. 4—Mary Magdalene (3 parts—Drama)...
Feb. 18—Jess (4 parts—Drama).....
March 4—Elsie Venner (3 parts—Drama).....
March 18—Charlotte Corday (4 parts—Drama).

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LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Pathe, Selig, Vitagraph.

Tuesday—Edison, Essanay, Kalem, Geo. Kleine, Pathe, Lubin, Melies, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

June 4—The Idiot (Drama).....
June 6—Captain Kidd, the Bold (Comedy).....
June 6—In the Nick of Time (Comedy).....
June 8—The Ethics of the Profession (Drama)
June 11—A Jonah (Drama).....
June 13—The Opal's Curse (Drama).....
June 15—The Prize Employer (Comedy).....
—Brown's Bachelor Supper (Comedy)..
June 18—Her Neighbors Next Door (Drama)..
June 20—By the Old Dead Tree (Drama).....

EDISON.

June 9—The Voice of Silence (Drama).....
June 10—Andy Goes a-Pirating—Seventh of the Andy Series (Comedy) .....
June 12—A Warning From the Past (Special—2 parts—Drama).....
June 13—A Terror of the Night—Ninth of the Active Life of Dolly of the Dailies series (Drama) .....
June 15—The Adventure of the Missing Legacy (Sixth of Octavius Amateur Detective series—Comedy) .....
June 16—The Gap (Sixth of "The Man Who Disappeared" series—Drama) .....
June 17—A Modern Samson (Comedy).....
—On the Steps (Comedy).....
June 19—The Hand of Horror (Special—Two parts—Drama) .....
June 20—In the Days of Slavery (Drama).....
June 22—The Basket Habit (Comedy).....
June 23—A Foolish Agreement (Drama).....
June 24—The Mysterious Package (Comedy)..
—On the Ice (a demonstration of fancy skating at Wengen, Switzerland—Sports) .....
June 26—The Man in the Street (Special—Three parts—Drama) .....
June 27—Dolly Plays Detective (Tenth of the Dolly of the Dailies—Drama).....

ESSANAY.

June 6—Broncho Billy's Duty (Drama).....
June 9—Jane (Comedy) .....
June 10—This Is the Life (Comedy).....
June 11—The Snakeville Volunteer (Comedy)...
June 12—The Song in the Dark (Special—2 parts—Drama) .....
June 16—The Little "He and She" (Com.-Dr.)
June 17—The Fable of the Brash Drummer and the Nectarine (Comedy).....
June 18—The Wooing of Sophie (Western Com.)
June 19—Finger Prints (Special—Two parts—Drama) .....
June 20—Broncho Billy—Outlaw (Drama).....
June 23—The Countess (Drama).....
June 24—The Epidemic (Comedy).....
June 25—Sophie Finds a Hero (Comedy) ..
June 26—The Chasm (Special—Two parts—Dr.)
June 27—Broncho Billy's Jealousy (Drama)..

KALEM.

June 6—The Hour of Danger (Drama).....
June 8—Nina o the Theater—First of the Alice Joyce Series (Spec.—2 parts—Dr.).
June 10—The Quicksands (Spec.—2 parts—Dr.)
June 12—The Box Car Bride (Comedy).....
June 13—The Squaw's Revenge (Drama).....
June 15—Mrs. Peyton's Pearls (Special—Two parts—Drama) .....
June 16—The Missing Jewels (Drama).....
June 17—Home Run Baker's Double (Special—Two parts—Drama) .....
June 19—The Wages of Sin (Comedy).....
—Military Tattoo at Aldershot, England (Topical) .....
June 20—Brought to Justice (Drama).....
June 22—The Show Girl's Glove (Special—Two Parts—Drama) .....
June 23—The Conductor's Courtship (Comedy-Drama) .....
June 24—Through the Flames (Special—Two parts—Drama) .....
June 26—An Elopement in Rome (Comedy).....
—Labor Demonstration in Hyde Park, London (Topical) .....
June 27—The Gypsy Gambler (Drama).....

GEORGE KLEINE.

May 12—The Toreador's Romance (Cines—Special—2 parts—Drama).....?
May 19—Mystery of the Fast Mail (Special—Eclipse—2 parts—Drama) .....
May 26—The Cigarette Maker of Seville (Cines Spec.—Two parts—Drama) .....
June 2—Trapped By Wireless (Eclipse—Two parts—Special—Drama) .....
June 9—The Trap-Door Clue (Celio—Special—2 parts—Drama).....
June 16—One Woman's Way (Cines—Special—2 parts—Drama) .....
June 23—A Midnight Guest (Cines Special—Two parts—Drama) .....

LUBIN.

June 3—Kiss Me Good Night (Special—2 parts Comedy) .....
June 4—A Girl of the Cafs (Special—2 parts—Drama) .....
June 5—Blotted Out (Drama).....
June 6—Fire! Fire! (Comedy).....
—The Female Cop (Comedy).....
June 9—The Pie Eaters (Comedy).....
June 9—He Wore a Wig (Comedy).....
June 10—The Changeling (Spec.—2 parts—Dr.).
June 11—The Lure of the Pit (Special—2 parts—Drama) .....
June 12—Claim Number Three (Drama).....
June 13—He Changed His Mind (Comedy).....
June 13—A Bargain Automobile (Comedy).....
June 16—The Shell Comb Industry (Ind.).....
—Good Cider (Comedy).....
June 17—The Struggle Everlasting (Special—Two parts—Drama) .....
June 18—The House of Darkness (Special—Two parts—Drama) .....
June 19—The Parent Strain (Drama).....
June 20—Getting Solid With Pa (Comedy)...
—Long May It Wave (Comedy).....
June 23—Mice Nursery (Comedy).....
—Brown's Big Butler (Comedy).....
June 24—The Greater Treasure (Special—Two parts—Drama) .....
June 25—The Candidate for Mayor (Special—Two parts—Drama) .....
June 26—A Practical Demonstration (Drama)..
June 27—Who's Boss (Comedy).....
—His Sudden Recovery (Comedy).....

MELIES.

June 9—By Taxi to Fortune (Comedy).....
—Midday or Midnight? (Comedy).....
June 10—The Love Story of Her Youth (Drama)
June 11—His Uncle's Deception (Comedy) .....
—Quits (Special—Two parts—Drama)..
June 13—The Mummy (Special—Two parts—Dr.)
June 16—On the Beach (Comedy).....
June 17—At the Mercy of the Waves (Drama).
June 18—Hidden Death (Spec.—Two parts—Dr.)
His Dream Fulfilled (Comedy).....
—Everybody's Doing It (Comedy).....

PATHE.

June 1—The Joking Bricklayers (Comedy)....
—Monaco (Architecture).....
—When Dreams Come True (Drama)...
June 2—Dogs of War (Drama).....
June 3—Pathe's Weekly, No. 39 (News).....
June 6—The Lost Heir (Special—2 parts—Dr.)
June 8—Woof! Watch Whiffles (Comedy)...
—Picturesque Scandinavia (Travel)....
June 9—The Poison of Serpents (Educa.)....
—River Travel in Indo-China (Travel)..
June 10—Pathe's Weekly, No. 40—1914 (News)
June 15—Whiffles, the Spotter (Comedy).....
—Brittany, France (Travel).....
June 16—Simple Experiments in Electricity (Educational) .....
—Through the Bosphorus, Turkey (Travel)
June 17—Pathe's Weekly, No. 41—1914 (News)
June 22—Max the Magician (Comedy).....
Historic St. Cloud (Educational)...
June 23—Glacier National Park in Winter (Sc.)
June 27—The Mormot (Educational).....
June 24—Pathe's Weekly, No. 42—1914 (News)
June 29—Visit to Paris (Travel).....
—Rapids and Water Falls of New Zealand (Scenic) .....
June 30—A French Village in Senegal, West Africa (Scenic) .....
—Venomous Serpents (Educational).....
July 1—Pathe's Weekly, No. 43—1914 (News)

SELIG.

May 29—Second Childhood (Comedy).....
May 30—The Girl Behind the Barrier.....
June 1—The Adventures of Kathlyn—No. 12
—The King's Will (Special—Two parts—Drama) .....
June 1—Hearst-Selig News Pictorial No. 27 (News) .....
June 2—The Sheep Runners (Drama).....
June 3—The Runnmage Sale (Drama).....
June 4—The Hearst-Selig News Pictorial No. No. 28 (News).....
June 5—Willie's Haircut (Comedy).....
—His First Ride (Comedy).....
June 6—Rose o' My Heart (Drama).....
June 8—Hearst-Selig News Pictorial, No. 29..
June 8—Judge Dunn's Decision (Special—2 parts—Drama) .....
June 9—Eugenics At Bar "U" Ranch (Com.).
June 10—The Doctor's Mistake (Drama).....
June 11—Hearst-Selig News Pictorial, No. 30..
June 12—Bombarded (Comedy) .....
June 12—Doe Yak's Zoo (Picture Cartoon).....
June 13—When the Night Call Came (Drama)..
June 15—The Adventures of Kathlyn, No. 13—
The Court of Death (Special—Two parts—Drama) .....
June 15—Hearst-Selig News Pictorial, No. 31 (News) .....
June 16—How Lone Wolf Died (Drama).....
June 17—Castles in the Air (Drama).....
June 18—Hearst-Selig News Pictorial, No. 32 (News) .....
June 19—Peter's Relations (Comedy).....
—Chicken (Comedy) .....
June 20—The Girl at His Side (Drama).....
June 22—Hearst-Selig News Pictorial, No. 33 (News) .....
June 22—Me An' Bill (Special—Two parts—Drama) .....
June 23—The Servant Question Out West (Com.)
—Doe Yak and the Limited Train (Com.)
June 24—Somebody's Sister (Drama).....
June 25—Hearst-Selig News Pictorial, No. 34 (News) .....
June 26—The Captain's Chair (Drama).....
June 27—The Right to Happiness (Drama).....

VITAGRAPH.

May 27—The Boys of the I. O. U. (Com.-Dr.).
May 28—Hunger Knows No Law (Drama)....
May 29—Mr. Bunnyhug Buys a Hat For His Bride (Comedy) .....
May 30—The Mystery of the Hidden House (Special—Two parts—Drama) .....
June 1—Miss Raffles (Comedy-Drama).....
June 2—The Last Will (Special—2 parts—Dr.)
June 3—Wanted, a House (Comedy).....
June 4—A False Move (Comedy).....
June 5—The Maid from Sweden (Comedy)....
June 6—Too Many Husbands (Special—2 parts Comedy) .....
June 8—Eve's Daughter (Drama).....
June 9—The Right of Way (Special—2 parts—Drama) .....
June 10—The Widow of Red Rock (Comedy)....
June 11—The Power to Forgive (Drama).....
June 12—The Accomplished Mrs. Thompson (Comedy) .....
June 13—Our Fairy Play (Spec.—2 parts—Com.)
June 15—The Crime of Cain (Drama).....
June 16—A Wayward Daughter (Special—Two parts—Comedy-Drama) .....
June 17—The Ladies' War (Comedy).....
June 18—Only a Sister (Drama).....
June 19—The Persistent Mr. Prince (Comedy).
June 20—Father's Flirtation (Special—Two parts—Comedy) .....
June 22—Maria's Sacrifice (Drama).....
June 23—The Passing of Diana (Special—Two parts—Drama) .....
June 24—The "Bear" Facts (Comedy).....
June 25—Happy-Go-Lucky (Comedy-Drama)....
June 26—The Old Maid's Baby (Comedy).....
June 27—His Wife and His Work (Special—Two parts—Drama) .....

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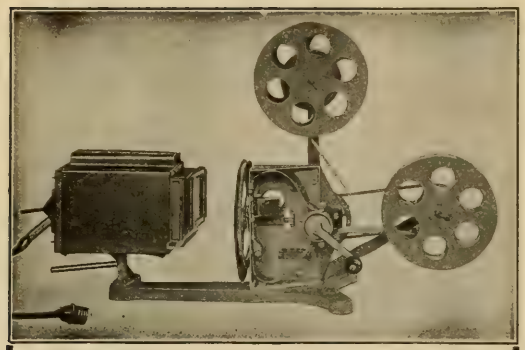

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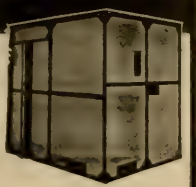

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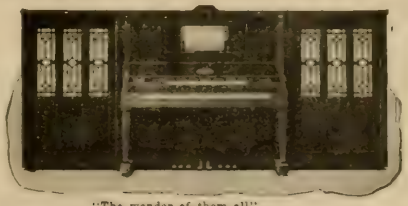

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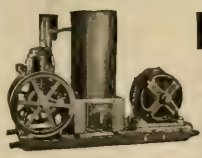

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THE REBELLION OF KITTY BELLE two reels, release date, Sunday, June 14. A picture that you can feature and that will make good, presenting LILLIAN GISH and ROBERT HARRON in an adaptation of a famous GEORGE PATTULLO short story.

THEIR FIRST ACQUAINTANCE, one reel, release date, Tuesday, June 16. A thrilling, interesting and well presented melodrama with DOROTHY GISH and ROBERT HARRON.

THE SEVERED THONG, two reels, release date, Sunday, June 21. It will hold spectators in genuine suspense and will please by its reverent sentiment.

THE BURDEN, one reel, release date, Tuesday, June 23. "Fair to middling," but not exceptional.

D. W. GRIFFITH supervises the production of all Majestic releases

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in which the goat-man makes a flyer for fun.

June 24th—"Somebody's Sister"

Young people from the country meet the trials of a great city and finally flee from them to find greater happiness at home. An interesting play with a fine moral.

June 26th—"The Captain's Chair"

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June 27th—"The Right to Happiness"

How a girl, raised amid criminal environment, rises superior to it and shows nobler womanhood—is the drift of this surprising and gripping drama.

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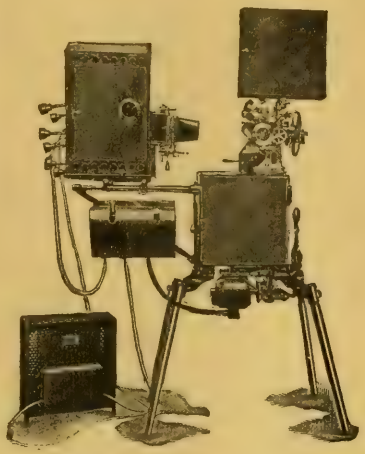

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MOVING PICTURE WORLD

THE FILM INDEX

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Story by Harold MacGrath **Scenario by Lloyd Lonergan**

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Sunday, June 28th, "The Widow's Mite." A story of romance in which Helen Badgley, the "Thanhouser Kidlet," plays the title role. The cast also includes the Thanhouser Twins (Marion and Madeline Fairbanks), Carey L. Hastings, Mrs. Fairbanks, Mayre Hall and Nolan Gane.

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Superlative and Aristocratic Features

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Essanay's

Thrilling Melodrama

in two Acts

Featuring

Francis X. Bushman

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A thrilling adventure of a clerk that is exciting in the extreme, adapted from the Munsey Magazines.

RELEASED WEDNESDAY, JULY 8th.
"A BOARDING HOUSE SCRAMBLE"
A comedy riot concerning the love of two star boarders.

RELEASED THURSDAY, JULY 9th. **"SLIPPERY SLIM—DIPLOMAT"**
A Western comedy sensation featuring Victor Potel, Margaret Joslin and Harry Todd.

RELEASED FRIDAY, JULY 10th. **"NIGHT HAWKS"** (In Two Acts as Above)

RELEASED SATURDAY, JULY 11th. "BRONCHO BILLY AND THE SHERIFF" A thrilling Western drama with G. M. ANDERSON.

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J. Warren Kerrigan gives a vivid impression of how an up-to-date pirate would act. An ideal comedy-drama featuring an ideal screen star.

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The hoydenish antics of a young girl makes life miserable for a spinster, and finally win over her guardian. Florence Lawrence at her best in this sprightly comedy.

JOKER

"BESS THE DETECTRESS; or TICK, TICK, TICK" (One Reel).
Released, Wednesday, July 1st.

In which Bessie Pinkerton Holmes, ex-chorus girl, detects anything and everything. She even manages to evade detecting the rent.

"CAPTAIN KID'S PRICELESS TREASURE" (One Reel).
Released, Saturday, July 4th.

A burlesque comedy that provides no end of merriment. A thousand laughs in a thousand feet. Count 'em.

POWERS

"PEARL OF THE SEA" (One Reel).
Released, Friday, July 3rd.

No tigers or lions eating up the leading lady. No forgeries nor murders nor villains thrown over the cliffs, but just a drama, with a punch that might have happened next door.

IMP

"ADVENTURES OF A GIRL REPORTER" (Two Reels).
Released, Monday, June 29th.

A gripping plot, plenty of action and a thrilling wind-up. Of course the love interest is there. It's a play that "gets over"—a story with a new twist.

"THE ONE BEST BET" (One Reel).
Released, Thursday, July 2nd.

In this pleasing comedy King Baggot presents some highly entertaining situations that will delight you.

ECLAIR

"SNOWDRIFT" (Two Reels).
Released, Wednesday, July 1st.

You'll get a half hour of solid enjoyment out of this emotional drama. It has a tragic touch at the finish which can't fail to bring a tear. Some unusually picturesque settings showing a tremendous snowstorm.

"THE GREATEST OF THESE" (One Reel).
Released, Sunday, July 5th.

A kind-hearted old man becomes a fiend when his daughter elopes. His better nature asserts itself through the plaintive appeal of a child.

101 BISON

"THE HOPES OF BLIND ALLEY" (Three Reels).
Released, Saturday, July 4th.

A simple and tremendous story that carries a message from the poor to those who live more fortunately. It's a masterpiece of rare quality.

GOLD SEAL

"LUCILLE LOVE, THE GIRL OF MYSTERY" (Series No. 12). (Two Reels).
Released, Tuesday, June 30th.

Loubeque again succeeds in getting the papers from Lucille and forcibly takes her to his Mexican ranch. Her escape from the villain's clutches will set your nerves tingling with excitement.

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STERLING

"IT'S A BOY" (One Reel).
Released, Monday, June 29th.

Every time you see the name Sterling coupled with a juvenile comedy you can gamble it's a one hundred percent box office magnet proof.

"THE CRASH" (One Reel).
Released, Thursday, July 2nd.

Without a question of doubt it's one of the biggest and most spectacular comedy productions ever attempted. In addition to other big features you will see a terrific explosion, the blowing up of a house and barn, a real auto going over a cliff and a motorcycle smashing on top of the auto.

REX

"THE HOUSE DISCORDANT" (Two Reels).
Released, Thursday, July 2nd.

A heart-throbbing drama in which the green-eyed monster, jealousy, plays an important part, but is flouted as this highly emotional play draws to a close.

"ON THE RIO GRANDE" (One Reel).
Released, Sunday, July 5th.

Anna Little, Herbert Rawlinson, interpret a living—a gripping story of frontier life. Duty conquers love when the sheriff kills his sweetheart's father.

FRONTIER

"THE BROKEN BARRIERS" (One Reel).
Released, Sunday, July 5th.

You will enjoy the excitement and the suspense as this thrilling story of the West is unfolded.

NESTOR

"THE LOST ARROW" (One Reel).

Released, Wednesday, July 1st.

An enchanting interpretation of an Indian Folk-lore tale, featuring Eva Fay.

"THOSE COLLEGE DAYS" (One Reel).
Released, Friday, July 3rd.

A merry little story cleverly staged in the midst of college life. The frivolous antics of the girls and the pranks of the boys will amuse you.

UNIVERSAL IKE

"UNIVERSAL IKE, JR., AND THE VAMPIRE" (One Reel).

Released, Tuesday, June 30th.

Fifteen minutes of highly diverting comedy. The type of picture that the kiddies will like and the old folks enjoy.

CRYSTAL

"THE GIRL IN PANTS" —&— "HER NEW HAT" (One Reel).

Released, Tuesday, June 30th.

A galaxy of talent in these two snappy comedies—look at them. Vivian Prescott, Charlie De Forrest and Pearl White. A split-comedy that will please everybody.

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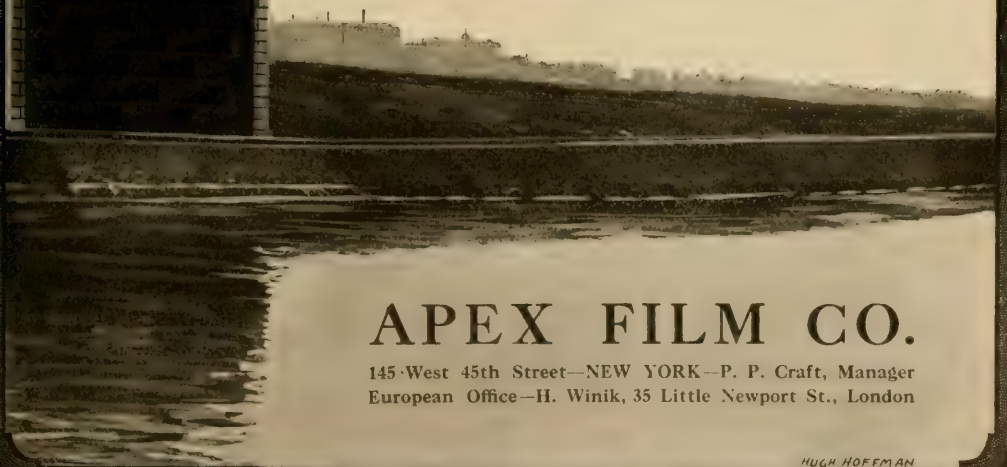

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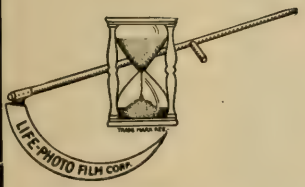

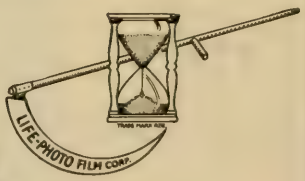

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Notes from New York Newspapers.

The Wrath of the Gods is to moving pictures what "Madame Butterfly" and "The Darling of the Gods" were to drama and opera.

New York American, June 9th.

Miss Tsura Aoki plays the leading role in this great drama with grace and ease that rivals the work shown by American motion picture stars.

New York Press, June 9th.

There is a great picture at the Strand this week—"The Wrath of the Gods."

Geo. H. Smith, The Globe, June 11th.

It is the best picture of the year.

Brooklyn Daily Eagle, June 7th.

The scenes with the exploding volcano in the background are terrifying. The other masterful scenes are the typhoon striking the sailing ship, the wreck, and the breaking of the storm about the hut of the girl's father.

The Evening Sun, June 9th.

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DOMINO WINNERS

A Frontier Mother; 2 Parts; Thursday, June 25th
His Hour of Manhood " " " July 2nd

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DOMINO

BRONCHO

BRONCHO HEADLINERS

Desert Thieves; 2 Parts; Wednesday, June 24th
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¶ From all parts of the North American Continent Came This Mighty Avalanche of Letters and Postcards From Exhibitors Who Know REAL VALUE When They See It. We Received 1979 Inquiries in One Week!

¶ One Incident Alone Proves the Value of This Red-Hot Motion Picture Newspaper. The Great News Sensation of the Decoration Day Press Was the Terrible Disaster of the Empress of Ireland. On Monday, Pictures of the Survivors and Scenes Connected With the Catastrophe Were Being Shown in THE PATHÉ DAILY NEWS!

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EDISON

FACE TO FACE

**A Drama by Richard Washburn Child—in "Story of the Man Who Disappeared." Produced in collaboration with the Popular Magazine.*

Following the exciting attempt to stop Earle's train, the four partners land the new Court House contract. Carter attempts to block this by a bill in the Legislature. He in turn is accused of bribery and, after exciting incidents, is found out by a clever ruse. It is a thrilling drama. Released Tuesday, July 7th.

COMING MULTIPLE REELS

*****The Shattered Tree**
Drama. Friday, July 3rd.

*****In the Shadow of Disgrace**
Drama. Friday, July 10th.

COMING SINGLE REELS

Back to the Simple Life
Comedy. Wednesday, July 1st.

Her Spanish Cousins
Comedy. Monday, July 6th.

Molly the Drummer Boy
Drama. Saturday, July 4th.

Andy Has a Toothache
Eighth "Andy" Comedy. Wednesday, July 8th.

*One sheets. **One and three sheets. ***One, three and six sheet posters by the Morgan Lithograph Co.

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Broadway's most popular and successful Actor

"The Fortune Hunter" 5 Reels *By Winchell Smith*

"The Candidate for Mayor," 2 Reels., Thurs, June 25th

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"NICE NURSEY" } Split Reel
"BROWNS' BIG BUTLER" } Comedy
Tues., June 23rd

"THE GREATER TREASURE"
2 Reel Drama—Wed., June 24th

"THE CANDIDATE FOR MAYOR"
2 Reel Drama—Thurs., June 25th

"A PRACTICAL DEMONSTRATION"
Drama—Friday, June 26th

"WHO'S BOSS" } Comedy Split Reel
"HIS SUDDEN RECOVERY" }
Sat., June 27th

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VITAGRAPH

"MARIA'S SACRIFICE" Drama *Monday, June 22*

His suspicions of his wife lead him to attempt murder. Her faithfulness is proven by her testimony, which saves him from punishment. WILLIAM HUMPHREY, EULALIE JENSEN, S. RANKIN DREW and WILLIAM V. RANOUS are the principals.

"THE PASSING OF DIANA" Two Part Drama *Tuesday, June 23*

She loves one man and marries another. In jealous rage, she motors over a high cliff with the other man's wife. Diana is killed; the other woman is saved. DOROTHY KELLY and JAMES MORRISON in the leads.

"THE BEAR FACTS" Comedy *Wednesday, June 24*

"Sonny Jim" reads about the story of "The Three Bears." He starts out to find them and sure enough he does. He makes friends with them. His father and mother are frightened, but Sonny is perfectly happy. BOBBY CONNELLY has the lead.

"HAPPY-GO-LUCKY" Comedy-Drama *Thursday June 25*

Everybody falls in love with her. Her happy disposition and high sense of honor wins the hearts of a young man and his mother. They will not let her leave them. CLARA KIMBALL YOUNG, EARLE WILLIAMS and ROSE TAPLEY are the leads.

"THE OLD MAID'S BABY" VITA-LAUGH Comedy *Friday, June 26*

Bunny likes Flora, but has no use for her "baby." A very funny chain of incidents leads to their engagement. The "baby" is glad of it. JOHN BUNNY and FLORA FINCH make a happy couple.

"HIS WIFE AND HIS WORK" Two Part Drama *Saturday, June 27*

Married to a woman seeing things from a different view-point, she makes his life a Hell. With mind broadened, she returns to cheer and encourage him. ALFRED D. VOSBURGH, MYRTLE GONZALEZ, ANNE SCHAEFER and GEORGE HOLT are the cast.

SIX A WEEK

"THE REFORMATION OF THE GANG"
Drama .....MONDAY, JUNE 29

"THE POOR FOLKS' BOY"
Two Part Drama.....TUESDAY, JUNE 30

"THE CIRCUS AND THE BOY"
Sonny Jim Comedy.....WEDNESDAY, JULY 1

"TWO STEPCHILDREN"
Drama .....THURSDAY, JULY 2

"A TRAIN OF INCIDENTS"
Comedy .....FRIDAY, JULY 3

"THE TOLL"
Two Part Drama.....SATURDAY, JULY 4

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STATE RIGHTS The Christian *TWO STATES LEFT*

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THE WEAKLING

A Two-Part Drama. The third feature of the Alice Joyce Series. The awful struggle between the brothers in the storm, and Litt's superb sacrifice to save the life of Nancy's father, will hold observers tense. *This story complete in itself.* Released Monday, July 6th. Business-bringing 1, 3 and 6-sheets.

KAINTUCKY BILL

Elected Sheriff in jest, "the worst moonshiner in the State" breaks up moonshining. How he does it will hold attention from first scene to last. Released Tuesday, July 7th. Striking 1 and 3-Sheet Posters.

RUBE THE INTERLOPER

What happens to this "Peeping Tom," who gets gay with two chorus girls, will keep your patrons in a roar.

(On the same reel.)

IN OLD ENGLAND

The game of Rugby between Ireland and Scotland, and the Southern Counties cross-country run, two of the interesting events. Released Friday, July 10th.

A STRING OF PEARLS

A Two-Part detective story featuring Helen Holmes. No chase could be more exciting than that in which the police race their machine through crowded streets in an effort to capture a desperate jewel thief. Released Wednesday, July 8th. Attractive 1, 3 and 6- Sheets.

LAME DOG'S TREACHERY

The deadly knife duel between Lame Dog and Two Feathers, and Atahka's ruse to save her lover, two of the absorbing scenes. Released Saturday, July 11th. Superb 1 and 3-Sheets.

"The Beast"—Produced at the Exposition

held at the Grand Central Palace, New York, is one of Kalem's Tuesday Single-Reel releases. Further particulars concerning this great One-Reel Tuesday Issue will reach you shortly.

KALEM COMPANY, 235-9 West 23rd St., NEW YORK

MOVING PICTURE WORLD

THE FILM INDEX — EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr.....President
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(*The index for this issue will be found on page* 1890)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, June 27, 1914.

Facts and Comments

WHAT CAN BE DONE to rid the exhibiting profession of men who solicit half-grown girls to "come in and see the only white slave film on the avenue." A fine or even imprisonment is no more than condign punishment, but neither fine nor imprisonment will efface the stigma which such creatures leave on the good name of the industry. We wish the organized exhibitors would find some means of keeping such a person out of the exhibitors' ranks. It seems to us that the best way to deal with offenders of this kind from the standpoint of society is to revoke their license and make them thereafter ineligible for connection with any motion picture enterprise.

* * *

A CLERGYMAN from Racine, Wis., writing of the supply of educational pictures, complains that the ministers in the smaller cities have great difficulty getting a sufficient number of suitable pictures. He says that the rural clergymen have to depend "largely upon the theater exchanges, and this source is absolutely inadequate." We would recommend to all seekers after educational films to get in communication with the educational departments of the leading film manufacturers, some of whom have hundreds of subjects, before they register any more complaints as to the inadequacy of the supply of educational films.

* * *

SPEAKING of the Smith-Hughes Bill in Congress, our esteemed contemporary, *The Evening Sun,* remarks "that nothing could be more undesirable." The paper goes on to say that "censorship of this kind is intolerable, and never has been successful anywhere. Apart altogether from the fallibility on the part of the censors there is something absurd in the suggestion that everything must be reduced to the requirements of children." The last sentence is especially well worth pondering. The problem of the admission of children into the motion picture theaters is a very long way from being solved. All efforts made in our country to deal with the problem have failed to solve it. The subject is worthy of the best thought in the industry, and THE MOVING PICTURE WORLD proposes to offer certain suggestions in the near future, and we hope that our readers will aid with suggestions born of practical experience.

* * *

THE MOVING PICTURE WORLD more than a year ago predicted the time when, following the custom in the British market, the producer and renter would show his films to the exhibitor before asking him to book them. We are gradually coming to this commendable habit. High-class exhibitors who depend on the quality of their program for larger prices of admission cannot afford to book features on any information but that of their own judgment. The more progressive among the renters and producers are careful to make the screen examination as much like a real performance as possible. Big theaters have been rented and special music provided at these screen examinations. The real worth of a picture on the screen can only be told when the best methods of presentation are used.

* * *

THE REMARKABLE INCREASE in the average price of admission charged by the motion picture theaters in this city has come about in such a gradual way that it has escaped general attention. The number of even the smaller theaters which now charge fifteen cents has increased steadily. The exhibitor is no longer afraid to charge adequately for what he knows is a fine program. Quality is responsible for this pleasing change. In many sections of the East, we are sorry to say, the nickel is still the prevailing price, but the reign of quality must eventually affect the industry in every part of the country.

* * *

AMONG THE MOST INTERESTING addresses made at the recent convention in this city was one delivered by a practical and experienced film man on the subject of posters. We are tending toward the rational and the sensible in posters. The hysterical cry for bloody paper which a short time ago seemed to affect men who were perfectly normal on all other subjects, seems to have been subsided. There ought be life and a touch of the sensational in posters, but we do not want posters apparently designed to advertise an university of crime in all its branches. The producers have learned by this time that the sensation hunting in posters may easily be overdone. Another feature of the poster phase is this: The men making paper want to make it appear indispensable to the success of a film, and for this reason they are fond of exaggeration in theme and color.

The Single Reel

By W. Stephen Bush

ONE of the great problems in the moving picture field to-day is the future of the single reel. A controversy has begun to rage around the subject. Like most controversies it has brought but little light and obscured rather than illumined the various aspects of the question. We are too apt to be influenced by our interests in viewing the future of the single reel. There is one section in the industry which looks upon the single reel with positive affection approaching almost idolatry. In this section are represented both certain producers and certain exhibitors. The big early fortunes in the industry have been made in the days of single-reel dominance. The unit of a thousand feet was adapted in the early period of our industry. It was eminently suitable to the producer, whose first concern was to supply novelty and variety. Novelty was still one of the chief charms and one of the greatest titles to popularity of the motion picture as late as 1910 and 1911. A huge and most cleverly contrived commercial machinery was built upon the basis of the perpetual reign of the single reel. The single reel was very acceptable to the exchange man. If he could only get enough of them he could supply any number of exhibitors. He could keep competitors away from each other, though two or even three of them had their theaters in the same town. The exhibitor liked the single reel because it gave him an elastic program. He could increase or decrease the numbers on his program just exactly to meet the changing needs of his theater; the one thousand feet unit was decidedly handy. We all know that in the early days there was but little system in the arrangement of the program. "Cutting the show" was common. The theaters were small and the crowds seeking admission were large. The problem of getting the first crowd out as expeditiously as possible and making room for the throng waiting in the lobby was about the severest problem confronting the very early exhibitor. The single reel put a premium on the *new* picture. It appealed to the exhibitor as the most available weapon for crushing his competitor. There was a time when "single reel" and "first-run" were almost convertible terms. One man took the "first run Biograph" and the other man took the "first run Kalem and Edison" and joyously felt that he was digging the "other fellow's" grave. The "first-run" craze, of which there are signs even at this day, would never have grown to its last alarming proportions if the single reel production had not supplied such tempting materials. The demand for quantity was still the loudest cry in the industry three short years ago. In 1908 and 1909 and even in 1910 almost every producer increased his output of single reels. Go back to the files of The Moving Picture World of those years and you will find its columns full of enthusiastic announcements of a new release by the Blank Film Company to be distributed on Tuesdays or Thursdays or Saturdays. At that time producers only answered a very apparent need in straining their facilities to the utmost to assure quantity.

Nor can it be denied that in 1908 and 1909 there was a distinct improvement in the quality of the average single reel despite the threatened overproduction. With all due respect for the later magnificent developments along higher lines it must be admitted that many of the old-time single reels showed great art in condensation. Padding was almost unknown. There was a steady supply of good and original comedy. Of course, much of this excellence of the single reel was due to the fact that the producers were still working on virgin soil. Popular fiction, the classics, and indeed the whole range of literature, was open to all who cared to take.

How, then, has the decadence of the single reel come about? In the first place, the producers not only answered the original demand but as time went on burdened the market far beyond the limits of a genuine public demand. Overproduction came with all its attendant evils, of which the lowering of quality is easily the worst. At the very time the public began to weary of the eternal cowboy and the chase and the cheap melodrama and the stereotyped film generally, the producers worked overtime to supply the very things waning in public favor and esteem. The result was inevitable. A new factor appeared. This was the feature containing more than a thousand feet. Singularly enough, some of the specialists in single reels were among the first to put out multiple-reel features. Unfortunately they met with no enthusiastic response from their exhibitors and exchanges. The question of price proved a great obstacle to this first development of the multiple-reel feature. Besides the exhibitors, or at least a vast majority of them, were still wedded to the single reel. The single reel they knew how to handle, single reels had furnished them with their daily bread and something to spare; they naturally dreaded any innovation, and were more than willing to continue in the old path. Then the average seating capacity of the old-fashioned motion picture theater militated against multiple-reel features. The public, however, had had its taste of big features, some of them produced on a grand scale and revealing the vast adn hitherto undreamed-of possibilities of the kinematograph as the greatest medium of visualization in the world's history. There was no resisting this demand for the new form of motion-picture entertainment. In the summer of 1911 the first great multiple feature came over from Italy—"Dante's Inferno." It was discovered in a very practical and profitable way that the public was ready for such features and quite willing to pay the price. Then it was that the rising tide of features set in, and it is still rising. Now the big theaters began to open their doors to the hitherto doubted or despised picture, and now the most important men in the theatrical world began to realize that a new art had come into being and that they must live and progress with it and utilize the opportunities it held out. From this moment dates the predominance of the multiple-reel feature in the industry. The men who furnished the staple of the industry, i. e., the single reel, took up a position of hostility to this new departure, and in this attitude they were supported by the exhibitor with a small house. It was not generally realized that the country and the industry were large enough to afford room for the old style and for the new, and that what looked like a danger of disintegration was in reality nothing more than a problem for adjustment to new conditions and broader lines of endeavor. I propose to show in my next article how this adjustment may be expected to work out to the immense benefit of the entire industry.

A HELP IN THE DAY'S WORK.

Editor Moving Picture World.

Dear Sir: Inclosed please find $3 for the renewal of my subscription to The Moving Picture World, which expires June 30th. The magazine has been a great help to me in my work. The Comments on the Films are of great value to one who cares for advance information.

Respectfully yours,

Prop., Keith and Crystal Theaters.

A Language of Enchantment

By Louis Reeves Harrison

SHAKESPEARE spoke through his most characteristic creation, cynical Prince of Denmark, and analyzed the play as a chemist resolves a substance into its elements. We may care little or nothing for what he said, and it may not apply to drama of to-day, but his critical remarks have been a final proof to many that the Great Bard spoke from knowledge that was complete. He had sounded all the depths of play-making in his time—who has done it in this glorious age of ours, this age of scientific penetration and achievement?

This is a remarkable age. Science enables us to look into the human frame and study organic workings by means of a light comparable to that of truth, so faithfully does it show us what exists, and the knowledge thus brought to us is transforming our ideals quite as well as our methods of living. Liars we may be, and hypocrites, too, but deep in our hearts is an unchanging love of truth. We are ever, ever, searching for what shall transform us and the conditions under which we live to what shall approximate our finest ideals. Nearly all that has been and has been believed in is passing away, "like the baseless fabric of this vision," that we may reach a better self-knowledge and form some conception of the purpose in our evolution.

The great mass learns slowly because it takes a long time for a fine thought or a valuable fact to reach millions scattered over the earth, but a new means of distributing thought and fact and ideals has come into existence, a language of enchantment. We but vaguely understand what a wondrous medium has been placed in our hands for development and splendid use, and we are, on that account, appropriating it for commercial rather than artistic purposes, a necessary preliminary to arouse interest in its scientific improvement, though far removed from its ultimate grand purpose.

At this stage of its evolution, at a time when we are inclined to dispense with servile imitation in its product, it may be out of place to quote the Great Bard, but as students of all that bears on this evolution, interested in its upbuilding by rational methods, we may turn ear to what he has said through Hamlet's musings, more especially the Prince of Denmark's greetings to the players he persuaded to re-enact the tragedy of his father's death. Hamlet, turning every possible occasion to account in his purpose to avenge his father's murder by subtle means, addresses the players with a direct earnestness that came from the depths of his complex nature.

"Suit the action to the word," he instructs them, "the word to the action; with this special observance, *that you o'erstep not the modesty of nature; for anything so overdone is far from the purpose of playing, whose end is to hold the mirror up to nature.* Now this overdone, though it make the unskillful laugh, cannot but make the judicious grieve—*the censure of the which one must o'erweigh a whole theater of others.*" Such is the spirit and closely the word of his instructions. He continues, "O, there be players that I have seen play, and heard others praise, who have so strutted and bellowed that I have thought some of nature's journeymen had made men *and not made them well, they imitated humanity so abominably.*"

We are most graciously spared what Hamlet would have said if he could have seen some of the moving pictures that "imitate humanity so abominably." With a million people writing photoplays which are little more than publications of incompetence, with hundreds of directors deriving their inspiration from the wrong side of the footlights, with dozens of producers attempting to show moving picture audiences what a stage play is like, our visualizations, even some of the best of them, "o'erstep the modesty of nature," though this overdone is far from the purpose of screen presentation. Instead of imitating nature, most of them are busily occupied with imitating one another.

"Work that is a mere echoing has no value," says one of the most brilliant of modern art critics. The necessity of making money in the easiest possible way, irrespective of the enduring qualities of individual effort of those inwardly moved to express something worth while on the screen, seems to be the only compelling influence at work at present. Get the money, get all there is, get it quick, by fair means or foul, is the Judas Iscariot motive behind irresponsible production and ignominious business methods. There is no other formula for making screen visualizations that meet intelligent people on their own ground than that of responding to their ideas and ideals. It is our common misfortune that "some of nature's journeymen" have in this new art "made men and not made them well"—they "imitate humanity so abominably."

We are very proud of our accomplishments in science—we feel that we participate to a degree in all that is being accomplished by men who achieve for the common good. We dream of still greater things to be done for humanity's sake, yet we have at hand a language of enchantment which can be made to hold millions enthralled by its charm, and so cast a spell over the human mind that it lies with us to convey what is small and mean, or what is great and ennobling to those fascinated minds. Which are we really doing?

After all, what do scientific developments in production and exposition, stories, plots, scenes, authors, directors, actors, count for if there is neither amusement nor significance in what is being shown on the screen. Is there amusement or significance in a very large proportion of photoplays now exhibited? Ask the exhibitor. How does he know? All the members of his audience do not regard the low price of admission as an excuse for a low grade of entertainment, and some of them express great disapprobation.

There is only one reason why people should grow tired of screen portrayals that are scientifically monotonous, and that is that they are artistically imitative or otherwise wearisome. They are repeating over and over again what has already been shown on the screen or the stage, instead of presenting something new, varied, interesting and attractive. I have personally seen a half dozen repetitions of one story, with a change of name and a few other weak modifications.

It may be profitable commercially at present to save a few dollars on the creative end of screen portrayals, but it is already a nuisance to go out of one's way to watch something that is expected to give variety and change, only to witness iteration and reiteration of motive and action. It is a nuisance to the spectator, and it is becoming an appreciable source of loss to every exhibitor who has expressed himself to me frankly on the subject. The commercial end of it for him is seriously disregarded when the natural desires of his audience are disregarded. Even those people who scorn ethical considerations long to get at eternal truths and are deeply affected by screen presentations that are truly artistic; for this art is beyond any code of morals, in itself beautiful, immortal, the exponent of limitless variety, truly a language of enchantment.

The Only Son

A Four-Reel Lasky Feature, With Thomas W. Ross in the Lead Role. Best Lasky Release So Far.

Reviewed by Louis Reeves Harrison.

CAST.

Thomas Brainard, Sr.	James Blackwell
Thomas Brainard, Jr.	Thos. W. Ross
Mrs. Brainard	Jane Darwell
Gertrude Brainard	Merta Carpenter
Henry Tompkins	M. MacMillan
Chas. Lester	John P. Wild
Collins	Fred Starr
Detective	Milton Brown

PROBABLY the best of the Lasky releases, "Their Only Son," has a deeper significance than the others and is closer to the human heart, especially in the big sympathetic chord it strikes in compassion for the erring. The strong note is not thrust into prominence, but the quiet lesson conveyed is more impressive on that account. It is true art to keep ethical considerations in the background, weaving them imperceptibly into a story apparently devised for no other purpose than its first and foremost one, that of entertainment.

Scene from "The Only Son" (Lasky).

Interest is enlisted at the outset in a young inventor and his wife, whose shoulder-to-shoulder struggle to build home and means of future happiness for their two children is sweetly natural, admirably suited to methods of screen portrayal, and not without thrilling exhibitions of true heroism. Side by side they fight their way to established place, in full faith that wealth means happiness, happily unaware of the character changes it brings about in those who sense its power for the first time. Lofty success brings satisfaction to the man alone and sorely strains the tie that has bound his brave companion.

Twenty years later, when he is at the zenith of his power, a railroad magnate, when their children are grown, the man remains true in his affections, but those affections have become side issues, his tremendous undertakings engrossing the large part of his attention. The wife falls and her error is discovered when her lover is murdered by someone he has wronged in the past. On his body is found a compromising letter from the magnate's wife, and it becomes a dangerous weapon in the hands of an unscrupulous detective. Exposure, due to his machinations, causes the magnate to renounce the mother of his children, and she leaves him with "their only son," the daughter remaining with her father. Mr. James Blackwell, in the role of the inventor and magnate, easily carries off all honors, and plays a part of consistent dignity to the end.

"The only son," impersonated by Thomas Ross—one feels like calling him "Tommy"—is the natural result of careless education and indulgence on the part of newly-rich parents. Work of all kinds disagrees with him as long as he is under the thrall of his father's wealth, and his conduct is that of a weakling until his innate manhood leaps into flame at the indignities put upon his erring mother. She is not faultless, but she has given the best of her life to those she loved and has only fallen through the cravings of an intense nature.

The only son grows to manhood overnight. He converts all his available securities into cash, makes a business deal with a husky Westerner named Tompkins. "Tompkins of Colorado" takes his mother with him and exhibits much of the pluck and business genius of his father in building his future from the ground up. He is a chip of the old block as a fighter and proves it when circumstances bring him into collision with men who seek to obtain control of his business, none other than his father's agents.

Scene from "The Only Son" (Lasky).

It is now a clash between father and son with some melodramatic incidents, and an ultimate happy result. Tommy Ross is a wonder, and he would have been more of a wonder if the cameraman had confined his scenes to backlights. As it is, Ross injects a delightful element of comedy of the wholesome kind into the play and does it with nice discrimination. The photodrama, in purpose, structure and quality of interpretation measures higher than any previous Lasky feature, which is saying a great deal.

"A Highwayman's Honor."

The Mecca Feature Film Company Offers a Typically English Drama of the Late Georgian Period; in Five Parts.

Reviewed by W. Stephen Bush.

THIS feature represents a practical effort on the part of the late Sir Hubert Von Herkomer to start a new school of kinematography. Sir Hubert was a gifted and clever artist, but he underestimated the importance of practical experience. His production as a whole is acceptable. He selected a powerful subject. The choice of the outdoor settings shows excellent taste. The indoor settings are singularly artistic and true to the period of the story. Indeed the historic proprieties and probabilities have been most carefully observed—with one exception. The photograph in the locket is a plain anachronism, though it will probtbly be noticed but by a few. It was no mean task to create the genuine atmosphere of the England of the last Georges, but this has been done in a most convincing manner. The photography of the interiors leaves nothing to be desired, but the contrary is true of the outdoor work. It seems to me as if some of the best opportunities had been spoiled by taking the pictures against the sun and in many scenes there is an haze.

The story is typically English, strongly flavored with melodrama, but quite gripping at times. The final climax is particularly strong. I must find fault with what I may be permitted to call the dramatic tempo of the play. It moves at times too fast, as, for instance, in the last few scenes, when a more gradual working out of the striking situation would have probably been far more effective. At other times it might move rapidly with great advantage to dramatic strength.

All the actors and actresses had pleasing personalities from Sir Hubert down. They were all earnest in their work, but they lacked camera experience. The picture is rich in scenic effects. One of the pretty things is the fox-hunt, which is quite realistic. The hedges and lawns of rural England are shown in charming profusion and will be admired wherever seen.

The hold-ups though they form a logical part of the plot itself might have been portrayed with less detail and less realism. This and the undue length of some of the scenes may easily be remedied.

Across the Burning Trestle.

Edison Adaptation from "In Christmas Canyon." Written by Francis Lynde and Directed by Richard R. Ridgely.

Reviewed by Louis Reeves Harrison.

CAST.

Tom ..... Yale Benner
Doris ..... Mabel Trunelle
Jake Mills ..... Herbert Pryor
Superintendent ..... Bigelow Cooper

A STORY of thrilling incidents built around the adventures of a plucky girl, "Across the Burning Trestle" will add variety and interest to a program of short plays. It illustrates the persistency of chance in the course of many lives and the adaptability of human character to unsought surroundings under pressure of necessity. The plucky girl in this case is Doris, impersonated by Mabel Trunelle in the serious and sincere manner that has made her acting so dependable and so consistently good. The

Scene from "Across the Burning Trestle" (Kalem).

role of heroine in melodrama is not one of great character-opportunity, but she invariably rises above the play of incident in which she participates and lifts it to a higher plane by her intelligent and comprehensive grasp of whatever she is called upon to interpret.

Doris learns telegraphy from an expert and marries her teacher. When he is prostrated by poor health and forced

Scene from "Across the Burning Trestle" (Kalem).

to rest at an expensive sanitarium, costly enough to be designated as "sanatorium," she seeks an opportunity to work near him, and is obliged to lie for the privilege of earning her living. The Division Superintendent of the railway, at whose office she first obtains employment, insists that his telegraph operators must be unmarried, and Doris accommodates him by removing her wedding ring and posing to suit his requirements. Her attention to business enlists confidence, and she is given full charge of a small and remote station near a deep ravine and bridge. Jake Mills, the man she relieves, is dismissed for drunkenness, and he decides to remain in the neighborhood for the purpose of revenging himself on the superintendent who discharged him, and his successor at the same time.

Meanwhile, during the period that Jake is developing his scheme, the husband of Doris reappears, and she takes him to a little home she has prepared in the woods, where he may fully recover his health. Jake chances to see Doris in company with her husband and concludes that her conduct, inasmuch as she is supposed to be unmarried, is that of a rather loose character. He visits the station while in his cups and becomes offensively familiar. The resistance of Doris kindles his anger, and when he learns that the Superintendent is expected on the next train, he decides to attempt wholesale destruction by setting fire to the bridge.

The rest of the story is told in the title—it is one of those titles that placard the plot and rob plays of any natural element of suspense. Doris fights her way across the burning trestle, flags the train, faints on the track, and is picked up by the Superintendent and the train crew. She recovers and guides them across the ravine, effects the arrest of the villainous Jake and reaps a rich reward for her courage, in spite of the little lie she told.

Big Fire at Lubin Plant.

Explosion Wrecks Film Storage Vault Causing Damage of Between $500,000 and $1,000,000—No Interruption in Business.

AN EXPLOSION, thought to have been caused by spontaneous combustion, destroyed the large film storage vault of the Lubin Film Manufacturing Company, at Twentieth Street and Indiana Avenue, Philadelphia, Saturday, June 13th, injuring a number of people and causing a property loss which is variously estimated between $500,000 and $1,000,000.

One of the injured is an Italian boy for whom little hope of recovery is entertained. The escape of scores of others who were near the vault when the explosion came with only minor injuries is regarded as miraculous.

The following telegram received by The Moving Picture World Tuesday morning will answer the inevitable inquiries as to what effect the disaster will have upon the Lubin program:

> Moving Picture World,
> 17 Madison Avenue,
> New York City.
>
> Through our good fortune in having as great facilities as we have, we will not have a single day's interruption in our deliveries. Have increased our number of companies and with the well-known fighting spirit of Lubin behind us, it will not be many days before we are back on top again with films that will be better than ever.

The explosion came about 10 o'clock in the morning without the slightest warning. No one was in the vault at the time, and that it was tightly closed up is given as the reason for the force of the let-go which was sufficient to blow out an entire wall of brick and concrete eighteen inches thick.

Bricks and mortar were blown in every direction and a string of two-story houses on the same street were badly damaged, some of them being practically destroyed. Rolls of burning film were showered everywhere and many of the adjoining frame buildings were set on fire. It was fire that injured the Italian boy who is not expected to recover; he was playing in the street near the vault at the time of the explosion and his clothes were ignited by a roll of film.

About 500 people, including a number of actors and actresses, were at work in adjoining Lubin buildings at the time of the explosion and a panic was narrowly averted. Some of the girls who hurried from the buildings fainted because of the excitement and had to be taken into houses nearby for medical attention. Heroic action on the part of a number of the male employees resulted in saving a lot of valuable property which was threatened. Harry Meyers, one of the Lubin men, saw the little Italian boy as he fell in the street with his clothing ablaze and prevented the youngster's certain death by beating out the flames in the boy's clothes and carrying him to safety.

Early reports of the explosion included an estimate of the damage done made by Ira Lowrey, general manager of the Lubin company, who said:

"Some of the films which were destroyed had never been put on the market; others cannot be reproduced or duplicated. Our loss on films will be at least $500,000, and on the vault building about $5,000 more. The only explanation we can give for the explosion and fire is that sun, coming through one of the windows, so heated one of the tin cylinders holding a film that it exploded, setting the others off."

Included in the damage done by the explosion, of course, must be the damage sustained by the property holders in the locality whose houses were either wrecked by the force of the explosion or burned by the resulting flames. Of these houses, sixteen were almost wholly destroyed and a score of others were damaged.

Closing Days of the Convention.

International Motion Picture Association Decides to Send a Committee of Seven to the National League's Convention in Dayton, with Full Authority to Talk Amalgamation— Proceedings of the Last Three Days.

By George Blaisdell.

THE convention of the International Motion Picture Association came to a close on Saturday noon. The sessions, which had been held in the Grand Central Palace, were in conjunction with the Second International Exposition of Motion Picture art. The latter came to an end on Saturday evening, the occasion being enlivened by the visit of a large delegation from the Screen Club, which, headed by a band, paraded fromits clubrooms to the hall, returning over the same route at 1045. Much usiness was transacted during the week, but the event of importance was the selection of seven delegates to go to Dayton to meet a lke commttee of the Exhbtors' League of America in an effort to effect a reconciliation between the two organizations. There seemed to be confidence among the leaders of the association that an amalgamation would result.

THURSDAY—Morning Session.

THE entire session on Thursday morning was given over to an address by F. J. Rembusch, of Indiana, and to the answering of questions directed by various delegates to the speaker of the morning. Mr. Rembusch's talk in its early stages was devoted to highly technical subjects connected with projection from the screen end. Mainly, however, his address was most informing and very interesting. He spoke at length on the importance of the exhibitor understanding reflected and diffused light.

"One of the things an exhibitor runs into," said Mr. Rembusch, "is the fadeaway. Fadeaway is a very natural thing, but it is not understood because manufacturers of screens and their salesmen are sometimes disinclined to be entirely frank. The truth might as well be told, and can be understood very readily. It is hardly possible that you can make every seat in your house alike. Some seats receive more illumination than others.

"Light can be distributed just as you can distribute anything else. This fadeaway is the thing we want to tell the truth about. The trouble with the whole moving picture business is that people don't always tell the truth. There is something about the industry that leads people to exaggerate. An exhibitor may be in this business two weeks and you can't tell him anything. There is just as much to know about the science of projection as there is about medicine. It is a wonderfully deep science. Here we are up against this proposition also: We have no authority anywhere who can tell what is really the best scientifically.

"Many exhibitors go to some place to see a picture with the idea of examining the equipment. Now in equipment there are thousands of equations to be considered. There are no two picture theaters alike, so that when anybody asks you to look at a picture and see what a motor generator does, for instance, he is wrong. What you want to know is what will it do in your house. You will never get anywhere until you get it out of your head that you can go into a house and tell about the equipment. The trouble with the exhibitor is that he has been lied to so much that he does not believe anybody. You should not only have architects of buildings, but architects of projection—some place, some where, somebody who can tell you how to get the best results with a certain amount of money.

"The trouble is that you don't give the people enough picture light. A perfect film, a perfect screen and a lot of light will make a perfect picture. We have got to get more light to the retina of the eye. The film will become more transparent. Superimpose no other light over the screen light, which is your whole show, the very life of your show. You ought to protect that light as you would protect your box office. Sometimes the expenditure of a nickel for a bit of curtain will improve your picture 50 per cent.—just by protecting your screen. The moving picture industry has done wonders and beautified the outside of the houses. Let us get to the heart of it and beautify the inside.

"When you get a large screen and a short throw you are out of the optical limit," said Mr. Rembusch in answer to a question. "Get a long throw whenever you can."

THURSDAY—Afternoon Session.

The first speaker at the afternoon session was F. H. Richardson of the projection department of the Moving Picture World. Mr. Richardson called attention in opening to the fact that it was the first time in the history of the industry that a representative of the operating room had been honored by an invitation to address a body of exhibitors on the subject of projection. He said further that it afforded him genuine pleasure to meet the exhibitors and extend in this way the personal acquaintances he had formed in the last few years. Mr. Richardson's address was printed in full in the World last week.

A delegate attempted to read some resolutions which it was inferred might be an invitation to hold the next convention in San Francisco. Vice-president Tugwell opposed the reading of them until such time as the convention might take up the subject of selecting a city for the holding of next year's session.

The following was submitted by Mr. Sachter, of Pennsylvania, as a substitute for a resolution offered by Secretary Rosenthal:

Whereas, Adverse State and National legislation is continually being introduced, legislation that has a tendency to hamper the developments of the trade; and

Whereas, Such attempted legislation can best be defeated by united and concerted action on the part of all branches of the industry; and

Whereas, The motion picture industry has noy reached a stage where it is essential for harmonious and united action of all the branches of the industry; therefore be it

Resolved, That the International Moving Picture Association recommend the establishment of a Trade Board where film manufacturers, exchange men, exhibitors and all the allied branches of the trade can be represented for the purpose of protecting the industry as a whole; and be it further

Resolved, That the incoming executive officers be hereby instructed to enlist the different elements for the establishment of such Trade Board.

Some Exhibitors Shy of Board of Trade Idea.

There seemed to be a fear on the part of some of the delegates that in the proposed board there would be danger of submerging the identity and importance of the exhibitors' organization. Mr. Smith, of New York, was inclined to favor the resolution, but was fearful. Mr. Herrington said he was ready to fight anything in any form of legislation or trade action that would tend to weaken the influence of the exhibitors' association. He went into the history of organizations in the film industry, which seemed to tend toward establishing the fact that the exhibitor was not the one who came out on top in such affiliations. Mr. Herrington expressed the opinion that the exhibitor had no reason to fear his ability to cope with the representatives of any other branch of the trade, and avowed his belief that in brains the exhibitor was the equal of any other part of the motion picture industry. "There is a time when the manufacturer needs the exhibitor," he said. "There is a time when the exhibitor needs the aid of the manufacturer. That time is when there is adverse legislation started. At that time our interests are identical. At that time we should fight together. I ask you to give this resolution due consideration. Don't attempt to pass it to-day."

Mr. Hollander favored the deferrence of the question of affiliation until the exhibitors' organization was on a sound basis, until such time as all States were organized. "Keep the manufacturers away from us, and stand alone. When it comes down to danger from threatening legislation and we need cooperation, let us then appoint a committee to confer with the manufacturers, but don't go to work and force to run a hurdle race the baby creeping on the floor. We are hardly on our feet, and yet ye are trying to start a new organization."

Mr. Bullock told of the advantages such an organization would have been to the trade at the time the Ohio exhibitors were fighting the censorship law. "When we tried to repeal that law the question of funds came up," said Mr. Bullock. "When we sent out an appeal, do you know what happened? Not a single exchange, manufacturer, or accessory man responded. If there had been a board of trade before which we could have laid our troubles we would have got quick action."

There had been two or three attempts on the part of some of the delegates to get an adjournment. The day was hot, and there was to be an early start for a moonlight sail on the Hudson. It looked as if the adjourners were going to get away with it. Mr. Gilosky, of Minnesota, took the floor. "We came down here fourteen hundred miles to do some business," he said. "You know it takes us time to get back home, and there is also here one at least who has to travel as far away as the Pacific Coast. For those who live near here it is different. A great many of us are going to start on Saturday. We feel that if you have any work to do you should stay right here and do it to-day, not defer it until to-morrow."

The session did not adjourn; in fact, it was 5:30 before that action was taken. Instead they gave the floor to a professional

organizer who talked for many, many minutes. Mr. Rembusch then presented a resolution the contents of which he had outlined in impromptu remarks made the day before. "It is not going to hurt us," he said, "but there is a possibility of it benefiting us a great deal." It was adopted unanimously, without debate. Here it is:

Whereas, The motion picture industry is now recognized as an art of the highest order, and as no art or literature is ever measured by the foot or by the mile, it being absurd and ridiculous to supply productions and films by lineal measure.

Therefore Be It Resolved, That the Moving Picture Exhibitors, in convention, express their disapproval of this manner of producing films, and request that hereafter manufacturers shall endeavor to make the length of film only consistent with what it takes to produce artistic and complete film stories and not by lineal measure; and be it further

Resolved, That if it is too inconvenient for commercial purposes to produce films of these various lengths at the present time, the manufacturers shall at least as a beginning reduce the unit to 500 feet, so that we may receive films in units of 500 feet, 1,000, 1,500, etc., and over, and in this way improve the artistic quality to a great advantage for the exhibitor and the industry as a whole, and by this step greatly increase the interest and enjoyment to the public of the moving picture exhibition by making the film story complete with the addition of no superfluous matter, and by retaining on the other hand such matter as it is necessary to fully complete the film story.

Mr. Herrington, speaking to the resolution referring to exchangemen and manufacturers owning theaters, talked at length on conditions in Pittsburg, where, he said, the various exchanges were subject to one managerial influence; where large houses were being built, to the detriment of the smaller exhibitor, and where the pick of the first runs went to favored theaters. He asked for the appointment of a committee to take up the subject with the various controlling groups here in New York, which he described as the logical center of the industry.

Minnesota Wants to be Shown.

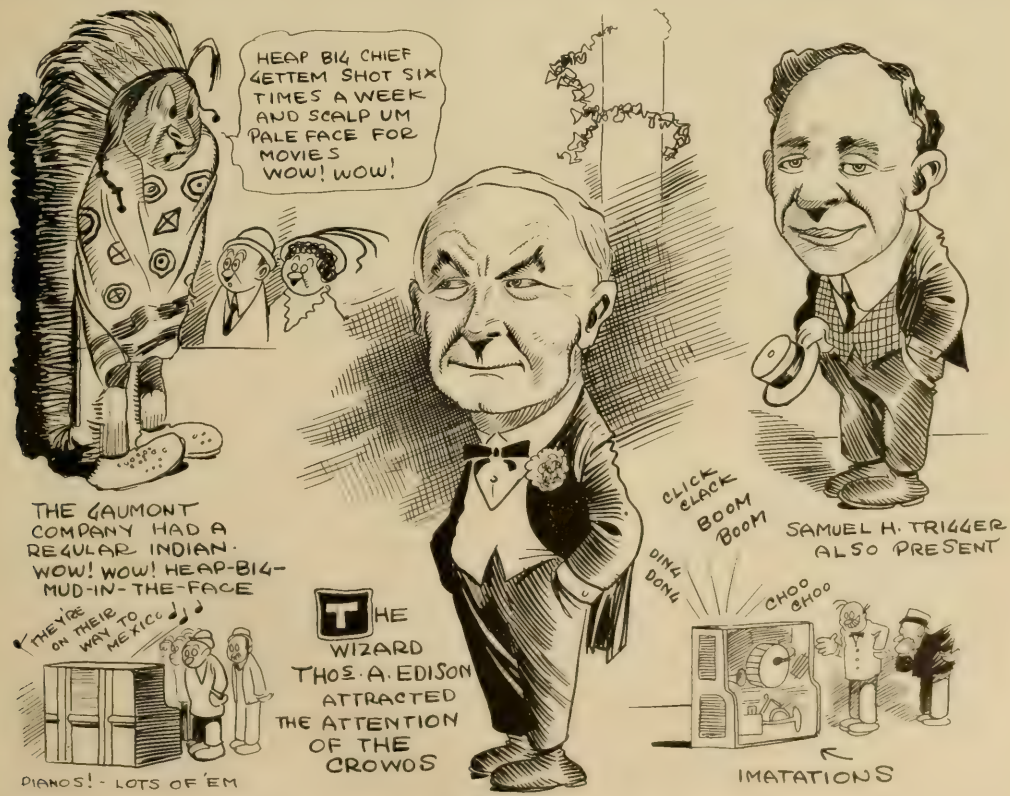
Mr. Gilosky described the situation in Minnesota as regards the exhibitors' organization. He said the men out there had been invited to join the national organization, but had decided to wait until they saw what happened in New York in regard to organizing the different States of the country. He asked point blank for information as to the intentions of the officers and inquired in what way the various States are brought together. "How are you going to organize to get all the different States to join you?" he persisted.

Mr. Bullock, chairman of the committee on resolutions, stated there had been two resolutions presented, but they had not yet been disposed of. President Phillips, in replying, claimed that at this convention there were four times as many delegates as there were in New York last year. "It is no criterion that there are so few here to-day," he said. "That is probably due to the fact that the weather is very warm, that many of them came a long distance, that it is getting toward the end of the week, and many of them want to see the great city. I want to say for the officers you will find that the International Motion Picture Association is going to do more for you in one year than the league has done since its organization. We are here deliberating in New York to-day for the purpose of organizing more solidly than we are now, and we appeal to you gentlemen to assist us in advancing this organization. I assure you that your officers for the ensuing year, whoever they may be, will conduct your business properly."

Mr. Denton, of New Jersey, expressed the opinion that the present convention would go down in motion picture history as the best yet held. He advocated the printing of the full report of the sessions in the form of a year book for the convenience and benefit of the exhibitors of the country. He said that his State will be in line before many days, and guaranteed that prior to the next convention it would show an organization second to none.

"We are holding a convention out in our State on June 24, delayed purposely until after this one," said Mr. Van Dusee of Minnesota, "so that we might hear what you were going to do next year. We withdrew from the league. We want to know what this organization is doing. How many States can we depend on? We have got to know what the International Association is going to do for the exhibitor."

"What our course may be in regard to the national organization is being held in abeyance," said Secretary Rosenthal. "It is the earnest wish of every officer of the international organization that all the exhibitors get together in one solid organization,


HEAP BIG CHIEF GETTEM SHOT SIX TIMES A WEEK AND SCALP UM PALE FACE FOR MOVIES WOW! WOW!
THE GAUMONT COMPANY HAD A REGULAR INDIAN. WOW! WOW! HEAP-BIG-MUD-IN-THE-FACE
THEY'RE ON THEIR WAY TO MEXICO
PIANOS! - LOTS OF 'EM
THE WIZARD THOS. A. EDISON ATTRACTED THE ATTENTION OF THE CROWDS
CLICK CLACK BOOM BOOM
DING DONG
CHOO CHOO
IMATATIONS
SAMUEL H. TRIGGER ALSO PRESENT

Impressions of the Convention by Cartoonist Thornton Fischer.

and—we are waiting to hear the news from Dayton. Personally I feel that we will receive good news from Dayton, for the men who have stuck to the Exhibitors' League throughout the past year will have the foresight and wisdom to elect a new president of that organization. It will be a very short time before there will be a solid organization of exhibitors in this country. We have worked along these lines. Efforts have been made to get uninstructed delegates. There is absolutely no reason why the exhibitors should have two organizations, and there is no reason why one man or one object should be allowed to stand in the way. No one man in this organization will stand in the way of a full understanding."

Pennsylvania Working to Unite

There was fire in the eye of Vice-president Tugwell, but a delegate from Pennsylvania got the floor. He said he was present with an exhibitor companion, and that the two would be at Dayton. He regretted that in his State the east and the west were divided, but earnest work was being done to unite the two bodies. "That," he said, "is why we are here to-day. We have the interests of the motion picture industry at heart. Pennsylvania will work along lines of the international association, although we are not members now. We want a solid organization, a national organization."

Mr. Tugwell here announced that if Secretary Rosenthal was inclined to bend the knee to the national association the two would part right there. Mr. Tugwell was much het up. "This organization is big enough not to have to ask any other organization to permit it to come in," enthusiastically added Mr. Denton. "We are setting our faces toward the rising, not the setting sun."

"I was present when the league was born," said Mr. Rembusch by way of suggesting to those who might not know him that he had knowledge of the subject he was discussing. "Our trouble has been that we have not got together in the right spirit. We have been narrow, been fighting, have been destructive instead of constructive in our work. I want to answer the Judge in this way. We ought not to give in, but we need some way to express ourselves that will point out we want all the exhibitors with us. I don't know how it shall be done. Advancement in the world to-day is not due to fighting, but to mediation. There is no issue between the exhibitors but one man. When he is eliminated we can have a big organization again. We must have a national organization. I have analyzed our trouble—it is a one-man trouble. We can have a big brotherhood with mediation. In appointing a committee to go to Dayton we will not dishonor ourselves."

"At a meeting of the executive board in Chicago a committee was appointed to meet a committee from the league," said President Phillips, "with the object of trying to effect a combination between the two. We wanted to make it a solid organization. We never heard from the other side."

Mr. Bullock advocated the appointment of an organizer. Mr. Herrington called attention to the fact that there are many exhibitors outside of both organizations. "We have got to do what other organizations do," he said; 'we have got to divide the wheat from the chaff—separate the good from the bad. If there is anything in the Exhibitors' League of America or the Motion Picture Association that stands for censorship we can't buckle up. What we want to get rid of is that element that is clamoring for censorship."

It was voted to appoint a committee, to meet after the convention adjourns, to receive applications for membership from the various States and Territories, Canada and the Dominion.

"Let us flood the Dayton convention with these applications for membership," added Mr. Herrington. "Let us tell them that we want all of them that are good."

FRIDAY—Morning Session.

It was 10:50 o'clock when the delegates were called to order by President Phillips. For the first time many of the delegates discarded their coats, and there was plenty of justification for it. Considerable business was transacted during the morning. The resolution favoring a Board of Trade, introduced the day before, was taken up and passed. President Phillips and his executive associates were re-elected without opposition. In spite of Vice-President Tugwell's left-handed nomination of Los Angeles as one of the cities to be considered for the holding of next year's convention, the delegates decided on New York City. The date of the convention for 1915 was left to the judgment of the Executive Board of the association. There was a momentary stir in the morning when George W. Wiley, Secretary of the Motion Picture Exhibitors' League of America, entered the hall and was escorted to the platform, where he remained during the rest of the session in conversation with the officers and listening to the discussions. There was a sprinkle of applause as Mr. Wiley passed up the aisle to the platform.

Mr. Rembusch said that he could not see anything wrong and he could see a lot of good in a trade organization. "Where do we stand to lose anything by taking in the other branches of the trade?" he said. "For over three years I have been working with exhibitors' organizations, and we have accomplished nothing but talk. We will have a chance to do something with the aid of the allied trades. It is going to appeal to the exhibitors everywhere."

"This resolution calls for board of trade independent of this organization," said Mr. Tugwell. "It is based on a combination with us of exchange men, manufacturers and accessory men, to do everything that can be done for the uplifting of the business. It does not take them into this organization, but provides for another association in the trade."

The next order of business was as to the best method of combining the exhibitors into one organization and financing it. On a motion of Mr. Rembusch the entire matter was left to the executive board.

Mr. Furniss moved a rising vote of thanks to the committees on resolutions and grievances for their splendid work, especially singling out Sam Bullock. It was unanimously passed.

Mr. Furniss also moved a vote of thanks to the manufacturers for their contribution to the success of the exposition. It was likewise unanimously passed.

Mr. Gilosky moved a vote of thanks to the exhibitors of New York for their splendid work in the convention and exposition. Mr. Tugwell offered an amendment to the effect that the thanks of the association also be extended to Sam Trigger. It was passed by a rising vote.

President Phillips Is Re-elected.

A motion of Mr. Sachter that the entire board be re-elected was declared out of order, and the convention proceeded to take up the offices separately. Mr. Phillips was re-elected without opposition. The president was given an ovation. "I certainly appreciate this splendid reception," said Mr. Phillips, in response to demands for a speech. "I didn't expect it. I didn't think I had so many friends among the exhibitors. I certainly thank you from the very depths of my heart."

"Next year we will have a roll-call and all the States will be well represented," said Vice-President Tugwell, following his election upon the nomination of Mr. Trigger. "I promise you that I will do all that an old man can."

Secretary Harold W. Rosenthal was elected by acclamation. "It is the hardest thing in the world for a secretary to be re-elected, because in trying to do things for his organization he naturally must do a great many things that are displeasing. I certainly would not be human if I did not appreciate the splendid re-election you have given me to-day."

William Sweeney was elected treasurer. Mr. Sweeney was called upon for a speech. He is a man of few words, and he had been all the week a good listener—but what he does say he says rapidly. "There is not much for me to say," said Mr. Sweeney, "except that I feel highly honored. I also want to say that so far as my election is concerned, this association will always get the best support I can give it."

There was a feeling among some of the delegates that the convention should elect an executive board, but it was explained that according to the constitution this body was selected by the board members of the various States. In the discussion Mr. Gilosky said that when Minnesota selected a man for the national board it would be Thomas Furniss, who had done a lot of work for the State and national organizations. Mr. Sweeney suggested that the delegates from the various States get together during the noon recess and make their selections for the national board.

Mr. Tugwell was the first recognized to speak when the convention reached the nomination of cities for holding the next convention. He said he had received a telegram from Los Angeles, offering a convention hall and committee rooms free. Mr. Tugwell said there were many things to be taken into consideration in selecting a convention city. "There is a vast stretch of country between here and the Pacific," he said. "You cannot come out there and be away from your business for less than three weeks and maybe four. If we can build a permanent exposition and take it under the charge of the State of New York or of the executive committee of this organization, we can have more money, ten to one, by holding it here." While placing Los Angeles in nomination, he agreed that "if you choose New York you will please me exceedingly."

Charles Hatfield, a delegate to the convention, who is also field secretary of the Bureau of Conventions and Societies for the exposition in San Francisco next year, moved that the president be authorized to appoint a committee of five to confer with committees of other branches of the industry, with the view of holding a congress in connection with the exposition at San Francisco in 1915. The motion was passed after much discussion.

Mr. Trigger advocated holding the exposition and conven-

tion in some other city next year. He referred to the work entailed in preparing for such affairs, which, he said, involved four or five months' time and usually had to be done by a very few men. He said that so far as he was concerned he had just as soon go to Los Angeles, but he agreed that New York was the center and that in the California city or in Chicago, as much could not be accomplished as in New York. He said that the committee in New York had been on the job for months, from 9 in the morning until 6 at night, at which time it was necessary for them to begin their own day's work. He declared that the committee had worked without compensation. "You will find it mighty hard to get exhibitors to do that work every summer," he concluded.

New York was unanimously chosen as the city for next year's exposition and convention.

On motion of Mr. Gilosky it was decided to instruct the national committee to appoint a manager to handle all de-

(Continued on page 1831)

AH HA! ALSO AMONG THE MERRY THRONG PRESIDENT CHAS. H. PHILLIPS OF THE INT'L MOTION PICTURE ASS'N
GANG WAY!
THE MINUTE SOME CELEBRITY BLEW IN SIGHT
OUT O' ME WAY!
LOOK OUT!
LET ME BY!
W. J. SWEENEY WAS IN OUR MIDST YA BET!
OH DEAR MR. BUSHMAN!
MAYBE I CAN GET IT ALL HOME IN SEVEN TRIPS
AH, MR. BUSHMAN, AUTOGRAPH THIS CARD!
SIGN YOUR NAME
SMILE ON ME ONCE AND I CAN DIE HAPPY!
GEMINETLY! I SIGNED MY NAME 4,675,941 TIMES DURING THE EXPOSITION
MOVING PICTURE OF A VISITOR "PACKING" A LOAD OF EXPOSITION LITERATURE
A BUNCH OF MOVIE STARS WE KNOW, WILL BE TROUBLED WITH WRITER'S CRAMP FOR SIX WEEKS TO COME
FRANCIS X. BUSHMAN WAS SURROUNDED BY AN ADMIRING GROUP
GEE, IF IT AIN'T ALICE!
GOLLY, THERE'S SWEET ALICE JOYCE
ALICE JOYCE WAS PROMINENT AMONG THE GREAT
OH, YES!
FIRST YOU TURN THE DO-DAD AND LOWER THE JIM CRACK AND YOU HAVE IT. IT'S VERY SIMPLE.
CAMERA EXHIBIT
THE MOVING PICTURE WORLD
SOME MAGAZINE
EVERYBODY GRABBED A COPY OF THE MAGAZINE

Further Observations and Reckonings taken by Cartoonist Fischer at the time. . .

"Manon Lescaut."

The Playgoers' Film Company Presents at the Republic Theater, Mme. Lina Cavalieri in Abbe Prevost's Immortal Love Story, in Four Parts.

Reviewed by H. W. De Long.

CAST:

Manon ..... Lina Cavalieri
Chevalier Des Grieux ..... Lucien Muratore
Fifine, Manon's maid ..... Dorothy Arthur
Count de Bretigny ..... W. L. Abingdon
Abbe Tiberge ..... Charles Hammond
Lescaut, Manon's brother, a guardsman .. Frank H. Westerton
Rochfort, Governor of Louisiana ..... Henry Weaver
Synnelet, his nephew ..... Frank Hardy
Edouarde, his aide ..... H. L. Winslow
Governor of St. Lazare ..... Walter Cecil

THE SCENES of the piece are portrayed in a lavish manner and the attention to details and historical correctness are manifested throughout. Lina Cavalieri portrayed the part of the faithful girl with all the finesse that has made her world famous. Lucien Muratore is at all times convincing and the supporting cast is quite up to the standard set by the principals.

The photography is adequate in every respect and the whole ensemble evidences that a master-hand directed.

Lina Cavalieri and Lucien Muratore in "Manon Lescaut."

The story opens at Manon's humble home in the country. She has a fanatically religious father who insists that she shall enter a convent. She complies, but on the way meets the Chevalier Des Grieux, a scion of a fine family. It is a case of love at first sight. He persuades her to flee with him to Paris.

The Count de Bretigny occupies an adjoining residence. He meets Manon and, attracted, makes her acquaintance. Failing in his attempts to separate her from Des Grieux he writes his father, Des Grieux, an old friend in Picardy, who objects to his son's choice and sends his elder brother to Paris, who takes Des Grieux away by force. The Count then bribes Manon's maid to inform her mistress that Des Grieux has deserted her. Alone in Paris without friends or money she is compelled to accept the protection of the scheming Count. The Chevalier, believing that Manon no longer cares for him, is persuaded by Abbe Tiberge to become an Abbe. He goes to Paris to study at St. Sulpice; but Manon is still unforgotten and he cherishes her memory.

Through the now repentant maid Manon discovers the trick by which she was separated from her lover and leaves the house and visits the Chevalier at St. Sulpice, where she induces him to fly with her. Manon's unprincipled brother is employed by the Count to bring Manon back to him. Ruffians in his employ attempt to carry out this plan, but the Chevalier frustrates them and after a furious street combat escapes. Manon, however, is kidnapped and taken to the house of the Count from where her lover rescues her after a struggle with the perfidious Count. Through financial straits Des Grieux attempts to redeem himself by gambling. The Count accuses him of cheating, and both he and Manon are thrown into separate prisons from which they escape with the assistance of Lescaut, Manon's brother, who is killed, and Manon recaptured.

Eventually she is transported to America. Des Grieux smuggles himself as a stowaway on board the same ship; discovered, he explains to the captain why he is there, who kindly favors him, and in the new world the Governor of Louisiana, then a French province, consents to their union. While a priest is performing the ceremony of marriage the Governor's nephew, who has become infatuated with Manon, pleads with his uncle to forbid the union. The Chevalier meets the Govenor's nephew, and in a dual mortally wounds him, then flees with Manon to the forest where, exhausted, she expires and is buried by her lover, who dies on her grave.

Church People in Picture Field.

The Rev. William Carter Heads New Corporation Which Will Make Religious and Educational Films—Will Send Company to Holy Land.

AN ANNOUNCEMENT made in the New York Times of Saturday morning will be of particular interest to moving picture people throughout the country who have been following the proceedings at the recently held convention of the International Moving Picture Association at Grand Central Palace. The announcement is to the effect that there has been organized by the Rev. William Carter, well known among moving picture men, the Church and School Social Service Corporation for the purpose of providing moving pictures of a religious and educational nature for use of churches, schools, social settlements, and other similar institutions.

Mr. Carter is a member of the National Board of Censorship in New York City and is also associated with the International Peace Forum. Because of his interest in moving pictures he was invited to address the recently held convention at Grand Central Palace on the subject of "The Church and the Moving Picture Theater." In his address, it is recalled, he emphasized the necessity of moving picture manufacturers turning out such religious and educational subjects as would meet the requirements of churches, schools, social settlements, etc., mho have been convinced of the usefulness of moving pictures in the work which they are striving to accomplish. As a specific instance of the need of such films, Mr. Carter said that only a couple of weeks ago he had interviewed Miss Jane Addams, of Hull House, Chicago, who had told him that that, at the Hull House, after a year's trial of presenting religious and educational pictures, successfully conducted insofar as ethical results were concerned and at a slight financial profit, it had been found necessary to abandon the plan for the reason that no more films of the required class could be obtained. Addressing the moving picture men, and calling their attention to the great field which existed for educational and religious subjects, the Rev. Mr. Carter said: "You men will have to make these pictures; if you do not, we'll make them ourselves."

That the Church and School Social Service Corporation has been formed is an indication that Mr. Carter was basing his promise, or threat, upon fact.

The new company has been organized with Mr. Carter as president, the Rev. Charles H. Parkhurst as vice-president, S. S. McClure as secretary, and Henry Clews as treasurer. An advisory board has been appointed, its members including prominent churchmen and educators in New York City and throughout the country.

It is explained by the president of the company that while the primary object of the new corporation is to use moving pictures as an important factor in religious and educational work, the matter has not been taken up without complete investigation of the commercial possibilities of the proposition—in other words, the promoters of the company have convinced themselves that they cannot only do a vast amount of good, but can make the company self supporting. "There is nothing visionary about the plan," Mr. Carter said; "we feel that there is a great demand for the kind of pictures which we intend to provide and, with the thought of perpetuating the activities of our corporation, we have arranged to handle it in a thoroughly business-like way."

A practical moving picture man who is now employed as assistant general manager of one of the large film exchanges has been engaged as general manager of the new corporation and will join it within the next few weeks. Temporary offices have been established with the International Peace Forum, in which Mr. Carter is also interested, at 18 East Forty-first Street.

The first pictures made by the corporation will come from the Holy Land, and negotiations are already under way for the sending of a company of operators to the scene of the early Bible stories. The preparation of these early releases is expected to require many months, and in the meantime, with the idea of creating a market for the kind of pictures which the corporation intends to handle, the corporation will at once begin the assembling of a library of films by purchase of such subjects as are available from the products of commercial companies already in the field. These purchased subjects will be used for the first year and after that time there will be ready for addition to the library pictures which have been especially made by the company.

In addition to taking pictures, the new corporation also plans

to enter the exhibiting field, but, because a distribution more complete than could possibly be secured in this way is required, the subjects will be rented to such exhibitors, whether represented by churches, schools, social settlements, or moving picture theater men, as find it profitable to use them.

The Rev. Carter has spent the past three months in investigating conditions throughout the country with the idea of ascertaining just haw great a demand for religious and educational pictures reall exists and it is because of the results of this investigation that the new company has been formed. It is aid that many inquiries have already been received for the kind of service which the corporation plans to supply, inquiries coming from social settlements and churches throughout the country, among the latter being one of the most prominent churches in New York City, where it is desired to use a program of carefully selected moving pictures in place of the regular Sunday evening service each week.

Echoes of the Exposition.

By F. H. Richardson.

IN CONJUNCTION with the Exhibitors' Convention recently held in the Grand Central Palace, New York City, there was a varied display of equipment by manufacturers and dealers who cater to the various branches of the moving picture industry.

Some of the machine manufacturers were represented and had on exhibition their latest models of projectors, with all the up-to-date improvements and accessories.

Perhaps the one biggest minor improvement in operating-room equipment displayed was the L. C. Smith rewinder. Readers of the department will perhaps remember that something more than a year ago I described the then L. C. Smith rewinder, and pronounced it to be the best thing on the market, which it was at that time. Since then, however, Mr. Smith has been busy and has been busy to some purpose, too. He has produced a device which, it seems to me, might be called a rewinder de luxe. The rewinder is second in importance only to the projector itself, since, through lack of a proper take-up tension equalizer and improper rewinding, at least four-fifths of the damage to film is done.

Mr. Smith's new rewinder seems to take care of everything it would be possible for a rewinder to take care of Without any removing, or changing of gears or anything else, it may be used as either a motor-driven or hand rewinder. By this I mean that simply pressing the crank in slightly causes it to engage with the gearing and, at the same time, release the motor; therefore, the operator can rewind one reel, or a portion of a reel by motor, turn off the current and instantly rewind slowly by hand in order to locate a defect in the film. The reels are entirely inclosed in a small metal casing, the top and half of the side of which pulls down toward the operator, thus opening the magazine and forming a table. The film may pass directly from one reel to the other, or it may be brought up over two rollers, one at each end of the top, where about eighteen inches of the film will be exposed, and will pass over a smooth metal table in ideal position for the making of repairs. The tension is so arranged that it may be instantly released, or entirely eliminated; also, it may be set, and is normally so set that the tension on the film that is being rewound is constant. The magazine, by a very simple attachment, is opened by the foot of the operator, but the instant he moves his foot it recloses by means of a spring. Mr. Smith has just perfected this rewinder, and the department will no doubt be furnished with illustrations and detailed description of it soon, whereupon we will add to this description as may seem necessary or advisable. Mr. Smith is to be complimented on having supplied a very necessary improvement to operating-room equipment, and one which should reduce the damage to film to a considerable degree.

The Ernemann-Photo-Kino-Works were represented by their Imperator Projector, and their cameras, perforators, rewinders, home projectors and film printers were on exhibition, but all this, or at least that portion of it which concerns the operator, has already been described in detail, and since that time there have been no changes made in the Imperator projector. The Ernemann-Photo-Kino-Works have removed from their old office at 114 Fifth Avenue to new and commodious quarters at 163 West 46th Street.

The Day and Night Screen Company had their wares on exhibition and were proudly projecting a four-foot picture, in the broad, open light of the day, and refusing nary a sale which came their way, so 'tis said.

The Pathescope people were making movies with their Home Projector right beside the booth of the Day and Night Screen Co., and the combined exhibition was constantly surrounded by a crowd of interested exhibitors and others.

The Nicholas Power Company was there with bells on, of course. Leave it to them! They had six booths turned into one, and therein four of their latest types of machines were on exhibition, together with some detached mechanisms, and a dissolving stereopticon. One interesting feature of this exhibit was the comparison of the Number Six intermittent movement with the regular geneva movement, the same being on an enlarged scale. Also, a very clever arrangement for testing the comparative strain on the sprocket holes as between the Number Six geneva movement and the regular star and cam type. At one end of the exhibit the benign countenance of Nicholas Power himself smiled down on the assembled multitude.

At a prominent corner, with a large arc lamp illuminating its exhibit, the Atsco, Inc., held forth, though, much to my surprise, they were not making an exhibit of the Gold Fibre Screen. Why, deponent sayeth not. But they were, nevertheless, talking it both by word of mouth and sign language. In the Atsco booth one of the new Cameron projection machines was on exhibition. This projector is but just now ready for the market, and will be described in detail in these columns within a short time.

The H. W. Johns-Manville Company had one of their asbestos operating-rooms, in miniature, on exhibition, and that miniature room gave me a laugh, because it was about four feet wide by five feet long by five feet high—exactly the size some exhibitors would like to place in their theaters. The Johns-Manville Company has offended in the past through the narrow observation ports with which they have equipped their operating-rooms, but they have agreed to remedy this defect in the future, and if they do so their room will have the unqualified endorsement of the Projection Department, since they are mechanically well made, and combine lightness in weight with other most excellent qualities.

The Enterprise Optical Manufacturing Company had a display of their latest Motiograph projector machine and parts. Those in charge of the Chicago machine were kept busy demonstrating its good points, and the Motiograph attracted, as usual, considerable attention. Next door to the Enterprise Company the Picture Theater Equipment Company displayed their wares, including various makes of projectors. "Everything for the picture theater except the film" is their slogan, and about everything necessary was displayed in their well-stocked corner booth.

Frank Rembusch was there with his hair in three distinct braids, his pockets full of sample mirror screens, and, of course, he had one (not a sample, but a screen) on exhibition So thoroughly mirrorized has friend Rembusch become that the unkind ones say he sleeps in front of a mirror, takes his breakfast off one in the morning, and lines his pockets with the silver (made) off them. However, I admire a man who keeps plugging away on one straight line and who refrains from being switched over on side issues, and Rembusch has certainly done all of that. So anxious is he that exhibitors shall put in a mirror, if not one of the screen variety, that he gave away several thousand small mirrors at the convention—with his advertisement on the back, of course.

Just far enough from the Mirror Screen booth, so each would not hear the other boosting for his rival's goods, was that occupied by J. H. Genter, of Mirroroide fame. At the moment of our first call the booth was in charge of the better half of friend Genter"s family, who immediately rushed up and sold the editor four and a half screens before he could say how-de-do and head off the flow of mirroroide conversation. Realizing that unless we made our escape quickly we would be bankrupt, we succeeded in dodging around the corner and saving sufficient money to pay carfare home. Brother Genter filmly believes that the mirroroide screen is the best on earth. If you don't believe this, ask him about it.

Upstairs were four moving picture theaters running full blast, demonstrating various screen surfaces and projectors, and displaying the excellence of various makes of film.

One thing in connection with the display is peculiarly of interest in that it points the tendency to rapidly develop a new field. I refer to the home projector. At the convention display were a surprising number of these machines which is evidence that inventors are rapidly turning their attention to the development of a miniature machine to meet the rapidly growing demand of the office, factory and home.

From a machine and equipment point of view, the display made at the convention was disappointing in that but comparatively few firms made anything like a complete showing of their goods, while some manufacturers and many large dealers made none at all.

Exhibitors Entertained at the Biltmore.

Augustus Thomas Is Toastmaster at a Banquet Notable for Its Speeches Even More Than Its Excellent Menu.

By George Blaisdell.

THE exhibitors attending the convention of the International Motion Picture Association were entertained on Friday evening at a banquet in the Hotel Biltmore. The occasion was made possible by the subscriptions of many concerns prominent in the trade. Although the day had been unusually warm, the spacious hall on the nineteenth floor of the great hotel was perfectly comfortable. It had been announced that the hour for sitting down was to be 7:30 o'clock, but it was nearer 9 o'clock before the command to fall to was given. At that time there must have been about 450 diners who surveyed the speakers' table. There they saw these men, who afterward addressed them: Rich G. Hollaman, president of the Grand Central Palace Exposition Company and consulting expert of the Second International Exposition of the Motion Picture Art; Augustus Thomas, who was introduced as the king of toastmasters, and who proved his right to the title to the eminent satisfaction and enjoyment of every one present; Daniel Frohman, distinguished theatrical producer, who through his keenness of vision and courage of conviction added to his fame by being the first of his contemporaries to enter the picture field; J. C. Graham, general manager of the Universal Film Manufacturing Company; Jesse Lasky, successful in vaudeville and even more so in pictures; "Bill Kalem" Wright, vice-president of the Kalem Company; Upton Sinclair, author; S. L. Rothapfel, manager of the Strand Theater; J. Stuart Blackton, of the Vitagraph Company, and John Bunny, who on his feet addressing an audience adds to his popularity as a comedian.

It was an imposing array, the like of which had never before been gathered at a motion picture function. It was in keeping with the settings. The dinner was staged in a hall that may be said to be the last word in hotel magnificence—high ceilinged; bronze walled, dotted with great mirrors reflecting the lights from many candles; wide and doubly long, affording ample room for the many diners. The speaking began about 10:45 and lasted until midnight, and there was never a dull moment. The serious passages were lightened by many anecdotes of a humorous tinge, and of these Mr. Thomas, Mr. Blackton and Mr. Bunny contributed a lot.

Rich G. Hollaman was the first speaker. "In my experience in trade expositions I never met a more hardworking, conscientious committee than the one selected by the motion picture men to run this exposition," said Mr. Hollaman. "From Mr. Trigger down, the members of this committee deserve the greatest credit for having made the success that they have of this Second International Exposition of the Motion Picture Art." The speaker congratulated the delegates for the position they had taken against Federal censorship, saying the action would tend to clear up some of the troubles recently stirred up in Washington. He concluded by introducing Augustus Thomas as toastmaster, as the king of toastmasters.

"Ladies and gentlemen," began Mr. Thomas, amid hearty applause, "it is a great honor to be any kind of a toastmaster here tonight. It is a distinction to be introduced so ably as I have just been introduced to you by the International Exposition's president. He made only one mistake—and that was to introduce me as the king of toastmasters. I asked him to say as the emperor. (Laughter.) I am going to exercise my power as emperor by making it easy for the empire.

Picture Men Are Dealing With an Art.

"You may felicitate yourselves upon the fact that you not only are engaged in an art, a new art, but still an art, with all the power and responsibility of an art. The purpose of an art is to appeal to the emotions. All that has lived of any country that shines on the pages of history is its art. Nothing survives of a people except its art, because its art is the medium whereby it speaks to another generation, to another people, not through their intelligence, but through their emotions. The motion picture industry on its face is an art, because it addresses the emotions, different emotions, if you will—emotions of risibility and ridicule, emotions of fear and horror, emotions of tenderness and pathos—but it is all the same an art. Indifferently as some may have gone into it, for the possibility of gain as some may have taken it up, we cannot escape the responsibility nor the fact that we are engaged in handling an art."

In introducing Daniel Frohman, Mr. Thomas referred to him as "a man whose name has been associated with the most dignified honor, with the most dignified plays; a man whose name thirty years ago some of you as children read upon the best showbills of the country, and who from that time until now has stood for the best that has been known on the stage. When that man came into the motion picture game it took upon itself the recognized dignity that it has thereafter had."

Mr. Frohman was suffering from a cold and his voice was not in condition for talking, but he could not ignore the cordial welcome that followed Mr. Thomas' announcement of his name. "Mr. Thomas told me a few moments ago that he would call upon me first," began the veteran director, "and added that when I got through the speaking would begin. (Laughter.) Whether he knew I was afflicted with a cold or whether he was conscious of my limitations as an orator I don't know. The exposition has been very pleasant for me. It has given me an opportunity to meet men with whom I have been associated for the past twenty-five years, some of whom I had never met and who told me they had played in my companies formerly and now with the films. It is wonderful that so many delegates are enabled to come to New York with their wives and have a chance to enjoy themselves. Some of the delegates think there might be two expositions, one in the summer to which they might bring their wives and one in the winter so that the men might come alone and attend to business.

Theater Will Never Be Closed, Says Mr. Frohman.

"What is interesting to me in the motion picture industry is the fact that plays can be made so luminous and comprehensive and that they can be clear to the human mind. Even Shakespeare can be made clear. Shakespeare was first of all a dramatist; he happened to be a poet, but that didn't stop him from being a great dramatist. In filming the works of Shakespeare we will be able to reach the uttermost hamlets of the country. I don't mean to say that in extending the influence of the motion picture we are going to destroy dramatic literature. The theater will never be closed. We cannot separate the actor from his art.

"First of all, audiences want stories, but want them well done. Great actors succeed not because they are great actors, but because they have great vehicles. In the early days of the American drama, men like Lawrence Barrett brought out popular plays so that they could create a clientele. In other words, an actor in order to become great must first make himself popular. So that as long as these men continue in this work we shall continue to solidify and standardize what Mr. Thomas calls an art, and in that way we shall be able to extend on that line with the film. While we may not replace the theater it will become an important ally. It is significant that we have had some of the greatest dramatic successes since the moving pictures have become popular. I mean by that the good play will always draw. It is only the mediocre play that will always draw the people away from the stage production to that of the screen."

The Picture Reveals the Soul of the Actor.

Mr. Thomas alluded to the fact brought out in conversation at the speakers' table that in the theater only those in front could see the face of the actor as the director had seen it, but that in a picture house all of the people in the auditorium could see it as the director saw it. He said it struck him as a very potent reason for the secret hold of the motion picture. He spoke of his interest in hearing Mr. Graham say that he believed the "close-up" to be an important factor, as it multiplied the diameter of the face of the actor ten or twenty times, so that every person could see the soul of the player. "I began to get acquainted with Mr. Graham, of the Universal Company," continued Mr. Thomas, "and saw to what source the success of that organization is partly due."

Mr. Graham, on behalf of Mr. Laemmle, extended to the exhibitors best wishes for another prosperous year. The speaker was heartily applauded when he suggested that: "Just because there are twenty reels of films made every day it is no reason why you should try to push those twenty reels through your theater every day." Mr. Graham declared himself as opposed to the showing by exhibitors of more than five reels a day. He also referred to the action of the convention in the matter of the proposed board of trade, saying it was a "move in the right direction and in line with other great industries that have succeeded."

Jesse Lasky confided to the exhibitors that it was his debut as an after-dinner speaker. It may be said here it seemed in every way a success. Mr. Lasky said he had studied the motion picture business from a new angle—from the point of view of a vaudeville man. He said it could not be denied that vaudeville was on the decline, although that had been only a contributing cause to his interest in pictures. One of the principal reasons had been that the management of different houses had not always given a producer proper support. The motion picture business seemed to promise a very prosperous future for all, he added, and concluded: "I intend to give every minute of my time in the future to producing pictures, to the neglect of vaudeville. This is because I have received such good support from the exhibitors."

American Pictures Teach Democracy.

"Bill Kalem" Wright was the next speaker. "From Europe American pictures are very much in demand," said Mr. Wright.

(*Continued on page 1832*)

BANQUET OF THE INTERNATIONAL MOTION PICTURE ASSOCIATION AT THE BILTMORE HOTEL, NEW YORK CITY, FRIDAY, JUNE 12th, IN HONOR OF THE VISITING DELEGATES AND TO THE TRADE IN GENERAL.

At the speakers' table, from left to right, are John Bunny, Vitagraph Company; J. Stuart Blackton, Secretary Vitagraph Company; Samuel H. Trigger, President State and local branches I. M. P. A.; Stanner E. V. Taylor, Upton Sinclair, J. C. Graham, general manager Universal Film Manufacturing Company; Jesse L. Lasky, President Jesse L. Lasky Feature Play Company; Augustus Thomas, director-general All Star Feature Corporation (toastmaster); Rich G. Hollaman, President Eden Musee and Trades Exposition Company; Daniel Frohman, managing director Famous Players Company; S. L. Rothapfel, manager Strand Theater, New York; E. V. Winters, William Wright, Vice-President Kalem Company; Alderman Bowles, and James G. Wallace, ex-License Commissioner.

CHICAGO LETTER

BY JAS. S. McQUADE

(This week's installment by G. P. von Harleman.)

ONE after another of the big so-called legitimate theaters in Chicago are joining the ranks of the "Movies." Really, I should not say "Movies," though I admit the word is mighty handy to use, but somehow, it has a rather cheap sound, which I hate to associate with any high-class moving (please, not motion), picture presentation. As I was saying, a number of our big houses are going in for the pictures, and the two latest acquisitions, this week, are the Palace Music Hall and the Illinois Theater.

Both of these houses closed the week ending June 14th; the Palace with a good season of vaudeville, and the Illinois with a successful run of "The Queen of the Movies." It might be mentioned that the Illinois Theater is considered by many the elite theater in Chicago. At any rate, it is a $2.00 house, and pictures have never been shown there before. On Thursday, June 18th, the Itala Film Co., of Turin, Italy through Harry R. Raver, American representative, and Werba and Luescher, business directors, will present, at the Illinois Theater, their stupendous twelve-reel production, "Cabiria."

Readers of The Moving Picture World know that this photoplay was written and produced by the great Italian poet and dramatist, Gabriele d'Annunzio, at a cost of approximately $200,000. A symphony orchestra of 40 pieces and a grand opera chorus of 30 voices will render specially arranged music, under the direction of Joseph Carl Breil, the well-known composer of the incidental music to the popular play, "The Climax."

By special invitation, an advance exhibition will be given Wednesday night, to a select audience of representative people of Chicago, including Mayor Carter H. Harrison; the Italian consul; members of the Federation of Women's Clubs, members of the various university faculties, and representatives of the press. The picture will, no doubt, run all summer. Admission will be 25 cents to $1.00.

The other house going over to pictures this week, is the Palace Music Hall. Lyman H. Howe, the well-known "big time" exhibitor, will present his "Travel Festival." The feature of the current presentation is "The Construction of the Panama Canal." The program also includes a trip to Yellowstone Park, a day at the Paris Zoo, salmon fishing in British Columbia, tunny fishing in Sicily, and last, but not least, a ride on the runaway train. Performances will be given twice daily, admission being 15 to 50 cents.

"The Christian" begins its second week at the Olympic. The Vitagraph-Liebler production of Hall Caine's famous novel seems to have made a profound impression, and is playing to capacity. The picture is well presented, and appropriate music rendered by a Wurlitzer photoplayer. J. H. Flanagan, of the Consolidated Motion Picture Corporation, the lessees of the picture and the theater, is very much satisfied with business, and expects to keep on the production for the summer.

Another big house to go to pictures is the Orchestra Hall. Lubliner & Trinz, theater brokers, have secured a three months' lease on this big theater, and will put on pictures about July 1st. The feature has not been decided upon as yet, but it will probably be "The Escape."

"The Spoilers" enters its third month at the Studebaker, and is doing an enormous business. It will be prolonged for at least three weeks more. This picture will be put outside of the loop for the first time this week, and presented at the Wilson Avenue Theater, another of Jones, Linick & Schaefer's houses.

"Neptune's Daughter" is doing nicely at the Fine Arts Theater, and at the Ziegfeld, another of Alfred Hamburger's "legitimate" picture houses, "Home, Sweet Home" will be presented this week. "A Million Bid" and "Goodness Gracious" enter the third and last week at the La Salle, after which the management will change from feature programs to regular Mutual service, at 10 cents straight admission. The "Drug Terror" has found its way to the Crown.

This about finishes my little review of the "pictorial" situation of the Chicago theaters. It might also be mentioned that four big theaters are closed for the season. They are: American Music Hall, Blackstone Theater, Columbia Theater, Little Theater and the Princess Theater.

A. H. Andrews Dies After Long Illness.

A. H. Andrews, president of the A. H. Andrews Company, of Chicago, manufacturers of school furniture and theater seating, died June 10th, at the home of his daughter, Mrs. Arthur T. Holbrook, in Milwaukee, Wis., after a long and severe illness. Mr. Andrews was born in New Britain, Conn., in 1837 and came to Chicago at the age of 18. Eight years later he went into business for himself, and opened a store on State Street, near Adams, where he sold school supplies. His business grew rapidly. A factory was established on the West Side, and branch offices opened in many cities.

There is scarcely a school boy or girl in this country who has not sat at an Andrews' desk, or, when at the blackboard, used an Andrews' dustless eraser, or traced out his location on the earth by means of the Andrews' globe. Mr. Andrews was married in 1872 to Ella Matson, the daughter of N. Matson, the jeweler, whose business was purchased by Spaulding & Co.

"Adult Only" Theater Ordinance Introduced in City Council.

An ordinance was introduced in the city council Monday night, June 15th, by Alderman Ellis Geiger, after consultation with Major M. L. C. Funkhouser, second deputy superintendent and head of the censorship bureau. They agreed it might solve a problem which comes up whenever a permit is asked for a picture that might teach a moral lesson to adults, but injure the child mind. Practically all the "white slave" films come in this category.

Major Funkhouser has issued special permits for some of these pictures on condition that minors be excluded from houses where they are shown, but as there is no ordinance provision now for such a permit, the condition has not been any stronger than a "gentlemen's agreement."

The Geiger ordinance authorizes the issuance of two kinds of permits, one for general exhibition and the other for presentation of a picture to audiences consisting entirely of persons 18 years old or older. It does not provide for a classification of houses, but that, it is expected, would develop after the plan is put into operation.

The present rule of the censors is to inspect all pictures "through the eyes of a child." This, in addition to barring a large number of films completely, leads to what manufacturers sometimes charge is extreme severity in ordering "cut-outs." Under the proposed system a film owner could present it for inspection for a permit of either class, so that one that would have to be trimmed for a "general" permit could be saved for an "adults only" permit.

It is believed the result of the issuance of a large number of this sort of licenses would lead the owners of some of the downtown playhouses to present pictures for adults exclusively and bar children from their doors at all times. Some managers believe such a house would be a paying proposition.

"We know Major Funkhouser has been criticised for refusing to permit the general presentation of 'The Scarlet Letter,'" said Alderman Geiger, "but any one will admit that it might injure the morals of a child. There was no question of the excellence of the picture and no objection to its being shown to grown people, and there are a large number of pictures of that sort. The ordinance will be considered by the judiciary committee next Tuesday, and the 'movie' people can appear at that time to discuss it.

To Teach History in Public Schools by the Aid of Moving Pictures.

To change the school system of teaching history will be the general business of the convention of the Daughters of the Revolution which opens Tuesday in Minneapolis. The movement is headed by Mrs. Nathaniel Keay, of Philadelphia, who passed through Chicago last night with about fifty other delegates from New York, Pennsylvania, New Jersey, Massachusetts, Connecticut and West Virginia.

"We're going to try to have the moving picture system put through in the grammar grades," said Mrs. Keay.

"The child's education in American history is being neglected. The child does not take up the study of American history until it gets into the fourth or fifth grade, and then gets only a smattering. When a boy or girl goes to high school, which is usually after he or she has completed the eighth grade, Greek and Roman history are taken up at once. And then comes the study of other nations' histories, with the exception of our own nation."

What Happened to the Chicago Delegates?

Nobody seemed to know and nobody could tell me if they ever got back from the big doings and big times in the big city. Even the young lady who answers the telephone at the headquarters of the "International" was at perfect loss as to the whereabouts of the wandering delegates.

Not being discouraged by such a little thing, I called up Bill Sweeney's hotel, Tuesday morning, to find out if they possibly could tell me what happened to the treasurer of the International. Well, well, if I didn't get Bill Sweeney right away on the wire and everything was fine. "We had a glorious time and most of us came back on the Pennsylvania yesterday, 5:15. We had two special cars of Illinois and Wisconsin delegates."

M. Attens, of Fresno, Answered by F. Lawrance.

F. Lawrance, formerly connected with Turner & Dahnken, of San Francisco, and recently manager of the Fresno Photo Theater in Fresno, called at the New York office in relation to an article which appeared in the Chicago Letter, in the issue of April 11th, to which M. Attens, owner of the Wigwam Theater, Fresno, declared exceptions.

Mr. Lawrance stands upon his previous statement, which he avers is correct in every detail, with the exception that the Wigwam, a small house catering to the foreign element and running eight and nine reels for a nickel, is operated by Mr. Attens and should not have been included on the list of high-class houses owned by Turner & Dahnken.

Chicago Film Brevities.

S. S. Hutchinson, president of the American Film Mfg. Co., left for New York, Sunday, June 14th, with the 20th Century Limited, to sail on the Olympic, June 20th, for Europe. Mr. Hutchinson expects to visit all the principal cities on the Continent, and will not be back before the latter part of September. He is accompanied by Mrs. Hutchinson and their two boys.

* * *

William Hershberg, president of the General Feature Film Co., has just returned to this city from an extensive trip in Europe, visiting most of the principal cities in England, Germany, France and Italy. While abroad, Mr. Hershberg studied film conditions in general and procured several thousand feet of comedies and a number of multiple reel features for his concern. These will be released through their offices in the Mallers Building. Mr. Hirshberg found conditions very flourishing, and promises some interesting surprises for the feature trade in this territory.

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The G. & G. Film Co., of this city, has acquired "The Littlest Rebel" from the Photoplay Production Co. and "Should a Woman Tell?" an Apex special, for Illinois and Wisconsin. Aaron Gollos, president of the company, has been in New York for the past week, buying and contracting for features for his company.

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F. H. McMillan formerly manager of the Chicago office of the World Film Corporation, is now acting as special representative for the General Feature Film Co., of this city.

* * *

By special arrangements with Mr. Jack Gleason, a private presentation of the Giants-White Sox World's Tour in moving pictures, was given before an enthusiastic audience of ball players and their admirers, at Fulton's exhibition room, on Monday evening, June 15th. There were about 150 present, among whom were Louis Comiskey, Lou Houseman, Nate Lewis and Charlie White. Jimmy Callahan and the famous "Callahan Kids" were also present, together with a representative body of members of the White Sox and Athletics baseball clubs. A great deal of enjoyment and interest was expressed throughout the exhibition. The six reels of pictures are being released by the Eclectic Film Company through their branch offices.

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R. E. Bradford, manager of the Chicago branch of the Mutual Film Corporation, made a flying trip to Marion and Fort Wayne, Ind., last week. Mr. Bradford closed several deals in the interest of his firm.

* * *

Alfred Hamburger has entered into a contract with the Consolidated Feature Film Corporation for an extended run of their latest feature, "Wrath of the Gods." Mr. Hamburger expects to place this feature either in the Ziegfeld or the Fine Arts Theater, after the run of the Mutual Griffith production, "Home, Sweet Home."

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The Reel Fellows will meet Friday, June 19th, at 7:00 P. M., at the Ad Fellows' Club on the 15th floor of the Advertising Building.

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Beginning July 13th, the Essanay Film Mfg. Co. will release six pictures a week, instead of five. The extra reel will be on Monday, and one of their popular slap-stick comedies

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The Selig Polyscope Company is getting out a new line of elaborate posters for "The Spoilers." They are made by the Goes Printing Company, and furnished in three styles of one sheets, three styles of three sheets, three styles of eight sheets and two styles of sixteen and twenty-four sheets.

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The proceeds of the Studebaker Theater of June 11th, were donated to the free ice fund of the Record-Herald.

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C. C. Cunningham, manager and owner of the 20th Century Theater, Gary, Ind., paid a visit to The World offices last week. The 20th Century opened May 30th, with the Vitagraph production, "A Million Bid." The seating capacity is 550, admission 10 cents.

Potter Writes for Ramo.

Paul M. Potter, famous for his world-wide reputation due to his many successes, especially his dramatization of "Trilby," has made a contract with Ramo Films, Inc., to furnish them with script dramatizations of twenty-four of his biggest and most successful plays to be picturized as Ramo Features.

Mr. Potter was for many years the foreign (London and Paris) correspondent for the New York Herald. His first play was "The Chonans," produced by the late Madame Modjeska at the Union Square Theater, New York City. He followed this with "The City Directory," written for Russell's Comedians (which was played by them for five years), including William Collier, Charles Reed, May and Flo Irwin, Dan Daly, May Yohe, Mack, Martinette, and many well-known actors were also in the cast—likewise marking the theatrical beginning of the famous Dave Warfield.

Paul M. Potter.

Mr. Potter dramatized "Trilby" for the late A. M. Palmer. Sir Herbert Beerbohm Tree produced it with great success at the Haymarket Theater, London, England. William A. Brady presented it throughout the United States, Canada and Australia. In every European city, as well as in India and South Africa, different managers have presented this play. This drama has paid more than half a million dollars in author's royalties. "The Conquerors" Mr. Potter wrote next for Charles Frohman. This played for more than a year by the Empire Theater Stock Company, which included Viola Allen, William Faversham, Sir George Alexander and many other celebrated performers.

At the present writing Mr. Potter has already closed the manuscript for this successful play in the hands of the Ramo Company, which is now being produced under the careful guidance of Director Will S. Davis. This production will follow "The Conquerors" in motion photography as a Ramo feature in five reels. In Mr Potter's list of more than sixty plays all the famous players of America have appeared. Mr Potter served his apprenticeship under the late Augustin Daly and represented the American drama at the last Paris Exposition.

"THE ONLY SON" AT THE STRAND.

The bill at the Strand Theater for the week of June 15th included "The Only Son," with Thomas W. Ross in the title role; The Strand Topical Review, and a new Keystone comedy.

Film "The Beast" at Exposition

Miss Alice Joyce, Tom Moore, and Other Kalem Favorites Give Interesting Demonstration at Grand Central Palace Show—Release Scheduled for July 21.

"THE BEAST," Kalem single-reeler completed Wednesday evening, June 10, in the model studio at the Second International Exposition of the Moving Picture Art, has been announced for release July 21. Visitors to the convention who saw the concluding scenes made will be interested in seeing the picture in the theaters throughout the country and in observing that it is well up to the high standard of excellence which has been set by the producing company.

Alice Joyce.

The staging of scenes for "the movies" in the model studio had been announced as one of the most interesting demonstrations to be made at the exposition and that the forecast was warranted was made apparent when the Kalem company began work with as many of the evening's visitors to the exposition as could secure a place crowded about the little enclosure.

In preparation for the work at the exposition, the Kalem company had brought one of their big companies, including Miss Alice Joyce and Tom Moore, back from Jacksonville, Fla., a week in advance of the time they would otherwise have come. The scenario for "The Beast," the picture chosen for the demonstration, had been especially prepared from a manuscript submitted as a three-reel subject and rewritten in such a manner that it was crowded full of intense action. All but eleven scenes of the picture mere made during the week just preceding the convention, most of them in the Kalem studios in New York and the remainder in well-chosen outdoor locations. The strongest of the interior scenes were left for the work at the exposition.

Kalem employees took the required scenery and properties to the exposition hall and had everything in readiness for the evening of the demonstration. Beginning at 6:45 Wednesday evening, June 10th, the eleven scenes necessary to finish the picture were made, the company finishing work shortly after 10 o'clock. The negative was developed that evening, printed, dried, assembled, and a trial projection made the following day, and on Friday afternoon and evening the picture was on view in each of the four model theaters at the big show.

Tom Moore.

Only those who saw the Kalem players work in the exposition studio will be able to pick out the scenes which were made there, as the results secured during the demonstration were equally as good as could have been secured any place else. Quite naturally, the same scenery which had been used in previous scenes at the Kalem studio in New York were used at the exposition studio.

Exposition visitors who saw the work done were treated to everything that usually happens during the making of a picture—and then some. Tom Moore, who played the title role, and Kenean Buel, who directed the picture and played an important part in it, received slight injuries when a curtain pole, which was pulled down during the action of the piece, struck them. Mr. Moore's head was cut so badly that he bled profusely for more than an hour and Mr. Buel is still carrying a lump just back of his right ear as a souvenir of the event.

Marguerite Courtot.

"The Beast" is intensely dramatic. In it Miss Joyce is the daughter of a lawyer who embezzles money belonging to a wealthy client, and is only saved from the prosecution when the daughter consents to marry the man who has her father in his power. Tom Moore, "the beast" of the title, is the man who drives the hard bargain with the lawyer's daughter and later treats her most shamefully when a latent appetite for liquor overpowers him. The big scenes of the photoplay are when Miss Joyce and Mr. Moore, in their respective characters, come home from a reception at which the husband has become so badly intoxicated that he keels over in an alcoholic stupor soon after reaching the library in his own residence. The wife leaves him in disgust and retires to her boudoir. The butler (played by Director Buel) and his sweetheart, a maid, have been surprised in the library while drinking their master's wine and have just had time to hide behind a pair of portieres before the entrance of the wife and her drunken husband. Soon after the wife has left her husband lying on the floor he regains consciousness and, in attempting to arise, pulls down the portieres back of which the butler and the maid are hiding. The husband attacks the butler as an eavesdropper and in the scuffle the butler fells the husband with a blow from a whiskey bottle, killing him. The wife is accused of the crime and is saved when the maid, made jealous by the butler who has repulsed her, tells the true story of the crime at the trial in court.

Some of the scenes before the big climax and all that have to do with the climax itself were made before the big crowds at the exposition.

The arrangement of the studio at the exposition made it impossible for many to witness the work on the stage at a given time, and three times during the evening the Kalem people very wisely interrupted their work in order that ones who had not been fortunate enough to get places from which they could see the first time might have better luck the next time. During the intermissions Miss Joyce, Mr. Moore, and other of the Kalem favorites held informal receptions at the Kalem booth, which thereupon became the point of greatest interest at the exposition.

MANDELBAUM RETIRES FROM WORLD FILM CORP.

Mr. E. Mandelbaum has sold his interest in the World Film Corporation and will devote some of his time and energy in the producing end of the business. There are a number of new branches in the film industry, which Mr. Mandelbaum has under consideration, and it is predicted when these mature something new and novel will be shown the trade. Mr. Mandelbaum will make his headquarters for some time to come at the office of the World Film Corporation, No. 130 West 46th Street.

ICE PLANT AT UNIVERSAL RANCH.

A modern ten-ton ice machine has been installed under the direction of John M. Nickolaus, head of the laboratory department of the Universal West Coast plant. The new machine will furnish properly cooled air and water to the laboratory department while the studios are at Hollywood.

When the entire plant is removed to the Universal's new ranch, the Los Angeles River will furnish water of proper temperature. Then the big machine will make ice for the entire plant, including laboratory, drinking fountains and cafe.

ATSCO HAS LUXURIOUS PROJECTION ROOM.

One of the most unique projection rooms has just been opened by Atsco, Inc., in connection with their New York offices at No. 218 West Forty-second Street. The room is intended primarily for the use of film producers, but will also be used to display the Radium Gold Fibre Screen, manufactured by Atsco, Inc., and the various projection accessories handled by the concern.

Moving Picture Educator

"IN THE PALACE OF THE KING."

THROUGHOUT all ages, to reach the "Palace of the King" has always been the highest attainable honor for man or man's work. Not that the stamp or standard of inherited royalty was in itself of particular commendation, but rather that the attainment of kingliness was the highest point among men; such an attainment being significant of merit, honor and success. That the moving-picture has become a part of the routine which marks the formality of kingly households is not surprising, not in the capacity of an entertainer, but as a means of recording, instructing and entertaining only in the highest possible degree. The number of royal patrons is constantly increasing, several having provided themselves with private and regally appointed theaters in which their favorite pictures may be produced for the benefit of their guests. King George of England after seeing "Quo Vadis?" at the Albert Hall, in London, gave instructions for a miniature theater to be constructed in Buckingham Palace. In making this addition the King and Queen profess to have studied the best interests of the royal children, because of the educational value of the kinematograph. The Emperor of Germany has also announced himself as a picture enthusiast. He has had a picture theater fitted up in the palace at Potsdam; the class of pictures in which his majesty chiefly delights are those depicting current events, especially those in which he himself, or any members of his court may appear. Some time ago the Kaiser published a volume entitled "The Kaiser on Film," the book containing reproductions from different films showing the Kaiser in his various activities. The moving picture has driven away all previous objections to the constant annoyance of the omnipresent cameraman; now he is always welcome and his work is now more desired than previously it was shunned. The deservedly famous "Carmen Sylva," Queen of Roumania, in addition to having her own theater, has a company dramatizing her own novels in picture form. Sultans of the East are following in close order; pictures of the Indian Durbar were responsible for awakening a keen interest among those potentates who are doing everything they can to get the best value the moving picture can give them. King Alphonso, of Spain, uses the moving picture perhaps more thoroughly than anyone. When absent from home he sends back reels depicting his daily doings even more in detail than one would ordinarily describe in a letter, so that every day Queen Ena and the royal children are able to follow their absent husband and father in his travels, receptions, and important functions.

Queen Ena is one of those picture enthusiasts who believes that the time is not far distant, when current events will be pictured even more rapidly than at present, looking for the time when pictures will be transmitted by telegraph; no doubt this may not be an impossible thing ere long

Another Branch of the Human Family Now Filmed.

James Barnes, naturalist and moving picture hunter with camera rather than gun, who has been camera-exploring in Africa for the American Museum of Natural History, got back recently by the White Star liner "Olympic" with twenty-one thousand feet of film. Mr. Barnes and his party traveled about five thousand miles, traversing Africa from West to East. Leaving the jungle at the Congo, they went over the old trail of Stanley and Livingston, meeting old chief Lobo, one of the Stanley guides.

With the camera they caught groups of the Pigmy tribes of Du Chailou in "the country of the dwarfs." They found them a shy lot, and it took several weeks for Mr. Barnes to get well enough acquainted with them to induce them to pose for the moving picture. Later some of the little fellows became guides to the expedition.

Mr. Barnes found cannibalism still in vogue among the wildest tribes, some going even so far as to eat their own dead. Mr. Barnes left his partner on the long journey, Cherry Kearton, in England, to develop the pictures. They will be shown in conjunction with lectures at the American Museum of Natural History and other similar institutions here and abroad.

A Good Legacy.

At this season of the year when graduation exercises are so common in all parts of the school world, it is always a part of the graduates' farewell to will to their successors—often in fun—something whereby they may be remembered. We have, however, an example of great worth in the high school of Winona, where the seniors are preparing to leave behind them a moving picture equipment for the desirable purpose of ranking their school with the most progressive schools of the country, founded upon the belief that the cause of education is enhanced by the use of kinematographic aids. May not the publication of this wise act serve the two-fold purpose of encouraging others to do likewise besides emphasizing the fact that the moving pictures are being increasingly appreciated?

The New York Exposition.

The moving picture exposition held this last week in the Central Palace was visited by the writer of this page for the sole purpose of looking for whatever might be of advantage to the "Educator." The most conspicuous advance was found in the increased number of machines adapted to home and classroom work. Not only are there more good projecting machines now on the market, but each seems to be with added proofs of its efficiency. There is without doubt a great field here for development; home, school and church must be well provided for; nowhere in the realm of moving pictures is the future so great as where the smaller apparatus will be required. Of these now exhibited much may be said in praise, more especially for home and classroom work; for the church and school auditorium it is a question if they will not prove too small, in the larger rooms a picture cannot afford to be less than eight or ten feet in diameter. May the smaller machines have a deservedly educational and commercial success. The next advance is in the "daylight screens." It would seem impossible to exaggerate the value of these screens; the darkened room was always a hindrance if not a drawback to the teaching picture, and the use of these screens will rank as only second in importance to the picture machine itself. The exposition generally seemed to total a general advance in high class work in every branch; scientific and artistic growth is most noticeable, together with an added dignity. The moving picture is increasing in every way.

Another Clerical Endorsement.

Thanks to the most famous pictures, they have done much to disarm the power of the earlier critics if not also turning them to great friendliness. A number of Milwaukee clergymen were recently entertained by a view of the film "Les Miserables." Afterward the Rev. W. T. Dorward, of the Tabernacle Church, said of it:

"The picture teaches us a great lesson. I am glad that I have seen it, and I shall tell my friends to go also. From the time that the priest forgave Jean for the theft of his silverware, Valjean came to his real awakening. He found himself then; the Bishop showed him the true way, and from that time on he was a better man. It is easy for one to follow the story of the picture even though he has not read the book. Those who have not read the book will read it after having seen the picture. It cannot fail to do the community good to have such a picture visited." This clerical endorsement is not repeated only for the comment on the picture, but for the opinion that such pictures "are a benefit to the community." It is becoming very interesting to note that wherever the pictures have an educational aspect they are not only immediately endorsed, but they overthrow all previous criticism and make friends of the former critics.

Bankers' Endorsements.

The American Bankers' Association are using the educational picture to encourage thrift among the American people. A film has been produced under their supervision entitled the "Reward of Thrift." It was shown recently at a meeting of bankers and attracted much favorable attention. The film is the property of the producing company, and when released this fall will be let out through regular commercial channels.

Doings at Los Angeles

THE FIRST COMPANY to make use of picturesque Bear Valley is the Lasky Feature Company, and they left June 8 for that beautiful secluded mountain region to do some of the Hudson Bay country scenes in "The Conjurer's House" which was picturized from the book by Stewart Edward White, who will, by the way, be present at the making of these scenes, and will lead his energy to Cecil de Mille who will produce this well known story. The valley is an ideal spot, but has not been used during the winter on account of the snow and ice. Several beautiful lakes are there, and together with the mountains and big trees, make an ideal location for the settings of the far north.

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In a letter received this week from Hettie Gray Baker who writes all the scripts for the Bosworth company, she tells in a nut shell what that organization is doing: "We are building a new, concrete studio, at the corner of Council street and Occidental boulevard, and hope to be in by the middle of next month. The laboratory will be done sooner than that." The new grounds are large and will be covered with buildings. Much has already been done, and the new studios for this flourishing concern will be about the best on this coast. The Smalleys have signed with this company and will start producing features on August first.

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Nearly everyone at the Mutual studios is talking about the "Izzy" series which is being put on by Arthur Mackley in Hollywood. In the latest film, the inimitable comedian is supposed not to touch spirits. He is accused by wifey-to-be, and a long string of exciting incidents follows in which the poor boy is tabulated with a hobo who is a regular fighter.

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Several small improvements are being made at the Vitagraph, but not much enlarging has to be done, as the studio is large enough for four companies, and only two are working at the present time.

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The Balboa company employs over a hundred people, and nearly all of them live in Long Beach near the studios. The weekly pay roll totals over $3,000. Edwin August is busy these days doing features as are the other makers of the popular new films.

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Little Le Roy Lederer, the five and one-half year old son of Otto and Gretchen Lederer who play leading and character parts with the Broncho company, was the main attraction at the Ocean Park dancing pavilion when the Santa Monica Military Academy held its commencement exercises in the large hall. The little military gentleman gave an exhibition drill, a manual of arms, having command of the entire school. He is America's youngest uniform soldier, and is holder of the bronze medal. We were standing at one side of the big floor, and a lady near did not have a seat, when Otto, puffed up with fatherly pride, offered her his chair which was accepted. The man who fathered the school was standing near and thinking Otto was going to leave, asked him to wait, as one of the most interesting events of the evening was about to be pulled off. It is needless to tell the finish. Congratulations followed.

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Charles Giblyn has just finished a secret service story in which a real military officer played a part. He was Capt. R. A. Ford, of Bat. A., and recently returned from the tumultuous border. He was formerly a Captain in the regular army, and Giblyn's picture has been praised for its true military atmosphere which was put in by Ford. Edna Maison was the leading woman, playing the part of the secret service detective.

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The Oz Film company at Hollywood is nearly ready to start work, as their fine new studio is fast nearly completion. The grounds are one block long and half a block deep, facing on the street railroad. The place is connected with all public utilities, and is one of the most down to the minute on the coast. Joseph F. Macdonald will start directing a large company soon.

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Marc E. Jones is directing! He writes his own scripts for Lubin, and together with Paul M. Powell, this company is busy now. Wilbert Melville has supervision over the western plant. Jones is "some" busy man and between his new job of producing, writing scenarios, and attending to the Photoplay Authors League, is not looking for pleasure seeking trips.

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Most of the Biograph players will leave for the East on the 15th of this month. They are like the birds, always changing locations with the oncoming seasons. Los Angeles will be sorry to lose them.

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George Nicholls, formerly of Keystone, has come over to the Ford Sterling plant and will start directing next week. He begins on a novel and original comedy in which a motor car goes over a high precipice, followed by a man on a motorcycle. Fred Balshofer purchased the two gasoline wagons to be wrecked in the picture. A new trick in photography is promised which will be a real heart throbber. The girl is pursued. The heavy chases. The cops ride fractious bronchos and can't catch the "villun." That is the summary.

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Gradually the Universal forces are being transferred to the fine new ranch, and the old plants are being transplanted to new fields. The whole place will soon be moved, and a finer location was never before seen. Already the cowboys and small wild animals have been moved as have the domestic pets and working horses. The houses have also been moved.

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"Thru the Flames," a coming Universal release will show how Herbert Rawlinson makes use of his daily training. In the picture he carried William Worthington down through the flames for 75 feet. Bill weighs only 194 pounds. Imagine "Rawly" after the rescue!

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David Kirkland has been added to the Sterling company, making four directors in all including Robert Thornby, George Nichols, and Ford. Thornby specializes in child plays, and Little Billie Jacobs is getting to be quite a wonder under the diffusers. Fred Balshofer, who does the business work of the company, and who purchased the beautiful album of 100 picture players at the Photoplayers' ball, takes much pride in showing his $500 auction purchase. The big calf leather covered book surely is a beauty, and beside being interesting and ornamental, is a dictionary of western players which is quite handy.

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George Larkin is playing the lead of the Dollar in "The Nimble Dollar" which is a story of the nation wide movement to make the coins nimble. In his early theatrical career, George was with a circus as acrobat, and in this picture he does some stunts that make them all sit up and open their eyes. His costume is great, having one dollar on the back and two in the front. It is fringed with gold, and trimmed in yellow lace. Glooms and Joys are here, and all in all the picture seems to be sure of making a good release. Everyone at the Universal studio joshes George about his $3.00 suit.

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Pauline Bush, of Universal fame, has just returned from a well earned, and well spent vacation, looking bigger and brighter than ever. She took on twenty pounds while away on the six weeks' trip into the country, but is glad to return.

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Bob Leonard broke exposure records when he re-made one reel for some of the burned releases. He turned out a one thousand foot picture in nine hours straight working time. Speed is accounted for here by the fact that every technical point, usually taking hours to work out, was overcome by the knowledge received while doing the original picture. It was one of his best films at that. CLARKE IRVINE.

"THE LITTLE HOUSE IN THE VALLEY."

A two-part "Flying A" subject put out under the direction of Thomas Ricketts. It is made up principally of exterior scenes showing the gorgeousness of the California forests. Replete with thrilling incidents of frontier life, depicting the daring depredations of Mexican brigands. The detail is carried out to a finish and displays the master hand of the producer.

Ed. Coxen and Winifred Greenwood play leads with Geo. Field taking the part of the Mexican leader. Other prominent "Flying A" stars have excellent opportunity to display their histrionic ability. Interest is retained througout by the intensity of the plot and the thrills that follow one another in rapid fire order. The subject will be released on June 20th.

LONGEST PROJECTION IN THE WORLD.

What is supposed to be the longest projection in the world for motion pictures will be that at the motion picture show in conjunction with Marcus Loew's spectacular entertainment at Ebbett's Field, Brooklyn, which opened Saturday night. The camera is placed in the grand stand and the curtain is near second base, over 250 feet away, yet the projection is perfect. Two curtains and two sets of pictures may be used later so all the crowd can see.

Music for the Picture

Conducted by CLARENCE E. SINN

A Few Rules.

MISS FLORENCE L. CURRIER, Gem Theater, Barton, Vt., sends the following:

In a little leisure time I made an analysis of just how I play for pictures and what rules I observed, and as you were good enough to say my former letter was of interest to you and your readers I though perhaps a more definite form of the subject might be of still more interest:

1. Study your advance program and read a synopsis of the picture to be shown that day. A synopsis of practically all pictures may be found in The Moving Picture World, and this method is essential if you want to make a success of your playing.

2. Make your musical selections always subordinate to the picture. Remember, your audience came to see photoplays—not to listen to a concert.

3. Use many of the popular songs and selections, but be careful they do not detract from the picture. Farce and slapstick comedy will offer an excellent opportunity to use the popular rags and one-steps.

4. Remember, the management employs you to play—therefore, don't talk to any one in the audience at any time during the show, and carefully watch the changes in the scenes or your music will mar an otherwise perfect photoplay.

5. You have some excuse for not getting the cues right the first run of the picture. After that you have absolutely none, and if you have carefully read the synopsis you will not be likely to make any serious errors.

6. Memorize much of the old music—old love songs, national airs, Spanish dances and love songs, Indian dances, war songs, battle hymns, etc., but do not neglect to keep a folio of these on the piano at all times for reference.

7. Between reels you can play popular songs and one-steps, but be careful lest your audience take them up and get noisy; be ready to change quickly in this case, as many patrons will leave the theater if they find you are playing to the noisy element.

8. Learn the screen characters, and you will find you can play to their portrayals, versatile artists though they be.

9. Spend at least one dollar a week for *popular* music. We sell ours after playing it for a week or two, and lose practically nothing, but a manager who is not willing to buy you good music and much of it can never make his house the success that he might otherwise. Don't get mad over it; just talk to him in a business way and show him the real facts. If he isn't interested he will not be in the motion picture business very long and you would best be looking up another position.

10. Remember that the smaller the house the more critical your audience. Many small towns can show the larger cities much in the manner of making the photoplay interesting. Don't labor under the delusion that in a small town anything will get over. "Position" is the right word; don't think about your playing as a "job."

Miss Currier's suggestions have the right ring to them. I know several places where "Rule No. 4" would apply particularly well. As to buying music, I don't know how her system works in the smaller towns. In the cities musicians generally have to supply their own music.

"Ragging" the Features.

Several weeks ago a manager who was about to turn a theater into a picture house for the summer told me he was looking for a "crackerjack" ragtime piano player. He said he intended to show the big pictures like "Les Miserables," "Last Days of Pompeii," etc., and wanted a first rate piano player who must be a good "ragtime" player. Now to my certain knowledge the man had not a picture theater in that locality before, and I have reason to believe the majority of his expected patrons do not insist that "music" of that kind shall preponderate. As it turned out, he engaged a pianist who wouldn't "rag" everything, and he did not put in the big photoplays he expected to, though he is showing a good grade of pictures. But it just goes to show that sometimes the exhibitor—or at any rate, some exhibitors—still have the idea that the music must all be of the "popular, up-to-date, gingery" variety, regardless of what their pictures may be.

A gentleman said to me recently, "If some of these managers could hear the comments made by people in the audience about their music they would surely take some measures toward bettering it." He further said that there were half a dozen picture theaters in his neighborhood, that he patronized two or three of them each week and managed to attend all of them in turn; that he knew many people who passed by some of the theaters because of their noisy silly music and gave their patronage to other houses for the sole reason that the music was less noisy, though it was still silly. It was at this point he made the remark quoted above. I ventured to suggest that if the manager wanted another kind of music he could have it by asking, and my friend retorted, "Then, if they must have that kind of racket, why don't they install electric pianos? The 'nickel-in-the-slot' machines can be controlled by an electric switch in the box office or the operator's room; the result will be the same and the cost much less in the long run. In either event these fellows will soon be wondering why people are losing their interest in pictures. I have personal knowledge of some who are getting tired of the disconcerting noise that passes for picture-music. I haven't lost my liking for pictures," he continued, "but it gets on my nerves to be constantly reminded of popular song stuff when I am trying to be interested in a picture. I don't mind it in comedies, but it is hard to keep your attention on a good dramatic picture when a piano or xylophone or something else is slamming away at a popular song. If I knew a house that showed good pictures without any music at all I'd walk a mile every day to attend it; and if I knew of one showing good pictures with the right kind of music, I'd walk further and pay more. There is one house in my neighborhood which is not so bad as the others and it is getting the money. They have an organ and piano. The pianist plays 'rags' on the piano (invariably 'rags' or popular songs) and 'Pilgrims' chorus' and music of that caliber on the organ for the next picture. It doesn't make any difference what the pictures are about—when she sits at the organ she plays slow music, and at the piano, lively music. If she would watch her pictures and give us something that wouldn't attract our attention to the music we could the better enjoy the pictures. And that is what I mean by saying I wish they would give us good music—cut out the noise—play something in the same order or style with the picture—something that doesn't clash and make it hard to follow the thread of the story."

I cannot give this in the gentleman's own language, but the above is the substance of his remarks boiled down. He said enough to fill a page like this as soon as he learned that I was interested in the subject. He is a refined and educated person, lives in a part of the city which had no theaters until lately, is a recent convert to moving pictures, and prophesies that within a few years the photoplay must be given with saner music, or no music at all, else the more intelligent people who have been attracted to it will soon lose interest in it, go somewhere else and the picture business become a trivial form of entertainment for the trivial minded.

I don't know how much of a prophet he is, but I went to see Selig's "The Baby Spy" the other night, and the orchestra consisted of xylophone and piano. Whether the xylophonist played drums also I cannot say, as I did not hear anything but his xylophone, which never stopped. They played popular stuff mostly and to put it mildly, they did not help the pictures any.

I certainly hope never to see the day when exhibitors will install electric pianos in their theaters, but most of the smaller houses in Chicago might as well have them now so far as the quality and appropriateness of their music is concerned.

Of Course it Looks Good.

Am in receipt of an article by E. A. Ahern clipped from the Billboard on the subject of music for the pictures. The article contains many good points and suggestions. I have to say this—why shouldn't I? Most of it has appeared at various times in the Moving Picture World during the past three years, and it look as good to me now as it did then.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

DEFLECTIONS of the week following the close of the International Motion Picture Association's second convention have brought to the surface many impressions that are worthy of serious thought on the part of the people interested in the great business with which the association is connected. The convention and exposition met all the expectations of the most sanguine promoters. All the arrangements were well prepared and carried out to a nicety, and there was an almost complete absence of criticism on any part of the program. So pronounced was the success of the affair one would suppose that no room was left for suggestions towards improvements in future conventions of the association. Yet there are some who feel that the enthusiasm attending the event just closed led to some oversights.

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One of the most prominent and influential men in the motion picture business who remained in this city a few days after the close of the convention was one of the people who thought there had been some omissions. "To my mind," said he, "the gatherings were even more successful than those of the preceding year and they should be productive of an immense advantage for all connected with the business. The discussions before the conventions were able and wholesome. They seemed to cover every detail bearing upon a united and harmonious future for the exhibitors, exchanges and manufacturers and the formation of plans calculated to best serve the public. But one comment I have to make is that many of the delegates, particularly those who came from distant points, did not seem to attach sufficient importance to the sessions. I am inclined to believe they felt the week was fixed by the association for an expedition of pleasure. The result was that the burden of carrying out the business of the convention was shouldered by few people in proportion to the number of exhibitors who were expected to participate in the sessions. Therefore, it is not surprising that some things were left undone."

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"One of the oversights was the failure of the convention to take more definite action in re-uniting all the exhibitors. The subject was touched upon in some of the addresses, but it seems to me action in that direction should have been embodied in the form of strict resolutions. All engaged in the various branches of the business agree that the best way to promote its interest is to have hearty coöperation existing between exhibitors, exchanges and manufacturers. The first step towards this end is to have united coöperation between the exhibitors themselves, otherwise there can be no genuine coöperation. The exhibitors must be in a position to say 'We come to you united and want you to unite with us.'"

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"Another comment I have in mind refers to the resolutions adopted by the convention on the multiple reel question. I do not think the convention went far enough in directing that copies of the resolutions be sent to the manufacturers. Better and quicker results would follow if the convention had appointed a committee to present the resolutions and arrange for a conference between that committee and representatives of the manufacturers and exchanges."

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"While the resolution was under discussion in the convention one of the delegates stated that he and others visited manufacturers and the latter stated they were coming down to two reels, with possibly three reels, once a month; that they are losing money on the multiple reel question. From the remarks I inferred that the manufacturers would welcome the action. I have talked with manufacturers on the subject, and it is for that reason I say the matter cannot be satisfactorily adjusted by mere resolution. There are many phases involved which can only be intelligently handled by a joint conference.

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"One of the delegates said during discussion of the matter, 'We started in business with one-reel pictures; then came the two-reel; and then the three-reel, and so on.' That is the point on which a hitch will arise when the manufacturers take up the resolution. If manufacturers furnishing regularly a one and two-reel service are to confine themselves to such service at regular prices and discontinue multiple reels at extra cost it will mean that they are to retire from the feature field."

"Now let us see what one of the representatives of the manufacturers with whom I talked on the subject had to say about it: 'It may not be known that the multiple reel was not, after all, so much a creation of the manufacturer in order to get more money, as it was the result of demand on the part of exhibitors and their patrons. In earlier days when the manufacturers tried to squeeze a standard work into one reel letters poured in from many quarters saying it was a pity the story had not been made in two or more reel form, as the condensation spoiled a very excellent subject. This was an incentive to the manufacturers to enlarge their plants, increase the capacity of the various departments and increase investments in costumes, props, scenic effects, etc., to bring its productions to the standard the exhibitors and their patrons required. The plants of to-day speak for themselves. Their size and equipment would not have been required for the one, two, or even three-reel service; but the multiple service could not have been handled with anything less. The success of that service was what brought into the field the multiplicity of feature film companies that are in it to-day."

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"'Now what is to be the situation if the manufacturers who brought up the business to what it is to-day fall back to the one, two, or three-reel service? What demand is to be made upon the producers, state rights people and agencies who do not furnish regular one and two-reel service, but confine themselves to the feature end of the game? Are the pioneers who blazed the trail to success to fall back and leave that field to those who have been in it but a year or two? Manufacturers of films cannot afford to have differences with the exhibitors, because they, after all, constitute the market for the productions. But when the exhibitor asks the manufacturer to do something for him he should be prepared to do something for the manufacturer. It is unfortunate that many exhibitors have not the opportunity or means to provide themselves with houses to justify a continuance of the multiple service; but that does not seem to afford a logical reason for a demand that certain manufacturers limit their productions to that line of business and eliminate themselves from the feature line.'"

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"The feature business will eventually adjust itself to the satisfaction of the exhibitors, even if nothing should result from the convention's resolution. The statement made by a delegate to the convention that the people are getting tired and sick of features is quite true to an extent. They really are not tired of features of merit. The market has become glutted with inferior stuff that is being peddled from house to house. In some instances, good features have suffered from padding and, necessarily, the resultant monotony has had the same effect upon audiences as inferiority. It is well known in the trade that for these reasons there is bound to be a slump in the producing and rental end of the business, and it is not far off. When it does come there will be a big reduction in the number of multiples and other features. It will be the advent of the long-predicted day of survival of the fittest."

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"So you see," said the well-known picture man who was giving his impressions of the convention, "when you take all sides of the multiple question, it cannot be disposed of by mere resolution. To be plain on the matter, some of the manufacturers feel that after the multiples are wiped out and the exhibitors have the productions restricted to one or two-reel subjects at regular prices, the money saved on the multiples can be devoted to feature nights. They are wary and have coupled with the abolition of the multiple idea that part of the grievance committee's report which embraced these two questions: Why are exhibitors compelled to pay for service on days when film is not used? If compelled to pay, why are not exhibitors given privilege to use all the said reels at a later date without extra charge? For my own satisfaction, I repeated the questions to an exchange man and he was quite frank with his reply. He said the chief reason was that some people who have become exhibitors remain awake all night figuring how they can put something over on the exchange the next day. They are not dishonest. It's an irresistible impulse to be crafty, like the fellows who split rentals with their neighbors. The exchanges fear that if allowed to do as the report states it would practically mean a license to use films when they pleased and the substitution of peddled features."

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"The film business is a great game and the phases in it are kaleidoscopic to the highest degree. The only chance to get near to the point of general satisfaction is the formulation of some plan of coöperation by all concerned."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Honest Advertising.

SOMETIMES we wonder why it is that there are so many good managers in the small towns. In the theatrical end the "opry house" manager is a joke and not always a good one, but there are more good hustlers in the little towns than there are in the cities, possibly because a man in a two to five thousand town must be a hustler to keep on being a manager. But it is not altogether hustle they display. They have business management.

We have spoken before of L. J. Scott, of the Gem Theater, Warrensburg, Mo., but his latest issue is again worthy of notice. He has what might be termed an educational page in his little five by seven four-pager, and a recent issue deals with advertising. This is what he has to say:

WHAD'Y MEAN, HONEST ADVERTISING?

The term "Advertising" may be divided into several classifications. For instance, there is direct and indirect advertising, consistent and "wild cat" advertising, and, lastly, honest and dishonest advertising.

Of the first group, the management of this Theater aims to furnish some of each kind for the benefit of itself and its patrons. For the benefit of its patrons? Certainly; why not? There is absolutely no way to ascertain the returns from the issuance of this paper. Nevertheless, we are endeavoring to furnish those interested with the latest news of the motion picture business in general and this Theater in particular. Our direct advertisements consist of newspaper notices and heralds.

How does this benefit you?

In just this way:

If we have a program which will please you, we want you to know it. Should it be one which you will not enjoy we want to know that, too.

Better by far that you stay at home than that you attend and be disappointed.

"Wildcatting" is the term applied to the method used to inveigle you into spending your money by means of sensationalism of some sort. A man very recently asked me to run a film which he was carrying through the country. Upon my asking as to its merits he said, "What difference does that make? I've got posters and photographs to make a swell front." And there you have "wildcatting." We did *not* show the film.

There is no necessity for me to differentiate between honest and dishonest advertising.

Let me impress once more this fact: *Direct and indirect advertising done consistently and honestly works for your benefit and ours.*

That is our aim.

There are other things than "swell posters" that make a good "flash front," and too many managers who accept too literally the familiar Barnum proposition that the public likes to be humbugged. But Barnum himself probably would have explained that the public does not like to be swindled. When he advertised a cherry colored cat without explaining that he was thinking of black and not red cherries, he at least gave the public a laugh that put them in good humor and gave them their money's worth; but the man who by inference promises a good show and gives a bad one, assuredly does not hand out a laugh, but just a plain swindle.

Keeping Faith.

The fake showman who hustles through a territory and gets out of town before indignation rises to a concerted retaliation can afford to take chances, but the man who has a permanent investment must keep faith if he would keep on doing business, and the more he does in a modest way to make his patrons realize that he is keeping faith with them, the better are his chances of success. He cannot—or rather should not—blatantly advertise that he is the most truthful of all men. He cannot brag about his honesty, but he can, as Mr. Scott has done, explain his policy and leave the reader to judge whether or not he follows it.

There are too many men going around the country with fake offerings. They have plenty of paper and other material, and if the film only lived up to the promises made, there could be a cleanup, but in spite of the fact that a good film costs little more than a poor one, this type of traveler would not carry a good film if it were to be had at the same price. He has a peculiar mental kink that makes it impossible for him to appreciate square dealing and he would rather cheat a man out of a dollar than to earn five honestly with the same amount of effort. And he makes the small manager a partner in his swindling enterprise and does his getaway and presently the manager, who has to stay behind, notices a falling business and tells himself that advertising does not pay. He was never more wrong. Advertising has paid. The trouble is that he has advertised himself a liar and a swindler, not intentionally, not perhaps even with the intent to swindle, but through an ignorant failure to realize the duty he owes his patrons. If he got sand in his sugar at the price of all good sugar he would indignantly withdraw his trade from the swindling grocer, but he cannot realize that the over advertised subject is as much a swindle as sanded sugar. He has kept faith with his patrons no more faithfully than the dishonest grocer, and is entitled to no more loyal support.

But—

But this does not mean that you should go to the other extreme and persistently advertise that this and that and the other subject is poor. If you give a good average show it is not necessary to advertise that this Gumph is not up to standard and that the Gollywop two-reeler is sixty per cent. padding. It is up to you to try and give a good, average show if you would keep a good, average patronage, but the subject you do not care for may be liked by a majority of your patrons. It is merely that it is safer to under rather than to overvalue your run of reels and unsafe to make too extravagant promises. And it is fatal to fool with features that are clearly fakes.

Just after the Titanic disaster there was circulated a reel made up of all sorts of clips. A dozen or more old subjects were run in with a few feet of English commercial stuff made aboard the steamer at her launching. It was a fake and most of the managers who ran it knew in advance it was a fake, yet many used it and made a few extra dollars on the day and lost a lot more in the business they might have had from the patrons who subsequently avoided the house.

Take a pride in keeping faith with your patrons and you'll take a pride in the growth of your bank account. If you heavily advertise a feature, and when it arrives you find that you have been stung—as sometimes will happen—put a sign out over the box office that you find that the feature does not measure up to the mark, that it is not going to live up to all you have said about it. If you have made an extra price for the day, have the nerve to cut back to your regular admission. You may lose money, but you'll get it back later on when you do have something you do not have to apologize for.

Confidence.

There is not a great commercial success that is not built on confidence. We pay seven dollars for a hat that for a time looks precisely like one we can get for three, but six months later the three dollar hat looks very different and the seven dollar hat looks about as it did when it was new. There is not much difference in manufacturing cost between the good and the poor hat, certainly not a sufficiently marked difference to warrant more than double the charge, but the extra charge to the customer carries the assurance that the hat will stand up under wear. There are lots of towns where you could show to crowded houses for ten cents and watch the five cent houses starve to death, because the double charge would be backed by your assurance that there will be a better show, not twice as good as the other, perhaps, but an average good show and not an in-and-out run of entertainment. Not all picture lovers, even in the small towns, regard the additional nickel as more important than their comfort and entertainment, but back up a well selected program with good projection and good music. Good music does not mean an elaborate program of orchestral selections. It means supplying the proper musical accompaniment to the varying moods flashed on the screen, and that is why an organist who can follow the pictures is to be preferred to an orchestra that cannot. When you start in to make a specialty of an orchestra that can merely play pieces of music, book your pictures to fit the music, but if the pictures are your chief attraction make the musicians follow the pictures or get out on the street, and put a pianist in. It's irritating to watch the angel child go to heaven accompanied by a duel between the xylophone attachment on a patent organ and the electric chimes. These both have their place, but their place is not in the death chamber. That is no way to win the confidence of your patrons if you advertise an unsurpassed orchestra. Make people feel that in every department of management you are competent and well qualified, and you can put that confidence into the bank in the shape of increased receipts. You could not make ten dollars a night with the sort of program Lyman Howe offers, and yet look what he gets for the pictures just because he knows how to make them great. Look where Rothapfel started and where he is. You can do it. Why not?

Cheap and Good.

It took James C. Quinn, of Los Angeles, to put it in a nutshell. He writes:

> Not meaning this for merely a boquet—I wonder how many theater managers ever stop to realize that the Moving Picture World is *one* of the best and most important, and at the same time, *the* cheapest salaried employee they have. For the princely wage of ten cents a week they are employing, and have working for them everyday in the week (and nights too) the most progressive minds in the motion picture business, including the managers of hundreds of other theaters all over the country. How many months, or years, would it take them to gain the knowledge, by actual experience, which is contained in a few issues of the World? I think a lot of them would still be sprinkling sawdust on the floor.

It never quite hit you that way, did it?

You could not afford to hire a man to stay in New York and tell you about the new films that you are going to have presently. You can hire several critics for only part of ten cents a week. You could not get the part time services of an advertising specialist for less than $25 a week, but the service is yours for another part of that same ten cents, not one specialist, but the specialist of every company with which you do business. It is not alone this department that should give you hints. Every advertisement has ripe, well considered lines that you can use in your house

stuff, not only that, either. You can get good lines from the advertisements of the films you do not run that can be worked over for the films you do use.

If you had to pay the salaries of all the specialists who give you their best for ten cents a week, it would cost you close to ten thousand dollars.

Mr. Quinn did not take his pen in hand just to talk about that. His reason for writing was to talk about door knob specials, and he seems to trace back of the present run of this idea. He says:

> We used the Door-knob Special about two and a half years ago when we took pictures of the Darrow trial, and when I saw the first mention of it a few issues back, I immediately began, with commendable human oneriness, to "wolf" that we were being robbed of the glory and credit of same. However, I did not say it loud enough for anyone to hear it, and when I began to think real hard about it I remembered that the idea had been presented to us by our distributor who said he had used it with good results some fifteen or twenty years previous while in charge of a big eastern piano house.
>
> Come to think of it, didn't they use something like that on St. Bartholomew's Eve? Seems to me I read about that in one of G. A. Henty's masterpieces.

Mr. Quinn, who is conducting an all around supply house in Los Angeles, and who advertises that he and his brother, C. J., have the only concern in the United States that can supply English-Spanish features, has been asked to come in frequently, and we hope that he will accept the invitation and become a regular.

With a String.

Paris, a new St. Louis airdome, comes forward with something new in the shape of a "conditional pass," good for use only on rainy nights. The scheme may be a good one, but it does not seem so at first glance. There is a certain suggestion of stinginess in this willingness to admit only in case of rain. Here's the way it probably sounds to most persons:

"We've got a new park and we want you to come out and look it over; but we can't waste a perfectly good five-cent admission on you. Wait until it rains and there won't be many people out there and you can come in free, because then it won't cost us anything." That's what the line "This pass is good only on rainy nights" means.

But suppose it had been phrased this way:

> Performances are given in Paris every night. There is full protection from the weather on inclement nights. We want to prove this to you. Retain this pass, present it the first rainy night and see for yourself.

It means precisely the same thing so far as the management is concerned, but now, instead of being a grudging permit to come around some night when room is a drug on the market, there is the suggestion that they would be glad to let you in free any night, only they are so anxious to prove the rainy weather proposition that they want you to wait for rain.

There is always more than one way of killing a cat, and the axe on the head scheme is not always the best.

By the same token this extract from a circular does not read well:

> We Show ONLY MOVING PICTURES
> Vaudeville, Hamfats and Amateur Stock and Music.
> Companies cannot practice at the expense of our Patrons.

St. Louis used to be, and probably still is a good summer town, which means that there are plenty of open air attractions. This advertisement is meant to fight the opposition, but somehow it does not sound inviting. It is couched in theatrical argot and it does not strike home. Instead suppose this were run:

> We cater to persons of refinement who are not interested in cheap vaudeville and poor dramatic offerings. We offer the finished playing of the great actors of the screen and do not detract from the excellence of their efforts through the presence of indifferent features.

We like better these lines:

> Come to Morganford Road and Juniata Street and
> SEE PARIS BY NIGHT
>
> It has been often said and truthfully told "that if you see PARIS you have seen the World."
>
> We therefore have located PARIS in your neighborhood, to make it convenient for you to VISIT PARIS every night, in other words to see the World without leaving St. Louis for a minute.

A Catalogue Scheme.

J. L. Frazier, of the Lowell Theater, Lowell, Arizona, sends a letter and sample cards that are self-explanatory. They require no particular comment. Here they are:

> Enclosed you will find two cards with which I am working up a nice mailing list and find it is getting a lot of new money as well as making a great many warm friends. I have had so many inquiries as to when a certain player would appear on the screen in my house again, or what had become of so & so, this gave me the idea which I have enclosed and it has proven a great success. Only one player to the card, in this way I can file them under their respective names and whenever I am exhibiting a photoplay featuring anyone, I simply refer to my files and notify all those addresses under this player's name and for good mention I notify many others. On the reverse side of the player request card I have given a partial list of many popular players. I am now getting out a weekly folder and will send you a sample copy as soon as they are off the press. Smith-Brooks, of Denver, are doing the cover, while the body will be printed here at home. I believe this will be very nifty, at least I am trying to make it so, and ask you to give me your severest criticism on same when a copy reaches you.
>
> You no doubt will wonder why I have three towns listed on the address side of the request card. While there are three enumerated they are all one, and known as the "Warren District." When speaking of the Warren District or Bisbee, it is very common to say it is four miles long and sixty feet wide; however, it is not quite as bad as that. We have several little villages or settlements in this camp with three postoffices, located at Bisbee, with a substation at Lowell and another office at Warren, and in addition we have Jiggerville, Bakerville, Tin Town, South Bisbee, Upper Lowell, Johnson Addition and the Windwood Addition. You can now readily see why I have had the three postoffices placed on my cards, and it enables me to compile a most correct mailing list, with no waste.

LOWELL THEATER
POPULAR PLAYER'S REQUEST CARD

Manager Lowell Theater:

You will please notify me when you are to exhibit photoplays featuring

Mary Fuller

Fill in the name of your favorite actor or actress on above line

Name *Mrs. John Doe*
Write your name plainly

Address 3104 Blue 478
P. O. Box number or telephone number

Bisbee, Ariz.
Lowell, Bisbee or Warren

Note—Name only one player on each card. You can secure as many cards as you desire at the box office.
(List of Photoplay Stars on Reverse Side) (over)

It affords me great pleasure to be able to present for your approval at the LOWELL THEATER on

Thursday and Friday, June 4th and 5th.

"THE CABARET DANCER"

a two Reel masterpiece, featuring Alice Joyce and Tom Moore. A picture of unusual quality.

Having carefully read both the manufacturer's synopsis and the critic's criticisms of this picture, I can safely recommend it as being one you will thoroughly enjoy.

SPECIAL MUSICAL PROGRAM BY OUR CHALLENGE ORCHESTRA
E. DAWKINS, DIRECTOR

June 2, _____

J. D. FRAZIER,
Manager Lowell Theater

Mark Three.

The Palace Theater, Milledgeville, Ga., which uses the unique Daily News, frequently mentioned, has celebrated its third anniversary with an issue printed on both sides of the paper. Just before that they got out a "war extra" announcing the occupation of Vera Cruz. A war extra edition of a house program is something distinctly new, but the News is unique in many other ways.

Thanks and Please.

J. Stuart Christal, of the Christal Theater, Winslow, Ariz., sends a letter mailed to his patrons when he changed from the Gem to the Front street, a larger and better house. It is neatly printed in brown on a cream paper and briefly thanks the recipient for his past patronage, announces the removal and encloses a ticket for the new house.

Somehow that "thanks for past patronage" gets under the skin far deeper than the mere announcement of a new house. The recipient feels that he is an old friend of the management whether he was ever in the house or not, and feels in duty bound to go to the new one, anyhow. A little tact goes a long way sometimes. And the free ticket doesn't hurt any and it is seldom that the holder comes alone.

Sticks to It.

The Majestic theater, Bloomfield, Iowa, is getting out a house sheet and as C. F. Leach is running the Mutual program he does not waste most of his space on the other companies. Three solid pages talk about the films and the players that are coming to that house. The fourth is the program page and here some improvement might be made my more definitely marking off the different days. A little light rule work (not above one point) would make quite a difference. As the program takes the entire page it will not be necessary to box it in, but merely to provide some light rule the width of the page and break the program into dated sections. In spite of the small size of the sheet it amply covers the ground for a small body type is used and everything confined to the matter in hand.

If You Are Going to Build.

If you are planning to build, get the February supplement to the Brickbuilder, published by Rogers and Manson Co., Boston, Mass. This is a section devoted to the best plans in a recent competition for a picture theater to be built of terra cotta. Most of the plans are rather ornate, but there is a lot of information to be had from a study of the designs.

A Note to You.

Dear Reader:

Where is that picture of your airdome you were going to send in? The one with the advertising schemes on it.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Make Goods.

WE HAVE never been very strong for the book adaptation and we are less so now that we have adapted a dozen stories than we were before, but we recognize the advertising value of a big name and can understand why, for a time, the name of a well-known writer is worth money to the manufacturer. About 18 years ago we witnessed the vaudeville debut of Charles Dickson and Lillian Burkhart, and after it was over we held an inquest with a few other dramatic writers. It was agreed that the sketch was bright and pleasing, but not worth the $250 that it was understood that they were paid. That was a lot of money in those days when the Keith houses were notable because they would not use an opening act that was not worth at least $35 if a single turn or $70 if there were two in the act.

A couple of weeks later John Mason and Marion Manola and Mr. and Mrs. Sydney Drew came along and the price was up to $350. After that came the deluge and not all of the well-known players made good, and the regular vaudeville actors, who were not getting $350 referred politely to the newcomers as "gold bricks" and "four-flushers," and in other terms of similar import and they put ten or twenty-five dollars on their own salaries *and got it.* They were needed to make good for the gold bricks.

It's pretty much the same in photoplay. The fiction writers are taking the bread of honest toil out of our mouths, perhaps, but they hand it back thickly spread with butter and jam. Something was needed to loosen the makers of film from the tradition that $25 was enough to pay for a story. The man who paid $1,000 for the story that made good on the billboard and advertising pages rather than on the screen got a wider perspective of the whole business and became willing to pay $50 to the little fellow who made good on the screen. After a while the book title will cease to have an inflated value, and in the meantime it has raised and is raising the price for the regular author, so let's be patient. We can remember the time when all four of the Four Cohans were holding out for $125 a week and only two shows instead of three, and they were a year getting it. They would be cheap at $5,000 now. We can remember when $25 was the top price for scripts, where now $50 is an average good price, and $100 a reel not uncommon. Keep on making good and some day you'll thank the big novelist for putting you into the hundred dollar class.

It's only a couple of years ago that $250 for a book right would have staggered most manufacturing companies. We know of one instance where $2,000 has been bid with $3,000 asked. This is not for a reel, of course, but the right to a series, each story being paid for in addition, but when a manufacturer gets used to listening to prices like that, our little fifties and hundreds don't sound so terribly big as in the days when editors got on the carpet every time they paid more than twenty dollars a reel.

Saynotso.

Here is a chap who puts four copies of this paper on the stand in a small town and thinks he has raised the circulation four copies. Unless those four copies are sold, we lose the cost of printing the other three that do not sell. As Potash and Perlmutter, or either, would say, "Fooey on such a kindness." Now let's listen. He writes:

> From time to time, articles appear in your department on plagiarism and I often have wondered just how closely this word can be defined. In its most strict sense, about everything written and produced might come under this head, but I can not understand why we little fellows who are trying to write producable scripts—and note that I mean producable, not saleable—should continually cry, that our themes have been stolen.
>
> Personally it has been a great satisfaction to me to find that I had tried to write something, which I later found had been already produced, and the nearer my plot and its development has come to the original, the greater the satisfaction, because it has shown me that I was at least on the right track, therefore I file away that particular script in the "also ran" till, and feeling that my plagiarism has been wholly unintentional, I am inclined to brag a little to myself.
>
> Without advice of counsel, I refuse to answer how many of the produceable ones I have written, but I am going to write *one.*
>
> In January, I found that there was such a magazine as the Moving Picture World, I am not a regular subscriber, for the reason that I have gone you one better than that: I succeeded in having our news agency put four copies of it in the rack each week, whereby I get mine and actually increase your circulation by four instead of one.

There is nothing new under the sun. We grant you that. The tight dresses the ladies wear to our undoing are merely a hark back to the Babylonish days. All right. But the ladies of the Babylon days did not have silk socks to show. It's a new combination. Selah! Also Allah be praised!

We wrote a story this morning. The start is the same old thing. The finish is the same old thing again, but this start and this finish in *combination* make a new story and one that will be laughed at. (Note—We *mean* it to be a comedy.)

Jim Jones, down at the corner grocery asks why a hen crosses the street. The answer is that it is because she wants to get on the other side. That Jim is a plagiarist. He heard that in some minstrel show. At another corner grocery (or perhaps one in the middle of the block,) Sam Smith wants to know the answer to the same question, but he explains that a lady is throwing stones at a dog across the street and the lady chicken wants to be where she is safe. That is not so terribly clever, perhaps, but it is not what Sam heard at the minstrels. That is the difference between plagiarism and improvements.

Any man who can bring an absolutely new story, new in every respect and particular, can have half what we can sell it for, and we'll pay off the mortgage with the other half and buy an automobile with what is left. There is no such thing as a story brand new in every minor factor. There is such a thing as a story that is a new combination.

We are not ashamed to admit that we do not know how to write an absolutely original story. If we did know we would not tell it here, anyhow; we would hug it to our breast and be afraid then that someone would see it, but it is possible to ring in changes. There are twenty-six letters in the English language and they can be made to form hundreds of thousands of words. It is the same way with factors. There are few elemental factors, but there is practically no limit to the combinations. Any combination already used *and known to you to have been used* is plagiarism. Any combination of factors used by you and by another unknown to you is an unfortunate accident. Any new combination is a success.

Here's an example: John loves Mildred. Jane suggests that he makes love to her to make Mildred jealous. He does and wins Mildred. That's been done. It's been done lots more than one time. Now switch it. John makes love to Jane. He makes Sarah interested because Sarah hates Jane. She cuts in and wins John because she hates Jane. That has not been done yet. If you are wise you'll not do it now because a lot are certain to take this tip and wise editors will not buy the combination knowing from experience that a lot of stories will follow this suggestion. The introduction of Sarah is novel. John winning Mildred through Jane's aid is old. John falling in love with Jane through her suggestion that she will help him to win Mildred is old. The third party feature is new.

There is a fourth and fifth and sixth and seventh development to this. Any one of the new ideas is not plagiarism. Any use of any one of these three *is.*

But this writer has a more important message. He glories in the fact that if his story is like some existing story, where his conscience is innocent of plagiarism, he has at least written a story even if it is a story that someone has written before him. To a certain extent he is right. At least write a *story,* even if it is an old story, and it argues that it *is* a story. But 990 out of every 1000 don't write stories. They think they write stories, but the Post Office Department would not circulate our opinion of what those stories really are.

We had a pupil in here the other day. She didn't know what a plot was. She wrote. If it sounded good she thought it was a story. She could not tell whether it was a story or not because she did not know. She did not know what a story was. She could not tell the difference between merely a lot of incident and a lot of incident that belonged to a plot. As long as she provided enough action to run twenty or more minutes, she thought she had written a story. Some had plots and some had no plots. She could not tell the difference. It made no difference whether she plagiarized or not. Her story was marked with the sign of death and it curled up and died.

First learn what a story is. Then learn what the old stories are. Then learn how to take the old factors and effect a new combination. Then learn to sell. If you have something to sell, you can sell any new combination.

You won't have to worry about plagiarism, but it is better to write a story that has been written before than a story that no one with common sense *would* write and to this extent our correspondent has some excuse for inflating his chest when he is told his story has been done before. At least he knows he has done something. He has not "flivvered" again. The next step is to learn not to plagiarize and then there will be another one of us.

Technicalities.

A correspondent offers the suggestion that we run a series of short articles on the various technical terms, and asks, as a starter, how to produce an apparition as opposed to a vision or dissolve; in simpler phrase how to suddenly confront a character with some other character or object instead of the slow process of dissolving in.

This is something so seldom used, and so still more seldom used by outside authors that it has not before been asked for. It should be, at all times, sparingly used, but we will suppose this situation.

Jim has killed his cousin Henry to gain control of Henry's fortune. One more life lies in the way—Henry's mother—and she, too, must be killed before Jim can possess himself of the estate. Jim starts for the mother's room. In a flash the bleeding corpse of Henry stands in the way and Jim, conscience stricken, rushes out to accomplish his own destruction. It follows here that the sudden apparition is more dramatically effective than the slow dissolve, and more in accordance with the spirit of the scene.

This effect is obtained by stopping the camera and introducing the spectre. Then the camera is turned again and now the spectre is a part of the scene. It is written thus:

> 22—*Library*—Jim on—takes dagger from drawer—goes to bedroom—*stop camera*—introduce Henry standing before door—Jim staggers back—points at figure—retreats to other side of room—*stop camera*—remove Henry—Jim looks—does not see Henry—gains courage—again rushes to door—*stop camera*—introduce Henry as before—Jim staggers back—rushes from room—*stop camera*—remove Henry—Mother appears in doorway in dressing-gown—looks curiously about—sees no one—reenters room.

This is not "stop camera" work as generally accepted, for this means the stoppage of the camera after every exposure, but by writing in "stop camera" the idea is clearly conveyed to the director that the figure of Henry is to be caused to appear in the space of one frame and not in two or three feet as with a dissolve.

This is one of the very few instances where the use of a technical explanation is necessary. On the other hand we saw the other day a comedy that bristled with ("accelerated action") which means that the camera is turned very slowly that great speed may be developed or that a special gear is used, taking but four pictures where sixteen exposures would ordinarily be made. This was a favorite trick some years ago, but now it is the last resort of the unimaginative and John William Kellette further cheered the author of the script by explaining that at the Thanhouser studio the other day he overheard C. J. Hite order the remaking of a scene done

with the four-in-one on the grounds that Thanhouser was not going to resort to such time-worn devices.

Where a director needs to slightly retard the turning to get quick action, he knows enough to do it without being told, and it will not help you any to try to tell him.

Perspective.

Please take this page and hold it so close to your eyes that your nose touches the paper. Thank you! You couldn't see a thing, could you? Don't get your ideas so close that you lose the perspective. Get back a little and get the proper values. If you are in love with Grace Jones or Harry Smith, as the case may be, do not write about your love, because you are so close to the center of things that you have no perspective. Everything interests you and all is a rose-colored haze. But you can stand apart and watch the love affair of Sue Smith and Paul Black without undue enthusiasm, and so you can get the true values of their love affair and write it correctly.

In other words do not put yourself and your immediate friends into your stories or your stories will have false values. Now and then an editor will get a string of stories, in all of which the hero is a brave young engineer or a dashing naval lieutenant or something like that, or perhaps a lot of stuff where the girl always throws the good young man down and marries the rich young scamp and lives unhappily ever after. Then the editor knows that his author is an engineer or wants to join the navy or just had his fresh young heart sadly jolted, and, whatever it may be, the stories are worthless because the facts are out of perspective and distorted.

Don't stand too close to your story or you'll step on your own feet.

Paper Sizes.

Funny how questions seem to run in bunches. Lately there have been several letters asking if it is not permissible to use other than 8½ by 11 paper, or why it is not permissible to use other sizes, and from the tone of some of the letters the authors seem to think that a cruel wrong is being done them because they are not permitted to use any size paper they desire. Now there is no civil or moral law requiring the use of paper of a certain size or quality or color. There is absolutely nothing in the statutes made and enacted to prevent any citizen of this free and independent country form writing his stories on stock ticker tape. He can use foolscap or the backs of postage stamps just as he pleases. He can write with a blue lead pencil on green paper and tie it with a red ribbon if he wants to and still keep free of jail or the insane asylum. No one is trying to impose any hardship on the helpless author. He can write his brain kiddies on white velvet in gold paint if he wants to and make faces at every policeman he meets. He may loudly declaim his entire freedom from the bondage of 8½ by 11 paper and there will be none to say him nay.

The only reason that the use of paper of that size is advocated is that this is the regular size cut, the handiest to obtain and therefore the one most generally used. There is a paper cut 8 by 10½ inches, but this is not the standard letter size and to the man who handles hundreds of scripts the size seems stingy. One nervous fiction editor simply will not read stories on the skimpy size and it seems a little unusual even to the cooler heads, it is not the regular size and there is the unconscious, but none the less potent suggestion that the story is not a regular story.

Foolscap is the almost certain sign of the novice. Paper punched at the side suggests the school loose leaf notebook and therefore the school girl or boy, who is apt to be a novice, but a white twenty-pound bond suggests the regular author and therefore the "regular" story and this is why no departure from the advice to use that size is advised. There is no reason why paper of any size may not be used except that any departure from the usual custom is apt to hurt the chances of a sale. That ought to be an important consideration.

They're the Ones.

In speaking of the self-styled incompetent critics Harry Solomonssky writes: "The money they got from me did not make much difference, but I am thinking of the poor fellow who cannot afford it."

That's just the point. They are the ones who most frequently need help because they have gone into the work because they need the money; not because they are well fitted to succeed. They feel that with a little help they will succeed and so they scrape and save and then not only get no help, but are put further back through false advice and equally false encouragement. Of course the man who cannot write should not write, but how can he be supposed to know he cannot succeed when he has ten dollars' worth of letters telling him that he can?

Ideas.

Lately a correspondent sent a clipping from the home paper to give us some ideas. He marked two items from the local column. These are what he marked:

> United States Marshal W. C. Hildreth was shot and fatally wounded in Coffee County while trying to arrest a man named Sanders, charged with being a Ku-Klux. Sanders fled after the shooting.
>
> * * *
>
> A mine planted by guerillas along the N. & C. track was exploded early Sunday morning five miles south of Tullahoma, being touched off by a stray horse before the train came along. The train ran into the excavation left after the explosion and three soldiers were hurt.

Both of these could be worked into plots, but the war story would have a very limited appeal and the other would be too full of violence. They both gain whatever strength they possess through strenuosity.

But the same clipping says that the local Internal Revenue officer issued a statement relative to the payment of the income tax. That sounds like a rather dry statement. But suppose that we have the man trying to collect a thousand dollars that has been due him for more than a year. He uses all sorts of arguments and scares his man into deciding to pay. The payment is made just as the Revenue man is looking over the statement that shows he is five hundred dollars on the safe side. The payment makes him liable to taxation, to the huge delight of the hounded debtor.

Allan Pinkerton in a suit was awarded $1,580 for the services of his agency in spotting dishonest conductors. This suggests the spotter and the railroad conductor, who both love the same girl. The conductor gets her and the spotter seeks revenge by falsely reporting his rival for dishonesty. There are several developments of the heart interest here in this bare report of a judicial decision, the case having gone into court.

The correspondent picked out the two ideas with the ready-made punch, and mostly the ready-made punch is the crime punch. The wise plot hunter will seek to put the punch into some seemingly uninteresting story and so, as a rule, get something more novel.

Now let's take one of the marked paragraphs. There is nothing very humorous in a railroad accident, but that hole in the ground suggests a pit dug by one man as a trap for his rival that the pit digger may take the girl both love to the picnic. It happens that the prospective victim does not take that path, but some young giant does and has to stay in the pit until the boys get back from the picnic, or perhaps he is helped out and discovers who dug the pit. He goes to the picnic and musses up the suitor.

Take the other paragraph. Some empty-headed yokel wants to be given credit for desperate deeds. He poses as a member of the Ku-Klux. The Sheriff takes him at his word and arrests him. There is a laugh as well as a dead man in that paragraph.

It's all in the way you look at the stuff. If you are trained to think the right sort of plots, you do not have to trust to crime to pull your story through. Don't look at the item. Look back of it.

Telling the Audience.

One thing that puzzles the novice—and not always the novice alone—is when to let the audience into a secret and when to keep it as a surprise. Shall the audience know that the heroine of "East Lynne," for example, is Madame Vine, the governess, or shall it be told that Mme. Vine really is the errant wife?

In our own practise we hold that the audience must be told, but we clearly understand that it is a rule with so many exceptions that it is not a rule at all. The sole question is simply "Which will be the most effective?" Take "East Lynne." Mme. Vine, the governess, weeping over the dying child, is not so pathetic a figure as the mother who longs to confess her relationship and receive not the caress of affection, but the kiss of motherlove. Therefore the audience should know that this is the errant mother and not merely the governess.

On the other hand take a farce. Jim loves Sadie and wants to elope with her. As he waits by the automobile he gets a note that she can't very well elope with him that afternoon because she just married his father. In this case the punch is the sudden surprise at the turn of the situation. If we showed earlier in the play that both father and son wished to marry the girl we should have to work for a different comedy effect and get the humor out of the rivalry between the two men. Instead of this we lead the audience to suppose that paternal objection is based on some other reason and the note comes as a big laugh.

As a rule the anticipation is more potent than the surprise and the elucidation of the story early prevents the need of cumbering explanations at the close when the action should be moving at its highest speed. See which will help you most to get laughs or effects as the case may be, and do whichever seems best, but study it out.

It's ——

Are you writing war stuff? So are lots and lots of others. Now is the time to write spanking good dramas of a different sort because there are so few being written.

A Choice.

Would you rather sell your first script and get so puffed up you'll never sell another, or sell forty out of your third fifty?

The Crying Need.

What we want is a school that will guarantee you'll sell scripts; not merely one that guarantees to buy your first script, no matter how poor it may be.

A Definition.

Originality is not another name for insanity. Even original ideas must be producible to be salable.

It All Depends.

Don't always blame the editor for poor stories. You don't see what he buys, but what the director makes out of it.

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THE MOVING PICTURE WORLD

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Conducted by F. H. RICHARDSON

Question No. 38.

BEST answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permission to use the contributor's name must accompany each answer, otherwise only the name of the city will be used. Theater managers looking for high-class men will do well to watch the Roll of Honor.

Suppose you have direct current, and d.c. fan and machine motors. The current supply is changed to a.c. Would it be practical to run your motors temporarily on a.c.? If you think it would, tell us how you would do it. Suppose you have 110 volt supply, and it is changed to 110 or vice versa, what would you do about your motors?

Roll of Honor on Question No. 32.

The Roll of Honor is shorter this week than it has ever been before. I expected this question to be a sticker, and was to some extent surprised that there were even as many correct replies as there were. It consists of Jos. H. M. Smith, Forth Worth, Texas; W. S. James, Camden, New Jersey; Harry T. Dobson, Toronto, Canada, and John Mason, Toronto, Canada. I have selected two replies; both of them are somewhat lengthy, but they each cover the question in a way which justifies its use. They are by W. S. James and Harry T. Dobson. Frank Willard, Jr., Marshalltown, Iowa, sent in an excellent reply, but it came too late to be considered for publication.

Answer to Question No. 32.

By W. S. James, Camden, N. J.

The Question:

What is the difference between the synchronous motor and the induction motor? What is the difference between the differentially and the accumlatively-wound motor, and what is the difference in their windings? Illustrate by sketches. Tell what you know about the repulsion type of motor; the series motor. How may their speed be controlled electrically?

The Answer:

In a synchronous motor the rotor runs in step with the cycles of the power current, while in the induction motor the rotor lags behind—in other words is pulled along by the field. Probably this is not as clear as it might be, so I will give a brief explanation of the electrical action. I will presume the reader to understand that alternating current starts from zero and runs to maximum, and back again to zero in one direction, and then the same thing takes place in the opposite direction, throughout the entire circuit. The third time it is at zero completes one cycle of single phase current.

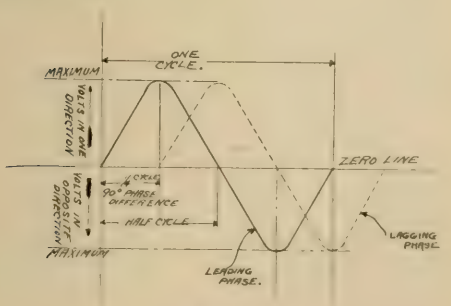

Fig. 1.

I have illustrated this action in Fig. 1. This figure represents two phase current. The other phases will be found illustrated on pages 9 to 11 of the Handbook. Figure 2 shows the field coils of a motor by the windings, numbers 1, 2, 3, and 4. If there were a direct current passing through the coils in the direction of the arrows the coils would then create two distinct magnetic fields; one vertical and the other horizontal. A compass placed within the action of these fields would assume the position of the large arrow. Now consider ac. passing through each of these coils simultaneously. When the current is flowing as per the arrows the magnetic field would be the same as though it were d.c., but, since the current reverses its direction, the magnetic poles would also reverse, and if a compass be placed in this field, which, by the way, is called a pulsating field, it would vibrate in proportion to the cycles per second of the supply, this being caused by the reversal of the magnetic field. The reason the compass needle does not revolve is that the action is so rapid that the needle cannot get far enough in one direction before it is acted upon by the reversal of the magnetic field and is pulled back again. In order that the compass needle revolve it would be necessary to create a rotating, instead of a pulsating field. The rotating field is created by two or more coils suitably placed and supplied with a.c. differing in phase. The phase difference may either be in the line supply or may be made by "splitting the phase." First I will treat with the difference of phase as being in the supply. By the difference in phase I mean that one current is at its maximum a certain period of time, later or in advance of the other.

Referring to Fig. 2 we will assume the coils 1 and 2 carry the leading, and coils 3 and 4 the lagging phase, at the same time. If the current is following the direction of the arrows, and we apply the rule of the right hand, we will find that there is a rotating magnetic field, revolving at a uniform rate directly proportionate to the frequency of the current.

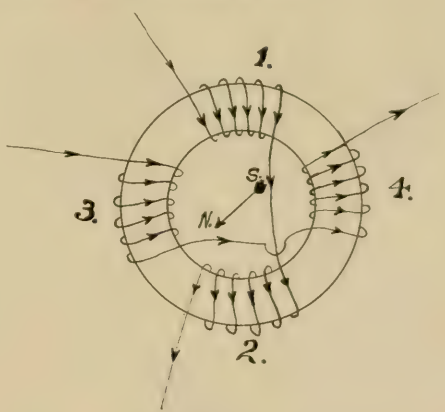

Fig. 2.

The reason for this is that the magnetic field caused by coils 3 and 4 grow weaker, owing to the current decreasing value while at the same time the current in 1 and 2 is increasing in strength proportionately. Owing to this, the two fields act upon each other at right angles, the net result being a rotating field having its position at any distance in between the two fields. (Don't quite get you there. Do you mean position of the center of the rotating field? Ed.) Its position is directly proportionate to the strength of the two magnetic fields. It will be readily seen from this that at the beginning the field produced by coils 3 and 4 is vertical and the field produced by 1 and 2 is horizontal. Now consider the current as being advanced one fourth of a cycle; the magnetic field of coils 3 and 4 then becomes horizontal, and the field of 1 and 2 vertical. Coils 1 and 2 were at their maximum in the first position and at their maximum in the second. It will be seen from this that the magnetic field has been advanced one-fourth of a revolution, at a speed proportionate to the time taken for the current to travel the one-fourth cycle variation. This movement is not instantaneous, but uniform. An examination of Figure 1 will show how gradually the change takes place. When one set of coils is producing its maximum magnetic field, which then gradually decreases, the other coils is at zero, which then gradually increases to maximum, both varying at the same rate. The resultant revolving field is constantly moving from the weakening field and toward the strengthening one, that is to say, it moves another one-quarter revolution during the next quarter cycle of current variation. The remaining operations are gone through until there is one complete cycle, which will give us one complete revolution of the revolving field. A compass needle will constantly rotate if placed in this field. If a piece of iron be revolved in a strong magnetic field, and e.m.f. will be induced in the iron. This e.m.f. will produce currents in the iron which circulate through it and cause heating, and these

currents oppose the current which causes them. The effect would be the same if the field revolved around the iron. The rotor of an a.c. induction motor is the iron, and as it is free to revolve, and as the field of the motor revolves it carries the rotor around with it. The speed of the motor depends upon the number of pairs of poles and the frequency (cycles per second) of the supply. This explains the electrical action as concisely as I can put it.

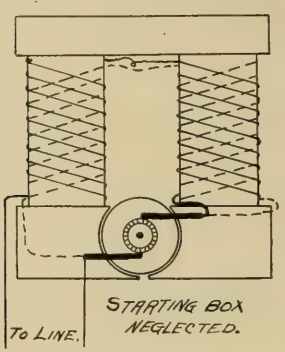

Fig. 3.

I stated earlier in my answer that the single phase motor would not be self starting. Some of you may say: "Well, we have single phase fan motors which start themselves." In answer to this: I have shown that a single phase will produce a pulsating field, and to make a motor self starting we must change to a rotating field, or to a field which will have the same action as a rotating field.

Now suppose we insert a resistance in series with the lead connected to coils 1 and 2, Fig. 2, and a reactance in the lead to 3 and 4. This will give us a displaced e.m.f. in the coils. Owing to the reactance the current in 3 and 4 will lag behind the current in coils 1 and 2, which latter only have the resistance

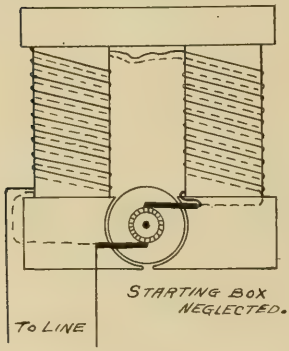

Fig. 4.

in series with them. This is called "splitting the phase." The resistance and reactance can be found in the base of fan motors. In motors of slightly larger size the resistance and reactance is automatically cut out when the motor comes up to speed, the same being accomplished by means of brushes which work by centrifugal force. The synchronous motor, which is not intended to start under load, is generally brought up to speed by some outside power before being connected to the line. The general construction is that of a separately excited alternator, and as a clear explanation of the action would take up the whole department, I will not attempt to give it. Anyhow, the operator is not likely to come into contact with it in his every day work. I believe I have explained enough of the differences to enable him to distinguish between the synchronous motor and the induction type. The differentially and accumulatively wound motors are both compound wound. In the differentially wound machines the shunt coils are so wound that they oppose the series coils in their magnetizing effect. The advantage of this type lies in the fact that if the windings be correct the speed of the motor will be constant within reasonable variations of loads.

If the series coils should be too strong the machine would run faster at full load than at no load, and this would probably cause sparking at the brushes. The accumulatively wound motor, illustrated in Fig. 4, has its shunt and series coils so wound that they assist each other. When a compound wound motor is connected thus it has the maximum starting power for a given size and current. In the repulsion motors the windings of the field coils generate an e.m.f. in the armature windings, but this e.m.f. creates a current which in turn causes a magnetic armature reactance in opposition to the magnetic field. This type of motor should be very easily identified, as there are no connections to the brushes. The brushes simply short circuit the armature windings so as to create the greatest e.m.f. at the proper position to the field poles. The speed of these motors is controlled by brush shifting, the speed depending upon the position upon which the armature coils become short circuited with relation to the magnetic field. The series motor is the same in general construction as the series generator. As this machine and its connections has already been fully explained in the department, further comment is not necessary. The speed may be controlled either by brush shifting, or by inserting resistance in series with the power current.

It seems to me as though this is a very clear and lucid explanation of the electrical action of the types of motors described. I do not believe I ever saw a better one. I am, however, giving brother Dobson's also, because of the excellent scheme he has adopted for showing the differences.

Answer by Harry I. Dobson, Toronto, Canada.

There are a very great number of points in which the synchronous motor differs from the induction motor, and to go into all these details would take up so much space that I will try to show the difference between the two motors in the form of a convenient table.

	Synchronous Motor.	Induction Motor.
	Auxiliary Apparatus Required.	
(1)	A starting motor, or, if self-starting some form of resistance and transformer.	(1) A two?way main switch with auto-tronsformer wiving a low e.m.f. for starting, any distance from motor.
(2)	An exciter, driven by the motor or otherwise, with circuts to switchboard and motor.	(2) No exciter needed.
(3)	Rheostat for exciter and motor.	(3) No field rheostats are needed.
(4)	Instrument for showing when field current is properly adjusted.	(4) No instruments are needed.
(5)	Main switch and exciter switches.	(5) No exciter switches are needed.
(6)	Often a friction clutch is required.	(6) No friction clutch; motor starts its own load.
	Construction.	
	Synchronous.	Induction.
(1)	Filed windings with many turns. Liable to accident from "field discharge" if exciting current is suddenly broken, or from high e.m.f. by induction from the armature if the field circuit is open.	(1) Secondary: short circuited.
(2)	Collection rings and brushes.	(2) No moving contacts on "squirrel cage" secondary.
	Normal Starting.	
(1)	Motor is brought up to speed without load, if starting motor is used, the main motor must be brought to proper speed and "synchronized"; if self-starting the starting devices must be cut out of circuit at the proper time.	(1) Throw switch to starting and then to running position.
(2)	The exciter is made ready for delivering proper current and the motor field must be excited; adjustment is made until instruments give proper indication.	(2) There is no exciter. (The motor is magnetized by lagging current from the generator).
(3)	Load is thrown on by friction clutch or some other means.	(3) Motor starts its own load.
	Speed.	
	Synchronous.	Induction.
(1)	The motor has a single definite speed; at other speeds its torque is very small, and the current is very large.	(1) The motor can be designed for a practically constant speed with a large torque at lower speeds, or for several definite speeds by changing the number of poles, or for variable speed, for cranes, elevators and such.

SUMMARY.

(1) The motor is an "active" element in the system; it acts as a generator in impressing its own wave form, its e.m.f. and its fluctuations upon the circuit; these fluctuations may be caused by an intermittent load.	(1) The motor is a "passive" element in the system; it attends to its own work and does not try to run the system.
(2) The motor is a sensitive element in the system; its successful operation is dependent upon a proper relation between the design of the motor itself and of other machines in the system. Its successful operation also depends upon the proper adjustment and freedom from speed fluctuation in generators and other motors; it is liable to sudden variations from normal conditions, such as a sudden overload, a sudden increase of generator speed, or a momentary fall of its e.m.f.	(2) The motor is not sensitive to the differences in the design of other machines which operate on the same system.
(3) The motor requires skill and care on the part of the attendant for starting, for readjusting and for keeping the various brushes and auxiliary apparatus in condition.	(3) No experience and electrical skill are needed of the attendant, and there is little to get out of order either through carelessness or design.
(4) The power factor is under the care of the operator, and the current my be made either leading or lagging; instruments are necessary that the proper adjustments may be made.	(4) The motor has a definite power factor, depending upon the load; the out-of-phase current does not vary greatly at different loads. The changing load has very little effect upon the drop in voltage, and in regular service there is little chance that the motor will disturb the e.m.f. of the circuit.
(5) The motor and its operation are complex and there are a great number of possibilities of accident.	(5) Motor and its operation are simple and reliable.

From the preceding table it is easy to see the difference in the two motors and which is the best to use. The differentially wound motor is a shunt-wound motor with the addition of a coil of large wire, on the field, connected with the armature in such a way as to oppose the magnetizing effect of the shunt winding and weaken the field, thus causing the motor to speed up when the load is increased, as an offset to the slowing down effect of load. It was formerly used for obtaining very constant speed, but it has been found that a plain shunt-wound is sufficiently constant for nearly all cases. The differential motor, if overloaded, has the great disadvantage that the opposing field coil ("series") becomes so great as to kill the field magnetism, and instead of increasing or keeping up its speed the armature solws down or stops, and is likely to burn out, whereas a plain shunt motor can increase its power for a minute or so when overloaded, and will probably throw off the belt or carry the load till the latter drops back to normal. The repulsion type of motor is not a very satisfactory proposition, but is the best means of making a self-starting single phase induction motor, that is to say, a motor which is so arranged that it can act as a repulsion motor while starting, and by changing certain inside connections can be altered into an induction motor when it reaches full speed. One type of repulsion motor has a four-pole stator winding, the iron stator core is much like an ordinary induction motor core, viz: in the form of a laminated ring closely surrounding the armature, and stolled in its face. The armature is the ordinary direct current drum type, with a disc commutator having radial commutator bars. Four short circuited brushes (depend on number of poles) are pressed against the commutator face. At starting the stator winding is connected to the single phase supply mains, and the machine starts as a repulsion motor. Inside the armature are two governor weights which are thrown outward, at a certain speed; these governors push a copper bar into contact with the commutator, which completely short-circuits the armature winding. At the same time a barrel shaped affair is pushed endwise by the governor weights; this barrel carries the copper bar which short-circuits the armature winding, and when pushed far enough lifts the brushes from the commutator. The series motor is used a great deal on electric railway cars, and on fans, pumps, elevators, and hoists. The series wound motor on a constant potential circuit does not have the same constant field strength, and so does not run at a constant speed like a shunt motor. The fields of a series motor are sometimes "over wound," that is to say, wound so they will have their full strength with one-half, or even one-third of the normal current. The object is to secure a nearly constant speed with varying loads, and to allow the motor to run at high efficiency when drawing small currents, and to prevent sparking at high or heavy loads. The speed of motor "induction" may be controlled by (a) inserting a variable resistance in the rotor circuit; (b) cutting down the voltage applied to the stator by the use of a compensator or some type of auto-transformer.

From Santa Barbara.

Edward L. Marvin, Santa Barbara, California, writes:

> Not having seen anything from Santa Barbara, am writing to let you know that we are on the map. The population is 7,000, and there are four picture theaters. I send $2.50 for the Handbook. Am using two Edison's Model B with a G. E. mercury arc rectifier; 73-foot throw and a 17-foot 6-inch picture. I have trouble with my shutter. Am using a three-winger, but get a very bad flicker. I increased the width of the flicker blades by means of black paper; made them about ¼ of an inch wider. It removed some of the flicker, though not all. Could you make any suggestion? By increasing the width of the flicker blades more than ¼ of an inch I cut too much light.

In the first place, friend Marvin, while you doubtless are aware of that fact, still I will say that if you are using a metallic surface, or other semi-reflecting type of screen, and a powerful light, say 40 or 45 amperes you would have some flicker, in any event, when the machine is run at 60 or less, though at 60 it should not be measurably objectionable. I would refer you to pages 219 to 223 of the Hankbook where the whole theory of the shutter is set forth. Especially read the second paragraph, page 221, beginning with the words, "The width of the wide blade." After reading this paragraph just bear in mind the fact that the ideal shutter—that is to say, the shutter which will produce the least possible amount of flicker—is one in which all three of the blades are of equal width and all three of the light openings are of equal width with each other and with the blades. This condition is only possible, however, with the rather fast type of intermittent movement, and in a machine where the shutter shaft gear connects with tolerable directness to the intermittent, because if there are many intermediate gears there will be so much lost motion that when the shutter blade is brought down to the ideal width, travel ghost will be present. As the matter now lies the only thing for you to do is to cut out a shutter of pasteboard, using your present shutter for a pattern. Then take out the shutter blade now in use and substitute the pasteboard model. You will then trim off, say ⅛ of an inch from each side of the main blade, and add an equal mount to each side and each one of the flicker blades and continue doing this until travel ghost appears, whereupon you will have passed a little beyond the limit of possibilities, but will be very close to the best condition you can get with your present lenses and the type of intermittent you are using. You may in this way be able to make considerable improvement—and you may not. After you get your pasteboard pattern to its final form you can then change the regular shutter to conform to it and replace the same in the machine. You will, of course, understand that when travel ghost shows up you must then again widen the main blade just a little, until it disappears.

Editor in Error.

Mr. E. J. Wall, Professor of Photography, Syracuse University, Syracuse, New York, writes:

> With reference to your answer to P. W. McCord, page 819, May 9th issue, it entirely depends upon the shape of the prism whether it disperses white light or not. There are at least a dozen prisms which will not do so, and by their aid it is possible to send an image to and from any place. It would be possible, for instance, to place an arc in front of the objective and yet obtain a perfect image on the screen behind the arc, although the usual size lamphouse be used. To the best of my recollection the first use of a prism was by Lumiere in 1895, and there have been scores of patents thereon since.

I replied to friend McCord's query without first having given the matter due thought. I was and am very well aware of the fact that prisms are, and have been used for purposes of this kind, since I witnessed the performance of a dissolving stereopticon invented by Eberhard Schneider, New York City, in which only one lamp was used, the illuminant for the upper lens being supplied by means of light reflected through prisms. Brother Wall did perfectly right in calling me down. But, nevertheless, I will still stick by my statement that the chances are something like a thousand to one the scheme brother McCord has in view would not be commercially practical.

An Argument.

From Shelbyville, Indiana, comes a letter signed "Shelbyville Operators," which reads as follows:

> In order to settle some pretty hot arguments we apply to the projection department for an authoritative answer to the following: Suppose two pictures of equal size are to be projected, but the throw in one case being, say, 50 feet and the other, say, 100 feet. Which one of these pictures would have the most vibration, unsteady movement or jump, always supposing that the same machine and the same film were used in both cases?

What the Shelbyville boys are really getting at is, what effect the length of throw will have on any movement there might be in the picture. Or to put it another way: suppose the picture be projected on a screen 50 feet from the machine, and then the screen be moved back to twice that distance, and another lens used to give the same size picture, what change would there be in the movement of the picture? What effect would this have on any jump or vibration the picture might have?

There are two distinct propositions involved, in this matter, as you will clearly see if you will stop and study the thing for a minute. There would be no difference whatever in any jump or movement which might be due to imperfect film perforations, or to imperfect or worn geneva movement, or too loose tension springs. On the other hand, the lengthening of the throw would have the effect of very largely increasing any movement which might be due to a movement of the mechanism as a whole. By this latter I mean, a movement due, for instance, to vibration of the operating room floor in such manner that the mechanism would have a rocking motion, or a loose lens, or the mechanism itself loose on the stand. In these cases we must treat the light ray as a lever, with the objective lens as the fulcrum. In order to get at what I mean just loosen your mechanism slightly, and, with the light projected to the screen, move the top of the mechanism backward and forward a little and see what happens to the light ray. The same thing would occur if the objective lens was loose and

rocked up and down, and the same thing would happen if the operating room floor were loose, except that if the vibration was such that the whole mechanism moved squarely up and down, then you would only get the effect on the screen of the actual movement, which might be only 1/16 of an inch. If, however, the floor vibration was such that the rear legs of the machine moved up and down ⅛ or an inch, and the front legs only moved 1/16 of an inch the movement on the screen at 100 feet, would be very much greater than it would be at 50. I think you will readily grasp this idea without any further statement, and understand this does not apply to a movement which is entirely within the mechanism itself.

The Editor's Trip.

The editor recently straddled his gasoline steed and pointed its nose towards New Haven. The first stop was made at Bridgeport, Conn., where he remained that night, visiting the Lyric, Empire and Bijou theaters. The Lyric Theater, on Main Street, is an excellent house managed by W. H. Isham. It seats 1,600 people, has a large and very nice lobby and a spacious balcony. The prices are ten and fifteen cents, but during the summer these prices were reduced to five and ten cents. Mr. Isham uses first run pictures and feature films. The chief operator is C. Monroe Isham, and his assistant is Roy M. Bayles. The projection was really excellent; the light was brilliant and very well handled, and the picture was remarkably steady. The operating room is well ventilated, and, while small, is large enough to get along with fairly well. But it has the little, narrow, entirely inadequate observation ports. How long will it take managers and operators to understand that there is no sense in making an observation port 4 or 5 inches wide? and how long is it going to take managers to learn that a narrow port makes the work of the operator much more difficult and has the direct tendency to produce shadows on the screen? No observation port should be less than eight inches wide, and ten would be much better. The machines used in this house are Simplex. Mr. Isham impresses one as an up-to-date manager.

The Empire Theater is also on Main Street, but quite a distance from the Lyric. It seats 1,100, admission five and ten cents. Walter Betts has just taken the management of this house, and I would humbly suggest that his first purchase ought to be a barrel of soap and a case of scrubbing brushes. The Empire certainly needs an application of soap and water, or at least its stairways do. The operating room is totally inadequate; it is a little crowded up "coop," absolutely unfit for the purpose for which it was intended. The chief operator is Irving Laon, assisted by Theodore Kane. The projectors are two Power's Six, one of which is equipped with an old style lamp house and lamp. Brothers Laon and Kane are giving as good results as could be expected under the circumstances.

I went up to the Bijou Theater and handed the manager my card, but whether he thought I was there to commit burglary or merely plain arson I do not know. At any rate, after he had looked at the card for about three minutes and examined it top, bottom, sides and corners without saying a word, I concluded if I waited for him to wake up it would be past my bed time, so I did not see anything of the Bijou.

At New Haven I got a very agreeable surprise. It is true the boys all knew I was in town, and whether that had any effect or not I cannot say, but the fact remains that in every theater I visited projection was very good; the light was brilliant, well handled and the speed not excessive.

The Globe Theater in Chappel Street is managed by M. J. Slepack; it seats 766 and is unique in that this entire seating capacity is on one floor, the same being 27 x 200 feet. The operating room was reached by devious processes, ways that are dark, and tricks are vain. First we went upstairs, then squeezed through a little door and found ourselves on the roof of the theater under the blue vault of heaven. After a somewhat lengthy promenade we descended through a narrow door and found ourselves in the operating room, and, much to my surprise, I discovered that Jack Housman, chief operator, and F. C. Ferrell, assistant, were projecting a fairly good 19-foot picture at 42 feet, and that is *some* performance. The projectors are Power's Six—two of them. The picture was not very sharp at the edges, but still it was passable. It is the first time I have ever seen that large a picture projected at so short a distance with anything like acceptable results.

The Life Theater is managed by Phillip Wittstem, owner, and projection is in charge of Harry Blum. The operating room is very small, but it has good, large ports, therefore I will overlook the rest of it. The light was good, and the results on the screen excellent.

The Garden Theater, owned and managed by Frederick M. Hill and C. K. Kazanjian, is somewhat removed from the center of the city, but it is a very pretty house, the interior being of the rustic order. The operating room is of good size, but it has the offensively narrow observation ports, though Mr. Hill assured me he would remove that defect at once. Projection is in charge of John Genderenalik. Current is supplied the Power's Six A and Power's Six projectors through G. E. mercury arc rectifier. The results on the machine are good, and, although the picture was not particularly brilliant, still it was well lighted, and light was well handled. Mr. Hill is having a little scrap with the New Haven Local, which I hope will soon be settled. After a very careful investigation and hearing both sides I am compelled to say that friend Hill is himself mostly at fault. I believe the New Haven Local will meet him half way in a settlement, so why not get together?

I also visited the Bijou Theater, but unfortunately my notes were lost. The house is a vaudeville motion picture combination in charge of an able manager. Projection is in charge of the president of the New Haven Local No. 273. I did not see the projection as the acts were on at the time of my visit, but I understand it is very good.

By invitation of the New Haven Exhibitors' Association I attended their meeting and I gave them a good talking to along the lines of better salaries for operators. Also I laid stress upon the importance of having adequate observation ports, larger operating rooms, and up-to-date equipment, to the end that the operator be enabled to put high class results on the screen. Several of the managers spoke afterwards, agreeing that a great deal of the success of a house lay in the hands of the operator, and that it was advisable to have high class men in the operating room; also they agreed with me that high class men could not be secured at inadequate salaries. I found the New Haven exhibitors to be reasonable men, who apparently were willing to meet the operator half way, or at least that is the way they talked to me.

In the evening I attended a special meeting of the New Haven Motion Picture Machine Operators' Local No. 273, called by reason of the editor's presence in the city. I there met the officers and members of the local and a very pleasant time was had until two in the morning. In speaking to the local I tried to impress upon its members the fact that while I am a firm believer in the organization of the men, still I do not believe in a man joining the union and then depending entirely upon its strength to better his position without any effort on his part to improve himself and keep up with the times. Brother Charles Schneider, the Springfield supply man, was present. He has just returned from abroad and has something up his sleeve which may cause quite a sensation in the very near future. It is quite possible that he will make another brief trip to Germany soon.

I remained in Springfield, Massachusetts, only a few hours, and beyond having a pleasant chat with brother Clark, secretary of the Springfield local, I did not do anything.

At 7 p.m., after traveling almost one hundred and fifty miles, part of the way over mountains, from New Haven where the start was made at 9:15 a.m. (three hours and fifteen minutes spent in Springfield), my gray gasoline steed poked its nose into Pittsfield, Massachusetts, skidded gracefully on the wet asphalt in front of the New American Hotel, and came to rest on its side. It had had a strenuous day climbing through the mountains. When the brake was not smoking through friction on the down side the engine was barking loud enough to be heard a mile away as it climbed the up side. The poor thing was tired (rubber ones, of course), so seeing a hotel it lay down to remind us that it is not good policy to ride a willing horse to death. I had Mrs. R. along with me and together with a heavy grip it made almost five hundred pounds that go-devil had snaked through the mountains that day. Pittsfield is surely a beautiful city; 30,000 call it home, and they are amused by six moving picture theaters. But the editor was too weary to visit more than one of them—the Majestic, managed by a most genial gentleman, James Sullivan. The house seats 1,200, runs four reels and three acts of vaudeville—pretty good acts, too—all for the sum of ten cents. Benjamin Johnson, of the Springfield local, projects a very good picture, everything considered. The screen was quite dirty, and the machine a very old Power's Six, with an old antiquated "Six" lamp. Naturally, the results while not strictly high class—they could not well be—were nevertheless a credit to brother Johnson when conditions are taken into consideration. Mr. Sullivan reported fair business and says two more houses are in contemplation for his city.

At Troy I did not visit any theaters, though I understand projection there is very good. While in Troy I go-deviled over to Schenectady by invitation of Messrs. Russell and MacClellan, of the Mercury Arc Rectifier sales department, of the General Electric Works. I expected to see a large plant, but was amazed at the reality. It is not a plant. It is a young city with a street at least half a mile long lined on both sides by huge machine shops, factories, and store rooms. Messrs. Russell and MacClellan showed me through the plant briefly, and I hope soon to return and take time to go through it completely for it is an amazing sight. The wire cable making machines are in themselves worth many miles of travel to see, and the machine shop where the turbine engines are made is simply gigantic, both in the size of the building and the machinery therein contained. I could only spare a couple of hours, but I am sure one could spend days in this plant and find something interesting every moment of the time.

At Albany I was entertained at the home of brother La Grow, whom I found to be not only a most agreeable gentleman and an excellent operator, but also a man who studies his business—in short, a man of brains. At the theater where friend La Grow is employed, in Pine Hills, Albany, managed by Mr. Suckno, brother La Grow is producing a very good 12 foot 6 inch picture with 40 amperes a.c. It is really a very good picture, though the addition of 20 more amperes would have been a big improvement, but, nevertheless, he is really getting a good picture with 40 amperes a.c. and that is *some* performance, let me tell you. Mrs. La Grow is an accomplished pianist, and for many years brother La Grow and his charming frau traveled with companies, he acting as operator and she as pianist.

At Newburgh, New York, I only visited one house, the new "Royal," on Broadway, managed by George Martin. The house has just opened. The projection is in charge of K. Brown, who operates a Power's Six-A machine and is producing really excellent results. The theater has large seating capacity, and there is one peculiar feature about it well worthy of mention. The Royal has the curtain at the street end, so that the person coming in faces the audience, the operating room being at the back of the theater; and here comes the funny part: the back of the Royal butts against the stage of a vaudeville theater next door owned by the same company. The officials would not allow the operating room to be inside the Royal because it was in a factory building, but they allowed the installation of the operating room on the other side of the wall, on the stage of a vaudeville house—as queer a proposition as I ever encountered. They would not allow an operating room under a factory, but they would allow it on a stage, where there is more or less inflammable scenery, usually more. Verily the ways of our law makers are past understanding.

Powdered Glass.

August Lemmett, Cocoa, Florida, writes:

> Have received valuable information from the department and the Handbook. I recently tried a stunt of my own. Sprinkled powdered glass on my alabastine-coated screen while the coating was still wet and after it was dry coated it with a thin coating of alabastine, and I think it is an improvement.

I think, brother Lemmett, that the improvement is largely imagination. Any benefit you might derive from powdered glass would be nullified by the fact that, according to your own statement, the glass is coated over with alabastine. You would have stood more show of getting a real benefit by sprinkling the glass on the wet alabastine and let it go at that. However, I do not think the plan is of much value. You see I have to view matters from a practical standpoint, and I cannot say a scheme is good just because you would like me to say it. I would like to tell every one that their pet propositions are fine, but if I did that the department would not amount to much.

On Acoustics.

Victor A. Welman, Seattle, Washington, writes:

Answering E. A. Nelson, Duluth, on acoustics, that gentleman does not give sufficient data upon which to base a recommendation for the correction of his trouble, but if he will communicate with the H. W. Johns-Manville Company, 201 Clybourne Street, Milwaukee, Wis., supplying full and complete data, he will be told the cause of his trouble and how to correct it. Every branch of the Johns-Manville company has an expert in acoustics on its staff, paid to handle just such work as this. A few years ago Professor Sabine, of Harvard, published a series of articles in an architectural magazine, giving the results of many years of research on this subject. In these articles he demonstrated, beyond any question of a doubt, that wires have no effect, either good or bad, on the acoustics of a room. The above named company use Professor Sabine's findings as a basis for their work.

Answering Harry T. Dobson, Toronto, Canada, page 818, May 9th issue, inquiring about the placing of resistance on the negative wire of d.c. current (I want to call the attention of all readers to a little blunder all of them make. I used to call it "d.c. current" myself, until I looked at it one day and realized that there was no good reason for saying "direct current current."—Ed.). Might we not take another lesson from our old friend "Water Analogy"? Considering a water motor, the output of the motor depends upon the difference in pressure of the water in the intake and that in the outlet or tailrace. We may regulate the motor by putting a valve in the intake to reduce the pressure, leaving the outlet pressure the same, or we may accomplish the same result by putting a valve in the outlet and increasing the back pressure thereby reducing the difference in pressure between the intake and the outlet. The working of the arc is analogous. The voltage of the arc is the difference of potential or pressure between the top carbon and the bottom, and we may lower this difference either by stopping back the pressure on the upper carbon by resistance, or by backing up the pressure at the lower carbon with resistance on that side. The above may be of some value, but here is some talk that won't be, though I hope you will let me get it off my chest. First, on the subject of optics: referring to, "In Error," page 817, May 9th issue, you, yourself are in error in saying that the correction of the keystone effect is an optical impossibility. In the case mentioned it was very likely taken care of in the manner suggested, but there is nothing in optics or mechanics which would prevent the correction of this condition. If you ask me how I would do it, I won't tell you, for I have no opportunity or facilities for testing the theoretical solution of the difficulty, and this brings me to the question of projection optics in general. I cannot, for the life of me, understand how a business can grow to the proportions the motion picture industry has during the past fifteen years without even its elementary problems having been solved. (Shake, old man, neither can I. And there are those who object to the promulgation of knowledge, when, as you say, even the most elementary problems have as yet been scarcely touched.—Ed.). It is ridiculous to say that the only way to find the proper pair of condensers for a certain objective, throw and size of picture is to try out a number of combinations. (Right, brother, perfectly correct, and I know that I am doing the ridiculous but—Umph! Show me a better way.—Ed.). I do not believe there is a practical question in projection optics which could not be reduced to rules in a very short time by some graduate student of optics, if given the facilities possessed by any large manufacturer. Yet fifteen years of motion pictures, not to mention the other many years of stereopticon work that preceded it, has not brought a solution to light. Are the problems of the microscope guessed at, or are the problems of the camera and the telescope solved by rule of thumb? And now one other thing. From time to time you pass along the answering of some technical question to the readers. You have a world of technical information scattered around your own little city, and your magazine has a lot of prestige, so why cannot you give or get the answers yourself? If a Seattle man asks a question it takes a week for the letter to reach you, three weeks or more to be printed, and a week for the answer to come, and if you refer the matter to the readers then it takes even longer, and then neither you nor the readers have the assurance that the answer is authoritative. This is not a personal complaint, but merely a suggestion. Now this last page is, of course, not intended for publication, since it contains no information, and would not have been written if I had not gotten started in suggesting the answers to the two questions.

Well, brother, it is going to be published anyway, because it is mighty good "dope." You are, of course, perfectly right in your view with regard to my referring matters to the readers. This is done sometimes for one reason and sometimes for another. In the first place let me say to you, brother Welman, that, during the past five years of my connection with the Moving Picture World, I have consistently tried to manage my department for the best interest of all concerned, and one of my main objects is to get operators to study. And I am not going to get them to study by giving the answers offhand to everything that comes in. More than that, sometimes things bob up the answer to which I do not know, and I also do not know where to get the answer either, simple as it may seem to you. New York is an enormously large city, and while you may think I can get the answer to almost anything on the face of the earth in Gotham, still, often it is mighty hard to dig up one, due largely to the hugeness of things in this town. I have had matters which it was necessary to take up with very large and independent manufacturing corporations, and it is a fact that it has more than once taken me from two to three hours to discover the only man who could answer that particular question, only in the end to find that he would not answer in an intelligent manner, due, unquestionably and entirely to the fact that he was of the dog-in-the-manger type. He was afraid that some one else would learn something that he himself knew. I may add to this by saying that I have repeatedly taken matters up with lens manufacturers, only to find that, while their replies are invariably courteous, the amount of real knowledge contained in them could usually be compared to the quantity of salt contained in a gallon of sea water. As a matter of fact, a couple of years ago, I made a trip to Rochester, nearly four hundred miles there and back, to consult with the scientific department of a certain large lens manufacturer with regard to the condenser problem, and when I got there I discovered (sounds ridiculous, but it is a fact nevertheless) that they absolutely did not know any more about it than I did, or if they did they had their knowledge buried far down in the ground, and sealed in with one hundred feet of cement.

It sounds easy, brother, and your complaint looks very reasonable, but if you could see things from this end and could know the number of things the editor of this department is called upon to do, and the things he is called upon to decide and pass upon, you would wonder how he gets by with it all as well as he does. This is not boasting, but just a statement of fact. I will give you an example of my day's work on this the 18th day of May in the year of our Lord, 1914. First I rode my motorcycle down town (eight miles) and up to 23rd street to get my mail, and then back to my office on Nassau Street, a total of about fourteen miles. It would have taken me much longer on a street car. I am now putting in a couple of hours cleaning up the mail and dictating. Then I must go up to 42nd Street to the Pathescope office where I am reviewing a home projector for that distinguished corporation. From there I must go to a theater in East 29th Street and Flatbush Avenue, Brooklyn, and then back over to 40th Street in New York, to look at and report upon a film renovating-fireproofing propostion. Then I must go down to Rector Street and see an attorney with regard to some patent matters which have been sent in to me by an exhibitor in St. Louis, Mo., with the request that I attend to the matter for him—a mere trifle of several hours work altogether. And I guess by that time I will eat supper whether I am hungry or not. After supper I shall put in at least an hour and a half reading and correcting proof and little other trifles like that, and then there'll be "nothing to do until tomorrow," but tomorrow will be a repetition of today. In closing I want to say that I appreciate your letter, and I appreciate it highly too. It is exceedingly well written, and, moreover, your questions and your conclusions are pertinent, though you have fallen somewhat into error due to a lack of knowledge of conditions at this end of the line. I trust, friend Welman, that we shall have your cooperation as well as the co-operation of your colleagues in Seattle, because we need that kind of correspondents in the department. And Seattle is to be congratulated that it has men who can write that particular kind of a letter, though you have not told me whether you are an operator or not—I presume you are. As to the resistance—if your view is right why don't you get a heavier shock when the resistance is on the negative—explain that, can you?

From Greenville, Texas.

J. W. Rose, Greenville, Texas, writes:

When in doubt I always go to the "Old Reliable," so here I am again. Am going to paint my operating room and am in doubt as between dark green or black. If I use black shall I use black paint or lamp black? Am pulling about 35 amperes from 110 volt line through a mercury arc rectifier, and for some cause it makes a loud humming sound which can be heard very plainly in the auditorium when everything is quiet. It does not seem to affect the light, it is just the noise which bothers me. I have ordered an ammeter, and a voltmeter, but they have not yet arrived. And now I will try to explain to brother Quinn why the operators are in the I. A. T. S. E. instead of the I. B. E. W., which I think will answer his questions as to why the I. B. E. W. is always trying to make trouble for the operators, though I do not know if you will approve of anything like this in the department. Local 304 (I. B. E. W.) has an agreement signed eight hours a day at a $20.00 scale.

My own personal preference for the operating room walls and ceiling is a black slate paint which can be bought already mixed, or you can get a very good effect by mixing lamp black with about one half boiled linseed oil and one half lamp black. My reason for this is that I do not want any light at all in the operating room when the machine is running. Too much light in the operating room is the reason for a great deal of faulty projection, though many operators do not realize that fact. Of course, dark green would accomplish almost the same purpose, but I would use a good deal of turpentine so as to have a flat color without any gloss. With regards to the projector you mentioned it has been tested and is not recommended by this department. As to the I. A. T. S. E.-I. B. E. W. controversy I do not care to go into that matter very deeply in the department. The great bulk of operators are now in the I. A. T. S. E., and if any change is made I would prefer to see an operators international launched rather than a change of affiliation. Anyhow you merely said you would explain—without doing it. As to the rectifier, perhaps its transformer is too close to sheet metal on walls or floor.

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MOVING PICTURE WORLD

Comments on the Films

Licensed

THE VOICE OF SILENCE (Edison), June 9.—This is an unusual and gripping picture with a plot that contains the elements of originality. Many interesting developments concerning wireless telegraphy in scenes located on Cliff Island, where the big wireless station towers loom almost into the clouds. The heroine is a deaf and dumb girl, but favored with remarkable beauty of form and feature. Love is the main element of the theme and the girl assists her lover, the wireless operator, in the capture of a band of criminals and she wins, not only a financial but a dearer reward—that of love. A splendid number which will be enjoyed.

JANE (Essanay), June 9.—This offering is by Mary Roberts Rineheart. Jane is a turbulent young creature spoiled by over indulgences. She is tamed by a redheaded superintendent with a dominating personality, employed in the hospital of which her father is director. An interesting offering.

EUGENICS AT BAR "U" RANCH (Selig), June 9.—Martha, an old maid, who has made a study of "Eugenics," encroaches on a Western ranch for the purpose of discovering a perfect mate. She loses her book on Eugenics, which is found by the cowboys. The comedy is created by the various injuries and inflictions they assume to escape her and the subsequent information that Martha is wealthy. Gabe, the handsomest of the lot, succeeds in winning her. A very laughable offering.

MIDDAY OR MIDNIGHT (Melies), June 9.—On the same reel with "By Taxi to Fortune." Winky Willie is the cause of all the trouble. The cook induces him to write a letter for her to her sweetheart informing him that she will meet him at midnight; Winky writes midday. Imagine the results.

BY TAXI TO FORTUNE (Melies), June 9.—On the same reel with "Midday or Midnight." This picture is not hilariously funny nor is it extraordinarily entertaining.

THE PIE EATERS (Lubin), June 9.—On the same reel with "He Wore a Wig." A ridiculously rough and tumble farce, depicting a fight among the police force of Hotelsville over a pie eating contest.

HE WORE A WIG (Lubin), June 9.—On the same reel with "The Pie Eaters." A complicated comedy episode which is full of laughs. The plot hinges on the fact that an old major wears a wig which is stolen from him. The finale is very funny and receives great laughter. A real comedy offering which is well made in every respect.

THE WIDOW OF RED ROCK (Vitagraph), June 10.—Breezy and brisk, this farce made 'em laugh. It was directed by Wally Van, who also plays the widow in one of the cleverest female impersonations yet. It must have been funnier to those who didn't realize that he was a man and had the surprise sprung on them at the close. Elizabeth Carpenter is the author. It makes a good number.

THE DOCTOR'S MISTAKE (Selig), June 10.—Doctor's maid changes the position of bottles on his table and he thinks that he has sent poison to his sweetheart. Her mother has died of heart failure and he sees the crape. He becomes a hobo wanderer, but meets the girl later in the usual way—saving her from a burglar—and finds that he was mistaken. It is not a convincing story and the acting, though fairly competent, doesn't make up wholly for this shortcoming. The script is by Malcolm Douglas and Oscar Eagle put it on. The photography is fair.

ANDY GOES A-PIRATING (Edison), June 10.—Not so good as the usual Andy comedy. It is full of counter suggestions that hamper it in its fun making. That police boat with its gattling gun failed to convince and besides didn't go well with the backgrounds near some great city. Then it is hard to make such a police disturbance comical with so trivial a cause. Otherwise it is the same as usual and the same writer and director are responsible as for other offerings of this series.

THIS IS LIFE (Essanay), June 10.—They were father and son and had come to town to a Farmer's Convention. It wouldn't have cost the old man so much if they hadn't met a couple of girls who had lived in the home town. The picture distinctly amused the audience, but would have been even funnier if the farmer's wife hadn't come to town to hunt them up; because it would have been much more real. It would have lost that scene where she chases them around the restaurant; but it would have gained much more in the enhanced home-coming that had to end it anyway. The acting is quite in keeping and it makes a very good offering; but not for Sunday-schools.

THE POWER TO FORGIVE (Vitagraph), June 11.—A Western offering in which two women, played by Anne Schaefer and Myrtle Gonzales, are in love with a gambler. Papita lures him away from Anne and entices him to steal. Later she stabs him, though not fatally. There did not seem to be anything of extraordinary interest in this, but it holds the attention.

A JONAH (Biograph), June 11.—The story of an unlucky young man, photographed in a pleasing manner. He is visited with all manner of misfortunes, the last one pictured being the arrival of twins. This takes a slight idea and gets considerable amusement out of it.

HIS UNCLE'S DECEPTION (Melies), June 11.—The uncle pretends to be dead and comes to his nephew in the guise of an old servant. He thus learns intimately all about the young man's affairs. This makes quite a pleasing reel of a light, well-pictured sort.

CLAIM NUMBER THREE (Lubin), June 12.—The fore part of this film is ordinary in settings and incident, showing the death of the miner on the desert. In later years his son wreaks a terrible vengeance on the man who was responsible for his death. The psychological punishment, which caused the villain's death, was, if anything, a little too grewsome.

THE ACCOMPLISHED MRS. THOMPSON (Vitagraph), June 12.—A comedy number in which the married man's aunt employs a housekeeper who does entirely too much entertaining to suit the wife. Cissy Fitzgerald is the gay housekeeper. The story has a humorous idea in it, but is hardly strong enough as it works out.

BOMBARDED (Selig), June 12.—A half reel comedy number, in which the young lovers rig up a cocoanut bomb to frighten the old man with. This is too much of a matter-of-fact order and does not become very amusing.

DOC YAK'S ZOO (Selig), June 12.—More of Sidney Smith's clever animated drawings, in which Doc Yak plants a Mexican bean with sad results of a revolutionary character. On same reel with above.

THE BOX CAR BRIDE (Kalem), June 12.—The railroad president's son weds his father's stenographer. Their auto breaks down and they are forced to steal a ride in a box car, for which they are arrested. This makes a comedy situation of about average interest, being perhaps a little too drawn out in development for the best results.

THE SNAKEVILLE VOLUNTEER (Essanay), June 12.—A burlesque number of about ordinary interest, in which Slim decides to go and fight the Mexicans. He and his companions finally wind up their career by climbing a tree, from which Sophie routes them. The close was weak.

A BARGAIN AUTOMOBILE (Lubin), June 12.—The Lubin comedy police force are prominent in this split-reel subject of the slam-bang variety and these burlesquers of the peace officers in a small town can always be depended upon to excite merriment.

HE CHANGED HIS MIND (Lubin), June 13.—The proverbial failing of policemen to spoon with every nurse maid they meet has provided the basis for a thoroughly legitimate comedy plot in this release on the same reel with "A Bargain Automobile." A frame-up to make the chief of police flirt while on duty just after he has prohibited his men from flirting is the principle incident. The photography is excellent.

THE OPAL'S CURSE (Biograph), June 13.—Based upon the popular superstition that opals are unlucky, this story has been well worked out and will hold interest on any program. There is a cleverly devised surprise in the plot properly placed all along toward the finish which makes a splendid impression. A burglar, detectives and the police, and a pair of lovers are the characters, making a combination that is always popular on the photoplay screen.

WHEN THE NIGHT CALL CAME (Selig), June 13.—It is really something of a feat to find a happy ending for the situation that brings this picture. The crook heroine has married the hero to rob him and has helped her gang trap him and has even handed his money over to them in a satchel; but she relents and saves him and the money, and he forgives her. It is not a strong production; it has been written poorly and there are anti-climaxes in it. W. E. Wing is the author and Edward Le Saint produced it.

THE TERROR OF THE NIGHT (Edison), June 13.—The ninth of the "Dolly" series by Acton Davies and put on by Walter Edwin. It is a ghost story; but these nocturnal creatures are notoriously "thin" to make pictures of and this picture is not quite so interesting as the others of this series have been. It is a fair offering; only it needed a more carefully imaginative handling to fill it out with human stuff and get it over. The acting and photography are acceptable.

THE SQUAW'S REVENGE (Kalem), June 13.—Indian story. The squaw's husband wants to keep peace with the white men and gets into a discussion with the leader of the war party. There is a struggle and he is killed. The victor is going to claim the squaw when he gets home again, so she runs away and warns the whites. Afterward she lives with them. It is all old style. One sees a running to the front of the camera whenever a point is to be made or a message told. The photography is only fair.

BRONCHO BILLY AND THE MINE SHARK (Essanay), June 13.—A well-made and interesting picture, as good an offering as any single-reeler on to-day's list. These Essanay stories are of late apt to be good offerings and seem to be going well with audiences.

THE PRIZE EMPLOYER (Biograph), June 15.—A laughable, breezy farce with a new idea. It is well put on by producer and his players and makes a good offering.

BROWN'S BACHELOR SUPPER (Biograph), June 15.—On the same reel with the foregoing is this, also a farce, not quite so original, but with plenty of laughable situations. The housekeeper leaves her baby with Brown, who has invited some friends to enjoy a bachelor supper with him. The baby is put out with the girl across the hall, but there is trouble at the wrong time and an embarrassing situation comes of it.

THE ADVENTURE OF THE MISSING LEGACY (Edison), June 15.—We can not count this as interesting as the last number of this series. It is rather dry and not up to the Edison standard in many respects. The players and cameraman have done pretty well. Frederic A. Kummer is the author and Charles M. Seay put it on.

HEARST-SELIG NEWS PICTORIAL (June 15).—A very interesting offering.

THE CRIME OF CAIN (Vitagraph), June 15.—There have been no gems among to-day's pictures and this offering, a good way below Vitagraph standard, passes with the rest. But the story is weak. The players did their parts well enough. The photography is not clear. Mrs. Tom Coleman is the author and Theodore Marston produced it.

Licensed Specials

THE TRAP DOOR CLUE (Celio), June 9.—A double-reel melodrama which contains a superfluity of grips and punches which cannot fail to satisfy any spectator who is given to the intense. A subterranean rendezvous which is the headquarters of a notorious band is protected by a series of trap-doors and pitfalls so numerous that it causes one to wonder how the hero ever escapes alive, but he does and succeeds in capturing the gang, also the leader's foster daughter, whom he marries. This is a gripping picture and will please.

THE RIGHT OF WAY (Vitagraph), June 9.—A two-reel picturepIay that is full of intrique and intense interest. Many complications occur. An unscrupulous financier determines to get the right of way for a railroad which is being put through. He has little conscience in his operations and disregards the welfare of all others in his transactions. Eventually he is forced to buy the right of way at an equitable price. A very good and well produced picture.

THE CHANGELING (Lubin), June 10.—There is no doubt that this two-part offering interested. The story's general tone is healthy; but it deals with morbid things and is unpleasant; there are too many mad people in it. For instance, the doctor is the most dangerous lunatic of all and he is intended to be sane. In order to make good in his early practice, this doctor had substituted for the dead baby of healthy parents the new-born child of a half wit. The boy grows up and falls in love with the doctor's daughter. The doctor takes him for a ride and times it so that the automobile will be struck by a passing train—the auto is really smashed by a car and it is made to look as though the two men were still in it, a truly sensational ending. The staging, including sets and photography, is most commendable. Lawrence McCloskey is the author and it was put on by George Terwilliger.

THE QUICKSANDS (Kalem), June 10.—In backgrounds that will pass very well for the Philippines, this two-reel story is melodramatic and not very convincing. It has many good points beside the wild and tangled forest in which it was taken. The situation where the lieutenant, who has been left by his jealous captain to die in quicksands and who, escaping from the Filipinos who had rescued him from the sands and held him in captivity, finds the captain wandering mad in the wild and forgives him, is both new and interesting. The acting is not at all times strong and in the handling there is a good deal of conventional and palpably unreal work. Besides, the quicksands seem rather sticky and hard to get down into. Yet there are enough fine moments (the Filipino village, the handling of the American soldiers, and some of the love making) to give the offering plenty of interest. The photography is fair.

QUITS (Melies), June 11.—A two-reel offering, which we fear will strike the average observer as tedious in development and trite in plot. The father of the child, whose life was saved by the famous surgeon, shows his gratitude by allowing his blood to be transfused into the veins of the surgeon when the latter's life is despaired of. That is the plot in a nutshell, and it is unfortunate in the fact that almost every situation has been shown before in various offerings.

THE LURE OF THE PIT (Lubin), June 11.—A two-reel story, in which a young man sets out to reform Wall Street. He winds up by becoming one of the worst of speculators and his young wife finally aids in "breaking" him, so that he will come to his senses. This has an agreeable cast and tells a consistent story, but gets a very slow development. Many of the situations also impress the observer as being of a familiar order.

THE SONG IN THE DARK (Essanay), June 12.—A two-reel number, written by Maibelle Heikes Justice. This contains genuine pathos, something hard to achieve either in fiction or on the screen. It should have been made a little plainer that the bird had been blinded to make it sing; one not aware of this cruel practice would have some difficulty knowing what was wrong. Gerda Holmes plays the part of the girl very effectively and the scene at the last where she herself sings in her blindness is very touching. This is an unusual story in theme and treatment.

A WARNING FROM THE PAST (Edison), June 12.—In the first part of this two-reel number the scene where the dead lover is brought in and laid on the green sofa is very effective, Mabel Trunelle and Herbert Prior appearing. Such situations require very delicate handling. In later years the girl, also played by Miss Trunelle, receives a warning note from the folds of the old sofa and saves her lover from going on an ill-fated airship. The subject of premonitions always carries a touch of the grewsome with it, but this particular story is worked out in quite a pleasing manner.

OUR FAIRY PLAY (Vitagraph), June 13.—Hughie Mack, James Lackaye, and Miss Josie Sadler, by reason of individual merit as makers of mirth, will save this two-reeler in most houses. The story is loosely constructed and the comedy situations which have been planned by the scenario writer are not always funny. Mack's "mugging" and other purely individual bits from members of the cast, rather than the general idea of the picture, the production, or the photography, are to be commended.

MRS. PAYTON'S PEARLS (Kalem), June 15.—A two-part picture that slowly explains a mystery. It has enough of the story quality to keep one watching the screen with interest, but gives a very improbable account of why a certain youth refuses to tell the police how it came that he was found lying on his bedroom floor with a severe gash in his head. It is not skilfully produced. Where the action, already transpired, hooks on to the later action is not at once clear and this brings a temporary confusion. The acting is only so so; but the camera work is excellent.

THE ADVENTURES OF KATHLYN (Selig), June 15.—That villain, Umbalah, is at length where he belongs, serving a life sentence on the tread mill, and Queen Kathlyn has risen in her dignity on the throne and decreed the happy ending. The Kathlyn series is done and will now take its place with other complete pictures. The quality has been maintained remarkably even to these last two reels and has won laurels aplenty all over the country.

Independent

DAN MORGAN'S WAY (Reliance), June 12.—A story told by unusually well produced scenes, but failing to get over strongly through the inherent weakness of its plot which is thin and undramatic. The heroine might perhaps have saved it in the last cabin scene, when she finds Jim hiding the body, by strong acting. Dan Morgan (Fred Kelsey), her lover, has little to do except stand at one side. The Indian (John Eberts) is made effective by good acting and by the imaginative way the role is handled by the director. The two mining partners are all that could be desired. There are many separate things, such as a struggle in which one partner is accidentally killed, that get over well. The photography is clear and the scene-choosing is commendably fresh.

THE TOY SHOP (Princess), June 12.—The situation which starts this love story is unconvincing. But it develops into a pretty romance with good "pipe dream" quality. It is not very significant, but will be acceptable, for the staging, acting and photography are of excellent quality. The author is Philip Lonergan.

MABEL'S BUSY DAY (Keystone), June 13.—In this comedy the usual strenuous work of the Keystone artists, headed by Mabel Normand and Charles Chaplin, almost makes the screen on which it is thrown visibly, wobble. The scenes are located in the enclosure of a race course and Mabel is peddling hot-dog sandwiches. Chaplin is a butter-in and mixes things up generally—hot dog is his favorite fruit and he bankrupts Mabel's business. An exciting auto race lends to the picture; it is worth seeing.

HANDLE WITH CARE (Royal), June 13.—There is plenty of good stuff in this rough and tumble farce to make it go well. The principal idea—the peculiar immunity of a man who is supposed to have drunken nitro-glycerine and is being protected by the police from being jarred by anybody—has been used and even more felicitously by another company in a farce; but it is still very funny and will make laughter again. Some of its funny clown work is comical and some is "worked to death" by repetition. A very fair offering.

HUBBY TO THE RESCUE (Komic), June 14.—A farce with good slap-stick stuff and a comical farce idea behind it. It was produced by Edward Dillon. Some of its business is too rough for pleasure and one is left with a strong longing to see that waiter get "his" for kicking the poor, comical man who hadn't done any harm but amuse us by his innocent insoucinace expression. If he had really deserved to get kicked, it would have been another matter. The gallery will like it and it will make a fair offering for the average.

HIS DRESS REHEARSAL (Frontier), June 14.—This is an ordinary Western release, not quite up to the average in photography. The newest feature is where the hero impersonates the sheriff, but this would have been stronger if his plan had been allowed to succeed.

OUR MUTUAL GIRL, NO. 22 (Reliance), June 15.—The story still keeps interesting and the heroine is still unfound, though Sir Conan Doyle has been asked for advice on the best way of seeking her. Burns, the great detective, seems also to have given advice on this point. Among others of the great personages of New York, Miss Bean, Miss Reed and Mme. Yorska are introduced. It is making an excellent and popular offering.

A GAMBLING RUBE (Keystone), June 15.—A comedy that receives almost continuous laughter. The plot is broken several times in the course of development by the rough and tumble action and it is a wonder that it ever escaped to fulfill its mission—the same might be said as regards the actors. The poker game is a wonder, both above and underneath the table.

THE DREAM SHIP (Beauty), June 16.—A visualization of Eugene Field's poem in which Harry Pollard plays the part of Jeune Coeur, a friendless lad. He is ably supported by Margarita Fischer, Joseph Harris, Frank Cooley and Fred Gamble. The theme of the plot deals with the land of dreams. This picture is beautifully produced as regards photography and is especially pleasing to the female element and children.

THEIR FIRST ACQUAINTANCE (Majestic), June 16.—A comedy that is full of thrills, written by George Hennessey. Dorothy Gish, Robert Harron, J. A. Turner and Miriam Cooper are the leading participants, and being directed by a master-hand, make of this offering one which stands out cameo-like. While it is considerably melodramatic, it is not offensively so. The acting and photography are both admirable.

UNIVERSAL IKE, JR., "BEARLY" WON HER (Universal Ike), June 16.—The presence of three live and mischievous bears in this film story will make it a huge success with children. The bears do some really comical stunts and will amuse not only juveniles, but grownups as well. A good animal feature.

GLIMPSES OF THE ALPS OF SOUTHERN CALIFORNIA (Universal Ike), June 16.—This, on same reel with above, gives some interesting mountain views in the neighborhood of San Diego.

THE PEACH BRAND (Reliance), June 17.—This is a love story which is interesting and splendidly visualized. A handsome girl is used as a model by an artist for a label, which gets stuck on a fruit can; it passed muster and was put in general circulation. Eventually the hero of the story purchases a can and recognizes the features of an old sweetheart emblazoned on the gaudy label. He investigates and saves her from the villainous artist. Francelia Billington, Eugene Pallette and Sam De Grasse have the leading parts. The acting and photography are first-class.

THE UNMASKING (American), June 17.—A weak man's friend keeps him from jilting a worthy girl for a light-o-love whom he "unmasks." The average spectator will think that the man is the one who is to be unmasked; he plainly needs it. This obscuring of the picture's object is brought about by the fact that the picture keeps the wrong woman in the center of the stage and we are not even sure that she is evil until she is unmasked. At the end we pity the "right" girl because she isn't jilted by the worthless man. It is not a really strong picture, although competently staged and well photographed.

THE FATAL STEP (Imp), June 18.—Not a strong offering. It has a kind of suspense toward the end, though it fails to convince and is or has been made rather dispiriting. It introduces a man to us and lets us get in sympathy with him, then it proves him a coward and worse. Then it makes the newcomer, the virtual interloper, the hero. Both of these steps are unwise in any thoroughly commercial offering like this. If a man has a real story to tell, his picture's humanity won't suffer through his breaking away from the old formulas.

A MISSING BRIDE (Keystone), June 18.—A rather more complicated plot obtains in this Keystone number than is usual; of course, it is burlesque in tone and action. The characters are all well sustained regardless of the seemingly dangerous stunts which they are called upon to accomplish. It is good for numerous laughs.

THE MAN WITHOUT FEAR (Thanhouser), June 19.—This picture-play, featuring Mignon Anderson, contains many scenes of intensified interest. The photography is particularly clear. The direction has been attended to carefully in all details. Miss Anderson is ably supported, and the whole combines to make this a most satisfactory screen offering.

THE BOOL DETECTIVE (Rex), June 21.—This features Robert Leonard as a country youth who goes to the city and plays detective. He comes to the aid of the girl reporter at a crucial moment. This is not very new or exciting, but it is well handled and will entertain.

THE GUNMEN OF PLUMAS (Frontier), June 21.—The rival candidate for sheriff, fearing he will lose both office and girl, hires some gunmen to aid his cause. The hero makes a running fight from atop the stage and the girl goes to the rescue on a motorcycle. Nothing very new, but full of action.

THE BLUNDERER'S MARK (Eclair), June 21.—A photoplay from a short story written by Eugene Manlove Rhoades. R. Stanley plays the part of The Kid, whose hopeless love for the girl leads him to heroic action. A real cattle roundup and some other bangup Western scenic effects help to make this a memorable offering. There is a strong touch of pathos at the close. This is an excellent Western offering.

THE OUTLAW'S NEMESIS (Thanhouser), June 21.—Mixture of comedy and serious "Western" stuff; but it is not convincing. Thanhouser is so strong on refined Eastern comedies and dramas that it seems a pity for them to make this sort of stuff. We don't dare call it a success, in spite of the fact that there is a good laugh or two in it. Photographs seem poor.

THE SILENT WITNESS (Victor), June 22.—A ranch story featuring J. Warren Kerrigan and Vera Sisson. The fore part is quite ordinary, but later developments in the plot prove very interesting. Kerrigan photographs the foreman and his pals changing the cattle brands. This is a good Western number, though many of the incidents have been used before.

THE FLIRT (Sterling), June 22.—This is a number enacted principally by children. Two couples come to grief in their love affairs. Not enough plot to hold the interest very strongly. The chief action occurs at the last when they all get into the water, followed by the police force. Only fairly entertaining.

IN WRONG (Powers), June 23.—Two with matrimonial intentions who have corresponded and are to meet, each with a flower find themselves mixed across with, on one hand, Hawkshaw, carrying the same flower and, on the other the Queen of the Anarchists, also flower decked whom Hawkshaw wants to meet. There is plenty of action in it, not wholly new, but action none the less, and there are many who will find amusement in it and laughter.

WILLIE WALRUS, DETECTIVE (Joker), June 24.—This number, by William Wolbert, features the author as a country constable. An old cow named Dollie proves to be the criminal. The rube detective is funny, but the plot itself is only fairly amusing.

DESERT THIEVES (Broncho), June 24.—An utter lack of anything pleasing or elevating in the story is noticeable in this two-reel Western release. The action is vicious. Even the good photography and novel effect presented in representation of a sand storm on the desert will not make the picture as successful as a production so pretentious as this ought to be.

A JEALOUS HUSBAND (Sterling), June 25.—This farce has the peculiar qualities found in Ford Sterling's pictures. He himself in this offering is very comical and will provoke much laughter. The plot or scheme is of the slightest; but the business is not allowed to drag and there is a constant changing of the same situation that often takes on very amusing phases. It is a good offering of rough and tumble stuff and will be welcomed by audiences.

A FRONTIER MOTHER (Domino), June 25.—Unusually beautiful Western scenes reproduced with photography which is practically perfect and a wealth of action that is sensational in the extreme will make this two-reeler win its way. The story told is an involved one—so involved, indeed, that one is well satisfied to lose it early and devote his attention to genuine admiration of the strikingly effective distance views.

SOPHIE OF THE FILMS—Series No. 4 (Nestor), June 26.—This is the last number of this series and gives some burlesque warfare on the Mexican border line. The story interest is not maintained very strongly, though the fighting scenes are good. Sophie decides after her adventures to return to the laundry. This series began and ended a little weakly, the two intermediate reels being the best.

LOVE AND ELECTRICITY (Joker), June 27.—A Max Asher number, in which Max becomes entangled in the electric wires while the house is being decorated. The situations are highly amusing, with, of course, the usual slap stick flavor. This company is here seen at its best.

Independent Specials

THE HORSE WRANGLER (Majestic), June 13.—The title of this two-part offering is not easily understood. The story is a bit "suggestive." No wives are to be allowed on the round up, not even the wife of the foreman. She dresses as a man and her husband gives her a job with the bunch. The bad man of the outfit finds out her secret, but doesn't know who she is. In a fairly dramatic second reel, he waits his chance; but she hits him with the loaded end of a quirt and kills him. In order to escape the penalty, she has to tell her story and then the killed man is shown to be one "wanted" by the sheriff. The photography and scenes are full of interest.

THE REBELLION OF KITTY BELLE (Majestic), June 14.—Kitty, of this two-part picture, is a young wife; the role is played by Lillian Gish and Robert Harron plays her husband, he's a farmer and bashful for a husband. In fact, the whole situation (it takes all of the first reel) is most improbable. We have never seen a picture so filled with wholly pretty scenes tell so unlikely a story. Yet the second reel becomes, in a way, dramatic; at least, it tells an understandable story. Even in the first reel there are moments of great truth and humanity, such scenes, for example, as the young husband's going away with his uncertain leave-taking are nothing less than great. Then there is plenty of quality in the second reel and it has a sensational, red-heart-of-humanity ending. That last scene of all rises to real poetry. The author is Christie Cabanne. Beautiful photography helps it.

JIM (American), June 15.—A two-reel psychological drama, the plot of which contains intrigue, revenge, jealousy, shame, etc. Ed Coxen, George Field, Winifred Greenwood and John Steppling rendered the leading parts in an acceptable manner. This offering while beautiful in theme and photography, lacks in convincing heart interest to the spectator. It will please those of a sentimental nature.

THE PERILS OF PAULINE (Eclectic), June 15.—Two new reels continue the perilous adventures of Pauline and leave her walled up in a cave out West. The photography is thick, but the action through this latest installment is of the same quality as in that which preceded it. The girl is rescued from a fiercely burning house and has now been captured by the villain's hired band of rough cowboys. It is rather crude when compared with the best pictures; but seems to find a following.

REMORSE (Thanhouser), June 16.—A two-reel preachment. It gives the life story of a Salvation Army leader who wants to prove that even the worst sinner can be saved. The story is not new (it is just the kind of story such a man would tell) and it is a bit dry and lacking in suspense for a two-reel offering. Then it condones divorce, a circumstance that will spoil it for many who would have given it unqualified support as a useful picture. It is well staged and the photography is clear.

THE MASK OF AFFLICTION (Eclair), June 17.—A two-reel number, enacted by a capable French company. The scenic effects are very good and the photography pleasing. The story itself is not a very pleasant one and has a tendency to melodrama in places. The scenes in the mine, including the explosion, fire and flood, were finely staged and very realistic. The love interest was somewhat marred by the injury to the hero's face, which necessitated his wearing a bandage entirely around his head. He recovers, however, at the end and saves the girl from her designing guardian.

A SINGULAR CYNIC (Victor), June 19.—Two reels of farce and most of it amusing. It can not be said to really strike fire, except at moments; but it is light, airy, with a good deal of good fun which is cleverly spread out. We commend it as a bit above the average. The backgrounds are in a pretty seaside summer resort.

THE FORBIDDEN ROOM (Edison 101), June 20.—A three-part number, written by Bess Meredith and produced by Allan Dwan. This is an exceptionally strong story with a slightly morbid tinge. It will bring shudders to many sensitive observers; yet at the same time it is a well-constructed and powerful offering. Pauline Bush doubles in the part of the insane murderess and her illegitimate daughter, her performance being a noteworthy one. Murdock MacQuarrie makes a good showing as the girl's uncle. This is horrible, in the same way that Poe's stories are horrible, and audiences that enjoy a strong admixture of the weird and terrible will find this greatly to their liking.

LUCILLE LOVE—Series No. 11 (Gold Seal), June 23.—Lucille's adventures on the Mexican ranch occupy most of this number. The fighting scenes between the Mexican and United States soldiers were well staged. Lucille's dash in the auto was sensational. The number closes with her still in Hugo's clutches, this time in his city house again.

DEAD MEN'S TALES (Eclair), June 24.—A two-reel story of the Arizona desert, possessing some of the stern tragedy found in many tales from this country and pictured in a straightforward, convincing manner. Fred Hearne gave a strong presentation of the villainous wretch who robbed the man who befriended him in an hour of need. J. W. Johnston appeared in the latter part. There is a certain lack of logic in some of the scenes, but on the whole the story is well constructed.

THE LOVE VICTORIOUS (Powers), June 26.—A three-reel number, written by Bess Merredyth and produced by Wilfred Lucas. Cleo Madison appears as the woman of the allegory. It shows her fight between good and evil from early womanhood. Vanity, Flattery, Lust, Vice and other characters appear in appropriate makeup. May E. Benson plays the Mother Heart. Persons who have never seen an allegory of this type will enjoy this very much, as it is well photographed and contains many interesting scenes. To others it will seem somewhat familiar in spots. It makes quite a strong offering of the kind.

THE OLD COBBLER (101 Bison), June 27.—A two-reel offering by Seymour Hastings, with M. J. MacQuarrie, Agnes Vernon and Lon Chaney in the cast. The work of Mr. MacQuarrie as the old cobbler with a religious bent is unusually good. He works wonders with the character of the gambler, who repays the kindness by saving the old fellow's wild son from imprisonment after he has turned holdup. This makes a good Western offering and has the merit of exceptional character work.

A SIGHT UNSEEN (Marion Leonard Films).—A six-reel number, written and produced by Stanley E. V. Taylor, and featuring Miss Leonard. The quality of plot in this production does not seem to justify six reels. It tells a good running narrative, but not once does it rise to anything like dramatic heights. The girl marries the rich pawnbroker to get money for her artist lover. The pawnbroker dies and his son forces her to wed him; this scene lacks conviction. Later the son is supposed to be killed and she marries the artist. Trouble ensues, but a happy ending is achieved. This does not give us Miss Leonard at her best, though the story will no doubt prove acceptable with some audiences.

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tails of future expositions, thereby relieving the New York exhibitors. The date for the next convention was left to the selection of the executive committee.

Mr. Bullock moved that hereafter the annual exposition be held under the auspices of the International Motion Picture Association. It was passed.

FRIDAY—Afternoon Session.

The big news of the convention broke when Samuel Trigger very quietly offered a resolution providing for the appointment of a committee of five to go to Dayton. The committee was to meet a similar number from the National League and was to be given full power to act. There seemed to be a feeling that peace was in sight. There was hardly any discussion prior to the unanimous adoption of the resolution. In the selection of the committee it was found advisable to increase the number to seven. William Wright, of the Kalem Company, addressed the delegates. An effort was made to locate Secretary Wiley, of the Exhibitors' League, but the sergeant-at-arms, after a diligent search of the exposition floor, reported that he was unable to find him. There was manifest a desire on the part of the delegates that Mr. Wiley address the convention. Mr. Wiley was present at the banquet in the Biltmore in the evening. John F. Skerrett, general manager of the Nicholas Power Company, expressed for Mr. Power his regret at being unable to attend the banquet. After Mr. Skerrett retired it was announced that Mr. Power had sent a check sufficiently large to purchase quite a number of tickets to the dinner. Late in the afternoon there was a determined fight on the part of Mr. Herrington to reconsider and change the action taken by the convention on the censorship question, but it failed.

The afternoon session opened at 2:45. There was a lively talk on the evils of the country store, and various delegates told of the lengths to which some exhibitors had gone in the distribution of live stock and garden truck. It was decided that wherever possible the local officers invoke the law against those exhibitors who could be reached. It was announced that the Ohio delegates had chosen Sam Bullock as their member of the national board. The convention selected Mr. Rembusch as the member for Indiana.

Mr. Trigger then introduced the following resolutions:

Whereas, A breach occurred a year ago in the combined organization of the Motion Picture Exhibitors' League; and

Whereas, Two separate and distinct organizations have existed since that time to the detriment of the whole; and

Whereas, The manufacturers, distributors and exchanges have been both inconvenienced financially and otherwise; and

Whereas, It is the voice of at least nine-tenths of the exhibitors of the whole United States and Canada that we amalgamate and form one large and strong body; therefore,

Be It Resolved, That a committee of five from this association be elected to meet a committee of the same number from the National League with full power to act, and that plans be formulated to bring about a peaceful amalgamation and co-operation of the whole of the exhibitors at large.

Mr. Trigger said he had yet to meet one manufacturer or exchangeman who had not asked when the exhibitors were going to get together. So, also, in the communications he received from all over the country there were voiced the same sentiments. He asked that the convention select the committee as soon as the motion was passed—there seemed to be no doubt in the mind of any one present that it would pass, and it happened very promptly.

Mr. Trigger was unanimously elected chairman of the committee on motion of Mr. Van Dusee. Thomas Furniss and Sam Bullock were chosen in rapid succession. Then Messrs. Rembusch, Herrington and Sweeney were nominated, and it was discovered there was one more than necessary, and also that Mr. Tugwell had not been named. So it was decided to increase the committee to seven.

Interests of Exhibitor and Manufacturer Identical.

William Wright, vice-president of the Kalem Company, was introduced to the delegates. "I suppose in your discussions almost every subject of interest has been covered," said "Bill Kalem," "but there has been one item we have all overlooked. That is the question of co-operation between the exhibitor and the manufacturer. Our interests are identical. It is all right to have the exchange. You have got to have a medium to take the films from the manufacturer to distribute. It seems to me that those who should have a paramount interest in co-operation are the exhibitors and the manufacturers. Without the exhibitor the manufacturers could not exist, and if they did it would be in a very small way. That is exemplified in France to-day, where the exhibitor buys from one or two concerns. These own and control the large theaters there, and other films are practically unknown. In the United States conditions are entirely different. We started differently. The immense amount of business that has been reached here has been due to the wide start of the motion picture theater. Now, the business here could be improved and improved tremendously by co-operation between the exhibitor and the manufacturer. Now, of the greatest importance to us would be constructive criticism—that is what we want. If the manufacturer put out a picture on any line that appeals to your patrons you should advise him of that fact, and he can guide himself accordingly. If a picture sometimes goes out that does not meet with the approval of the patrons of a picture show the manufacturer should be told in such a way that he can profit thereby, and be enabled to so improve his product that it will meet with the approbation of the exhibitor. By these means, by this co-operation, there will be built up more and better business for the exhibitor. Write to your manufacturer direct. I am sure that every manufacturer will welcome constructive criticism from his customers, and his customers are the moving picture theater proprietors."

Mr. Bullock presented the following: "Resolved, That it be the sense of this convention that all organizers acting under the supervision of the national executive officers shall be persons not connected in any capacity with this association. Provided, however, that this shall not apply to local bodies who may be organizing in their various localities." Mr. Herrington moved an amendment that no organizer shall be connected with any other business. This was passed.

It was decided that any business remaining in the hands of the grievance committee be turned over to the executive board.

SATURDAY.

There was a small attendance in convention hall this morning, as most of the delegates were convinced that the business of the association had been practically finished the afternoon before. Mr. Tugwell offered a resolution that a committee be appointed to obtain statistics of the motion picture industry for the benefit of the trade at large. Mr. Denton believed it would be a good plan to have the proceedings of the convention incorporated in a year book. The matter was laid over.

It was decided to appoint a committee of five to draft a new constitution and bylaws, to be presented to the next convention.

There was considerable informal talk among the delegates, but no business was transacted, before the delegates adjourned sine die.

SCREEN CLUB MAKES BROADWAY SIT UP.

Headed by a band, the Screen Club marched to the Grand Central Palace on Saturday evening, June 13. The Screeners left the clubhouse in Forty-seventh Street at 8 o'clock and paraded through Broadway to Forty-second Street, to Lexington Avenue. On arriving at the exposition the marchers formed in twos and made several circuits of the hall. About 10:45 the members of the club retraced their steps of the early evening. At the clubhouse there was dancing and a jollification, generally. Along the route, actors and non-actors alike were given a warm greeting by the throngs.

IMP COMPANY ALSO MAKE SCENES.

Under the general supervision of Carl Laemmle, president of the Universal Film Corporation, and the direction of Herbert Brenon, members of the Imp company made two scenes in the model studio Thursday evening, June 11. Miss Ethel Grandin, Rupert Henley, William E. Shay, and Alexander Gaden were among the players.

The scenes were intended for use in a release called "The Clew" and were both made in the same set, approximately 200 feet of film being exposed. Other scenes are now being made in the company's studios in New York. That portion of the picture made at the exposition was shown in one of the model theaters Saturday, June 13.

NEW FEATURE EXCHANGE IN NORTHWEST.

It will be of interest to Northwestern exhibitors to know that a new feature film exchange has been opened in Minneapolis. H. A. Sherman, formerly treasurer of the Minneapolis Exhibitors' League, is manager. They will handle high grade feature films exclusively, opening with "The Banker's Daughter" and the "Greyhound" in five reels each. These are productions of Bronson Howard, America's great dramatic author. Bookings can now be made through the Sherman Feature Company, Temple Court Building, Minneapolis.

FAMOUS PLAYERS PRESENT PAUL McALLISTER.

The Famous Players' Film Company will present as its release of July 20th the popular American actor, Paul McAllister, in the tensely thrilling drama of love versus the law, "The Scales of Justice," by John Reinhart.

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"When we first began to ship abroad we found everybody wanted our Indian and western pictures, but the demand waned after awhile. The people in Europe began to look seriously at our dramas. To-day we are teaching American democracy to the monarchies of the world. The better the film we make the greater our credit with the exhibitor the world over. Every day we are now producing the greatest in our art, for, as the toastmaster aptly expressed it, it is art. On the stage the actor has the advantage of different intonations and all the stage accessories, but the picture actor must talk through the soul. When you see a picture, if you think the producer is missing the mark tell him so. Give him good, honest criticism. It is notable that not a man has spoken here this evening except with the view of the ideal. It has been unexpected in its unanimity."

Mr. Thomas then introduced Upton Sinclair. Mr. Sinclair's appearance was probably due to the fact that his story of "The Jungle" has just been reproduced for the screen by the All Star Company, with the author in the supporting cast. "I am new to the moving picture world," said Mr. Sinclair. "All these voices are new to me. I have been listening to the telling of wonder tales of the development of this industry which has turned so rapidly into an art. The only thing I want to say to you is in the days of prosperity—I am going to appeal to you not to forget your humble and lowly origin. When you come to deal in billions don't forget the people you have left behind you. The moving picture is a democratic art. It is an art which appeals to the people and it must portray the people's life. It will be false to its highest principles if it fails to voice the people's feelings and to answer to the people's needs and to appeal to the people's hope for a happier and better future than the people have in this world at present.

"It is a sad thing about life that as we move along into prosperity we are apt to forget the source of the struggles that we had in business. Here in this gorgeous dining-room, amid this scene of splendor, you may possibly even want to forget that there is so much misery and suffering as there is in America. I just came back two weeks ago from Colorado, where I saw such scenes of misery the like of which you hardly believe can be found in America. I now say to you, appeal to the people in your art and I appeal to you to remember all the needs of the people, the millions of voices that are crying for deliverance. The theater is a very expensive art; it costs a great deal to see a play. Plays are a great deal limited by what the two-dollar audience is interested in. The five, ten and fifteen cent houses should remember the needs of our time. Keep the motion picture democratic."

It was a gray speech, and it had settled over the throng of diners with the chill of mist blown off a field of ice. It was the only jarring note on an otherwise perfect evening. Mr. Thomas reflected the depression when he assured Mr. Sinclair that from the motion picture side wherever there is misery discovered a man will be there with the camera.

Importance of Selecting a Program.

S. L. Rothapfel, the manager of the Strand Theater, told some reminiscences of his earlier days in picture theaters. His first show, he said, was in a little Pennsylvania town. In behind a bar-room he placed the 250 undertaker's chairs he had loaned. Even in the beginning, Mr. Rothapfel displayed originality. He told of showing a film descriptive of a flower parade in a Southern California town. In the picture were masses of roses. The new manager sprinkled on an electric fan some rose perfumery. Just as the roses appeared on the screen he turned on the fan. The diners smiled as Mr. Rothapfel told of an elderly lady, a regular patron, enthusiastically informing him after the show that the roses were so real she almost smelled them. Mr. Rothapfel said that he spent 60 per cent. of his time in selecting his program and the rest of his time in putting that program on.

Mr. Thomas called attention to the fact that where the previous speaker had begun with the undertaker's chairs, he had, thirty years before, begun with the undertakers. "I notice just as keenly as he does the presence of the sponges and the dust," he said. Mr. Thomas then spoke of his long familiarity with a name a knowledge of which had come to him at first through the quality of canvases produced by its owner. He referred to his own recent entrance into the motion picture field and of being impressed by the quality of the pictures produced by the company of which this same man was a part. There was a burst of applause when Mr. Thomas added: "I have never met Mr. Blackton, but I am told that he is at the table, and I am sure this company would like to hear from him."

Mr. Blackton was in high good humor. He entertained the gathering with many tales of his own experiences, all of them amusing, and those in which the Vitagraph man seemed to be at a disadvantage were if anything the more enjoyed by the exhibitors. Mr. Blackton had just come from the Exposition. "I strolled around in the Vitagraph booth, hoping some one would notice me," he said; "nobody did. They pointed out Earle Williams and Lillian Walker and all the others, but for poor me nothing whatsoever. I strolled over in front of the Famous Players, hoping, you know, to attract attention, when one girl said to another: 'Look! Do you know who that is? That's Richard Mansfield!' (Laughter.) 'Go on,' said her companion, 'he's been dead twenty years.' 'Go on, yourself,' said the first; 'he don't look like no dead one.' Then I felt amply rewarded.

"I tell Mr. Thomas for his satisfaction, I didn't know he was here. That is one of the disadvantages of being only a manufacturer.

The Picture the Greatest of Allied Arts.

"Some of the speakers have mentioned the word art in connection with the motion picture. Some said it was going to be an art. Some even allowed it really was. I don't think any one of them can have taken the motion picture seriously enough if this is what they think about it. I maintain that the picture is not only an art, but the greatest of the allied arts. The motion picture improves the others, by the inventions and science of the world. Without the science of the world we could not have motion pictures. Without inventions we could not have the machines that project them, and without all the other arts combined we could not have a perfect motion picture. When we began to make motion pictures many years ago there was very little art in them. We made pictures of the sea waves, of the trains. People used to say, 'Look at the smoke blow. Isn't it wonderful?' It was not until we began to put together stories and plays and weave them into a story that the onward march of this wonderful industry commenced. When we dig into the science of that greatest of all arts, literature, the basic principle of all motion picture work, I think you will agree that the motion picture is the greatest of all the allied arts.

"What the manufacturer wants to know, and the most vital and important thing to us, is what the exhibitor wants. Because knowing that, it is our business to give it to you, and it is very difficult to find that out. We send out letters and we send out representatives to call on the exhibitor. We get reports that the exhibitors want nothing more than two-reel pictures and that he is against the multiples of four, five and six. Perfectly right if that is what suits his clientele. If an exhibitor is anxious to turn out his people as fast as he can it is perfectly right that he should. There are in the same cities houses showing five and six reel productions where managers require the services of officers to keep people in line when they are buying tickets, so it is very difficult for the manufacturer to know what is wanted, especially by the enlightened exhibitor.

"There are so many things I would like to say to you it would take the rest of the evening. I am going to say one thing more—about the Vitagraph Company. I was asked to speak for the manufacturers, but I can't do that, for the manufacturers have different ideas; they make different kinds of films. The exhibitor is like a man owning an automobile. You have everything except the gasoline, and we manufacturers supply the gasoline. Now there are many kinds of gasoline, from seventy-two to fifty-seven varieties. It rests mith you what kind of gasoline runs your automobile.

"Now about the manufacturers in the exhibition business. This is a splendid time to tell you how the company stands in this matter. For the Vitagraph Theater we pay a yearly rental of $60,000. If at the end of the year our books will balance we'll make no complaint. We find through the General Film Company that every feature put on at the Vitagraph Theater has drawn bigger houses by reason of the impetus it received through being shown at that house.

Boycott the Bad Films, Advises Mr. Blackton.

"Now a little bird has told me that some one in the convention has said something about boycotting those manufacturers who go into the exhibition business. Might I suggest that if you are going to do any boycotting that you turn your attention to the bad films and boycott them?—these plays where the boycott should go? But, really, I am getting very serious, and that won't do. I want to tell you what one woman wrote to our genial friend John (and Mr. Blackton turned to Mr. Bunny at his side). 'Dear Mr. Bunny,' she said; 'is that your natural face, or is it a joke?' John tells it himself, so it is all right," added Mr. Blackton reassuringly.

Mr. Bunny's face wore his most grieved comedy expression. "But I was going to tell it myself," he said.

There were bursts of laughter all over the hall when Mr. Blackton resumed. "I'll tell you what John wrote to the lady in repy," he said. "'Yes, it is my natural face, and I assure you it is no joke.'"

"The reason Mr. Blackton didn't know I was here," suggested Mr. Thomas as Mr. Blackton sat down, "is that he was over at the Exposition trying to convince two girls that he was still alive. There is a time in life when it doesn't do for a man to be too ambitious."

John Bunny Is Serious For a Few Moments.

"It was my intention earlier in the evening to try to entertain you a few moments with the recital of a number of experiences

I have encountered in my short time in this moving picture game-industry-art," said John Bunny. "As I look at this assemblage of charming ladies and intelligent gentlemen and everything that goes with it I am tempted to wax very, very serious. I would like to congratulate the Exhibitors' Association upon their achievements for the year. We have grown, gentlemen, tremendously. I would then congratulate you upon the advance you have made in your theaters. A year ago there was no Strand, no Vitagraph, no New York, no Knickerbocker. I might go on with quite a number of other names of houses showing moving pictures, but these I have mentioned and others are showing them splendidly. In other words, the moving picture has landed on Broadway; and I feel confident it is to stay."

Mr. Bunny told of his efforts a short three years ago to induce the Lambs to have a picture taken of one of their gambols. In spite of the ample gratuity and the sentimental value to the Lambs of having a record made of some of their more famous members, the offer was declined. Mr. Bunny referred to the picture taken by the Lambs this year as indicative of the change of attitude on the part of the more prominent stage players toward the picture. Mr. Bunny ended his remarks with a number of amusing anecdotes, most fitly closing an evening that for deep pleasure and great profit will long be remembered by every person present.

"Duty"

Quite New, Fresh and Dramatic, the Eclair-Universal Two-Part Offering, "Duty," Makes a Desirable Release.

Reviewed by Hanford C. Judson.

LEAVING "big" productions out of account for the time, one can still find room for pride and enthusiasm over any two-reel picture that provides a good story and develops it on the screen in an artistic and human way, and more so when the picture is made in America and deals with American life. The Eclair-Universal picture, "Duty," can be truthfully said to do all this. It deals, more properly speaking, with life in any country, for its theme is deep enough to get below national peculiarities and be clearly understood by spectators everywhere. Indeed, it gets its best value from this very thing, its purpose being to picture how

Scene from "Duty" (Eclair Universal).

it often happens that external peculiarities hide the true worth of a man or woman until some incident dramatically reveals a courage and a character unsuspected. Youth has its charm and joyous freshness that surround it like a perfume, and worldly splendor is flattered by its golden crown, but the true dignity of man is always inside of him. It is this inherent dignity alone that gives meaning to the perplexing thing we call life. A heavenly light inside of us, it can shine around the humblest hammer and anvil like an aureole more impressive than the grandest march that ever passed through a kingdom's coronation abbey. Could a picture have a higher theme? Having such a theme, could a writer or producer fail of his best to make the work human, truthful and convincing? Of course, we are all human as well as divine and our best work is apt to be touched with some lack that now and again keeps it from being perfect. There is little in this picture's development for which fairminded spectators will not make sympathetic allowance.

The center of the picture is a young woman, played by Della Adair, the wife of an earnest-minded, elderly doctor, played by Alec Francis. He doesn't neglect her; but could hardly be expected to be, like her, an ardent devotee of the new dances—maxixe, tango and the like. It is shown that the doctor is a kindly, sane-minded man who gives his best science to helping the patients who need his services. It is also shown that among his wife's younger friends is an artist, quite a society man, who needs money. She is an heiress in her own right and he loves money, so he pays her court. All is done in a natural way. To tell the truth, this particular situation is played, in most pictures one sees, in a way to insure the failure of the man's scheme; it is a situation often made ridiculous. Not so here. Good manners, graceful acting and restraint are noticeable all through. M. Artand, its producer, is to be congratulated on his careful workmanship.

The artist has been painting her picture and has at length persuaded her that she will be happier with him. She has written a note agreeing to go with him. That evening a child is brought into the doctor's office choking with the croup. The doctor has just loaned his last tube of serum to an associate. The only thing to save the child's life is for the physician to draw the clotted mucous from the boy's throat—a situation that is new (in pictures) and strong with possibility and, in this place, very dramatic. He tells his wife, whom he finds with her cloak and hat on, just what he is compelled to do and its danger to him. She tries to dissuade him; but it is his duty and he accomplishes it safely.

The change in the wife's feeling on account of it is truthful and logical, a bit more so that her going to the studio of the artist to tell him of the change. That he should change from pleas to threats is also truthful, and we can not deny the possibility in his telling her that unless she comes to him he will blow his brains out before her, although the use of the gun in this way has been seen many times. In the struggle when she tries to get it from him, it falls in the open grate fire and presently goes off, badly wounding the man. He lies on the floor. His housekeeper comes. Without the wife's knowing it, a doctor is sent for and her husband comes. He needs a paper to write his prescription and her note to the artist is on the table. He reads it; yet, when she tells him the truth, believes and forgives her. Here the picture properly ends; but there are a few feet of still happpier ending, conventional and improbable. The photography throughout, like the general staging, is excellent.

Willis L. Robards

HE SIGNS his checks "Willis L. Robards," but out in Santa Paula, Cal., where the Frontier studio is located everybody knows him as just plain Bill. Besides being the director of the Frontier dramatic company, he has also been playing his own character leads, and in addition is the author of a good many scenarios.

Mr. Robards has gained further fame in that he is known as one of the speediest directors in the game, and on more than one occasion has produced three single-reel pictures in one week, which is going some.

Willis L. Robards.

It has been about twenty years since Willis L. Robards began his stage career. As a member of the famous Benton Juvenile Opera Company, singing the principal baritone roles, he made his first bow to the footlights. Entering dramatic work he was featured as "O. K. Hopper" in "The Lightning Rod Agent" for three years. Then for four years he starred at the head of his own company. It was while he was a member of the Hudson Stock Company in New York that he received his first temptations from the movies. This was when the motion picture business was still in its swaddling clothes. So he joined the original Nestor company, and at the expiration of a year was given the directorship of the second company. Shortly after this he put on the "Mutt and Jeff" series. Since that time Mr. Robards has seen service under the Melies, Lubin and Eastern Universal brands. At the present time he is directing a large production at St. Louis for the St. Louis Motion Picture Company, upon the completion of which he will return to the California studio.

Decision in Powers-Laemmle Suit

Appellate Division Reverses Ruling of the Lower Court and Sends the Case Back for Trial.

THE Appellate Division of the Supreme Court on June 12 handed down a decision in the matter of P. A. Powers against the Universal Film Manufacturing Company and Carl Laemmle. The five justices, George L. Ingraham, Chester B. McLaughlin, Frank C. Laughlin, John Proctor Clarke and Francis M. Scott, unanimously reverse the lower court and send the case back for trial. The issue is the ownership of stock formerly in the possession of David Horsley, on which P. A. Powers claims he held an option to purchase and which he maintains he executed within the terms of the instrument. Mr. Laemmle also claims that he purchased the stock. Practically the only question at stake is the ownership of the 1,540 shares of common stock and 1,250 of preferred formerly controlled by Mr. Horsley. It is said that no money is involved, as in the event of the courts deciding that Mr. Powers is the owner of the stock the money paid by Mr. Laemmle to Mr. Horsley will be returned. Mr. Powers sued for the transfer of the stock on the books of the Universal Company, which transfer the Universal had refused to make. The decision covers about 1,700 words.

The opinion is by Justice McLaughlin. "In determining whether a cause of action is set forth," says the Justice, "the complaint is to be liberally construed, and if there are any facts alleged which justify a recovery, then it ought not to have been dismissed. Nor should the plaintiff be turned out of cause because he has asked too much, too little, or the wrong relief. Applying these rules to the facts pleaded I think there is only one cause of action stated and it is against the Universal Film Manufacturing Company.

"If these allegations of the complaint are true, then the plaintiff is the holder of a certificate representing 1,540 shares and is legally entitled to have the corporation deliver to him certificates in the form requested. He is also the holder of a certificate representing 1,250 shares preferred which stand on the books of the corporation in the name of Horsley, and Horsley has executed a power of attorney directing the corporation to transfer the same to the plaintiff. The corporation having refused to make the transfer the plaintiff is entitled to the aid of the court in compelling it to do so.

"It is also alleged that the defendant Laemmle is president of the corporation, controls its management and claims to own the same stock by virtue of an assignment from Horsley. The fact that this claim is made does not justify the corporation in refusing to make the transfer to plaintiff or justify the plaintiff in making Laemmle a party defendant. It may be that the corporation, before making the transfer, would have the right to implead Laemmle for the purpose of having the court determine to which party the transfer should be made, but that question is not now before us. All that is necessary here to determine is that the facts set forth in the complaint state a good cause of action against the corporation to compel it to transfer to the plaintiff the stock mentioned and that a cause of action is not stated against Laemmle.

"It follows, therefore, that so much of the order appealed from as denied plaintiff's motion for judgment against the Universal Film Manufacturing Company is reversed, with $10 costs, with leave to the defendant corporation to withdraw the demurrer and to answer to the terms hereinafter stated; that the order appealed from granting Laemmle motion for judgment against the plaintiff is affirmed with $10 costs and disbursements, with leave to the plaintiff to serve an amended complaint on payment of such costs, and that the order appealed from granting the Universal Film Manufacturing Company's motion for judgment against the plaintiff is reversed with $10 costs and disbursements, and the motion denied with $10 costs with leave to the corporation to withdraw its demurrer and answer on payment of such costs."

The substance of the decision is that Mr. Powers has the right to present his case against the Universal Film Manufacturing Company, and that the case as against Mr. Laemmle is dismissed.

SECRETARY WILEY IN NEW YORK.

George H. Wiley, of the Motion Picture Exhibitors' League, and managing director of the Dayton Exposition, spent last week in New York looking over the ground. He made a number of contracts for space and is enthusiastic over the outlook for the convention and exposition at Dayton.

MAX STEARN CALLS.

Max Stearn, proprietor of the Majestic Theater, Columbus, Ohio, called at the office of The Moving Picture World last week while on a visit to New York. Mr. Stearn is one of the oldest exhibitors in Ohio and his new house is one of the finest in that State.

Vitagraph Theatre Changes Bill

A Good Straight Picture Program, With the Moving "Violin of M'sieur" One of its Big Factors.

THE program at the Vitagraph Theater was changed on Monday, June 15. The first picture shown was the regular release of the day, "The Crime of Cain." Next came the Broadway Star Feature, "The Violin of M'sieur," a two-part fantasy written by William Addison Lathrop, the winner of the third prize of the Sun-Vitagraph contest. Etienne Girardot has the role of Pere Gerome, an old violinist with a daughter, Yvonne. Clara Kimball Young is the charming daughter. James Young, who directs the picture, also plays the sweetheart. The story is a simple one, but, nevertheless, contains unusual strength. It is finely acted and artistically staged. One of the principals is Shep, the collie, who has the name of Napoleon. He figures prominently in one scene along toward the middle of the play which up to that time constitutes the big situation. The ending of the picture on Monday evening was marked by spontaneous and prolonged applause on the part of the house. It was an unusual tribute to author, players and director—and of course to the company.

For the entertainment of the audience, there was repeated the one-reel comedy release of June 12, "The Accomplished Mrs. Thompson." Cissy Fitz-Gerald, with her marvelous eyes, made fun for everybody. "Mr. Bingles' Melodrama" added to the hilarity. This is a Broadway Star Feature in three parts, in which James Lackaye has his old role of Mr. Bingles. William Humphrey is the Author and Hughie Mack the Villain. William Shea must have been reminded of early Vitagraph days, for while he does not approach his record of sixteen parts in one story he is cast for six—and plays 'em just like Bill Shea. Flora Finch is seen as a maiden barely sixteen, but her real name is supposed to be Flossy Hamm. Kate Price is Mrs. Flivver, Josie Sadler is Mrs. Panhard, and Rose Tapley is Gladys Gwynne. Harry Northrup is unrecognizable in his makeup of a Leading Man. It's a great cast. The comedy is written by Charles Brown, and directed by George D. Baker.

The final picture on the bill is a three-part Broadway Star Feature, "Shadows of the Past." Ralph Ince directs the production, which is written by Marguerite Bertsch. The cast is composed of E. K. Lincoln, Harry T. Morey, Rose E. Tapley, L. Rogers Lytton, Julia Swayne Gordon and Anita Stewart. The story is a strong one of intrigue, of the successful fight on the part of three who have suffered imprisonment to pursue the straight path, and of the death of the conspirators in a shocking automobile accident when the machine is struck by a locomotive. Of course there could not have been any one in the machine at the time, for we plainly see it smashed to flinders. There was a large and most appreciative house.

HARRY REICHENBACH IS WATCHED.

During Exposition week Harry Reichenbach, publicity manager for the Jesse Lasky plays, was an extremely busy man. He found time, however, to give first aid to the exposition's entertainment committee on several occasions. Among these were securing the talent and arranging the order of entertainment for the show on the New York Roof on Wednesday evening. On Thursday he was told that for the banquet on Friday evening no speakers had been secured, and it was put up to him to see that the diners were properly entertained. How ably he filled the bill, in spite of the short time at his command, every one who was so fortunate as to attend that function will bear witness. So also will those who read the speeches delivered on that most pleasant occasion. At 7 o'clock on Friday evening, Mr. Reichenbach was given the list of those who would attend the dinner and instructed to go ahead and arrange the seating order. He did that, too. On Saturday afternoon, Aaron A. Corn, on behalf of the entertainment committee of the exposition, presented Mr. Reichenbach with a handsome gold watch. Mr. Reichenbach is happy. Furthermore, being a union press agent, as he says, he will be able to quit work every day promptly at 6 o'clock without being reprimanded by the walking delegate.

PLAUT RETURNS FROM EUROPE.

I. S. Plaut, of the I. S. P. Co., which has become well-known among state right buyers, has just returned from Europe. Mr. Plaut left here on the sixteenth of May, and on his arrival in London, went right to work selecting features suited to the needs of buyers here. In the short time he spent in England, he succeeded in acquiring a number of features, which he will at once get ready for buyers. Besides the number of films he purchased while there, Mr. Plaut was successful in making arrangements to have whatever features he desired sent over from time to time, so that state right buyers can figure on the I. S. P. Co. for features regularly.

Pleads N. Y. Exhibitors' Cause.

Attorney Tobias A. Keppler, Counsel for M. P. E. L. of A., New York City, Takes Up Grievances with Mayor and Commissioner of Licenses.

MOVING picture exhibitors in Greater New York who have been confronted with the necessity of renewing their licenses for the ensuing year, during the past couple of weeks, have been complaining not a little of the drastic rulings which are being made by the Department of Licenses. Attorney Tobias A. Keppler, counsel for the Motion Picture Exhibitors' League of America, New York City Local No. 1, issued the following statement explaining the situation a few days ago:

"As counsel for the Motion Picture Exhibitors' League of America, New York City Local No. 1, I appeared before the License Commissioner at his office on June 12. Some time ago I took up with Mayor Mitchell the fact that the motion picture ordinance, when passed, was a compromise, because certain interests did all they could to block a fair ordinance for the picture exhibitors of the city, and that the provision apparently prohibiting standees was a gross injustice to the small exhibitors who had invested their money relying on the existing law, and that the activity of the public departments in prohibiting standees made it impossible to operate these small places for the reason that such a theater, when completely filled, has taken in less than fifteen dollars. When the place gets to be about three-quarters full, the exhibitor fears to permit other persons to enter, for while the usher is seeking a seat for a patron, he may be charged with having standees. This is equally true where a number of people come in who want to sit together and the usher may spend a few moments to try to find seats for them, or where a manager, desiring to promote the comfort of his patrons, asks newcomers to wait until a picture is completely run, so as not to interfere with the pleasure of those seated watching the picture.

"It was pointed out that the hazard is not of fire, but a panic hazard, and that ten, fifteen, or even twenty per cent. of the seating capacity of a small house would in no way impair the safety of the audience where there is adequate space behind seats and adequate exit space. This would enable a man running a small house to permit persons to enter his theater so that seats could be found for them as they were going in and out constantly, instead of having the exhibitor afraid to permit them to enter his door, for fear of paying a penalty amounting to sixty-three dollars, of being convicted criminally, and also having his license taken away. The law as it now stands does a great deal of harm and accomplishes absolutely no good. It is unnecessary and has ruined many exhibitors. No less than thirty-two houses were closed in the Bronx for this reason within a short time past.

"It is not because there is not sufficient business, but because the severe view taken by the authorities makes it impossible to take in enough money to pay operating expenses, bearing in mind that the bulk of the business is done between eight and nine o'clock in the evening. The exhibitors are as anxious to promote the safety of the patrons as any one. They have no desire to have standees that will prejudice the safety of their audiences, but it is persecutory to deprive them of a small number of standees, and the matter should be regulated according to the seating capacity, space behind seats, aisle space and exit space, and studied by experts, so as to properly protect the public.

"These views were presented by me to the Mayor a short time ago and he very promptly took the matter up and referred it to the License Commissioner, who also promptly arranged for an audience. The committee were delighted with the reception given them by the new commissioner, Mr. Bell, who is very courteous and attentive, and he seemed to be very fair, and we hope for justice at his hands. He stated he wanted to investigate the matter and would report to the Mayor in the near future. A number of additional matters were developed in the conversation I had with Deputy Commissioner Rosenthal, who especially has charge of motion pictures.

"A great many exhibitors have complained bitterly that when they wanted to have their licenses renewed they were compelled to close down their places pending expensive alterations, so that they have lost a valuable good will that took many years to build up. Commissioner Rosenthal assured me that if any exhibitor wants to find out if his place is in condition that his license may be renewed, he may request an inspection without waiting for the license to expire, so that whatever must be done will be outlined to him and thus the alterations may be made and the exhibitor will not have to have his place closed pending the issuance of a new license. This will also interest exhibitors buying picture shows who will in that way avoid the necessity of having their places closed immediately after buying them. No doubt the exhibitors of the city will be glad to avail themselves of this opportunity. Further action is to be taken shortly by our association relative to standees. We hope that this condition, which has driven many men out of business and may drive many more out, will soon be greatly modified."

To Jail for Allowing "Standees."

Louis Cassman, of 129 Rivington Street, was sentenced to twenty days in the Tombs and to pay a fine of $100, June 17, in Special Sessions on complaint of James T. Horan, a fireman, who charged that Cassman had admitted to his moving picture theater at 134 Essex Street more than twice the number of persons allowed under his license. Horan said that he found 416 persons in the theater. In the balcony there were 130 spectators where there should have been only 22.

The fireman testified that he asked Cassman to reduce the audience, but that the theater manager failed to do so. Cassman had been convicted previously of the same offense, so the Justices imposed a jail sentence in addition to the fine.

GOOD PROGRAM AT TORONTO.

First Canadian Exposition, June 20-27, Gives Every Promise of Being Big Success—Special Railroad Rates.

NOT a few of the moving picture tradesmen who had exhibits at the Grand Central Palace during the Second International Exposition of the Moving Picture Art have arranged to show their wares at the first exposition at Toronto, Canada, June 20-27, held in conjunction with the Third Annual Convention of the Ontario Exhibitors' League.

G. Gordon McGarry.

G. Gordon McGarry, manager of the Toronto Exposition, in attendance at the big show in New York, announced the following tentative program for the Canadian affair: Saturday, June 20, 2:30 P. M. to 10:30 P. M., Children's Day; Saturday, June 20, 8:20 P. M. Official Opening, attended by Mayor Hocken; Monday, June 22, 10 A. M., Address of Welcome to Delegates by W. K. Hill, President of the Ontario Moving Picture Association; Convention sessions Tuesday, Wednesday, Thursday, Friday and Saturday, each day from 10 A. M. until 12:30 P. M.; Exposition open daily from 10 A. M. until 10:30 P. M.

Among the subjects for discussion before the convention will be the following: "Censorship," "The School and the Film," "The Church and the Film," "Legislation and Taxation," "The Poster Question," "The Manufacturer and the Exhibitor," "The Exchange and the Exhibitor," "The Press and the Film," "Control of Programs," "Projection," "Dominion Organization," "International Affiliation" and "Advertising."

The Ad Club's Convention is also being held in Toronto from June 20 to June 27, and special railroad rates from all over the country have been provided, making it possible for moving picture men to make the journey to the Canadian city at a minimum of expense.

AD-FILMS TO BE DISCUSSED AT TORONTO.

Advertising moving picture films are to receive attention, for the first time, before the Associated Advertising Clubs of America at the Toronto Convention, June 20-27. Arthur N. Smallwood, of the Smallwood Film Corporation, is scheduled to deliver an address on "The Use of Motion Pictures in Advertising and Selling." C. M. Lemperley, advertising manager of the Sherwin-Williams Company, will show the ad-film of his company, and Edwin L. Barker, of the International Harvester Company, will exhibit an industrial film made under his direction.

Michigan Convention.

Fourth Annual Gathering of the M. P. E. L. State Branch at Detroit—National Secretary Wiley Present—Closes with Banquet.

THE fourth annual convention of the Michigan State Branch No. 4, Motion Picture Exhibitors' League of America, took place in the city of Detroit, June 9th, 10th and 11th, headquarters being at the Hotel Tuller where all meetings were held. The convention itself was a success, the discussions being of live topics that proved both interesting and instructive. The only thing lacking was attendance; there should have been more exhibitors present, there being few outside of Detroit. Nevertheless, what was lacking in numbers was made up in the quality of the men who did come. Throughout the three days there was unbounded enthusiasm, and the spirit of good-fellowship and the desire to co-operate with one another was never more prevalent. In addition to the business sessions, there were a number of entertainment features, so that from every standpoint (excepting attendance) the convention was a huge success. Those who did not come will be the losers, as they missed the opportunity to hear some fine talks that would have been a direct benefit to them.

The first meeting took place Tuesday afternoon, June 9th, with President Peter J. Jeup, of Detroit, in charge. He gave a few words of welcome, spoke of the purpose of the meeting, outlined the program and appointed a number of committees. The rest of the day the members spent getting better acquainted with one another.

On Wednesday morning, June 10th, at 11 A. M., the real business session took place. President Jeup gave his annual address, which was right to the point. He appealed to the members to take a greater interest in the organization, saying that an organization was absolutely necessary for the protection of the motion picture business in Michigan. "We must band together for mutual protection. If we do not look after ourselves no one else will. Vital questions are coming up every day, which, in one way or another, affect the motion picture industry, and it is up to us to either oppose or favor them as we think best. We cannot accomplish anything as individuals. What chance would one man have to go before a council of twenty-four men or to the legislature at Lansing where several hundreds of men are debating a question which might injure the motion picture business if passed? But let every exhibitor in the state be represented there, and their sentiments would count for something. The Michigan Branch, No. 4, of the Motion Picture Exhibitors' League of America, has accomplished more than any similar branch in the country, but we must not stand still; we must go ahead, we must progress, and we must keep thinking of ways and means to improve our association. We must put ourselves on a higher plane. So I want to ask that during the coming year every member present take a greater interest in association affairs and also try to induce others to do the same. We also want more members and I would urge that everybody here appoint himself a committee of one to bring in at least one or two new names for membership during the next six months." Mr. Jeup made a few remarks on censorship, saying that it was the opinion of most of the members that state and local censorship was unnecessary and that they were willing to abide by the judgment of the National Board of Censorship.

Resolutions condemning federal, state and local censorship of motion pictures were presented and unanimously adopted. The resolution also called upon exhibitors to work for non-censorship. As a result of this, the delegates from the Michigan State Branch No. 4, who go to the national convention at Dayton in July, will be opposed to any form of censorship aside from that of the national board.

Then followed a very spirited address by George H. Wiley, national secretary, who surely did get the closest attention of every member in the hall. It was a talk that will long be remembered by everyone present, as it gave them many things to think about seriously. He paid a great compliment to the Michigan Branch of the National League for what it had done during the few years it was organized, and added that he considered it the most aggressive branch of the entire twenty-seven which comprised the national association. He explained all about the coming Dayton Convention, and urged every member from Michigan to be there, as he was expecting the largest attendance in the line of exhibitors that has ever turned out at a similar affair. Mr. Wiley stated there were 18,000 men in the moving picture industry, representing $300,000,000. "Unless the motion picture men get together in the future on a stronger basis and try to form into a concrete body, something is going to happen. The industry needs coöperation and needs it badly. Members must cast aside petty jealousies and work for the good of the entire motion picture business."

After an executive session lasting a half hour, the meeting adjourned until 3 o'clock, when there was an automobile ride around the city for the members and their ladies. The trip comprised two hours and the visitors were shown all the points of interest.

The last business session took place Thursday morning, June 11th, and was the best of all. The question of whether entertainment features interfered with business at conventions and the cutting down the number of days from three to two were brought up and thoroughly discussed, pro and con. A motion was finally made and adopted to eliminate all entertainment at future conventions and to make it two instead of three days.

Then came the election of officers for the ensuing year, which resulted as follows: President, Peter M. Jeup (re-elected); first vice-president, J. J. Rieder, of Jackson; second vice-president, August Kleist, Pontiac; third vice-president, A. J. Moeller, of Howell; secretary, C. M. Orth, Detroit (re-elected), and treasurer, H. F. Fowser, of Lansing (re-elected).

The following delegates were elected to represent the association at the national convention in Dayton: August Kleist, Pontiac; C. M. Orth, Detroit; Ben Cohen, Detroit; F. R. Rumler, Detroit; H. F. Fowser, Lansing; J. A. Ritter and Otto C. Seestedt. Alternates elected were: J. C. Green, J. J. Rieder, S. Ackerman, George Thatcher, W. S. McLaren, J. R. Dennison and Howard O. Pierce.

Lansing was selected for the next convention upon the invitation of H. F. Fowser, of that city. The dates will be June 8th and 9th.

Under the head of "Welfare," the president called upon some of the members for a few words. The first to be called was Mr. Wiley, national secretary. He said that it was a mistake to solicit convention funds from supply and film companies, and that he hoped to see the day when this would be entirely elimi-

Group at the Annual Convention, Michigan State Branch No. 4, M. P. E. L. of A.

nated. He said that 75 per cent. of the complaints against film exchanges were unjust. Among other things, Mr. Wiley said: "The big fellow should recognize the little fellow; both need each other; the city and country exhibitor should work together.

"Come to Dayton whether you are a delegate or not; it will be the cheapest money you ever spent to make a trip there. I hope some day to see a uniform admission price of 10 cents to motion picture houses. You can just as well get 10 cents if you will just educate the public that way and do it properly. In the first place, you must keep your place clean, sanitary, inviting-looking and have the proper management. Give your patrons 'class' and you will not have any trouble with the price. Put in better films; uplift the surroundings in every way you can; see that your employes are courteous, and watch every part of your house. By getting the extra nickel you will be able to better satisfy your patrons, as you can give them better films and better service, and will be making more money. Don't forget that the film man is your friend and not your enemy, so don't be continually 'knocking him.' He wants you to succeed because it means greater success for him. In other words, be real men, get better acquainted, become better friends, meet as often as you can, coöperate with each other and everything will come your way. Don't lose heart because some little thing happens to go wrong. Remember there is no road that hasn't a few stumbling blocks. And, in concluding, let me say once again—Come to Dayton in July."

George W. Trendle, of the Casino Amusement Company, Detroit, said that the most important matter to-day in the motion picture business was that of screen and projection. "Three-fourths of the theaters do not protect their pictures properly and naturally are not able to get the best results. Many exhibitors have excellent attractions, but the pictures do not show up just on account of poor projection."

W. A. Ruscoe, of Saginaw, said he was in favor of a ten-cent admission price and hoped to see it in vogue in the near future.

H. O. Pierce, manager of the Liberty, and Charles Ward, manager of the Detroit Branch of the Mutual Film Exchange, made remarks.

Before adjourning, President Jeup thanked the officers and various committees for their efforts in the past year, and asked for the same coöperation from the newly-elected officers during the ensuing year.

The convention came to an end with an elaborate banquet tendered on the Tuller Hotel Roof Garden at 8 P. M., at which 100 members, with their ladies, were present.

After the serving of the various courses, speeches were made by George Weeks, manager of the Universal Film Exchange at Detroit; George Trendle, of the Casino Amusement Company; Harry Brackett, of the General Film Exchange at Detroit; Harry Goldberg, manager of the Casino Feature Film Company, and Lester Potter, official censor. Mr. Weeks and Mr. Trendle told a few stories. Mr. Brackett spoke on the value of organization. Mr. Goldberg delivered a fine address in which he stated that the exhibitors were gradually sacrificing quantity for quality and giving their patrons a better grade of films. He urged coöperation between exhibitors and the film exchanges. He spoke of the value of good feature films as an aid to inducing new patronages, as well as making it possible to secure a higher admission price. Mr. Potter talked on censorship, saying that there should be censorship of some sort, particularly in the larger cities.

"L'Aiglon" Arrives in United States.

Ten-Reel Feature, Which Achieved Worldwide Publicity Through Temperamental Tilt, Made By Eclair Company.

There has just been received at the Eclair Company's offices in the Leavitt Building, West 46th Street, a copy of the ten-reel feature photoplay, "L'Aiglon" which has won worldwide advertisement because of the temperamental clashes its production has caused between Edmond Rostand, distinguished French author, and the divine Sarah Bernhardt. In preparation for the release of the picture in the United States some weeks hence, the requirements of the copyright laws have already been met at Washington, D. C.

Only those connected with the Eclair offices in New York have seen "L'Aiglon," but so unanimous are they in their opinions that it must be believed that the feature is one of the most pretentious which has ever been prepared for the moving picture screen.

It will be remembered that when it was announced that Rostand's "L'Aiglon" was to be filmed, Mme. Bernhardt entered determined protest, contending that here at least was one work of literary and dramatic art to which the camera and silent actors could not do justice—and this despite that Bernhardt has herself "played for the movies" in many of the biggest things in her repertoire. Mme. Bernhardt's interest in "L'Aiglon" resulted from the fact that she had used it on the dramatic stage. The most recent cable news on the subject printed in American papers told how Rostand had surrendered to Bernhardt all of his royalty rights in the play and that Bernhardt had thereupon announced that she could not think of accepting royalties and would immediately withdraw all objections she had made.

At the Eclair offices in New York it is said that the controversy between the two highly temperamental artists has been satisfactorily adjusted and that the production of "L'Aiglon" has been made without the sacrifice of any of the warm friendship which has so long existed between the author and the actress.

The American release date for the big feature has not yet been announced, pending arrangements which are being completed in Paris to have the release made simultaneously in all parts of the world.

COSTELLO WINS CONTESTS ABROAD.

The far reaching popularity of our American photoplay stars has been again demonstrated in two popularity contests held abroad, in both of which Maurice Costello, star of the Vitagraph Company, was returned the winner.

In the contest held by "Pictures and Picture Goers," of London, Costello won by an overwhelming majority, with Miss Florence Turner second. The other contest, held in Australasia, resulted in the Vitagraph Star receiving almost as big a majority.

In speaking of these contests, Costello says the first intimation he had that they were being conducted was when he was notified that he was the winner, and that this notification took the form of a beautiful letter which he prizes even more highly than the trophy itself

Taken at Detroit, where the convention was held June 9-10-11.

"Kronstadt"

A Splendid Production, Adapted by Max Pemberton from His Celebrated Novel and Produced by the Gaumont Company.

Reviewed by Harry W. De Long.

THE SCENES are located at Kronstadt. This fortress is a guard to the capital of Russia, and has always defied the wiles of the spy, yet its secrets are pierced by a frail girl, who unwilling lends herself to this most despicable work; stress of circumstances forcing her to surrender her scruples to the unpalatable task of "spying out the land." Left an orphan with no means of subsistence, with Dick, her invalid brother to support, Marian finds the burden too

Scene from "Kronstadt" (Gaumont).

heavy; so, when a relative offers what appears to her untold wealth and the means of saving the life of her little brother, she succumbs to the tempting offer thus placed before her. This relation is a member of the International Secret Service. He places her in the household of General Stefanovitch, deputy governor of the fortress of Kronstadt, as English governess for the general's two daughters. Marian quickly becomes a favorite with everyone, except Colonel Bonzo, chief of staff, who looks upon her with suspicion, and she fails to make any impression upon him. This is not the case

Scene from "Kronstadt" (Gaumont).

with Captain Paul Zassulic, who succumbs to the charms of the English girl. After a few weeks the attachment becomes mutual. Paul is an ardent yachtsman and takes Marian and her charges on the "Esmeralda" to explore Battery No. 3. This and similar excursions give Marian opportunities. She cannot, however, control her love for Paul and when he proposes she consents, although recognizing her engagement is to a man whose country she is betraying. Marian receives a secret letter, which informs her that her hated task will soon be terminated. The same mail informs General Stefanovitch that there must be a spy at Kronstadt, as sketches of the forts have fallen into the hands of the enemy. Colonel Bonzo determines to trap the spy. Marian has discovered that the documents which she is to secure are in a secret drawer in his bureau. The room is always locked, except when he is in the room, then the key is left in the lock outside; thus it is an easy matter to purloin it. On finding the key missing, he explains to Colonel Bonza that he must have mislaid it. The latter having a duplicate is able to secure the door. Marian, after her charges have retired, without much difficulty finds what she is anxious to obtain. She had not, however, reckoned with Colonel Bonzo's cunning, who hands Paul the key, and sends him on a trivial pretext to the study. Paul discovers that the spy is no other than his beloved Marian. She tells him the reasons for the undertaking. Paul conceals the document, entirely disarming suspicion by recounting how he caught Marian searching the room. He is commanded to take her on board the "Esmeralda" and conduct her to the dungeon on the Island of St. Paul. On boarding the yacht, the escort is ordered to remain in the boat to be towed behind. The rope is severed and the yacht steams away at full speed. The "Esmeralda" is so swift that she gets out of the zone of danger. Marian and Paul arrive in Paris. One night Paul is overpowered and dragged to the offices of the secret service. Marian calls in the services of a detective, Robert Stevens. Meanwhile, Paul, imprisoned, discovers means of communicating with Marian, who, aided by the detective, concocts a scheme to rescue him. She writes a letter, stating that unless a free pardon is granted to Paul within an hour, the plans will be in the hands of the enemy. This is delivered by Stevens, Marian waiting outside with a number of detectives. Colonel Bonzo, who has arrived in Paris to take charge of the culprits and smuggle them back to Russia, apparently agrees to Marian's terms. Always prone to treachery, when he gets the plans into his possession he gives a signal to his men to seize Marian, but the detective, who has taken precaution, is too quick for him. With his whistle to his lips, he points out the guard to the colonel, who fearing disclosures capitulates. Marian and her lover reunited, hasten at once to England, where they are greeted by the little invalid brother now restored to health.

Superior acting, directing and photography are manifested in this picture production.

"Very Much Alive"

New Fred Mace Comedy Is Splendidly Received at Regent Theater—and Justly So.

Reviewed by Randall M. White.

PRESENTED by the University Film Company, Fred Mace comedies are again appearing on the screens in the east. Mace himself sailed for Europe a couple of weeks ago for the purpose of making a number of pictures for the international market.

"Very Much Alive," one of the recently made Mace comedies, which has just been released, was shown at the Regent Photoplay Corporation's Regent Theater, 116th Street and Seventh Avenue, among the added attractions Tuesday, June 16, and the popularity of the big Eddie Foy comedian was once more attested by the fact that hearty applause followed the presentation of the picture at each performance during the day.

The picture is introduced with a pleasing trick of the camera which brings Mace's smiling and grimacing face from a speck in the far background up to heroic size on the screen in a quick flash just before the title is shown and the action of the farce begins. While this bit of technique is to be commended, it must also be said that the manner in which titles and leaders are presented throughout the picture is ineffective and calls for improvement.

"Very Much Alive" shows Mace as a jealous suitor who sends a hurry-up call for a couple of cadaverous-looking undertakers a few minutes before he starts out to kill his rival. A comedy police force, who are disclosed at their station house while engaged in using a sewing machine and other feminine devices, are also introduced with splendid effect. There is enough plot to keep the happenings strung together and a laugh every half minute is the average.

LONG NEW YORK RUN FOR "THE CHRISTIAN."

E. W. Lynch Enterprises report a very successful run for six weeks at the Harris Theater, New York City, of the well known Vitagraph production, "The Christian." This company controls the rights for New York, Connecticut, Massachusetts and Rhode Island and expects to do a large business in the best houses throughout this territory, as the production is one of the big things in moving pictures and has met with the highest praise from the New York City papers.

Celebrated Players Film Co., Chicago

ABOUT six months ago, the Celebrated Players Film Company started out under Alfred Hamburger, in a single room that measured 10 by 18 feet. Barely had the young infant gotten cozily settled in Room 808, Schiller Bldg., when its extraordinary energy compelled a change of quarters. The cradle had grown too small.

There being no available space large enough on the eighth floor of the Schiller Building to accommodate the needs of the young enterprise, a suite of offices was selected on the ninth floor, three times as large as the quarters vacated.

General Offices, Celebrated Players Film Co.

The new quarters seemed large enough to take care of its growth for a reasonably indefinite period, but that period also was very short—exactly four and one-half months. On the first of May last, it moved once more. Now it occupies the entire eighth floor front of the Schiller Building, directly over the Garrick Theater, with a floor space of 2,395 square feet.

These various movings were not prompted by the mere ambition to be largely quartered, but where demanded by the phenomenal growth of the business. This last statement

Poster Department, the Celebrated Players Film Co.

is fully justified by the fact that the Celebrated Players Film Company now operates in seven states,-and controls in that territory about 50 photoplay subjects.

Coincident with the latest expansion of the business, the Celebrated Players Film Company secured as general manager Felix F. Feist, a young man of wide experience and fine ability. Under his management the company has become widely known and its business largely increased.

On entering Room 800 of the Schiller Building, the visitor finds himself in the large general reception room and executive office, with busy stenographers, switchboard operator, and filing clerks. His name and business being ascertained, he is taken into the office of the general manager, Mr. Feist, who usually escorts him on a tour of inspection. This includes a view of the large fireproof vault room, wherein are stored valuable films costing many thousands of dollars, the poster room, the inspection room, and the receiving and shipping room for films. For the convenience of customers, this last room is located near the elevator and has its own entrance.

Near the poster room is the publicity room, where James Ryan Haydon presides. From this department Mr. Haydon furnishes valuable film news service to the newspapers in various towns, where films of the Celebrated Players Film Company are shown. This service is offered free to exhibitors.

Returning to the general office, the visitor may enter the luxurious private office of the president, Alfred Hamburger, from which a door leads into the private office of E. D. Hopson, general manager of the Alfred Hamburger Theatrical Enterprises and of the Alfred Theater Company, both of which corporations are controlled and presided over by Mr. Hamburger. Mr. Hopson is a young man of exceptional managerial ability, and he has contributed largely to the expansion and success which the Hamburger Enterprises are now enjoying. Adjoining Mr. Hopson's office are the auditing and bookkeeping departments. Leading from the office of the auditor, a doorway opens into the booking department of the New York and Western Booking Association, also controlled by Mr. Hamburger, which books all the vaudeville acts for several dozen local playhouses. This department is managed by Harry Beaumont, extensively known both as actor and theater manager, whose acquaintance with performers extends from ocean to ocean. From Mr. Beaumont's office the visitor passes through a large reception room into the outer room, where the performers await an interview for their acts.

New Home of the Melies Brand

The new home of the Melies "G" brand, an illustration of which appears in this column, is a distinct discovery, according to Joseph Levering, who is at the head of the Melies producing company. The property is in Flushing-on-the-Bay, and stands at the top of a hill between Flushing and College Point. The lot consists of ten acres, a portion of which is rocky headland, making a sheer drop of fifty feet into the Bay, while only one hundred feet away the grass slopes gently down to a beautiful sandy beach.

The new Melies studio has served a number of purposes in the past, at one time having been used as a sanitarium and early in its career as the home of one of the wealthiest and most prominent families in the vicinity of New York. For many years, the house had been believed by the superstitious to be "haunted," due to the fact that tradition reports it to have been used in the distant past as a slave-trading headquarters. The Melies folks have been finding all sorts of secret underground passages leading from the property down to the water front and into deep dungeons and other queer and unusual rooms. Many of the windows are barred, and on the water front side the property has every appearance of a Mexican estate, while the opposite side of the house is in the form of a splendid old time mansion.

The New Melies Studio at Flushing, L. I., N. Y.

An open-air stage has been erected on this property and the company surrounding Mr. Levering and Miss Marian Swayne has been actively at work for the past few weeks preparing [illegible] Yorktown [illegible] At the conclusion of the studio on the Grand [illegible] in Flushing [illegible] will be produce the Melies "G" [illegible] [illegible] [illegible] have now [illegible] the General Film Company.

SAWYER COMPANY ACTIVE.

This week's bulletin from Sawyer, Inc., shows that they are already handling fourteen features with eight more booked for releases during the next four weeks. These features are the productions of several different companies.

In an interview, Mr. Sawyer, president of the company, said: "We have given a great deal of consideration to the feature film market. We find that the conditions are very uncertain and that state rights buyers are not paying the high prices that they formerly did. While this company has only been in operation about a month, we have ready for the market fourteen features and, by the first of July, will be ready to offer not less than forty-five good features from three to six reels each. Bearing in mind the fact that the middleman or the state rights buyer has had to have considerable profit on his investment, we have decided that in case we do not receive what we consider a fair price for the selling of state rights for any of our features, we will offer our films direct to the exhibitor. We have started booking our films on this basis.

"Mr. Rudolph, vice-president and general manager of the Sawyer Company, has just returned from a flying trip through the Middle West. On this trip he arranged to open several distributing offices for this company. The first office will be in Chicago, with others to follow in large cities.

"With the large variety of features we have on hand and with our new productions, we will be as well equipped for subjects as any of the distributing offices now in operation. We are already booking a number of our patriotic subjects, such as 'Saved by the Boys in Blue' and 'In the Mexican's Power,' for the Fourth of July. We have been informed on several occasions that the exhibitors would not pay prices that would enable the state rights buyers to live. We have disproved this statement to our satisfaction, as during the first week we have attempted to book films we have been receiving as high prices as were ever paid for feature films rental.

"In addition to handling the output of other manufacturers, it is our intention to start producing within the next few weeks. We are already organizing companies—in fact, have made our first picture, which is along original lines. Now that we have decided to enter the booking field it is our intention to furnish to the exhibitor his complete program, giving him a diversified program consisting of a feature and single reel subjects.

"Our new tabloid company will provide two one-reel comedies per week. With their one-reel comedies which we are arranging to market we will be able to give the exhibitor many chances of providing his entire program at one place. As you know, at the present time, the exhibitor running feature films must go to other exchanges to secure the balance of his program.

"We are giving special attention to our lithographing and other advertising matter, employing a high priced artist to make all sketches for our lithographing. At the present time we have several men on the road booking our pictures, and the returns from them are very gratifying. We have just closed an interesting contract whereby we are to book a series of interesting pictures of the king and queen of Bulgaria. This picture is to be taken at Sofia, their majesties specially posing for it. As the queen is planning to visit this country in the early Fall, we feel that this picture will be tremendously interesting to the public. The series will be four or five reels in length and will show many incidents connected with the royal household which have heretofore been absolutely unknown to the general public."

DALY-BRUNETTE.

At Fort Lee, N. J., June 17, William Robert Daly, the extremely popular actor and director was married to Miss Freda Samuels, professionally known as Fritzi Brunette. Mr. Leo Delaney, until recently with the Vitagraph Company, acted as best man; the bride was attended by Mrs. Frederick Watson. The wedding was private, only a few friends and relatives being present. Those who know Mr. Daly as a loyal Bostonian will observe a remarkable coincidence in the fact that his wedding took place on Bunker Hill day, which makes it a day of double importance. Mr. Daly and Miss Brunette met while with the Universal Film Company, she working as leading woman under his direction. After a brief honeymoon trip Mr. and Mrs. Daly will return to active work before the camera.

SARGENT RETURNS FROM FLORIDA.

If a wire received at press time from Jacksonville is correct, the redoubtable Epes W. Sargent will have walked down the gangplank of an ocean-going vessel at its New York wharfage by the time this notice is read. Mr. Sargent has been sojourning in Jacksonville with one of the big Lubin companies by way of getting a line on their requirements and limitations in the scenario line.

ELAINE STERNE, SUN-VITAGRAPH WINNER.

ELAINE STERNE, who has captured the thousand-dollar photoplay prize offered by the Evening Sun and the Vitagraph Company, before the very eyes of older and more experienced writers, deserves a word or two of credit for her success. She is very young and full of enthusiasm, but she has very positive views about the technique of writing. She has been complimented time and again for the "underlying thoughts" in her dramas—the real message that she endeavors to send her audience. "I am so afraid that my plays may not grip people," she confesses, "that I cannot take enough trouble to make them seem vivid and true to life. It is often such a little thing—a little action that counts: a hand relaxed—suddenly, tensely clenched—a smile half formed remaining frozen on a woman's face." You see she takes her work seriously. She has been able to appreciate the bigger things in motion picture writing and to attract unusual attention by the skill with which she has portrayed life on the screen.

Elaine Sterne.

Fac-simile of check paid Miss Elaine Sterne, winner of first prize in the Vitagraph-Sun Scenario Contest.

Andrew Mack Joins Ranks

ANDREW MACK, the favorite interpreter of devil-may-care Irish roles on the speaking stage, will soon be seen in motion pictures through the medium of his famous success, "The Ragged Earl," which is now being produced as a feature on a lavish scale by Popular Plays and Players, Inc.

Andrew Mack.

Mr. Mack has held great popularity in this country and wherever the English language is spoken, for many years, through his ability to charm and entertain. He was born in Boston, Mass., and when a lad sang soprano solos in the parish church, and was in great demand for concerts and entertainments. At the age of twenty-four, Mr. Mack attracted the attention of John Stetson, the old-time manager, who engaged him for a year and presented him to the patrons of the famous old Howard Athenaeum. After that Mack joined Thatcher's & Ryan's Minstrels. He then engaged in dramatic work where he soon achieved a high reputation. He appeared successfully in "The Ivy Leaf," "The Fairies' Well," "My Aunt Bridget," "A Jolly Surprise" and "Killarney." He next starred in Marcus Moriarty's "Irish Loyalty" and afterwards joined "A Country Sport.' He next starred in W. J. Scanlon's play, "Myles Aroon," and after that starred under the management of Rich & Harris.

Edison Stars in Comedy Skit at Grand Central Palace Exposition.

Top Row—(Left to Right)—Barry O'Moore, Charles Ogle, Marc Maebermont, William Wadsworth, Benjamin Wilson. Bottom Row—(Left to Right)—Miriam Nesbitt, Mary Fuller, Gertrude McCoy, Andy Clark

MISS ALMA GLUCK A BRIDE.

Miss Alma Gluck, grand opera diva, who made many friends among the moving picture people of the United States when she participated in the opening ceremonies at the Second Annual International Exposition of the Moving Picture Art at Grand Central Palace, June 8, was married a few days ago to Zimbalist, the Russian violinist.

A. T. S. & C. R. CO. EXHIBIT WAS CONVINCING.

Samuel Bowman, president of the Automatic Ticket Selling and Cash Register Company, announced a few days ago that the company's exhibit at the Second International Exposition of the Moving Picture Art at Grand Central Palace had been the means of effecting a number of sales. Among the orders received was one from the Itala Film Company for expert.

The A. T. S. & C. R. Co. have been asked to provide a machine for use in the box office at the Dayton convention next month, at which the company will also have booth space.

CLAIRE WHITNEY WINS CUP.

BEAUTIFUL Claire Whitney and Arthur Bachrach, of the Blaché Studios, carried away the dancing honors at the Exhibitors' Exposition at Grand Central Palace, on Tuesday, June 9th, and were presented with a large silver cup by King Baggot, who headed the dignified judges of the contest. Miss Whitney was a clever stage dancer before entering the realm of motion picture stars and, although she has appeared in nothing but the most serious dramas for several years, her interpretation of the tantalizing tango showed her to be as much at home on the waxed floor as she is before the camera.

Claire Whitney, Solax-Blache.

She has successfully entered a number of contests for dancers held in New York ball rooms and her trophies of the "one, two, three—dip" maneuvers make a handsome collection.

A publicity agent conceived the idea of her dancing at the exhibition with James J. Corbett, with whom she will appear in the Blaché picture production of "The Burglar and the Lady," but "Gentleman Jim" confessed that he was not as handy with his feet as with his hands, and the plan fell by the wayside.

The photograph of Miss Whitney is that of an oil painting of herself presented by her admirers of her acting art.

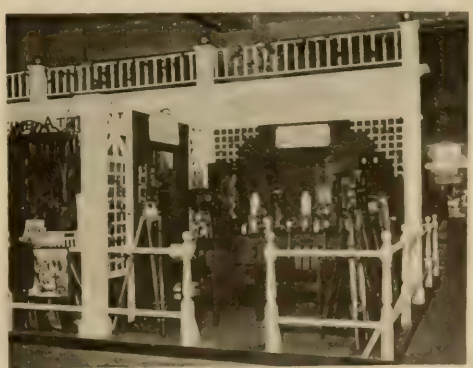
AGFA NON-FLAM ADMITTED TO U. S. MAILS.

The United States Postoffice Department has just informed the Raw Film Supply Company, No. 15 East Twenty-sixth Street, New York City, that tests which have been made of their product, Agfa non-flam film, have resulted in permission being granted to ship Agfa through the United States mails; the ordinary celluloid film cannot be shipped through the mails. That Agfa has been given passports through Uncle Sam's postoffices supports the company's claims that it is non-explosive and non-inflammable.

Agfa, made abroad, is just being introduced in this country and was shown at the recently held International Exposition of the Moving Picture Art at Grand Central Palace.

GET YOUR COPY IN EARLY.

All extra copy for the special number of the Moving Picture World must be in the New York office on or before Thursday, June 25.



G. Gennert Booth at Grand Central Palace Moving Picture Exposition.

Manufacturers Advance Notes

"THE CANDIDATE FOR MAYOR" (Lubin).

The title hardly gives a fair idea of the strength of this drama. It is a powerful story of the lives of a pair of twins born in Virginia, left orphans and adopted by excellent foster parents, one of whom lives in the far west. Years pass and the boy of the old east goes to see his brother who is running for Mayor of Los Angeles and much opposed by the gambling fraternity; at the

Scene from "The Candidate for Mayor" (Lubin).

crucial moment he is kidnapped and stowed away in an opium joint until after election. The brother of the east takes his place in the campaign and is elected. A love tangle eventuates but is cleverly unraveled by the sweet woman of the situation. The play is written by William M. Ritchey and produced at the Lubin Los Angeles Studio. Miss Velma Whitman and L. C. Shumway are able leaders of the cast.

NESTOR COMEDY COMPANY GOES TO THE FRONT.

Al. E. Christie and his Nestor (Universal) comedy company are at the front—camped near the United States military headquarters on the international boundary line at Tia Juana and producing comedies as rapidly as the weather and Uncle Sam will permit.

Al. E. Christie and Lee Moran on Mexican Border.

Mr. Christie writes that both the United States military authorities and the Mexican Federal authorities have treated him royally, despite the fact that the soldiers on both sides of the boundary line are under the severest military discipline.

Mr. Christie's first war zone comedy, entitled, "When Eddie Went to the Front," not only shows United States and Mexican soldiers in the background, but was actually taken on the Mexican side of the line with the consent of the Federal commander. It is a rip-snorting war comedy of the Neston brand, featuring such actors as Eddie Lyons, Lee Moran, Victoria Forde, Stella Adams and Harry Battenbury.

"THE MAN ON THE BOX" (Lasky).

The next release of the Jesse L. Lasky Feature Play Company will be their first in which two legitimate stars participate. Max Figman and his talented wife, Lolita Robertson, are now appearing in their first moving picture effort, "The Man On the Box," in which Mr. Figman made such signal success a few years ago.

Max Figman first came into prominence as an actor twelve years ago, but was not starred until four years later when he made his first appearance in the play in which he is now being picturized. During the season of 1912 Figman and Miss Robertson appeared in "The Truth Wagon" at Daly's Theater and last year they were both members of the all-star cast of "Fine Feathers," with Robert Edeson, Wilton Lackaye and Rose Coghlan.

Scene from "The Man on the Box" (Lasky).

"The Man On the Box" is being made at the Lasky studio, Hollywood, California. Cecil B. De Mille and Oscar Apfel, aided by Wilfred Buckland, are directing. It will be released early in July. Perhaps early enough to be shown at the Dayton, Ohio convention.

PAINTS BLACHÉ PLAYERS AS DICKENS' CHARACTERS.

Herbert Blaché and Tom Terriss, who are collaborating in the production of "The Chimes," by Charles Dickens, have insisted upon interpretations of Dickens' famous characters that are as nearly perfect as the art of make-up and acting can produce them. Mr. Terriss, who has made a specialty for many years of Dickens' works, and is well known throughout the theatrical world for his remarkable characterization of "Old Scrooge" in "A Christmas Carol," has surrounded himself by a company of English actors who are thoroughly familiar with the great author's character drawings and has thus succeeded in maintaining the Dickens atmosphere in "The Chimes" to a remarkable degree of perfection.

Mr. Blaché has taken advantage of this fact to prepare a most unusual collection of paintings for use in connection with the advertising of the photodrama in the theaters, where it will be presented as a special attraction. Each of the characters in turn spent several days posing for Heilliger, the noted water color artist who made beautiful large paintings, to be used for reproductions and as a special lobby display.

A CHINESE DRAMA MADE IN AMERICA.

"The Chinese Lily" is being produced by Rice & Einstein, Berkeley, Cal., under direction of Arthur W. Rice. The sets, costumes and action portray the everyday life and characteristics of the present-day Chinese on the Pacific Coast. The cast is all Chinese, carefully selected to fit each part without make-up. An entirely new phase of Chinese life is presented, without the usual odiferous opium and obnoxious white slave scenes. To be released soon as a special four-part feature.

"THE HOUSE DISCORDANT" (Rex).

If a man past the prime of life marries a girl much younger, there must come a time when that man becomes conscious of his burden of years, his wrinkles and sallow complexion alongside the vim and freshness of his wife. If another man, nearer his wife's age, is friendly with his wife, the green passion must find a place in his heart. Then what is the husband to do? Is he to suffer in silence or is he to fight?

Scene from "The House Discordant" (Rex).

In this play, written by Robert Leonard who also enacts the leading male role, a big, interesting situation is disclosed, Mr. Leonard has brought the problem near home—it is the husband-father's own son who is the victim of his jealousy. For a time the rich man believed his young wife loved him for himself alone. But then, there was his son—his stepmother seemed to find much pleasure in his society. Surely, it was a trying situation all around, and certainly it is engrossing to observe the development on the screen — and amusing when the final surprise is sprung.

Hazel Buckham plays the role of the young wife. Alan Forrest is seen as the son. The play is in two reels and will be released July 2nd.

WORLD FILM CORP. HAS POLO PICTURES.

Moving pictures of the first of the international polo matches, which are just now attracting the attention of the entire civilized world while the matches are on at Meadowbrook, L. I., were taken by the World Film Corporation and are now being distributed as a special feature through that concern's offices in the United States and Canada. The World people, through their treasurer, Mr. Bush, who is a member of the American Polo Association, secured the exclusive rights to operate moving picture cameras on the playing field during the progress of the matches.

The pictures of the first game, won by the English team, were handled expeditiously and were shown for the first time in the World Company's projection room, Monday, June 15. On Tuesday they were shown again for prospective purchasers who were anxious to show them in some of the important New York theaters.

The pictures of the first game, as taken, measured approximately 5,000 feet, but, for commercial use, they have been cut to approximately 3,500 feet. It is said that the cameramen have done exceptionally well in catching practically everything of importance that was to be seen the day of the opening game when 35,000 people, including an unusual representation of the wealth and aristocracy of the United States and England, were in attendance. The play was particularly exciting and the pictures are replete with interesting scenes.

LASKY'S FIREPROOF VAULT.

In connection with the new studios the Jesse L. Lasky Feature Play Company contemplate building in the East shortly, there will be a fireproof, explosion-proof, negative vault.

The vault will be composed of small separate vaults within, each negative being in a separate and distinct enclosure, which will have an outlet to the open air. A cooling plant will keep the air at fifty degrees Fahrenheit permanently.

The separate vaults will be so constructed that if one were to be affected by combustion or fire the damage will be confined to the one vault only, in that the individual outlets will carry off the gases and combustible air, so that even in the event of a fire, which is almost impossible, but one negative vault will be affected.

"THE HOPES OF BLIND ALLEY" (101 Bison).

In giving this play to the exhibitor the Universal lays no claims that it possesses a big, smashing plot or any sensational incidents; but the picture will effect a sensation, nevertheless. It does not contain any particular situation, but, on the other hand, it portrays a condition in the life of our big cities that is all too frequently seen by those who take the trouble to look. The author, the director and the actors in this drama have taken some of God's creatures with just their human passions and goodness and evilness, intensified perhaps by constant living under the shadow of poverty and dirt and woven them into a simple, but tremendous story that carries a message to those who live more fortunately.

Scene from "The Hopes of Blind Alley" (101 Bison).

Murdock MacQuarre gives supreme interpretation in this play. Assuming the role of Jeane Basee, a maker of statuettes, a grand old man who is everybody's friend in the little colony of people who live in the blind alley of the big city, he has visualized for the spectator a character who tingles with warm sympathies, who searches out and appeals to your finest sentiments.

In "The Hopes of Blind Alley," Miss Pauline Bush also does an important role that speaks highly for her personal charm and clever ability as an actress. Supporting these two artists, Mr. MacQuarrie and Miss Bush, is a cast of splendid players, everyone thoroughly tuned to the part he or she is played. It is in three reels and will be released July 4th.

NEWMAN'S NEW PORTABLE BRASS TICKET BOOTH.

The Newman Manufacturing Company, with factories in Cincinnati, New York and Chicago, have put on the market the very latest thing in the way of a portable brass ticket booth and poster display. It is made up of brass moulding all around, with electric lights at the top. A brass grill and brass money shelf in the front makes the brass ticket booth exceedingly neat and attractive in appearance. Poster compartments are provided on the sides and back of the booth and also a one-sheet poster compartment underneath the money shelf in the front. Thus, it is not only a brass ticket booth, but serves another purpose in the way of making an attractive display of three-sheet posters with very good effect. The booth is portable and can be moved about in the lobby to any desired position, and an added feature is the fact that the sides can be collapsed and the booth be moved over to the wall or out of the way at any desired time. It is made very strong and substantial, and was quite an attraction at the New York Grand Central Show.

PURCHASES NEW EQUIPMENT.

Rolland D. Lemmon, proprietor and manager of the Constantine Opera House, Constantine, Mich., has purchased the latest model Simplex machine and a Mirroroide screen. Mr. Lemmon has an eighty-four foot throw, and projects a picture 10½ by 14½ feet. The house opened on May 27, and has been doing a good business since then.

NEW THEATER FOR NEWBERRY, MICH.

Charles Ellison, formerly of New York City, has opened a moving picture theater in Newberry, Mich., which is known as the Dreamland. Business is good.

"THE SCALES OF JUSTICE" (Famous Players).

Mr. McAllister, the latest recruit of the Famous Players Film Company, is admirably suited, both physically and temperamentally, to the role of Robert Darrow, the earnest and conscientious young district attorney, in "The Scales of Justice," tortured by his conflict between his duty to the state on the one hand, and his love for the woman whom he must prosecute for murder, on the other. The story of this powerful play centers about Darrow, a young attorney, practising in a metropolitan law office, who, falling in love with a beautiful young widow, Edith Dexter, follows her to her little suburban home-town, where he soons wins the trust and confidence of the towns-people, and is elected District Attorney. But his first big case after his election is a terrible one. Edith's grandfather, a wealthy old man, is mysteriously murdered, after a quarrel with her, and circumstances point to Edith his heir, as the murderess. In spite of Darrow's great love and faith in her, proof after proof appears to condemn her as utterly guilty, and in his temptation to suppress certain evidence against the woman he loves, and of which evidence he is sole possessor, he is torn by the contending forces of justice and mercy, and the climax is reached when he is forced personally to conduct the public prosecution of his fiancee. How love conquers a lie and is stronger than death, is thrillingly developed in a tremendous court-room scene that brings one of the biggest, and, in spite of the circumstances, happiest endings ever shown in a screen dramatization.

Mr. McAllister has won laurels in a series of metropolitan engagements as leading man with Mrs. Leslie Carter and Miss Viola Allen, and also in his excellent characterization of the artist in Mr. Stevens' production of "The Devil."

Notes of the Trade

THERE can be fun at a fire the same as anywhere else, and Mack Sennett has found it and will soon show it to the public in "The Alarm," a forthcoming Keystone Mutual Movie. The fun comes because of the rivalry between a country police force and the fire department, and the unusual means the firemen adopt to put out a blaze. Incidentally there is a runaway in which a fire engine goes over a bluff.

* * *

"The Banker's Daughter," in five parts, by the Photo Film Corporation, has been sold in every State except Pennsylvania, Delaware, Maryland and District of Columbia. Edward M. Roskam, now in Europe, has received offers for the negatives of both subjects for England and the Continent.

* * *

A party of New York motion picture people who will attend the big convention of motion picture exhibitors at Dayton, Ohio, July 6 to 11, include Daniel Frohman of the Famous Players, Harry L. Reichenbach of the Jesse L. Lasky Feature Play Company, Harry J. Cohen of the Popular Plays and Players, Al. Lichtman of the new Lichtman enterprise, George Krause of the Krause Manufacturing Company, Arch. MacArthur of the Moving Picture World, William Barry of the Nicholas Power Company, Sam Spedon of the Vitagraph, Frederick Stine and others. A special car on the Pennsylvania Railroad will be used for the round trip. The party will be housed at the Algonquin Hotel there and will return via Niagara Falls.

* * *

Jack London's story under the title, "To Kill a Man," was dramatized by Frank A. Cooley, assistant director of the "Beauty" company and presented by himself and Mrs. Cooley at the Potter Theater, Santa Barbara, recently, on the occasion of the Flying "A" Baseball Club's Vaudeville.

* * *

In a "Beauty" newspaper story under the title of "Via the Fire-Escape," Harry Pollard has produced a thrilling newspaper story with Margarita Fischer cast as reporter. The subject is replete with striking situations.

* * *

Jesse L. Lasky will leave for Los Angeles again July 18, for a short visit to his studios there. In all likelihood David Belasco will accompany him, as will also Richard Walton Tully and Charles Richman, who was recently signed by the Lasky concern to do a picture.

* * *

In addition to marketing films, Sawyer, Inc., have started a new branch which might be classified as a commercial line. They have arranged with owners of leading theaters in ten different cities to make motion pictures of prominent scenes and people in each of the cities in which these theaters are located, the theater contracting for the pictures and showing them the following week.

* * *

"The Talk of the Tailor" is a refined comedy in which Harry Pollard plays the titular role. As a "Beauty" subject it maintains the standard of refined comedy. Excellent photographic quality and the splendid work of Margarita Fischer makes this a very attractive feature.

* * *

In "The Little House of the Valley," a Beauty release, the surveyor, Ed Coxen, meets with George Field, the leader of a band of Mexican brigands, in a fierce hand to hand encounter. Coxen vanquishes Field by throwing him over a cliff. The scene is very effective.

* * *

Robert Edeson and thirty-five players, accompanied by Stuart Edward White, have gone to Moose Factory, Canada, for the picturizing of "The Call of the North."

* * *

Sawyer, Inc., are issuing a weekly bulletin which is very concise and practical. They are advertising bookings direct to the exhibitor as well as State rights. This weekly bulletin shows fourteen new features ready for State rights and booking, with eight releases promised for the month of July.

* * *

James Oliver Curwood, a writer of remarkable versatility, who has furnished the Selig Polyscope Company with many scenarios, advanced a new one for production last week in "The Richest Girl in the World"—a unique little comedy, in that it requires two leading men and two leading ladies. In the latter capacity, Miss Adrienne Kroell and Miss Renee Kelly officiated —types of the brunette and blond order.

* * *

Many distinguished persons appear in the adventures of Our Mutual Girl. In each case before the noted person is shown an announcement is made on the screen. The public is assured that in each case the actual person has been photographed and in no case does an actor or actress impersonate the person named. Among those who have already been photographed with Our Mutual Girl are Andrew Carnegie, District Attorney Whitman of New York, Billie Burke, Mrs. Harriet Stanton Blatch, Mrs. Inez Milholland-Boissevain, Walter Damrosch, John J. McGraw, Rev. Thomas Dixon, Mr. and Mrs. August Belmont, Mme. Luisa Tetrazzini, Jimmy Britt, and Ysaye, the celebrated violinist.

* * *

In "The Little House in the Valley," by the Flying "A" company, anent the Mexican situation, no attempt is made to produce battle scenes, but the Mexican brigands figure prominently. Winifred Greenwood plays the lead and is supported by Ed Coxen, George Field, Wm. Bertram. It is a two-reel production.

* * *

Samuel Goldfish reports excellent results for the Lasky features throughout the European market.

* * *

Mr. Rudolph, vice-president and general manager of Sawyer, Inc., has just returned from a flying trip during which he arranged for several branch offices for Sawyer, Inc. The first of these will be in Chicago, to be followed by Boston, St. Louis and other large cities. Sawyer films will be booked direct from these branches in territories where the State rights have not been sold.

* * *

Miss Marie Dressler is appearing under Mack Sennett's direction in a gigantic Keystone comedy that will surpass all previous efforts of the organization at fun-making. Her methods are original and her expressive face makes her particularly effective as a silent fun-maker. No expense has been spared in preparing for the production.

* * *

The second American brand of the Heine-Katrina series, featuring George Field and Ida Lewis, is scheduled for release Friday, July 3rd. The first of the series entitled "Mein Lieber Katrina," was complete in itself, but the second subject furnishes an excellent sequel. Commendable work is done by both Mr. Field and Miss Lewis.

* * *

W. H. Bomb, formerly representative of the Syndicate Film Corporation in the New Orleans territory, has been succeeded by M. W. Lawrence.

* * *

"The Battle of Vera Cruz" is the only motion picture of the actual scenes of the fighting in the city of Vera Cruz and was taken under great difficulty by Edwin F. Weigle, staff photographer of the Chicago Tribune. This picture was shown for four weeks in the Jones-Limick and Schaefer theaters in Chicago and is now being booked in the Eastern States by Sawyer, Inc.

* * *

Albert Siegler, war cameraman for the Animated Weekly of the Universal, who for the last two months has been cruising along the West Coast of Mexico on board the U. S. Cruiser South Dakota, has returned to the Hollywood studios of the Universal Company with a vivid story of his experiences in Southern waters.

* * *

The Noted Plays Film Exchange, of 1482 Broadway, New York City, has purchased from the Life Photo Film Corporation the exclusive rights for the State of New York on their five part feature release, "The Greyhound." Mr. Rothapfel, the manager of the Strand Theater in New York, booked the production for one week, commencing June 21st.

* * *

James M. Sheldon, president of the Syndicate Film Corporation, has returned from the South bringing fine reports of the activity among exhibitors to book and boost "The Million Dollar Mystery."

* * *

Several sensational stunts are promised in the first comedy produced by George Nicholls, who recently joined the Sterling to take out a third company. For nine months past Mr. Nicholls has been a popular director of the Keystone. The comedy which he is just finishing and to be released on the Universal program, June 25th, is "The Crash." While it is in one reel, it is said that there is enough action, money spent and sensational incidents to make it worth two reels. An automobile, followed by a motorcycle, dashing over a cliff and crashing to pieces at the bottom and a tremendous explosion which destroys a house and barn are among the features.

* * *

Pauline Bush is back at work in the Hollywood, Cal., Universal studios after a rest of six weeks. The charming little star, who will play with Murdock MacQuarrie in the Nestor company and in feature productions, really rested during her vacation. The results were twenty extra pounds of becomingness and the confusion of the little star's wardrobe.

* * *

The Life Photo Film Corporation, which has just released its five-part, deep sea drama, "The Greyhound," by Paul Armstrong and Wilson Mizner, report an unprecedented demand for this feature.

* * *

The Men's Club of the Granville Presbyterian Church, Chicago, recently visited the American Film Company laboratories and inspected every department. When the visit was over the members of the club knew more about making motion pictures than they had ever hoped to know. During the tour of inspection several Flying "A" and "Beauty" films were shown in the projection room and the excellence of the photography and the beauties of the scenery shown were loudly praised.

* * *

Liebler & Co. having been sustained in their injunction to use the name of "Joseph and His Brethren" in the film production of that name, the name of the picture has been changed to "Joseph and his Coat of Many Colors." The subject is in six reels and is very beautiful. The leading man is John Sainpoles, who is well known as a dramatic actor. Sawyer, Inc., are selling State rights and booking the picture, which has met with success wherever shown.

* * *

Mr. Robert Grey, a new member of the Vitagraph Western company, but a well-known juvenile on the coast, played opposite Miss Novak, and gained everyone's sympathy in "An Innocent Delilah." He interpreted the part of the young Westerner with a great deal of intelligence.

* * *

An unusual scene will be shown in "Blue Knot, King of Polo," a Flying "A" drama which will be released June 24. Exciting moments in a game of polo will be shown, the game being an essential part of the development of the plot.

* * *

Burland's Theater, 163rd Street and Prospect Avenue, the Bronx, has purchased two Radium Gold Fibre screens from the Atsco, Inc., No. 218 W. 42nd Street. Other theaters which have recently installed these screens are the Phoenix Theater, 350 E. 81st Street; the Grand Unique Theater, and Fulmer's Montauk Arcade Theater, Brooklyn.

* * *

At the Strand Theater the photoplay will be Paul Armstrong and Wilson Mizner's deep sea drama, "The Greyhound," which had a long run as a play at the Astor Theater in New York and the Studebaker Theater in Chicago.

leads, is now at Duck Island, off the coast of Connecticut, where a number of dramas and comedies are being produced in the open. A feature part of which will be in one of the pictures, which recently took place, was a twelve-hour launch trip during which Miss Lawrence cooked the meals for her companions on an oil stove.

* * *

Arthur N. Smallwood will address the Tenth Annual Convention of the Associated Advertising Clubs of America at Toronto, Canada, June 22nd, on the uses of motion pictures in advertising and selling. Mr. Smallwood will use a Power's Cameragraph, Six A, to project motion pictures, which his concern has made, of many commercial enterprises.

* * *

Henry W. Savage, through his attorney, A. C. Thomas, started proceedings on Thursday, June 11th, against several moving picture exhibitors in Ohio who were said to be showing a film of "Madame X," notwithstanding prohibitory court decisions. This latest move on the part of Mr. Savage, though his attorney, is of especial interest to the moving picture fraternity, inasmuch as it carries an attempt to punish the exhibitors by jail sentences as well as by fines.

* * *

A picture that is finding much favor among exhibitors, especially in New York, is the one reel film made by Sawyer, Inc., showing A. Baldwin Sloane and Grace Field teaching the latest dances.

* * *

Headed by Alexander Gaden, Ruth Donnelly and Dorothy Phillips, the Imp company, under the direction of Frank Crane, S. P. D. (Soft Pedal Director), have just returned from Twin Island, where they have been spending the last two weeks producing a two-reel melodrama, "The Lady of the Island." One of the features of the play is a cleverly trained dog.

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"Breezy" Reaves Eason has been in pictures for about one year with the Flying "A." He acquired his theatrical experience on the coast in various stock companies, vaudeville, cabarets, etc.

* * *

In our issue of May 21st inst., we published the cast of the Lubin comedy picture, "He Said He Could Act," and in doing so mentioned that Bill Bowers played one of the stage hands, with Ray McKee. This was a mistake, the name should have been Ben Walker.

* * *

The plant of Thomas A. Edison, Inc., at Orange, N. J., and the moving picture studio in the Bronx will be closed on Thursday, June 25th, for the purpose of having the 5,000 employees become closer allied and united into one large family with the great inventor as the father. The various forces will congregate at Olympic Park in Newark, where many athletic events will take place. Mr. Edison will act as starter and award a handsome prize to the winner of each event.

* * *

Mrs. Frank Crane, wife of Director Frank Crane, of the Universal, is in the St. Elizabeth Hospital, New York, where she has just undergone a major operation. Mrs. Crane has been seen on the screen on numerous occasions, though she is not by profession an actress. Frank reports that she is doing well under the circumstances.

* * *

Two Power's Six A motion picture machines have been installed at Ebbett's Ball Park, Brooklyn, by the Marcus Loew Circuit.

* * *

Joseph Carl Breil, the composer who wrote the delightful incidental music of "The Climax," has been selected to conduct the large orchestra engaged at the Illinois Theater, Chicago, during the engagement of the second presentation of d'Annunzio's "Cabiria," which opened June 18.

* * *

Will S. Rising, the dean of moving picture actors and producers, has allied himself for several large features with Wilbur Collier Hudson, whose masterful touch was seen in "Hearts of Oak."

* * *

John Bunny, of the Vitagraph players, enjoyed the distinction of being one of the five speakers at the Centennial celebration of the Mt. Pleasant Military Academy at Ossining, N. Y. The other four speakers of the occasion were Rear Admiral Sigsbee, Rear Admiral Peary, discoverer of the North Pole; Edward Markham, and George Curtis.

* * *

"Nature's Touch," a Flying "A" release, is a psychological drama of sociological development. Vivian Rich plays the lead and Wm. Garwood plays opposite.

* * *

It is estimated by some that the largest business in the history of the New York Strand Theater was the record attained by Jesse L. Lasky's release, "The Only Son," which began a week's engagement at that house June 14.

* * *

A comedy play with the principals of the various Edison series in the cast was produced for the benefit of the public on Friday night of Exposition week at Grand Central Palace. As each scene was taken the negative film was given to a special messenger who hurried to a plant nearby where all arrangements had been made for developing. Within one hour after the last scene was taken the fully developed print was shown on the screen at the Palace to those who had witnessed the performance on the stage.

* * *

Peter Lang, after a three months' vacation, is back at the Lubin studio.

* * *

Hunter Bennett, who has been on the road [illegible] with the World Film Corporation, is now located at the main office as assistant to the general manager, Lewis J. Selznick. His duties and record in organizing outof-town offices are the [illegible] which have brought Mr. Bennett to this position of responsibility.

* * *

Owing to the great favor that [illegible] has found at the Studebaker Theater, Chicago, the engagement has been prolonged three weeks to July 4th.

* * *

As Ben Wilson stood at the Fashion [illegible] and autographed postal cards, Andy Clark registered each signature. When the last man closed on Saturday night the register said [illegible] times. Ben is now applying himself in order to be released at earlier stamp.

* * *

A Lubin company, Percy Winter, director, is temporarily located at Point Pleasant, N. J. The object being comedy pictures.

* * *

Since the combination between the World Film Corporation and the Shubert interests, a booking department has been formed at the offices of the corporation, 130 West 46th Street, under the supervision of J. H. Simmons, formerly of the Shubert Feature Film booking company.

* * *

The Variety Feature Film Company, of which Charles Peters is manager, have sold New York State for the four reel feature, "The Slaughter," to the Auditorium Amusement Corporation.

* * *

C. Jay Williams, the Edison director, is very fond of his dog "Gyp," so much so that he has trained it to play the principal role in a comedy of the Wood B. Wedd series, "Love Me, Love My Dog."

* * *

"Northern Lights," now being produced by the Life Photo Film Corporation, is rapidly nearing completion. Edgar Lewis, the director, left for Montana and Wyoming recently, and arrangements have been completed for the loan to the company, to take part in the production of one thousand Indians and fifteen hundred government soldiers.

* * *

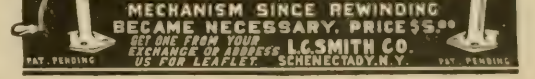
The World Film Corporation, which took the Polo pictures, has succeeded in getting some startling views of this interesting international event. The film is now being shown throughout the country.

* * *

During his forthcoming visit to Paris, William A. Brady will superintend the beginning of the moving picture version of Louis Joseph Vance's novel, "The Lone Wolf."

* * *

The William A. Brady Picture Plays Corporation now has six photoplays in readiness, but will not release any of them until September, awaiting the passing of the off season.



Moving Picture Theatre Mailing Lists For Sale

20,192, covering United States and Canada, price $40.00, or $3.50 per thousand for such states as you want.

670 Film Exchanges, U. S. $3.50
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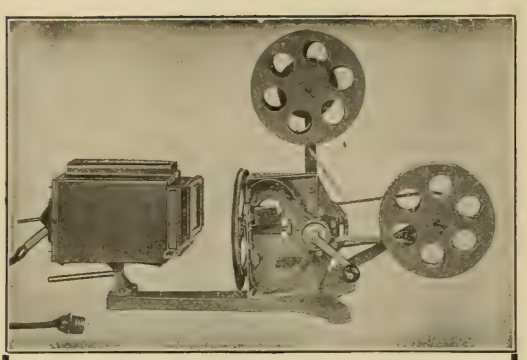

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Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

KENTUCKY.

BUSINESS with Louisville exhibitors has been fairly good during the past ten days, though little difficulty has been experienced in seating the attending crowds. The weather has been so extremely warm that the regular patrons go to the parks or airdomes and the down-town theaters are naturally not overcrowded.

Manager S. B. Kramer, of Warner's Feature Film Company, Indianapolis, Ind., was recently in Louisville making some changes in the local office. J. J. Hebert has been transferred to the Indianapolis office, and Fred Sheldon, formerly with the Kinemacolor Company, is now manager. The offices have been changed to two rooms on the other side of the Courier-Journal Building in order to get better elevator service.

The Walnut Street Amusement Company, Louisville, has quit operating the big automatic orchestra until the opening of the fall season. At present an admission of only five cents is charged and as the house is not doing a very large business it is not considered necessary to go to the expense of operating the big organ. An electric piano is furnishing the necessary music at present.

The Crescent Airdome, Louisville, which recently opened under the management of H. R. Whiteside, is operating six nights a week only, and is catering strictly to the high class people in its neighborhood. The residents in this district objected to pictures being exhibited on Sunday, and to vaudeville turns. Only first class pictures will be shown at the theater, and the management will do everything in its power to fulfill its patrons' requests.

James Malcolm, is a new recruit at the office of the Warner Feature Film Company's Louisville branch, and will represent the company on the road in Kentucky and Tennessee.

E. W. Clay, who formerly was manager of the Westonian Theater, Louisville, has taken charge of the theater again and is coming along nicely. The new management shortly discovered that last year's success was in a large measure due to Mr. Clay's efforts, and arrangements were made for his services at once.

Manager Louis J. Dittmar, of the Majestic Amusement Company, Louisville, has purchased a new Overland Roadster, to replace the Maxwell car which he has had in service for the past three years. Business at the Majestic has held up fairly well in spite of the season.

The Broadway Amusement Company of Louisville is making arrangements to close its house at Shelby and Broadway, that city, in about two weeks. Arrangements have been completed for the building of a new $50,000 theater on the present site. The new theater, it is expected, will be ready for business about October 1. The old house was the most successful small house ever operated in Louisville, it is said.

Manager George Steurle, of the Broadway Amusement Company, Louisville, is making arrangements to give up the dry goods business in which he has been interested for many years, and will give his entire time to his motion picture interests, which are large.

The attraction at B. F. Keith's theater during the past week was the nine-reel Selig production of "The Spoilers," which made such a tremendous hit at the theater about three weeks ago. Louisville movie patrons were so pleased with the pictures that it was impossible to accommodate the crowds along toward the end of the first week that the pictures were shown and the film was called back.

The National theater has discontinued vaudeville for the summer and is now showing only motion pictures. The first week of the change saw very fair crowds at the big theater, which is said to be cooler than any other house in town. This condition is brought about by the ventilating and washed air system, one of the features of the house. The program will be changed semi-weekly.

G. D. CRAIN, JR.

CINCINNATI

DESPITE favoring weather, considering the season, a number of Cincinnati exhibitors have been heard to complain lately that business is far from what it should be. After an unusually hot period during a good part of May, rains gave relief from the heat, and since that time the weather has been pleasant, so that patrons cannot complain on this score. A leading exhibitor points out, however, that the slump in attendance noted at many of the theaters is probably due to the business depression which exists in Cincinnati as in a good many other cities just now, and which is especially acute in a number of trades here by reason of the prolonged carpenters' strike, which has thrown many men out of work. As this exhibitor says, the amusement item in the household budget is usually the first to be cut down when things are slow, and this is doubtless largely accountable for the poor business referred to. As there is now good prospect of the strike ending shortly, however, and there is a large amount of work ahead, this condition is not expected to last long, and summer business with the photoplay houses is therefore expected to be fully up to the average.

The moving picture men were on the job at the opening day's races at Latonia, the beautiful Kentucky track just across the river from Cincinnati, and pictures were secured of the big crowd which attended the sport, as well as of the thrilling finish in the Inaugural Handicap and other races. These will be shown around the city with other pictures under the title of "Cincinnati in Motion," which have become very popular with audiences, ranking with good features in drawing power.

The Bijou, the Fountain Square house in which I. Lipson is interested, A. Lipson being the manager, has just received a thorough spring cleaning, the front and lobby being redecorated completely, while the interior was thoroughly renovated and cleaned, making it all that could be desired in freshness and airiness for the crowds which patronize it in all kinds of weather. Mr. Lipson, who manages the Family, the popular house on Vine street, and also the Grand, reports that business is holding up well at all three houses, considering the poor business which some of the theaters are experiencing, the excellence of his locations having a great deal to do with this fact.

"The Port of Missing Men," with Arnold Daly, the celebrated actor, in the leading role, drew splendidly last week at the Lubin, where it was exhibited for the first time in Cincinnati. The Lubin is using the regular theatrical billboards as well as other advertsing mediums, including the newspapers and car-cards, to give publicity to its attractions, and this policy is proving its value in the crowds which attend the performances at this leading Cincinnati house.

Oakley, a suburb of Cincinnati, is to have the largest airdome in or around the city, according to plans which have been prepared by the Oakley Building & Theater Co., which has purchased from the Oakley Park Co., the property at the intersection of Madison Road, Markbreit and Isabella avenues for this purpose. The airdome is to be conducted in connection with the Park theater, which is owned by the same company, the principal owners being James B. Carrigan, formerly of St. Louis, who has recently become prominent in the photoplay business in Cincinnati, and E. R. Gorbold, of Price Hill. The airdome will have a striking exterior, finish work similar to that used on exposition buildings being planned to secure decorative effects, and 1,000 lamps will be used for its illumination, besides four arc lights. The property in question has a frontage of 186 feet on Madison road, 225 on the east side, 186 feet along Markbreit avenue and is 52 feet across the west end. The house will have a large seating capacity. Other details will be available later.

The quarters of the General Film Company in Cincinnati were moved last week from the building at Seventh and Walnut streets to a handsome new structure at Opera Place and Elm street, which was built for the exclusive use of the company, and which is said to be the handsomest building used for film exchange purposes west of New York. The offices of the company are on the ground floor of the building, the rest of the space being used for various purposes connected with its work. Manager Frank Smith is highly pleased with his new quarters, and when everything is straightened out believes that it will be possible to handle business to much better advantages than in the former offices.

A. Klotz, formerly special representative of the World's Film Corporation, and well known to exhibitors in Cincinnati and the surrounding territory, is now acting in a similar capacity with the Edeltli organization. Mr. Klotz has been in the business for seven years.

The Eclectic production of "Esther," based on the Bible story which is familiar to most people, received a peculiarly gratifying indorsement last week, when it was shown on Sunday evening at the Seventh Day Adventist Church in Walnut Hills, one of the most aristocratic suburbs of Cincinnati. The vividness with which the film portrays the dramatic scenes of events related in the old story is calculated to impress it firmly on those who see it, and the church authorities did not question its educational value for this reason, considering it better to offer this counter attraction to the other shows, which might not show strictly religious subjects, than to risk a more ordinary form of offering for Sunday evening. A large attendance turned out for this unusual Sunday evening service, which was successful.

"Classmates" drew well during the first half of last week at the Gayety, the production of the play in picture form by Klaw & Erlanger benefiting, as do most dramatic productions, by the great number of scenes, especially out-doors, which are possible with the film. Those scenes at West Point, showing the cadets at drill and in camp, were especially well received.

The return engagement of the great Ames film play, "Quo Vadis," which showed at the Grand last week, continued the unusual success of this wonder of all big features, showing other that many people have still not seen it and desired to avail themselves of the opportunity, or that hundreds of those who had taken it an formerly wanted to see it again. Manager I. Lipson reports that the receipts during the entire week were entirely satisfactory, especially during the latter half of the week when popular **prices prevailed.**

"Ten Nights in a Barroom," was seen at the Wonderland last week, the production being by the Photo Drama Company. The feature consists of five reels, and large audiences turned out to see the production.

The extent to which motion pictures of the activities of various organizations, business and social, are becoming a recognized part of their outings and doings of all sorts, is indicated by the fact that the officers of the Three Scarabs Temple, a Cincinnati social organization, made arrangements in advance of their own initiative to have pictures taken, to the extent of 1,000 feet of film, of the outing held on Saturday afternoon of last week at Likwe Park. Pictures were taken of the organization in session groups of various members, the big dinner of fried chicken and catfish, which is always a feature of the sessions, and other incidents, as well as individual pictures of prominent members. It has been customary for a number of years to show at the meetings stereopticon slides made from photographs of deceased members, but hereafter the films of motion pictures will be used for this purpose.

Eleven houses in Dayton, O., have made arrangements to show the new feature to be produced by the Thanhouser Company, "The Million-Dollar Mystery," according to Special Representative Floyd Lewis, who has been working in this territory for a short time. Mr. Lewis reports corresponding success in all of the cities and towns which he has visited on behalf of the new serial, indicating a remarkable interest on the part of exhibitors in good features of this sort, as well as confidence in the company's ability to maintain the high standards set by its pictures in this new effort.

While a town is occasionally heard of where exhibitors complain that there are too many of them in business for profit, a place which is a trifle booming for and asking for a picture house is something of a novelty in Kelly's Island, a lake town in the northern part of the State, is in this same class, and it is not likely that it will be permitted to go long unsatisfied. It is said for it that it contains 1400 permanent inhabitants with scores hundred more in the shape of summer guests during the vacation season, and there is not a single picture house in or near the town. These facts constitute an opportunity worth the attention of some exhibitor who is looking for a location, and the indications are that such a man would be met with open arms at Kelly's Island.

The numerous things which find people an in spite of their attention, were shown by moving pictures at a lecture given by Charles F. Campbell, executive secretary of the Ohio Commission for the Blind, given at Springfield, O., recently on "Prevention of Blindness." The lecture was given in connection with the State health exhibit being shown there. Among the activities of blind people, as shown by the pictures, were skating, rowing, swimming, and other athletic diversions, as well as a number of employments of a more sedate nature, which are suitable for the blind to engage good stead.

The Pabst Amusement Company has been incorporated at Springfield, O., with a capital stock of $1,000, by Charles Settes, Ralph Kretzer and Fred Hil. The company will operate a motion picture house.

The Lyceum Theater Amusement Co., recently organized in Toledo, O., by Abe Shapiro, Joseph Weipner, Jr., Glen Anders, C. S. Sinclair and Daisy Allen, will construct a cataloguing photoplay house during the present summer which will probably be ready for occupancy well before the opening of the fall season. The capital stock of the company is $25,000.

CASEY.

MISSOURI.

DESPITE extremely hot weather, Kansas City exhibitors apparently have felt no unfavorable effects as far as attendance is concerned. The exodus of vacation seekers has not yet begun, and the added drama therefore is attracting as many patrons as during the winter. Some loss of business is expected during July and August, as many local residents will depart for their annual periods of recuperation. In the meantime however box office receipts are pleasingly large.

There will be no minister on the censor board recently appointed by Mayor Henry L. Jost to act as a court of appeals on protested films. Rev. George H. Combs, pastor of a Kansas City church, originally was appointed, but announced that he was unable to serve. Mayor Jost replaced him by Judge H. C. McDougall, a former city councilor. The other two members of the board are Trigg A. Lone,

a fire insurance agent, and Battle McCardle, an attorney.

An ordinance passed at Pittsburg, Kan., on June 3 created a board of public welfare, and abolished the old board of theater censors. The new body is required to pass on all moving pictures shown in Pittsburg and to either approve or disapprove them.

Leo Moret and G. W. Sherman have opened an airdome at Breckenridge, Mo.

The Trio theater, at Galt, has closed down and residents of that town will be without animated pictures until the Rusk Auditorium opens late in June.

Work has begun on a new theater at Albany, Judge R. L. Rigner being the builder. The house will be equipped for both motion pictures and "legitimate," and will open about September 1, according to present plans.

Asa Morton has begun work on the construction of a new theater building at Clarksdale. The house will be 25 by 80 feet and will be opened in August. Motion pictures will be used exclusively.

A new airdome at Houston, was put into commission last week by Gaylord V. Elliott recently.

Exhibitors of various Missouri and Kansas towns are co-operating in a good many instances with the local newspapers in securing publicity. The amusement men in many cases have cuts made of celebrities of the moving picture field and supply them to the local papers without charge. The editor, as a rule, is glad to get hold of some cuts to liven up his paper, and the arrangement has proved mutually profitable. The owners of the "Photoplay," at Nevada, for instance, provided three cuts in a single issue of the paper recently.

The latest entrant to exhibitors' circles in Kansas City is J. C. Lane, who expects to erect a $10,000 theater at Fortieth and Main streets. Carl Boller is the architect for the house. The plans have been completed and the contract will be awarded in the near future.

H. B. Lappe, president of the Standard Amusement Company, left for New York recently to gain new ideas as to the renovating of the Willis Wood theater which the Standard leased recently for a period of ten years. Mr. Lappe was accompanied by Frank Jackson and Fred McIlvain, Kansas City architects who will draw the plans for the alterations. About $25,000 will be spent in modernizing the old theater, at one time the proudest boasted by Kansas City. A fact not generally known is that the Willis Wood theater is connected with the Baltimore Hotel, which is diagonally across the street, by an underground passage, in order that patrons may reach the hostelry without difficulty in inclement weather.

C. S. Edwards, who recently left the Kansas City branch of the General Film Company to assume the management of the new Eclectic exchange, is rapidly whipping his staff into shape. C. S. Edwards, Jr., credit man at the General branch, has joined the Eclectic, and will have charge of the Pathe interests, including both the daily news and the weekly. Two experienced road men have been secured and will travel in Western Missouri, Northern Oklahoma and Arkansas and all of Kansas. The offices of the branch in the Ozark building at Eleventh and Main streets are about ready for occupancy. The front half of the second floor will be utilized. Handsome fixtures and the arrangement of the offices for expeditious and expert service are features.

C. D. Struble, assistant manager of the Kansas City branch of the General Film Company for some time, has been made manager, the appointment effective at once. Mr. Struble has been with the General for several years in various capacities, and while one of the youngest film men in Kansas City holding such a responsible position, is well fitted for the place. J. E. Willis, district manager of the General, with headquarters at Chicago, left for the Windy City recently after spending a week at the branch.

MURRAY.

SAN FRANCISCO.

THE Board of Public Works has granted a building permit to Oloff Carlson for the erection of a one-story moving picture theater on the south side of Cortland avenue, near Ellsworth street, the structure to cost $3,000. The location is in the Bernal Heights district, a rapidly growing section of the city.

Mr. and Mrs. H. Herman, of this city, are making a trip to New York and other eastern points and expect to be absent from California for three months. Mr. Herman represents the American Phototplay Company, of San Francisco and Berkeley.

A permit has been granted by the Board of Police Commissioners to Simon Varnagen for a picture theater to be operated at 1635 Ellis street.

The Larkin Theater at 816 Larkin street was opened on June 6 by Joy B. Rothschild under auspicious conditions, the Famous Players production "Clothes" being the first one shown. The program for the first week in addition to this feature included "The Redemption of David Corson," "Hearts Adrift," and "Love Everlasting." This theater is a very handsome one of fireproof construction, and is located in a district that was a very prominent one before the great fire of 1906 and which is now growing very rapidly.

The patrons of Grauman's Imperial apparently cannot get enough of Mary Pickford and the management has arranged for a Mary Pickford Anniversary Week in June when four of the greatest successes played at this house will be repeated. The management is advertising this event strongly on the billboards and by sending a splendid double of Mary through the streets in costume. She has been creating a sensation this week by appearing with a wolf hound, the counterpart of the animal seen in "Hearts Adrift."

The Portola Theater has been showing "The Stranglers of Paris" this week, having secured the exclusive rights for the presentation of this picture in San Francisco. This will be followed by "The Spoilers," which is credited with having brought $7,000 into the box office of the Hippodrome at Los Angeles during a single week recently.

The Acme Theater on Stockton street, near Broadway, has adopted the policy of showing posters only on the stage that the films are exhibited, the opinion being expressed by Mr. Marks that advertising in advance is often confusing to patrons.

The Pacific Coast Feature Film Company, which opened offices recently in the Hollingsworth Building, Los Angeles, has been showing its feature "Life in Joliet Penitentiary" during the past week at the Empire Theater on Market street, San Francisco, the price of admission being 10 cents.

The extensive increase in the business of the California Film Exchange, of this city, has led to the purchase of ten additional reels weekly.

The Universal feature "Samson" has just completed a successful week's run at the Broadway Theater, Oakland, inaugurating the change from vaudeville to moving pictures, and is now being shown at the Princess, San Francisco.

Lucius J. Henderson is no longer filling a position as director for the California Motion Picture Corporation, this position having been taken over for the time being, at least, by William Nigh, of

Arthur Payne, of the California Motion Picture Corporation, is back from his trip to Mexican waters with about twelve thousand feet of negative. Actthe scenario department

ing upon the advice of the United States naval authorities the work that was originally mapped out has been abandoned until conditions are more settled, but the yacht Iola has been left there with a crew and cameraman aboard.

A delegation of business men from Susanville was in town recently to interest moving picture people in taking pictures of Mount Lassen where a volcano is in active eruption.

The Pageant Film Company, recently incorporated at San Francisco, is arranging to have moving pictures taken illustrating in pageantry the growth of this city.

The California Motion Picture Corporation has recently had completed for use at its San Rafael studio a convertible auto truck with a capacity of thirty persons. The body can be changed at will for carrying scenery and supplies.

M. E. Cory, of the Sunset Motion Picture Company, is making a trip to San Diego in connection with the concession that is to be let for taking moving pictures at the exposition to be held there next year.

E. M. Asher, manager of the Progressive Film Producing Company, has completed arrangements with Silas Christofferson, the aviator, for sending a cameraman and moving picture outfit with the latter on an air trip from San Francisco to Seattle in a specially constructed aeroplane. The cameraman selected has had considerable newspaper experience and will carry a small typewriter with him to use en route.

Ernest Bru, formerly connected with Simmond's Features, San Francisco, has returned to this city from a trip to Buenos Ayres, where he spent some time attempting to introduce American made films into the South American market.

Byron Park, for some time connected with the local office of the Pacific Mutual Film Corporation, has left on a trip to Atlanta, Ga.

Ben S. Cohen, representing the Film Syndicate, is on the coast arranging for the release of the "Million Dollar Mystery" and will shortly return to San Francisco from Los Angeles to arrange for a publicity campaign.

F. G. Hyde, of the Liberty Theater, Lindsay, Cal., was in town this week on a business trip. He states that business in the central California orange belt is very satisfactory.

Turner & Dahnken have disposed of their theater at Fresno, Cal., and for the present will devote their attention to their other seven houses. This firm conducts one theater in each of the following cities: San Francisco, Oakland, Alameda, Berkeley, Richmond, Sacramento, and San Jose. An additional house is being fitted up at San Francisco and new ones are being erected at Watsonville and Berkeley.

The Capitol Theater, Sacramento and Locust streets, San Francisco, has changed hands.

A. A. Richards, a prominent moving picture man of Modesto, Cal., was in San Francisco recently on business. The outlook in his territory is splendid, the crops being the largest ever grown in that vicinity.

The plans made by manager Frank L. Hudson, of the San Francisco office of the Eclectic Film Company, for installing a fully equipped exhibition room at 67 Turk street have been held up by the municipal authorities. Mr. Hudson planned to install a fireproof booth with automatic shutters and safeguard in every way, but the inspectors demand that the regulations applying to theaters be complied with. The matter will be taken up with the leading officials, and it is believed that the necessary permits will be granted.

W. W. Clark has purchased the Pastime Theater at Berkeley, Cal., from Higgins & Kreig. The theater is at South Berkeley station.

D. S. Markowitz, who recently secured the selling agency in this territory for the Simplex machine, made by the Precision Machine Company, Inc., of New York, has opened offices in the Marsh Strong building, Los Angeles, and is conducting business as the Pacific Coast Motion Picture Supply Company.

The New Hippodrome Theater has been opened at Fresno, Cal., under the management of John Curtiss, this being the first open air motion picture house in the Raisin City. "A Leap of Despair" was the opening feature and this was well received. The services of Mme. Olga Gerster, a pleasing vocalist, have been secured for the entire season. The music is in charge of Ralph H. Aldred, late of New York, with R. Aw Dunn at the drums. The house is located in J street, near Tuolumne, and has a seating capacity of 1,000.

The American Theater Company has been incorporated at Los Angeles with a capital stock of $50,000 by G. Cohen, P. and M. Gururtz.

Claude C. Laval, official photographer for the San Joaquin Valley Counties' Association, recently took pictures in the pea packing plant of the Pacific Pea Packing Company at Oakdale, Cal., and in the grain fields on the West Side. The pictures will be shown at the Panama-Pacific International Exposition in 1915.

Roger Coit, of Oakland, Cal., is having plans drawn by Architect Edward T. Foulkes for a two-story theater to be built in that city, to cost approximately $80,000.

CHURCH.

IN THE MIDDLE WEST

THE City Council of Madison, Wis., has passed its ordinance regulating the construction and operation of moving picture theaters with a view to preventing fire and panic.

The Saxes recently announced that they would try the plan of using as ushers in the Orpheum and Crystal at Milwaukee, girls from the University of Wisconsin who want work in vacation. Dark-haired girls in white duck uniforms will be the color scheme.

A display of multi-colored electric lights and a fountain playing in front of an illuminated green background are decorative features of the Majestic Theater at La Crosse, Wis., which is playing big feature pictures.

Construction of Henry Rockwell's new theater at Darien, Wis., has begun.

The contract has been awarded for the construction of the new opera house at Hortonville, Wis. It will cost about $12,000.

Morgan W. Jopling, of Marquette, Mich., and his associates who plan to erect a string of motion picture theaters in Michigan and Wisconsin have formed the Delft Theater Company, which has filed articles of incorporation with the county clerk at Escanaba, Mich. The other incorporators are Hugh S. Gallup and Alfred O. Jopling. The company is authorized to have a capital stock of $50,000.

A series of weekly band concerts in connection with the moving picture bill at the Princess Theater at Crawfordsville, Ind., has been started.

Fred Hilton, formerly manager of the Orpheum Theater at Mansfield, Ohio, has purchased the interest of J. S. Byers in the Grand Theater and with Frank Beverstock will manage the house. Re-decoration of the lobby and the installation of a new indirect lighting system are among some of the improvements announced. Pictures will be presented.

Manager Charles Franke, of the Airdome at Park avenue and Farnam street, in Omaha, Neb., who opened his theater with regular releases, contemplates running some feature films before the summer is over.

According to the report of the Dayton, Ohio, Playgrounds and Gardens Association there are 919 colored people between the ages of five and twenty-four and 616 between the ages of five and fourteen with but one moving picture show to provide for their entertainment.

Members of the Order of Eagles who recently held a picnic near Hamilton, Ohio, were aware that many persons never had seen a moving picture machine before and arranged that the projection of the pictures should be fully as much of an attraction as the subjects on the screen. The projection was done from a platform in view of the crowd.

A new theater seating 1,500 persons and costing $27,000 will be erected on Court street in Beatrice, Neb., it is reported.

"A Race for a Bride" was the name selected for the industrial story pictures made for the Chamber of Commerce of Jackson, Mich., and shown to big business at the Rex Theater in that city. Attendance was increased by the offer of a local concern to give a prize to the person guessing the nearest correct number of feet of film in the picture. It is planned to show the films in 182 other cities.

Manager Sam M. Young, of the Garden Theater at Terre Haute, Ind., has not made all his plans for booking for the new house, but it is certain that cleanup high class pictures will be seen there. The front of the new house is in white enamel brick, trimmed with chocolate enamel brick.

An inclination of the people toward varied programs instead of an evening of the same story, is given as the reason for the substitution by Manager Brown, of the Lyceum Theater, at Columbus, Ohio, of mixed films instead of the multiple-reel features.

Bert Brinkley, of Cleveland, Ohio, has purchased the Lyric Theater at Sidney, Ohio, from P. F. Sarver.

M. W. Athey and W. J. Collins, of Williams-

town, Ohio, are contemplating the erection of a moving picture theater at that place.

Joseph Brokaw, who recently opened a new moving picture theater on the north side of the square at Angola, Ind., gave a benefit for the alumni of a local school.

The Ladies Literary Club, of Wausau, Wis., is devoting much time to securing patronage for high class moving pictures which are shown at the opera house. One of the recent features was "Antony and Cleopatra."

Clifford Cole, who has been manager of the Orpheum Theater at Elkhart, Ind., has gone to Kokomo, Ind., where he will manage the Sipe Theater, which has just been taken over from George Sipe by Allardt Brothers. The house already has entered upon a season of photoplays, but about the middle of August will begin a split week of one-half vaudeville and one-half moving pictures.

MIDWEST SPECIAL SERVICE.

IOWA

ANNOUNCEMENT has been made by the Iowa State Fair Association that a few weeks previous to the opening of the 1911 fall fair, the exposition will be advertised by means of views shown in 200 moving picture theaters in the state.

Dunn & Gabriel will be the firm name under which Chester Dunn and Richard Gabriel will operate a moving picture and vaudeville show at the opera house at Armstrong. They will run two or three nights a week, securing five and ten cents for pictures and ten and fifteen cents for pictures and vaudeville.

J. G. Wiething, who recently sold the Bijou Theater at Toledo, will give only feature pictures at the Wiething. Occasionally he will run vaudeville. A. H. Erickson, formerly in the picture business at Cedar Falls, and Bert Borgan, of Toledo, who purchased the Bijou, have leased the Lichty building as a new home for the Bijou and will move the show about September 1.

F. W. Ponder and G. I. Boller, who have been operating a picture show in the opera house at Griswold for several months, have gone into the real estate business under the name of the Griswold Land Company. Boller has purchased a half interest in the opera house and the firm will have offices in that building.

S. J. Snittjer, of Wellsburg, has succeeded Reisinger & Dreher, who for the last two years managed the Dike Opera House at Dike, and will conduct a picture show.

A stock company has been formed at Ellsworth for the operation of a moving picture show.

The city of West Point has leased ground on the east side of the park to the management of the Electric Theater, who will operate an airdome there this summer.

MIDWEST SPECIAL SERVICE.

IN THE SOUTHWEST.

DR. J. H. EARP was appointed receiver June 2 in the United States District Court at Oklahoma City, Okla., for the Al J. Jennings Film Company as the result of a suit brought by Jennings against Garland Hale, W. R. Crusoe and the film company. Jennings declared that upon representations made to him prior to August 4, 1913, by Hale and Crusoe, he made a thirty-year contract with them whereby they were to have the exclusive rights to his literary works and films. They were unable to furnish the capital promised, he declares. He further alleges that at the incorporation of the Al J. Jennings Film Company with a capital stock of $30,000 he was to have 297 shares at par value of $100 each. He asserts that the stock was drawn to him, but never delivered from the stock book until someone fraudulently endorsed his name to the stock and thereafter marked it canceled and surrendered it. He also alleges that Hale and Crusoe without his authority issued successive twenty-five and sixty shares respectively which belonged to him. He asked the action of the court for new construction of himself and other bonafide stockholders.

The Lyric Airdome at St. Charles, Mo., gave a benefit for the Ladies' Guild of Trinity Episcopal Church.

Superintendent Richards, of the public schools at Ardmore, Okla., has announced that he will advocate the installation of moving pictures and phonographs in the schools of that city.

A natural amphitheater in the White Mountains sixty miles west of Roswell, New Mexico, is being used for a series of meetings at which the gospel and good roads are alternately preached. Moving pictures are being used in connection with both services. The ministers and business men of Roswell are co-operating.

The moving pictures of "The Siege of the Alamo" which were taken at San Antonio, Tex., will be used for educational purposes in the schools of the Lone Star State after they have been shown in the regular manner. The picture which was eight months in preparation, was taken under the direction of H. C. Matthews, formerly with the 101 Ranch Company. Thorough research into historical authorities was made before the scenario was written. Whenever possible the identical historic properties were used. About 2,000 persons were used in the various scenes. The film project is backed by a stock company of prominent Texans. In the fall of 1913 Representative A. P. Rogers, of Decatur, Tex., took charge of the executive and financial end.

Manager John Burgess, of the Livingston Theater at Livingston, Tex., has inaugurated a Saturday matinee for the convenience of the country people. The Livingston has announced that the theater may be used free by all societies and organizations of the town when the picture show is not in operation.

The picture "An Abandoned Honeymoon" taken recently at Port Arthur, Tex., to advertise that city has been shown at Pocahontas, Ark., Paducah, Ky., and in some Illinois cities.

Hugo, Okla., was recently filmed by the Leroy Film Company.

The Queen Animated Weekly, produced for the Queen Theater at Houston, Tex., is attracting much attention from lovers of the local industries. So many children did not get to see the Mardi Gras in its original run that it was repeated by request.

John Todd has sold his moving picture theater at Newkirk, Okla., to J. W. Tresner, of Enid, Okla.

A. L. Ramsey, who has opened the old Orpheum Theater at Sulphur, Okla., will operate the house under the name of the Palace Theater.

The Empress Theater, at Waurika, Okla., has been sold to J. A. Woodam and A. M. VanCleef.

E. D. Perkins will be the manager of the Happy Hour Theater at McKinney, Tex., which was sold by John C. Penn to E. B. Pope, who also operates the Pope Theater.

The Wonderland Moving Picture Theater at Muldrow, Okla., has closed.

MIDWEST SPECIAL SERVICE.

IN THE NORTHWEST.

FOLLOWING the sale of the Empress Theater at Ft. Collins, Colo., Gus and Max Kohn and F. H. Fairchild (the Northern Colorado Amusement Company) will devote their attention to their house at Boulder, Colo., and expect to add other houses in that locality. H. F. Beier and George K. Thompson, who have secured control of the Empress, will operate with the same policy of pictures under the name of the Empress Theater Company.

James M. Piquett, who has purchased the Best Theater at Missoula, Mont., from George W. Carter, has changed the name to the Star Theater.

Instead of erecting a tablet or the usual form of memorial the senior class of the 1913 school at Winona, Minn., proposes that its name shall go down in history as one that was a benefactor, and to aid education by presenting the school with a moving picture machine.

The pictures taken in Boulder, Colo., of the University of Colorado May fete did not turn out well and the Curran Theater had decided not to give the advertised exhibition. Requests were so numerous that they were shown as "three minutes of movies as they shouldn't be" coincidental with the appearance of "Goodness Gracious or Movies as They Shouldn't Be" at the Rex.

MIDWEST SPECIAL SERVICE.

ILLINOIS.

FUNDS derived from the sale of abandoned school buildings in Springfield will be used for the purchase of motion picture and gymnasium equipment. This means of securing these modern adjuncts to education was suggested by the teachers and readily adopted by the school board.

Plans for the location of moving picture theaters in the residence districts of Springfield have been agreed upon by the city council. New houses will have to secure the consent of property owners within a distance of 400 feet in each direction from the proposed site.

Floats in the Memorial Day parades at Dundee were shown at Manager Wendt of the Dundee Opera House, who had the pictures taken.

Joe Bontes has sold his La Salle Theater in the 200 block South Adams street, and the Liberty in the 300 block South Adams street, in Peoria to Charles F. Hathaway, a real estate dealer of that city, who will operate both houses.

The village board at Lena turned down a proposition to open the moving picture theaters to operate on Sunday.

The Centralia Opera House, now and then a picture house at Springfield, is being remodeled at an expenditure of $10,000.

Labor organizations of Bloomington contemplate the erection of a combination lodge hall and theater. Peoriers will be taken from the White House Theater, erected on Washington street in Grand Rapids, Wis., by the union men of that city.

The Peerless Airdome was opened at Tamaroa for a season of pictures.

The airdome at La Salle is again a popular young lady's resort.

The season's bears of the Chicago moving picture operators' team established a game with the Belvidere team for June 21. It was planned to film the game and show the pictures at the Belvidere houses.

Light business has caused a change of policy in the Princess Moving Picture Theater on West State street in Rockford and the house will be operated only on Saturdays and Sundays during the heated season.

Louis Rubens for the last six years prominent in moving picture affairs in Joliet, has added to his holdings in that city by taking a long term lease on the Joliet Theater. This gives him the Crystal, Stairs, the Princess and the Joliet. About $10,000 will be spent on improvements to the latest acquisition, which will not be opened until Labor Day. Dates not filled with drama will be given over to [illegible] films, the latest [illegible] being made with the [illegible].

R. S. Hopper, of Bismarck, has just secured a name for his new theater, which he enjoys the Rialto Theater in that city. Remodeling of the structure has begun.

Fred Sterling, of Rockford, and [illegible] Marcus Heiman and [illegible] have purchased the [illegible] theater at La Salle and Ohio streets in [illegible] Harris, Heiman & Hill, Chicago & Company [illegible] ago.

Fred Reese, of Bloomington, has purchased the Orpheum Theater at Decatur, from George W. Roe.

The Academy Advertising Company, [illegible] New York, with Otis Davis as [illegible] the Playhouse and the Southern Theater. [illegible] tures are the property of the Oak Park Business Men's Association, and will go into the [illegible] of the organization as a part of the association record of the community.

Moving pictures and a concert by the Addler [illegible] Orchestra gave satisfaction at the Hirsch Theater in DeKalb.

Reservoir Park, near Paris, is using moving pictures for a free attraction this year.

MIDWEST SPECIAL SERVICE.

WASHINGTON, D. C.

"WHAT Kind of Moving Pictures do You Like?" is the question being asked the public by the Washington Herald in its moving picture page, and a blank is provided for the writing of a reply. The paper states that in this way it is giving its readers an opportunity to tell the moving picture manufacturers just what they want. All answers must be signed and only one will be accepted from each reader. Coupons will be printed each day for thirty days and at the end of that time they will be classified and just what the "movies fans" of Washington want will be determined. The newspaper then will take the matter up direct with the film manufacturers, the local exchanges and the exhibitors of Washington. The blank contains the following classes for which the reader may or may not express a preference: One, two and three-reel comedies; one, two and three-reel dramas; one, two and three-reel special features; educational films; serial pictures; features of three or more reels; weekly news pictures"; as well as "I prefer a show consisting of [illegible] reels of pictures." This scheme seems to have the approval of the exchanges and the exhibitors, and considerable interest is being manifested in it by the general public. At least it is keeping the business in the theatrical advertising line fever, one might say, and the more publicity of this type that can be given, the better. The Herald, according to announcements in the theater, also is playing fair with the exchanges as some are giving alternating matinees to the paper every Thursday, the opening day for the new feature films in this city. In fact, the Herald also has [illegible] [illegible] is receiving the support of [illegible] [illegible].

"Central Park" as the lot that has been picked on to be the airdome site is soon to be opened on Ninth street at Grant Place northwest, near the main entrance of Seventh Street [illegible] The opening one in the downtown district is [illegible] [illegible] thousand persons. The park will be operated by the United Amusement Company. A large orchestra under the leadership of Meyer Davis will be employed.

The Orpheum, the Stanton and Crandall's last week presented films showing the activities of the public schools here, showing especially the work done by the pupils in the summer time. Many of the exercises and [illegible] were shown, as well as the [illegible] of the children at [illegible] and [illegible] The features of the [illegible] were [illegible] [illegible] [illegible]

DETROIT

FROM June 7 to the 12th Detroit has been sweltering with the heat. All records for high temperatures were broken. Businessmen all the theaters dropped nearly fifty per cent. However, the weather man has assured us that the temperature is due to drop and that before the end of June we shall be experiencing cool breezes which is sure to be welcome news to those engaged in the moving picture business.

Douglas Dickerson, manager of the Detroit office of the World Film Corporation, returned June 10 from New York City, where he conferred with the home office. Mr. Dickerson is well pleased with the treatment his firm has received in Michigan, and is very optimistic about the future. He states that his company will soon have a few startling announcements to make.

George H. Wiley, managing director of the Dayton Exposition, was in Detroit June 10 and 11 and attended the convention of the Michigan State Branch, No. 4, Motion Picture Exhibitors' League. From here Mr. Wiley went to New York City to attend an important meeting of the officers of the national association, of which he is secretary.

The Rosedale Theater Co., which is building a theater at Woodward and Rosedale avenues, has been incorporated for $50,000, the principal stockholders being William Klatt, Noah A. Rounds Dalton and J. W. Schneider.

Every holiday moving pictures are shown as an entertainment feature for the prison inmates of the Detroit House of Correction. The pictures are selected with care, always the aim of the management of the institution to only show such films as are interesting, instructive and have a moral. Arrangements for putting on the shows and taking care of all details are handled by Peter Jeup, of Detroit, proprietor of the Pastime theater.

The Family theater, facing the Campus, has been completely renovated through every part of the house, the walls have been repainted, the woodwork revarnished and repainted, new draperies added, as well as new carpet, and new electric lights installed on the outside, making the "Family Corner" as light as day. The office of Manager McCarron, formerly in the basement, has been moved to the foyer off the balcony and has windows both on Cadillac Square and the Campus, thus making it very cool during the summer and allowing a splendid view of the activities in the very heart of the city. The cost for these improvements amounted to approximately $7,000, but the theater gives the appearance of being absolutely new. A patron who was there a year ago would hardly recognize it today, except for the location.

Charles Hagedorn and David King have retired from all connection with the Wolverine Feature Film Co., whose officers are in the Equity building. The business will be continued under the management of Messrs. Davey & Schram.

A. Cohen & Sons are having plans drawn for a 1,500 seat theater on Gratiot avenue, on the present site of the Colonial, which they own. The present theater will be used as a lobby for the new house, as ground in the rear has been leased on which the theater proper will be built, thus allowing for a long lobby for sheltering people during the rainy and stormy weather. It is planned to have the enlarged theater seat 1500, the present one having a capacity for only 800. The cost of the new structure will be about $40,000. Work will start during the next sixty days. The Greenwood theater, being erected by the above firm, at Greenwood and Calumet avenues, seating 800, will open about the latter part of July. Ben Cohen does all the "hustling" for the firm.

Harry Goldberg, manager of the Casino Feature Film Co., went to Milwaukee June 15th to arrange the details in connection with the opening of an office there. He will make a trip through the state of Wisconsin and arrange with the various theaters there who have written for the privilege of showing the company's films. He expects to have the Milwaukee office operating by July 1. Mr. Goldberg states that despite the warm weather the rental of feature films, with his company, has increased one-third, although he anticipated that it would drop off that much.

An announcement of more than ordinary interest has just been made by the Ford Motor Company. As is generally known, this concern maintains one of the most complete moving picture plants in the United States, and has made pictures of its entire factory which are shown for the benefit of its agents and those who may be interested. The announcement in question is that the company will start at once to turn out each week a Ford-Detroit Weekly to consist of local events, being similar to the Mutual and Pathe Weeklies. These will be shown first at the Empire theater on Woodward avenue and then given to the other houses that may care to show them. There will be no charge whatever for the films, the Ford Company making the pictures and delivering them absolutely free. The Ford Company was the first to start profit-sharing on a big scale, and si now the first to inaugurate the idea of making pictures of current events and furnishing them gratis to the theaters. It shows conclusively that Henry Ford has recognized the importance of moving pictures for commercial and industrial development. A. J. Gillingham, proprietor of the Empire, has indeed been very fortunate in having secured the first privilege of showing these films.

The publication in a local daily newspaper to the effect that a New York moving picture concern would take pictures of Palestine and other biblical countries and furnish a regular weekly service to churches throughout the country is not looked on with favor by local pastors, who see no reason for such an innovation. Motion pictures have been shown in local churches, but only on special occasions. The idea was expressed, however, by a number of pastors to the Detroit correspondent of the Motion Picture World that it would not be a bad idea to throw open the churches at night with high-class films of subjects that would be interesting and uplifting, charging five or ten cents, and not running the regulation pictures as seen in most picture houses, but rather those mostly along educational lines.

As soon as contracts can be awarded, William Klatt states that construction work will be started on a new moving picture house at Gratiot avenue and Riopelle street. It will have accommodations for 800 persons.

Plans for a one-story brick theater to be erected at West Grand Boulevard and Grand River avenue are being prepared by Architect Richard H. Marr.

An audience which recently filled the Lyric theater on Michigan avenue attentively watched the program though utterly in ignorance of the fact that across the street a building was on fire. Manager Fred Williams, of the theater, was standing beside the open rear door of the house when the building started to blaze. He immediately closed all doors, turned on every fan and none of the patrons were "any the wiser" as to what was going on.

The Strand Theater Co., Inc., has been incorporated for $65,000. The principal stockholders are John H. Kunsky, George W. Trendle and Mary E. Kunsky.

The Alhambra Theater Co., Inc., has also been incorporated for $50,000, the stockholders being the same as in the Strand corporation.

SMITH.

ST. LOUIS.

THE Paradise skydome was opened at Eighteenth and Chestnut streets Sunday, May 24. John Carzin, the oldest exhibitor in point of service in St. Louis, is the proprietor of the new place which he claims to be one of the biggest alfresco theaters in the city. The Paradise seats three thousand, has a four reel program and a vaudeville act for five cents admission. Mr. Carzin is also the owner of the Casino and the Royal, two all-picture theaters in Market street, and when the program at the skydome is interrupted by rain, checks are given which are good at either of the above named places or for the next night's performance at the Paradise.

The Movie, a handsome and well equipped theater, was opened June 5, in Market street near Jefferson avenue, by Wilson and Shaffner as proprietors, and Leroy Martin behind the Simplex machine in the operating room. The Movie has a neat brick and plaster front, an entrance and an exit lobby with the box office between, seats two hundred and fifty persons, has a fine orchestra, gives a four-reel program for five cents admission, and caters to colored patrons.

The St. Louis Times Movie Review, which is issued in connection with the St. Louis Daily Times, is making friends everywhere. Manager Russell T. Edwards says he has the Review booked in thirty theaters. The film is devoted exclusively to local events, and seems to fill a long felt want among theatergoers of St. Louis.

On Saturday, June 5, Mrs. Wilbur Higby, manager of the Marguerite Clark theater, 4026 Olive street, turned her house over to the Pure Milk Fund, an organization fostered by the Post Dispatch to furnish milk to babies during the hot months. A nice sum was realized from the benefit, and Mrs. Higby's accomplished little daughter, Mary Jane Higby, made a bit as one of the performers in the program which consisted of playlets, plays, music, songs and recitations by a number of clever children.

The Columbia theater is showing moving pictures of the Pageant and Masque held in St. Louis the last week in May. Director Willis L. Rohard of the St. Louis Motion Picture Co. made 20,000 feet of film, more than half of which was discarded. The run lasts nearly two hours as it is, and one of the most remarkable sights ever shown on the screen is the panoramic view of the immense audience of a hundred and fifty thousand people. Although all of the scenes are shown as the audience saw them from across the lagoon, there are a great many close up scenes, especially of the important characters, such as La Salle, Laclede, Chouteau, DeSoto, Lafayette, in the pageant, and St. Louis as a child and as a man; Gold, Imagination, and all the other principal figures in the masque. The film is extensively advertised as the largest group of actors ever brought together before the camera on the largest stage in the world. The Columbia charges twenty-five cents admission for the entire lower floor, and ten cents for the balconies.

The readers of the Times have selected Miss Naomi Childers of the Vitagraph Co., as the most popular screen player in St. Louis. The Times first conducted an elimination contest lasting over ten weeks, which narrowed the vote down to ten contestants, after which the final balloting was started. Miss Childers, who spent her childhood in St. Louis, won with 12,063 votes. Mary Pickford was a close second with 11,121, and King Baggot, who is another home town citizen, followed with about ten thousand. The others in the final race were: J. Warren Kerrigan, Francis X. Bushman, Kathlyn Williams, Crane Wilbur, Rosemary Theby, Thomas Santschi, and Anne Shaeffer, the last three named are also St. Louisans. The voting was very spirited. Russell T. Edwards, the moving picture editor of the Times, says his assistants worked like beavers tabulating the ballots during the last few days of the race.

Charles Durbin, proprietor of the Booker T. Washington theater at 23d and Market streets, is having four thousand feet of film made for the St. Louis Motion Picture Company which will depict negro life in St. Louis. The film will show moving pictures of prominent colored citizens, views of large churches, hospitals, high schools, and other institutions devoted to the use of the Afro-American race. Mr. Durbin is a well known and influential colored citizen of St. Louis, and his theater, the Booker T. Washington, is thoroughly up-to-date and modern in every way, seats eight hundred people, has a splendid ventilating system, and renders an excellent program of photoplays and vaudeville.

GIEBLER.

INDIANA.

TO EVERY person inserting a twenty-five cent want ad three times, the South Bend, Ind., News-Times is giving free a ticket to the Orpheum theater.

Quite a little "to do" has been raised in Centerville, Ind., due to the determination of the city council to tax Manager Hulbert of the Hulbert picture show house $25 a year, and the fears of Centerville citizens that they will lose their "movie" house. So wrought up are the citizens that they have started a subscription list to pay for Hulbert's license. The manager says he will leave town first before donating $25 a year to the town treasury. He says he cannot accept the subscriptions of patrons of the house since it is the principle of the thing he is fighting.

L. E. Holwager of the Little Grand theater, Madison, Ind., has purchased of the Switow Amusement Co., of Louisville, Ky., the lease and good will of the Dream theater recently remodeled by the Switow Company. The theater here is one of the handsomest in this part of the country.

Evansville is seeing its own annual field day exhibition on the screen at the Criterion theater. The films were made in May by Charles Randall of the Magnet Film Company. The scenes showing the collapse of the stand where 50 persons were injured has been cut out of these films.

A paper discussing the moral and educational advantages of the motion picture was recently read before an appreciative audience of the Civic Improvement Organization of Michigan City. The speaker impressed her hearers with her facts showing the enormous possibilities for good or bad held out to the picture men.

"The Last Days of Pompeii" crowded the Arcade and the Lyric at Attica recently. Seats were at a premium.

Sam Young is constructing a new and up-to-date airdome in Terre Haute. Young hopes to open the new house this month.

The Terre Haute Grand Opera House will devote one whole week to the exhibition of "The Christian," with eight reel Vitagraph feature.

Improvements at the remodeled Princess, Elkhart, which has just opened with a pleasing program, including a new picture screen, nine electric fans and shortening of the picture throw thirty-five feet.

The high temperature of the last few days has been felt throughout the state by the motion picture men, some of the managers closing their houses temporarily so big was the decrease in attendance. Manager Willard of the Palace, Greensburg, decided to close his place this summer to theatrical attractions and will offer moving pictures as soon as the heat wave passes.

WILLIAM.

NORTHWESTERN NEW YORK.

THE New Lyric Theater, Buffalo, which, according to an announcement of the management, would close for the season, has been reopened with moving pictures.

The Academy Theater, Buffalo, has dropped vaudeville for the summer, exclusively showing moving picture features.

An aviator representing the Buffalo Enquirer flew over that city recently and dropped copies of the paper from his machine. In the paper's were tickets for several prices furnished by local theaters and business houses. Among the prizes were season's passes to Shea's Theater and the new Hippodrome Theater, Buffalo.

G. A. Keating, manager of the Jubilee Theater, Buffalo, has changed the policy of his house. He has reduced his price of admission during the week from 10 cents to 5 cents. He is maintaining the same high standard of shows as heretofore, however. Extra attractions are provided for his Sunday shows, at which the price is ten cents.

E. L. Hyman has been appointed assistant to Harold Edel, manager of the Strand Theater, Buffalo. Mr. Edel has returned from New York, where he has arranged for moving picture features.

Bruce Fowler has been appointed assistant to M. Siotkin, manager of the Olympic Theater, Buffalo. Mr. Fowler was formerly with the Griffin Amusement Co., of Toronto, Ont.

BILLY BISON.

NEW ENGLAND.

EXHIBITORS generally in this section have watched with considerable interest the career of the Eastern Theatres Company. This company was organized mostly by stock sold by the promoters, who used the advertising columns of the newspapers liberally. The stock was first placed on the market about a year and one half ago. Although considerable stock was sold, the corporation recently found itself in financial difficulties, due chiefly to the ill-advised policy of the management, who insisted upon wasting much money on vaudeville used in connection with the moving picture programs. The death of Frederick Elliot, one of the officers of the company, due to suicide, brought things to a climax in the week of June 1, when the directors met, and voted to oust John H. Kimball from the position he held as general manager. Samuel Grant, of the firm of Campbell and Grant, was secured to take up the general management. This move is considered a very wise one, as Mr. Grant is acknowledged to be one of the ablest and most efficient moving picture men in all New England. Mr. Grant reports that very recent financing of his has placed the Eastern Theatres Company in a strong financial position, and that the company has more than sufficient assets to offset any liabilities. The entire system of the company will be reorganized, and the style of shows in the various theaters changed to suit local conditions. Mr. Grant's first move was to close the Majestic Theater, in Keene, N. H., on June 6, and to reopen this house on June 13. The Majestic was painted during the week it was dark, and several other renovations were made. E. L. Campbell, who formerly managed the Majestic, was again placed in charge of this house. The policy of the Majestic has been changed from moving pictures and vaudeville to a straight picture show. The theaters controlled by the Eastern Theaters Company are the Art, Orange, Mass., the Premier, Newburyport, Mass.; the Casco, Portland, Me., and the Majestic, Keene, N. H. If Mr. Grant fails to make a success of this new proposition of his, it will be the first time he has failed since he entered this business some nine years ago. The theaters on this circuit are all free and clear of mortgages, and it is predicted that the company will forge ahead rapidly.

Harry F. Campbell, manager of Warner's Features at Boston, due to increased business, has opened a branch office in Portland, Me., at 515A Congress Street, over which presides William J. Ankerlie. In this way the fast-growing Maine trade will be handled more efficiently and quickly.

Although the Ways and Means Committee opposes it, the "House" on Beacon Hill, Boston, has advanced the bill forbidding the keeping of motion picture machines in schools or public buildings, and providing for inspection and licensing of operators through a legislative stage.

June 15 saw the third week of the Universal's special feature, "Neptune's Daughter," at the Tremont Theater, Boston. Business holds up well, despite the heat.

The Wilcox Theater, Savin Rock, West Haven, Conn., is now doing its usual big summer business. The policy at the Wilcox is feature pictures, changed every two days.

The people in charge of education in Springfield, Mass., are partial to moving pictures, as an aid to instruction, and the Buckingham School there is to be equipped to this end. A fireproof shed is being built in the new school auditorium, where the moving picture machine it to be operated.

Manager B. Streeter, of the Bijou Theater, Greenfield, Mass., finds that his business holds up well, and may remain open all summer. The photodrama "Creation" was featured by Mr. Streeter with unusually good returns, June 8-13.

The Lawler Theater, Greenfield, Mass., operated by the well-known Lawler Brothers, is now playing a policy of vaudeville and pictures. N. J. Lawler attended the meeting of the Eastern Theatre Managers Association in Philadelphia, and was elected a director of that organization.

At the present time the American Feature Film Company, Boston, is the New England distributor of the Lasky film productions, but when the Paramount Picture Corporation begins to release next fall, the Lasky features will be handled in New England by the Famous Players Film Company of New England, Boston. By arrangement, all "Class B" features of the last mentioned concern are to be transferred to L. Mayer, of the American Feature Film Co., who will handle them through this territory. "Class B" features include all multiple reel subjects, but Famous Players or All Star subjects.

On June 9, the Maine State Branch of the Moving Picture Exhibitors' League of America held a meeting at Portland, Me., which was largely attended. At this meeting it was decided to relinquish the charter as a member of the National League, and a committee was formed to immediately reorganize the present organization into one that would be absolutely independent and without affiliation with any state or national body. The move was decided upon only after a most prolonged discussion, after which a shore dinner was served at Mitchell's on the Cape Shore.

At Keith's Theater Boston on the week of June 8, moving pictures were shown of the three elephants presented to the city's zoo by subscription of school children. Other pictures shown here included the Dorchester Day Exercises, the Arlington Celebration and the Country club at Allston, Mass.

HENRY

Advertisers

Will kindly note that all Special Copy intended for the

SPECIAL NUMBER

must be in our New York Office on or before Thursday, June 25. This is our Only Special Number of the Year, and will be more interesting this Year than ever before.

MOVING PICTURE WORLD

17 Madison Avenue

New York City

PHILADELPHIA.

M. GOLDSTEIN, manager of the Aurora Theatre, 628 Morris Street, Philadelphia, owing to the hot weather on June 13, closed his theater, and will reopen about the first of September.

The William Penn Theatre, Lancaster and Fairmont Avenues, Philadelphia, on May 30 closed one of the most successful seasons in the history of that playhouse. W. Miller has entrusted the placing of the house in first class condition with the painters and decorators. The house will reopen some time in August.

Six Atlantic City amusement proprietors were fined for running wide open on Sunday, May 31. Their places were tightly closed the following Sunday, and with the piers and the houses of the board walk operating with the "slow pedal" for four official lightning might strike a second time. Sunday at Atlantic City was very quiet as well as being dry.

The Star Theatre, 2023 North Seventeenth Street, has been sold by Harry Weinrich to Elizabeth P. George, subject to a mortgage of $7,500. The structure in which it is located is known as the Hall Building, and has been used for a moving picture theater for some time.

On Monday, June 8, Dr. Samuel G. Dixon, State Health Commissioner in his warning to the public to avoid stuffy theaters and demand pure air, good ventilation and safety in the moving picture theaters, said: "The value of some inexpensive form of amusement is obvious, but there are certain conditions which the purveyor of such entertainments should consider due his patrons and which they should in turn demand. Proper ventilation and cleanliness ought to be given without the asking, and when they are not provided they should be compelled. The crowding of hundred of persons into improved auditoriums that are stuffy, overheated and ill ventilated has no doubt exacted a large list of deaths from pneumonia and other infectious diseases. The public itself holds the remedy in its own hands. Use your influence to aid the health authorities in their efforts to improve housing conditions. If you are a patron of the moving picture shows, observe the proprietor has provided proper ventilation and cleanliness. Avoid the close, ill-smelling or vented atmosphere, lest you pay the exorbitant price of headaches, colds or pneumonia."

Contract was awarded to George Hogg for the erection of a theater at Seventeenth and Atlantic Streets, for the Tioga Realty Company. The theater has a 42-foot entrance and a seating capacity of 2,000. The name has not yet been announced.

With the office of the company at Asbury Park, The United Motion Picture Corporation was incorporated with a capital stock of $200,000 by the Secretary of State on June 8, at Trenton, N. J. The incorporators are James O. Welsh and Frank B. Huston, of New York, and Fred W. Heimann, of Wilkesbarre.

D. Rawlinson, manager of the Belmont Airdome, has announced that it is his intention to open this airdome about July 3. Mr. Rawlinson is the manager of many airdomes in the city and reports business good with the Alfresco.

Partnership was dissolved on June 2 between Abele Hughes and Gerhard Fischer proprietors of the Liberty Feature Film Exchange, with a place of business at 1126 Vine Street, Philadelphia. Mr. Fischer by buying out his former partner now is the sole owner.

Charles Lenz has announced that Youngs' Old Pier will be opened June 22, with a 2,500 seat moving picture house which are to be shown continuously. The pier, which has undergone alterations for the past months, will have been in first-class condition by that time.

The Appollo Theatre, 1247 N. 52d Street, Philadelphia has changed its prices which were formerly five cents for general admission, and ten cents for a reserved seat to ten cents an entire house.

The Amsterdam Film Exchange of this city, which has been considering a new location for the past few months, moved to its new quarters at 1256 Vine Street.

The film manufacturers throughout the state have been requested by the State Department of Labor and Industry to designate a point where the establishment will secure the department's inspector can confer in the matter of safety and sanitary methods in the safeguarding of the employees. It will also be urged that this same person be chosen as an operator, as the place will be more or less specialized to offer suggestions and to perform many duties that will add to the efficiency of the work. Many of the manufacturers are interested in other industries in addition to the photoplay.

Plans are being prepared for the erection of a one-story brick and terra cotta theater 47 x 110 feet to be situated at 249 N. Broad Street, Philadelphia. Architect M. H. Dickinson is making estimates on the structure.

On June 29 an application will be made to the Governor of Pennsylvania by Joseph Merlino, Edward Hagan, James Castello and Antonio Ringold, each of a charter for the Majestic Amusement Company, the object of which is to conduct parks of picture houses for the display of moving pictures.

The Universal Screen Company, Incorporated, Erie, Pa., with a capital stock of $50,000 has applied with the Secretary of State for a charter. The purpose of the corporation is to buy, sell and manufacture screens. Business with the Universal is very good.

CONGDON.

LICENSED FILM STORIES

ESSANAY.

THE DARING YOUNG PERSON (June 30).—James Ward, a prosperous young lawyer, falls in love with a pretty girl he sees passing in a limousine. Later, he meets her quite accidentally and is surprised when she enlists his aid in securing a letter for her from the home of a wealthy broker, that necessitates his burglarizing the place at midnight. Ward agrees and meets with the most startling of adventures in consequence. However, he wins the girl—even with the permission of the man whose home he enters—and is not arrested in the bargain.

THE FABLE OF "THE GOOD FAIRY" (July 1).—Once there was a broad girl who had nothing to do except the two-by-four midget known as her husband, so she decided to help the poor. She thought it was a big help to the lowly and uncultured to see what a real razmataz lady was like, so when she was all hooked up behind, she galloped forth to do things to the poor. When she arrived in the tenement district, all the little tuffies between the switch track and the city dump rallied round the Queen and gave her three hearty cheers. The little dears had been to the movies, and they sure knew how to do honor to a regular sure-enough Queen. When she called on Mrs. McGinnis and told her it was a crime to have children, she sure started something. Mrs. Peacock got wise to the fact that the lower classes were unworthy, so she devoted her time to the latest and most improper dances. In the meantime the McGinnis family increases, while the tuffies became the white hopes of the future.

SOPHIE GETS STUNG (July 2).—The five leading citizens of Snakeville determine to marry Sophie. Each tries to outwit the other and many complications arise that are decidedly humorous. After all the trouble they go through, they are finally disheartened and leave Sophie pining after them. Thus it is that Sophie gets stung.

BRONCHO BILLY'S PUNISHMENT (July 4).—Drink makes a brute of Broncho Billy and he does not realize what he is doing when under its influence. His wife and children are mortally afraid of him when he is in this condition and keep out of his way. At the saloon one day he provokes a quarrel with the one doctor of the town and wounds him with a shot from his gun. Broncho's children playing Indian, get their father's gun and the little girl is shot. The doctor is called but can not come and the little girl dies a victim of her father's craving for the demon rum. Broncho Billy realizes the punishment that has been sent and vows never to touch liquor again.

TRINKETS OF TRAGEDY (Special—Two Parts—July 3).—Frederic de Peyton-Reuter had known riches all his young life, and like his father before him, became an enthusiast over curios. It was while visiting a curio shop that he met the proprietor's niece, Miriam. He had gone there to have an ivory fan repaired. Fangbone, the shrewd Russian proprietor, knew that Frederic was fascinated with his niece, and for that reason delayed repairing the fan. It was a bright brisk afternoon, when Reuter called for the fan in his fifteenth trip—he had learned to love Miriam. Irtski, an enemy of Fangbone and a member of a black hand gang, steals cautiously into the merchant's private office and prints an insignia on the broken fan leaf, which means "death." Reuter, as we said before, called at the shop for his fan and to see the pretty Miriam. There was a shot, and as he turned about he saw the lifeless body of Fangbone falling to the floor. Miriam cried to her lover to leave at once, and when the police entered, they found her sobbing her heart out, over the death of her uncle. The revolver was found at her side and she was accused of the murder. Hyde, the famous detective, is engaged to solve the mystery by Major Alex Monro, Reuter's counsel. The detective gathers all the evidence, arranges a plot and finally captures the real murderer. Miriam is exonerated and Reuter claims her for his own.

KALEM.

THE FLAW IN THE ALIBI (Special—Two Parts—June 29).—Blair, bank cashier, conceives a hatred towards Walter, his assistant. The cashier is heavily in debt. Later, he discovers that Walter and Ruth, his employer's daughter, are in love. Blair, who also loves Ruth, plans to get his rival out of the way. Knowing there will be a large sum of money in Mr. Fielding's private safe the next night, Blair decides to burglarize it and throw suspicion upon Walter. He writes an anonymous letter to the boy, requesting him to be at a certain spot at ten o'clock the following night.

Walter gets the letter the next day and carelessly places it in his desk. Blair abstracts it. That night his victim leaves Ruth shortly before ten o'clock, pleading an important engagement. Blair meanwhile burglarizes the safe. After setting the hands of a large clock in the room at 10, he throws it to the floor. The man makes his escape and arrives at the home of a friend as ten o'clock strikes, thus establishing an alibi. Walter waits at the spot designated in the letter and finally goes home believing himself the victim of a joke.

Because they are the only men who know the combination of the safe, suspicion is directed toward the cashier and his assistant when the burglary is discovered the following morning. The clock indicates the hour of the robbery to Pierce, a detective. Blair readily establishes his whereabouts at ten o'clock, while Walter, unable to prove an alibi, is arrested. Later, Pierce discovers the clock had been tampered with and his suspicion falls upon Blair. The cashier becomes intoxicated and loses the decoy letter. Pierce finds it and becomes convinced of Blair's guilt. Confronting the man in the office, the detective places before him the evidence he has discovered. Terror-stricken, Blair breaks down and confesses.

THE WIRE CHIEF'S REWARD (June 30).—Jack, a wire chief, is betrothed to Helen. The boy sees Vance attempting to flirt with the girl and promptly knocks the scoundrel down. Later, Vance learns that the telephone officials are about to send a large sum of money out of town by special messenger. Securing the aid of Bud Haley, his pal, Vance plans to get possession of the money.

The wire chief is atop of a pole on the outskirts of a village when he sees Vance and Haley leap out of the shrubbery on the side of the road and hold up the approaching messenger. The crooks knock the man unconscious and tumbles him into the road. Leaping into the machine, the men dash away.

Cutting into the line, Jack sends word of what has transpired. Descending to the ground, the wire chief mounts his motorcycle and goes in pursuit of the highwaymen. A short cut brings him ahead of the thieves and he holds them up at the point of a revolver. Securing the money stolen from the messenger, Jack mounts his machine and speeds away. Wild with rage, Vance and Haley give chase.

An auto containing the sheriff and his posse have been sent to the scene of the holdup. Jack meets the men and a trap is arranged for the thieves. A hail of bullets greets Vance and Haley. The men are captured after a desperate pistol duel. In recognition of his work in bringing about the capture of the crooks, Jack is made manager of one of the company's branch offices.

THE FATAL PORTRAIT (Special—Two parts—July 1).—Ralph, engaged to Jane Winthrop, a girl of wealth and position, loses his heart to Liane, his model. Jane discovers the state of affairs and plans to rid herself of her rival.

Ralph finishes a portrait of Liane, which he intends to submit to the Academy. Jane, realizing that the artist intends to break their betrothal, cleverly arranges a denouement which causes Ralph to believe Liane unworthy of his love.

Not content with what she has achieved, Jane, in her jealousy, resolves to destroy the portrait of her rival. She visits Ralph's studio during his absence. Just as the girl is about to slash the portrait, she hears someone coming. Alarmed, she hides behind the canvas. Her fiance enters.

In his bitterness, Ralph seizes a knife and drives it through the portrait, severely wounding Jane. The girl falls to the floor unconscious. The artist is horror-stricken. The janitor, who enters a moment later, sees the man standing over Jane's body with a knife in his hand. The man calls the police. Ralph is arrested.

Jane is taken to the hospital, where her life is despaired of. As a last resort, the surgeons suggest the transfusion of blood. Hearing of this, Liane offers to undergo the operation. Jane's life is saved. Remorse-stricken, the girl confesses. Ralph is freed. To make amends, Jane requests that Liane and Ralph become man and wife.

FLEEING FROM THE FLEAS (July 3).—Brown and Jones, who both love Clementine, are invited to a dance at the girl's home. Both men hire dress suits. While Jones is shaving, his dog hops on the chair containing the dress trousers and industriously searches for fleas.

The fleas get in their fine work while Jones is dancing with Clementine. The girl views his antics with amazement. The suitor finally steals out to the balcony where he removes his trousers in his search for the pests. At the same instant, Brown's trousers descend to the lawn, our into the garden. He sees his rival's trousers drop from the balcony railing and steals them despite Jones' pleas. Donning the trousers, the man returns to the ballroom.

Jones hides in a clothes closet, but is discovered by Clementine's father. The man chases him. The police, summoned, arrive upon the scene mounted on skeleton steeds. Meanwhile, contribution overtakes Brown who squirms and wriggles in an effort to combat the fleas. Jones tumbles into a fountain and is captured. He tells his story. And while the guests laugh, Brown can only scratch.

TROOPING THE COLORS (July 3).—It is England's belief that nowhere can a finer body of troops than the Life Guards be found. With every man at least six feet tall, and superbly accoutered, the Life Guards present a striking appearance.

Upon state occasions, the colors of the various regiments embraced in the Life Guards are trooped amid impressive ceremonies before Buckingham Palace, the royal residence. The spectacle attracts thousands of sightseers. This feature affords a striking series of views of the ceremony.

THE POLITICAL BOSS (July 4).—Tom purchases the Rayville Clarion, a newspaper, from Judge Moore, who is about to run for Mayor. Believing Moore to be a fit candidate, Tom promises him the Clarion's support. Moore owes his candidacy to "Owl" Jackson, a political boss. Nonpareil Jones, a tramp printer whom Tom has befriended, overhears the boss tell one of his henchmen that Moore is to be merely a figurehead. Jackson drops a letter revealing a scheme to loot the city.

Jones picks the letter up and gives it to Tom. Unable to lay the infamous scheme before Moore, who is out of the city, the newspaperman proceeds to hammer the Judge's party. Moore is furious when he learns the Clarion now opposes his candidacy. When Tom, who has fallen in love with Clara, the judge's daughter, calls to see his sweetheart, Moore orders him from the house. Worried by the Clarion's opposition, Jackson determines to destroy Tom's plant. Jones, sleeping in the office, is awakened by the political boss, who is preparing to burn the place. The two fight. Jones is knocked unconscious, after which Jackson sets the building ablaze.

News of the fire brings Tom to the scene. Knowing that Jones sleeps in the plant, the owner dashes into the burning building and rescues Jackson's victim in the nick of time. Jones revives and lays bare Jackson's crime. The boss attempts to flee, but is caught by Tom and locked up. The boy then informs Judge Moore of the plot to loot the city. Convinced that he had been unjust to Tom, Moore begs his forgiveness.

EDISON

THE REVENGEFUL SERVANT GIRL (Seventh of the Wood B. Wedd Series—June 29).—In spite of numerous disappointments, Darby Jenks had not yet given up all hopes of marrying off his friend, Wood B. Wedd. After several terse periods of severe cogitation, he decided that Angela Havens would make Wood B. Wedd the finest sort of a wife. When he broke the news to Wood B., that gentleman was distinctly pleased, Angela suited his own ideas a great deal more than several of Darby's selections. With all the arder of his romantic disposition, Wood B. courted her, and at last, she accepted him.

But he reckoned without Araminta, a poor working girl. Once or twice Wood B. smiled at her and each time, Araminta's heart fluttered with delight.

When Araminta learned that her heart's adored had fallen into the clutches of the designing Angelia, she immediately attempted suicide in eight different ways. Since none of them were particularly effectual, she cast about for some other means of giving expression to her true feelings. The means she finally chose was a sleeping mixture. On the morning of Wood B. Wedd's wedding day, Araminta put the aforesaid sleeping mixture into Wood B. Wedd's coffee.

Shortly afterwards, Wood B. arrived at a sudden conviction that sleep was the most blessed of Nature's gifts. So he slept. The time for the ceremony drew near. Still he slept. Darby Jenks shook him by the shoulder, jumped on his stomach, and treated him generally without consideration, and still he slept. Finally, by means of alarm clocks, gongs, ice water, and severe physical chastisement, Wood B. was partly aroused. As soon as his friends ceased their ministrations, Wood B. returned to his slumbers.

When they finally got him thoroughly aroused, it was the minute of twelve. The wedding was to take place at noon. It means little to say that Wood B. dressed hurriedly, and so rushed to the church. No mere words can express his flight through the obstacles in his path, and when he got there, it was too late, Angela had gone home.

THE MYSTERY OF THE FADELESS TINTS (Eighth of the Chronicles of Cleek Series—June 30).—James Redd was the true cause of Sir Harman Blench's greatness. Redd had discovered a secret preparation which, when added to an ordinary dye, absolutely prevented the pigment from fading out. "Blench's Fadeless Tints" had won a fortune, and a baronetcy for Sir Harmon. In spite of the fact he cheerfully allowed Sir Harmon to realize the major part of the gain from his discovery, James Redd would never tell the secret of the wonderful dye. Sir Harmon tried every means in his power to persuade the old man to divulge it, without success. Finally, he encouraged his daughter, Gladys, to be very nice to Ernest Redd, the old dyer's son, in the hope that she might discover the secret.

When Gladys failed in her attempt, gave up in disgust, and told Ernest that she did not love him at all, that young man shot himself. A letter which he wrote to his father resulted in James Redd resigning from the Blench factory. Without him, "Blench's Fadeless Tints" were a hollow mockery, and to the prayers and threats of Sir Harmon, the old man was more obdurate than ever. Finally his mind was disabled by his grief, and he fled into the country, where he took refuge with the Spencers. Here, after many eccentricities, he prepared his room in an easily odd, and freakish manner. Shortly afterwards he disappeared for two weeks. When he returned, he was apparently deaf and dumb in addition to being violently insane.

Arthur Spencer naturally greatly worries, solicited Cleek's assistance. Cleek listened to the entire story, and taking with him a pair of handcuffs, accompanied the young man to his home.

(Continued on page 1858)

We are the Only Authorized Booking Agents for

Brewster's Millions

with EDWARD S. ABELES for
Illinois Indiana Wisconsin

The Federal Court Has Said So

Read the Decision of Judge Mayer

Court Enjoins Lasky Company **Judge Mayer Holds That Celebrated Players Company Should Have "Brewster's Millions"**

LASKY BREACHED THE CONTRACT

In an opinion filed in the Federal Court in the suit brought by the Jesse L. Lasky Feature Film Company against the Celebrated Players Film Company arising out of the action of the Chicago Board of Censors in refusing to grant a permit for the showing of "Brewster's Millions," Judge Mayer held that the plaintiff and not the defendant had breached the contract between the two companies and enjoined the Lasky company from leasing the photo-play to the Famous Players Film Co.

The Court reviewed the terms of the contract entered into by the film companies last January which provided for the release of twelve feature plays at monthly intervals, drawing attention to the fact that the agreement contained a clause stipulating that in the event the Board of Censors refused to grant a permit for the production of any of the plays the defendant would not be obligated to accept it, and the plaintiff might then lease it to some other company.

When the board refused to grant a permit for "Brewster's Millions," the Court held, the plaintiff appeared too hasty, and instead of giving the defendant a reasonable opportunity to secure a rehearing leased the film to the Famous Players Service, a competitor of the defendant in its territory.

"The affidavits are convincing that the Celebrated Players Film Co. was anxious to have this play of 'Brewster's Millions' and did everything that **fair-dealing business men** would be expected to do."

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Calendar of Licensed Releases

Current Releases

MONDAY, JUNE 22, 1914.

BIOGRAPH—Song of Sunny Italy (Drama)
EDISON—The Basket Habit (Comedy)
KALEM—The Show Girl's Glove (Special—Two parts—Drama)
PATHE—Max, The Magician (Comedy)
—Historic St. Cloud (Travel)
SELIG—Me An' Bill (Special—Two parts—Drama)
—Hearst-Selig News Pictorial No. 33 (News)
VITAGRAPH—Maria's Sacrifice (Drama)

TUESDAY, JUNE 23, 1914.

CINES—A Midnight Guest (Special—Two parts—Dr.)
EDISON—A Foolish Agreement (Drama)
ESSANAY—The Countess (Drama)
KALEM—The Conductor's Courtship (Comedy-Drama).
LUBIN—Nice Nursey (Comedy)
—Brown's Big Brother (Comedy)
MELIES—A Good Time Spoiled (Comedy)
PATHE—Glacier National Park in Winter (Educational)
—The Marmot (Educational)
SELIG—The Servant Question Out West (Comedy)
—Doc Yak and the Limited Train (Comedy)
VITAGRAPH—The Passing of Diana (Special—Two parts—Drama)

WEDNESDAY, JUNE 24, 1914.

EDISON—The Mysterious Package (Comedy)
—On the Ice (A Demonstration of Fancy Skating at Wengen, Switzerland (Sports)
ESSANAY—The Epidemic (Comedy)
KALEM—Through the Flames (Special—Two parts—Drama)
LUBIN—The Greater Treasure (Special—Two parts—Drama)
MELIES—Mother (Drama)
PATHE—Pathe's Weekly, No. 42, 1914 (News)
SELIG—Somebody's Sister (Drama)
VITAGRAPH—The "Bear" Facts (Comedy)

THURSDAY, JUNE 25, 1914.

BIOGRAPH—The Ragamuffin (Drama)
ESSANAY—Sophie Finds a Hero (Comedy)
LUBIN—The Candidate for Mayor (Special—Two parts—Drama)
MELIES—A Peculiar Inheritance (Comedy)
SELIG—Hearst-Selig News Pictorial No. 34 (News)
VITAGRAPH—Happy-Go-Lucky (Comedy-Drama)

FRIDAY, JUNE 26, 1914.

EDISON—The Man In the Street (Special—Three parts—Drama)
ESSANAY—The Chasm (Special—Two parts—Drama)
KALEM—An Elopment in Rome (Comedy)
—Labor Demonstration in Hyde Park, London (Topical)
LUBIN—A Practical Demonstration (Drama)
SELIG—The Captain Chair (Drama)
VITAGRAPH—The Old Maid's Baby (Comedy)

SATURDAY, JUNE 27, 1914.

BIOGRAPH—A Spanish Omelet (Comedy)
—Ribbons and Boxing Gloves (Comedy)
EDISON—Dolly Plays Detective (Tenth of the "Dolly of the Dailies" Series)—(Drama)
ESSANAY—Broncho Billy's Jealousy (Drama)
KALEM—The Gypsy Gambler (Drama)
LUBIN—Who's Boss (Comedy)
—His Sudden Recovery (Comedy)
MELIES—A Shadow on the Wall (Special—Two parts—Drama)
SELIG—The Right To Happiness (Drama)
VITAGRAPH—His Wife and His Work (Special—Two parts—Drama)

Advance Releases

MONDAY, JUNE 29, 1914.

BIOGRAPH—The Honor of the Law (Special—Two parts—Drama)
EDISON—The Revengeful Servant Girl (Seventh of the "Wood B. Wedd" Series) (Comedy)
KALEM—The Flaw In the Alibi (Special—Two parts—Drama)
PATHE—Visit to Paris (Travel)
—Rapids and Water Falls of New Zealand (Scenic)
SELIG—The Leopard's Foundling (Special—Two parts Drama)
—Hearst-Selig News Pictorial No. 35 (News)
VITAGRAPH—The Gang (Drama)

TUESDAY, JUNE 30, 1914.

CELIO—The Bondage of Evil (Spec.—Two parts—Dr.)
EDISON—The Mystery of the Fadeless Tints (Eighth of the "Chronicles of Cleek" Series) (Drama)
ESSANAY—The Daring Young Person (Com.-Dr.)
KALEM—The Wire Chief's Reward (Drama)
LUBIN—The Walko Sisters (Comedy)
MELIES—One Suit of Clothes (Comedy)
PATHE—A French Village in Senegal, West Africa (Travel)
—Venomous Serpents (Zoological)
SELIG—Hearts of Men (Drama)
VITAGRAPH—The Poor Folks' Boy (Special—Two parts—Drama)

WEDNESDAY, JULY 1, 1914.

EDISON—Back to the Simple Life (Comedy)
ESSANAY—The Fable of "The Good Fairy" (Comedy)
KALEM—The Fatal Portrait (Special—Two parts—Drama)
LUBIN—The Living Fear (Special—Two parts—Drama)
MELIES—The Monk's Sacrifice (Drama)
PATHE—Pathe's Weekly, No. 43, 1914 (News)
SELIG—The Empty Sleeve (Drama)
VITAGRAPH—The Circus and the Boy (Comedy)

THURSDAY, JULY 2, 1914.

BIOGRAPH—The Goat (Comedy)
—The Firemen's Social (Comedy)
ESSANAY—Sophie Gets Stung (Comedy)
LUBIN—The Shadow of Tragedy (Special—Two parts—Drama)
MELIES—Womanly Curiosity (Comedy)
—The Prescription (Special—Two parts—Dr.)
SELIG—Hearst-Selig News Pictorial, No. 36 (News)
VITAGRAPH—Two Stepchildren (Drama)

FRIDAY, JULY 3, 1914.

EDISON—The Shattered Tree (Special—Two parts—Drama)
ESSANAY—Trinkets of Tragedy (Special—Two parts—Drama)
KALEM—Fleeing from the Fleas (Comedy)
—Trooping the Colors (Topical)
LUBIN—The Doom of Duty (Drama)
SELIG—Making Good with Her Family (Comedy)
—Doc Yak Wishes (Comedy)
VITAGRAPH—A Train of Incidents (Comedy)

SATURDAY, JULY 4, 1914.

BIOGRAPH—The Cracksman's Gratitude (Drama)
EDISON—Molly, the Drummer Boy (Drama)
ESSANAY—Broncho Billy's Punishment (Drama)
KALEM—The Political Boss (Drama)
LUBIN—It's a Shame (Comedy)
—The Kidnapped Bride (Comedy)
MELIES—Hidden Death (Special—Two parts—Drama)
SELIG—The Little Hobo (Drama)
VITAGRAPH—The Toll (Special—Two parts—Drama)

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Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, JUNE 21, 1914.

ECLAIR—The Blunderer's Mark (Western-Drama).....
FRONTIER—The Gun Men of Plumas (Drama).....
REX—The Boob Detective (Comedy).....

MONDAY, JUNE 22, 1914.

IMP—Papa's Darling (Comedy) .....
STERLING—The Flirt (Comedy).....
VICTOR—The Silent Witness (Two parts—Drama)....

TUESDAY, JUNE 23, 1914.

CRYSTAL—In Wrong (Comedy).....
GOLD SEAL—Lucille Love, The Girl of Mystery (Series No. 11) (Two parts—Drama) .....
UNIVERSAL IKE—Universal Ike, Jr., In a Case On the Doctor (Drama) .....

WEDNESDAY, JUNE 24, 1914.

ECLAIR—Dead Men's Tales (Three parts—Western Drama) .....
JOKER—Willy Walrus, Detective (Comedy).....
NESTOR—The Den of Thieves (Drama).....
UNIVERSAL—Animated Weekly, No. 120 (News).....

THURSDAY, JUNE 25, 1914.

IMP—The Skull (Two parts—Drama).....
REX—The Woman in Black (Drama).....
STERLING—A Jealous Husband (Comedy).....

FRIDAY, JUNE 26, 1914.

NESTOR—Sophie of the Films (Series No. 4) (Comedy)
POWERS—The Love Victorious (Two parts—Drama)..
VICTOR—The Slavey's Romance (Drama).....

SATURDAY, JUNE 27, 1914.

"101" BISON—The Old Cobbler (Two parts—Western-Drama) .....
JOKER—Love and Electricity (Comedy) .....

SUNDAY, June 28, 1914.

ECLAIR—Prince Willy (Comedy).....
—Nutty and His Father (Comedy).....
FRONTIER—On the Verge (Drama).....
REX—Lost by a Hair (Comedy).....

MONDAY, June 29, 1914.

IMP—Adventures of a Girl Reporter (Two parts—Drama) .....
STERLING—It's a Boy (Juvenile-Comedy).....
VICTOR—A Twentieth Century Pirate (Comedy-Drama)

TUESDAY, June 30, 1914.

CRYSTAL—The Girl in Pants (Comedy).....
—Her New Hat (Comedy).....
GOLD SEAL—Lucille Love, the Girl of Mystery (Series No. 12—Two parts—Drama).....
UNIVERSAL IKE—Universal Ike, Jr., and the Vampire (Comedy) .....

WEDNESDAY, July 1, 1914.

ECLAIR—Snow Drift (Two parts—Drama).....
JOKER—Bess, the Detectress; or, Tick, Tick, Tick (Comedy) .....
NESTOR—The Lost Arrow (Drama).....
UNIVERSAL—Animated Weekly, No. 121 (News).....

THURSDAY, July 2, 1914.

IMP—The One Best Bet (Comedy).....
REX—The House Discordant (Two parts—Drama).....
STERLING—The Crash (Comedy).....

FRIDAY, July 3, 1914.

NESTOR—Those College Days (Comedy).....
POWERS—Pearl of the Sea (Drama).....
VICTOR—(Title Not Yet Announced).

SATURDAY, July 4, 1914.

"101" BISON—The Hopes of Blind Alley (Three parts—Drama) .....
JOKER—Captain Kid's Priceless Treasure (Comedy)...

Mutual Film Corporation

SUNDAY, JUNE 21, 1914.

KOMIC—The Deceiver (Comedy).....
MAJESTIC—The Severed Thong (Two parts—Drama).
THANHOUSER—The Outlaw's Nemesis (Comedy-Drama) .....

MONDAY, JUNE 22, 1914.

AMERICAN—The Painted Lady's Child (Two parts—Drama) .....
KEYSTONE—(Title Not Yet Announced).....
RELIANCE—Our Mutual Girl, No. 23 (News).....

TUESDAY, JUNE 23, 1914.

BEAUTY—The Tale of the Tailor (Comedy) .....
MAJESTIC—The Burden (Drama).....
THANHOUSER—For Her Child (Two parts—Drama).

WEDNESDAY, JUNE 24, 1914.

AMERICAN—Blue Knot, King of Polo (Drama).....
BRONCHO—Desert Thieves (Two parts—Drama)...
RELIANCE—Izzy's Night Out (Drama).....

THURSDAY, JUNE 25, 1914.

DOMINO—Frontier Mother (Two parts—Drama).....
KEYSTONE—(Title Not Yet Announced).....
MUTUAL WEEKLY—Number 78 (News).....

FRIDAY, JUNE 26, 1914.

KAY-BEE—The Voice at the 'Phone (Part Two) (Two parts—Drama) .....
MAJESTIC—The Idiot (Drama) .....
PRINCESS—Professor Snaith (Comedy).....

SATURDAY, JUNE 27, 1914.

KEYSTONE—(Title Not Yet Announced).....
RELIANCE—The Broken Barrier (Two parts—Drama)
ROYAL—A Hasty Exit (Comedy).....

SUNDAY, June 28, 1914.

KOMIC—The Wild Girl (Comedy).....
MAJESTIC—The Tavern of Tragedy (Two parts—Drama) .....
THANHOUSER—The Widow's Mite (Comedy).....

MONDAY, June 29, 1914.

AMERICAN—The Little House in the Valley (Two parts—Drama) .....
KEYSTONE—(Title Not Yet Announced).
RELIANCE—Our Mutual Girl, No. 24 (News).....

TUESDAY, June 30, 1914.

BEAUTY—Via the Fire Escape (Drama).....
MAJESTIC—(Title Not Yet Announced).
THANHOUSER—The Harlow Handicap (Two parts—Drama) .....

WEDNESDAY, July 1, 1914.

AMERICAN—Nature's Touch (Drama).....
BRONCHO—Shorty Gets Into Trouble (Two parts—Comedy) .....
RELIANCE—Izzy, the Detective (Drama).....

THURSDAY, July 2, 1914.

DOMINO—His Hour of Manhood (Two parts—Drama)
KEYSTONE—(Title Not Yet Announced).
MUTUAL WEEKLY—Number 79 (News).....

FRIDAY, July 3, 1914.

AMERICAN—Mein Leiber Katrina Catches a Convict (Comedy) .....
KAY-BEE—The Heart of a Crook (Two parts—Drama)
PRINCESS—The Decoy (Drama).....

SATURDAY, July 4, 1914.

KEYSTONE—(Title Not Yet Announced).
RELIANCE—The Weaker Strain (Two parts—Drama)
ROYAL—Did She Run (Comedy).....

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(Continued from page 1852)

Standing before the old imbecile, Cleek shook his head in kindly sympathy. Then he suddenly leaned forward, clamped the handcuffs on the lunatic's wrists, and pulling off the false beard and wig, discovered Sir Hermon Blench. Sir Herman, suspecting that Redd had concealed the secret formula somewhere in his room, had kidnapped him, and taken his place in disguise. After the trapped nobleman was removed, Cleek found the formula behind the wall paper, and gave it to Arthur Spencer, to whom old Redd intended it to go.

BACK TO THE SIMPLE LIFE (July 1).—Mr. and Mrs. Van Dyke belonged to that curious group of people known as flat dwellers. They lived in a comfortable little apartment in the outskirts of the city, and were very happy. Unfortunately, they didn't know it. Mrs. Van Dyke had long cherished a desire to live in the country. Her imagination pictured the most charmingly Arcadian scenes wherein she and Van should live lives of angelic ease amid the peaceful clucking of chickens, and the lowing of kine.

One day, overmastered by her desire, she went to a real estate agent, and told him exactly what she wanted in the way of a farm. The real estate agent nearly fainted, but his natural savoir faire came to his rescue and allowed him to brace up sufficiently to assure Mrs. Van Dyke. A few days later, the real estate agent sent word to Mrs. Van Dyke that he had exactly what she wanted. Mrs. Van Dyke was so delighted with the agent's glowing description that she persuaded her husband to rent the place on the spot. They made immediate arrangements for leaving, packed their furniture on an automobile van, and set out for their new home, without ever having seen it.

When they did see it, they had their first real shock. To say that it was not exactly like the agent's description, is extremely mild. It was battered and weatherbeaten, and tumbledown and everything else a self-respecting house should not be. After Van Dyke had fallen through the front porch; after they had wrestled vainly with a stubborn door; after they had suffered from the simple curiosity of their new neighbors; after they had attempted to cook their dinner on a smoking stove; after a night of inconceivable torment; after a two-mile walk for drinking water in the morning after all these things, the Van Dykes arrived at the sudden conclusion that the country was all very well in its way, but—so they went back to their apartment in the quiet, peaceful, city.

THE SHATTERED TREE (Special—2 parts—July 3). As frequently happens in the best regulated families, one of the Norwood boys was a success, and the other a failure. Harry, by strict attention to business, had won his father's respect and esteem. Jack was a spendthrift—a cheerfully idle vagabond who was hail-fellow-well-met with half the men in town, and who was perfectly willing to allow his brother to keep up the family reputation for hard work. Unknown to his father, however, Harry was deeply involved in speculation. A sudden crash in the market threatened to wipe out his margins completely, and put him in desperate need of money. Returning home late one evening, he opened the little wall safe in the drawing-room, and took out a large sum of his father's money. Just as he had put it into his pocket, he heard a noise. Mr. Norwood had been aroused, and was coming down the stairs. Just at that moment, Jack entered—intoxicated. Harry thrust the money upon his dazed brother, and waited. Mr. Norwood came upon them, saw the empty safe, noted Jack's condition and the damning evidence of guilt in his hands. Without a word, he took the money from Jack, and pointed to the door. In order not to break the old man's heart, Jack shouldered the guilt, and went West.

Shortly afterward Harry was taken into the firm. His financial affairs went from bad to worse. At last, he used $50,000 of the firm's money to cover his shortage. The market plunged again, the money was wiped out, and Harry wrote a note to his father and shot himself. The note explained his own guilt and Jack's innocence. Meanwhile Jack had gone West, and done several other things. He had made a rich strike in a gold mine, and had fallen in love with Marjorie Boone, the daughter of his partner. When he learned of his brother's death, and the desperate condition into which the firm had been thrown by Harry's speculations, he immediately set out for the East. When Marjorie playfully accused him of attempting to desert her, Jack told her that his love would last as long as the tree beneath which they were standing.

When Jack went East, an envious rival attempted to poison the girl's heart against him. When the great tree was shattered by lightning in a terrible storm, Marjorie was finally convinced that her lover would never return. When Jack, after setting his father's firm on its feet, came west again Marjorie, crazed with anguish, had wandered away from home. Jack came upon her as she stood on the edge of a great cliff. Then it happened that Marjorie forgot her fears and sorrows and turned back to home and happiness with the man she loved.

MOLLY THE DRUMMER BOY (July 4).—When old Bill Mason left his home to join the Continental army, he left his daughter, Margaret, in the care of Mrs. Lane, a neighbor. Mrs. Lane was something of a shrew, and poor Margaret, who missed her father terribly, soon found her life unbearable. After she had borne Mrs. Lane's tyranny as long as she could, she decided to run away and find her father. With the aid of her playmate, Jack, Margaret procured a suit of boy's clothes and a drum. One afternoon, she put on the clothes, took the drum, and stole silently away. After a long, weary tramp, she at length arrived at a camp of Revolutionary soldiers, and enlisted as a drummer boy. The rough soldiers, disgusted with the effeminate characteristics of their comrade, christened the supposed boy "Molly."

But Molly had a chance to prove her mettle a few weeks after her arrival in camp when Washington, hard pressed by the pursuing British, called for volunteers to remain behind and keep the fires burning while the army stole away. Molly stayed with the men, and beat her drum to give the British the impression that the army was still in camp. Washington's army escaped, and the British, occupying the camp in the early morning, found only dying camp fires. Molly, escaping through the British lines, came across her father on sentry duty. Mason, a weakling and a drunkard, had deserted to the British army. Captain Morley, of the English army, making the rounds, found Mason in conversation with Molly. Fearing treachery, he fired. Mason was killed, but Molly, wounded in the arm, escaped.

The next morning, when she was again attempting to escape through the lines, after a night in the woods, she met Morley a second time. He drew his pistol, but this time Molly was a little quicker, and Morley dropped with a bullet through his heart. After many vicissitudes, Molly at last arrived in the American camp, where she fell into the care of kindly Surgeon Bell. Discovering that his patient was a girl, he had her removed to his mother's home, but not until Molly, wearing her uniform for the last time, had received an honorable discharge and the public thanks of her great chief, Washington. When Molly was perfectly well, the good doctor took her back to her old home, and brought Jack, her old friend, back to live with them.

BIOGRAPH

THE SONG OF SUNNY ITALY (June 22).—In the country of his dreams Tony waited to hear from Camela, little realizing all his letters to her were lost. Cheer came in hearing the song she had sung so often from a window he passed each night. His interest grew in that home. Later, he was able to do a great service for it and found to his surprise his lost Camela.

THE RAGAMUFFIN (June 25).—The old gar-

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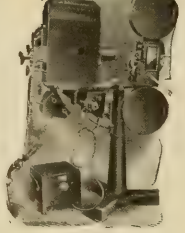

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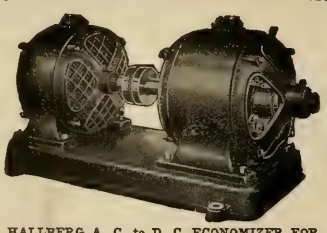

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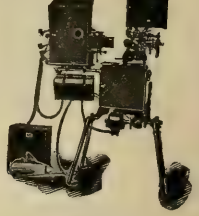

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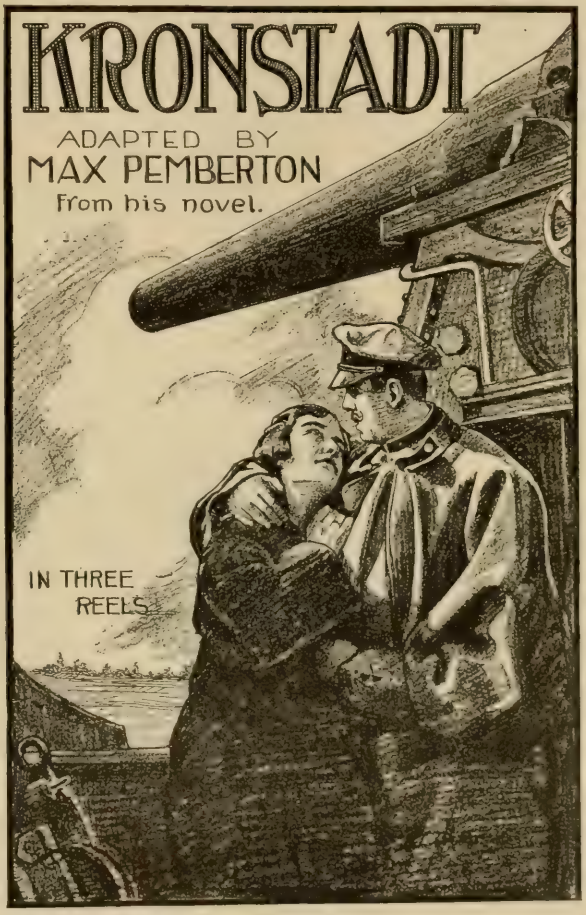

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EXCEPTIONAL POSTERS

dener was discharged to give place to a younger man. His boy was nicknamed "the Ragamuffin" by the young son of the rich man. But "Ragamuffin" opened all their eyes, saving both his father's honor and the rich man's money and enabling the parents to correct their son before it was too late.

A SPANISH OMELET (June 27).—Barney O'Malley, owner and chef of the Tarantula Cafe, makes Spanish omelets of antique eggs and starts something. He has a daughter, Carmen, who is flirtatious. She has a romantic elopement with dashing young Don Jose, a tabasco Spanish lothario. The incidents following are rapid and ludicrous. Carmen transfers her affections to Don Bullo, a bull fighter, which results in a duel between him and Don Jose, the weapons being long loaves of bread. Barney finds his daughter trying to separate her admirers, and snatches her bald-headed. The surprised duelists embrace and congratulate each other on escaping conjugal relations with one so false as Carmen. Barney lassoes her with her own raven locks and leads her home.

RIBBONS AND BOXING GLOVES (June 27).—Clarence is a ribbon salesman in a department store and is infatuated with Betty, a lovely sales girl in the same store. Clarence has a rival, "Bull" Mulligan, the lightweight champion pugilist. Accompanied by his manager and trainer, "Bull" comes to the store and interrupts Clarence's attempt to win Betty by pushing his face in. He gives Betty a ticket to his benefit and then forces a complimentary on Clarence, advising him to see him knock out all comers. Clarence is so annoyed that he visits Professor Small's boxing academy and takes lessons in the manly art. He acquires a dark optic as the result of his first lesson. The next morning the boys and girls at the store have fun at Clarence's expense. He is excused and again goes to the boxing academy, this time acquiring more knowledge of the game. The night of the benefit Clarence attends, challenges the champion and knocks him out. Betty has a change of heart, rushes out to the stage to embrace him, but is haughtily rejected as Clarence is heartily hailed as the new "champ."

MELIES.

ON THE BEACH (June 16).—Both Leonard and Florence were married and were spending a holiday at the Crystal House. Helen, the wife of Leonard, found it impossible to join her husband on the day he expected her. Her mother had a sharp attack of rheumatism, and her devoted daughter stayed at home to nurse her. Florence's husband, a gentleman on the Corn Exchange, likewise found it impossible to join her. Corn had risen, and he wired that he could not rejoin her until later.

The absence of his wife did not in the least affect Leonard, who had seen Florence, and having discovered the telegram from her husband wired to his wife that he agreed that she should stay home and nurse her mother, to whom they could not show too much care, solicitude and tenderness. On the other hand, Florence was very much annoyed because Harry did not join her, and writes threatening that if he did not come to her immediately she would flirt with a gentleman who at that very moment was throwing tender glances at her. Having dispatched the letter she went down to the beach for a bath, and Leonard later acted the part of the gay cavalier.

He was quite resigned to the situation, but his wife, reading between the lines, realized that he was up to his old tricks, and leaving her mother to get better as best she could, hurried to the seashore, where she saw the two bathing together in the sea. Going to Leonard's bathing box she took his clothes back with her to the hotel. A few minutes later Harry came on the scene, and Florence recognized him on the beach. She hastily left Leonard and ran to her husband's arms. Leonard, concluding that he had had sufficient bathing for the day, came ashore and missed his clothes. Rushing back to the hotel he found a note from his wife telling him to come back to Paris at once, and as the film closes we see him getting what he deserved.

AT THE MERCY OF THE WAVES (June 17).—Skipper John was compelled to discharge Rogers, one of his sailors, for misconduct. Nursing his grievance, Rogers one morning cut adrift one of the skipper's boats for revenge, unaware that the little daughter of the skipper was lying asleep in the bottom of the little craft. Afterward Rogers was as much alarmed as the parents to find that his action, done in the spirit of revenge against the father, had brought, so far as he knew, disaster upon the little girl who was beloved by all. Realizing the extent of his crime he seized a rowboat and went in search of the boat, which he had sent adrift some hours before. He was just in time, for Suzette's position was becoming perilous when he found her and brought her back to her parents. Skipper John was about to give Rogers a well-deserved thrashing when his wife and daughter appealed for mercy, and the man who had brought such a trouble into their lives was pardoned.

PILLS AND PILLS (2 parts—June 20).—Jujube, a chemist, and his wife are impressed by a play on hypnotism which they have seen, and while discussing it with their employees, Jujube receives a note from his chum asking him to attend a gay supper at the Red Lion Cafe. At this point, a timid girl enters the chemist's shop and asks for something to overcome nervousness to enable her to meet an old gentleman who is going to assist her. Jujube in the spirit of a joke gives her sleeping tablets. Upon her leaving the apothecary shop, an old sport comes in for stimulating pills and the chemist gives him some of Dr. Faust's Famous Youth, Courage and Self-Confidence Restorers.

To get away from his wife so that he can attend the supper, Jujube decides to imitate a character in the play who has been hypnotized. He fakes the part and leaves to meet his friend; he is followed by a servant, who in turn informs his wife. As Jujube enters the Red Lion Cafe with his supper companion, he encounters the old sport and the timid girl (each having taken the prescribed pills) his wife, his assistant and cashier. He keeps up his face, refuses to recognize his wife. She believes he has lost his mind and complications of the most humorous kind ensue.

MAUDE FEALY

THANHOUSER FEATURE STAR

Read a few pertinent comments straight from the exhibitor-manager who speaks from the box-office. What the manager wants is a picture with a star that draws. When it is all said and done, a popular star is what the big manufacturer needs to sell his pictures.

SUPERB ACTING

I take the liberty to enclose you a copy of the photos which we recently had made to distribute in the Furby Theatre. Even at the present day you are Winnipeg's favorite actress, but my only regret is that you are not appearing often enough on the screen, as there is a constant demand for pictures in which you are starring.

We are presenting today "The Musician's Daughter." Your acting in this play is superb.

Wishing you success and hoping to see you often on the screen in the near future,

Yours very respectfully,
Mgr. H. A. Morton,
Furby Theatre, Winnipeg, Man.

HE MADE $100 MORE

Whenever I advertise a Maude Fealy picture, I play to capacity business and figure that I have made easily $100 more than I would have done with any ordinary programme. Mgr. Edward J. Rhoad,
Crescent Theatre, Eureka, Utah.

MAUDE FEALY FEATURE THANHOUSER RELEASES

King Rene's Daughter	3 Reels
Little Dorrit	2 Reels
Moths (Ouida's Novel)	4 Reels
Frou Frou (Daly's Version)	4 Reels
The Golden Cross	2 Reels
The Woman Pays	3 Reels
The Runaway Princess	3 Reels
The Musician's Daughter	2 Reels
Kathleen, the Irish Rose	2 Reels
Should She Forgive Him?	2 Reels
Pamela Congreve	4 Reels
The Legend of Provence	4 Reels
The Orphan's Romance	2 Reels
The Jewish Maiden's Wrong	2 Reels

A REGULAR RIOT

I want to inform you that all Thanhouser productions you have appeared in have proven the biggest money getters of the season without exception.

You were exceptionally popular here, when connected with the Stock Company, but, to use the slang expression and not paying any undue compliments, you have been "a regular riot" in pictures, so much so that several of the theatres in this city have had special photos printed to give away at the matinees. Your picture, "Kathleen, the Irish Rose," will be played at the Provence on the 14th and 15th, and this will be the biggest two days the theatre will have known, as for the past two weeks the manager has been busy answering 'phone calls regarding the picture.

You can always count on a royal reception whenever you appear in Winnipeg.

J. H. Booth,
Mgr. The Mutual Film Corp. of Canada.

SELIG.

THE SERVANT QUESTION OUT WEST (June 23).—The Briggs family has moved West to a euphonious settlement known as Jaw Bones. There are comparatively few women in that locality, and correspondingly large numbers of men; so that they lose their first hired girl quickly by the marriage route. Not to be put out of business, they import another girl. Soon they lose her and send East for another. History repeats itself over and over again. Cupid is continually robbing them of kitchen help. They finally order through a relative in the East in whom they have confidence, "a plain girl." This does not break their spell of luck very long, for "the plain girl" is greedily snapped up. Then they order "a postively homely girl," but the market of their ill luck keeps steady, and the positively homely girl is fortunate in getting a wealthy husband. Women—short and tall—old and young—are imported, but they are quickly snatched up by the matrimonial aspirants in Jaw Bones. Finally they solve their problem by hiring a Chinaman. Nobody wants him; so they keep him and have good cooking and some fun in the bargain.

SOMEBODYS SISTER (June 24).—The son and daughter of a well-to-do farmer, wearying of loneliness, aspire to locate in a big city. Frank, the son, receives an offer of a position in the city, and his sister, after much persuasion, is allowed to go also, to study art. They settle down in a boarding house and Frank soon becomes infatuated with a resident chorus girl, Nan Mosby, and consequently does not pay much attention to his sister, Edna. She, in turn, meets a wealthy artist, Herbert Knox, and he, impressed by her beauty, requests her to pose for him as a model. She consents, and gradually begins to fall under his influence. Her brother, Frank, is so much engrossed with his own affairs that he has no time to give to her, believing that her innocence and ignorance will be sufficient safeguards. One morning he tucks a note under her door, stating that he will not be home to dinner. A few moments later he receives a letter from his father asking him to return home at once, expressing anxiety over Edna.

That evening the artist invites Edna to dine with him. She consents and they go to a cafe where Knox has arranged a private dining-room. In the adjoining room, Frank and Nan Mosby, are also dining. Knox orders wine, and Edna, ignorant of his intentions, drinks it. He soon becomes very familiar. He persists and she screams out her fears. Frank hears the cry and recognizes his sister's voice. He breaks into the room, and bats Knox between the eyes. The latter staggers to his feet and demands to know by what right Frank interferes with him, and is met by the retort: "She is my sister." The sinister artist looking at Nan, responds: "How about yourself? This girl may be somebody's sister." Frank then realizes the dangerous direction that his sister may have been drifting. He takes his sister and Nan from the cafe, and leaves Nan at the stage door, shaking hands silently. The brother and sister then wire home. An hour later as the father and mother are preparing to retire, their phone rings and they receive the following message: "We are coming home for good." The anxious parents bow their heads in prayer as the picture dims.

THE CAPTAIN'S CHAIR (June 26).—Captain Jeremiah Snaggs, a retired sea captain, loves to sit in his old armchair, with his feet extended on a rough wooden stool, watching the ocean day by day. His nephew, Augustus, thinking that he will inherit the money he believes the captain possesses, induces him to desert his little cottage by the sea, come to the city, and live with them. The Captain, however, will not part with his old armchair and stool, much to the disgust of Augustus and his wife, who consider their finely appointed apartment disfigured with such trash.

One day the Captain observes little Tim Malone trying to sail a crude boat. He fixes up the craft and tells the boy stories about his seafaring adventures. The Captain's stool is a souvenir of one of his bloody encounters in a cannibal isle. One day the Captain has a terrible pain in his back and directs the butler to buy him a porous

Atsco Chats

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plaster. When the butler returns, the Captain overhears Augustus say that he hopes the plaster will draw the money out of old tightwad. A short time thereafter, the captain dies and leaves the old armchair to Augustus, and the stool to his boy friend, Tim Malone. Augustus is disgusted, gives the chair to a second-hand man, who in turn sells it to an antique dealer, who transforms it into a "genuine Dutch antique," and re-sells it to Augustus for $250.

Some time afterward, this unworthy reads a newspaper article about Tim finding $5,000 in the leg of the stool that had been bequeathed to him by the old sea captain. Augustus then thinks there must be some treasure in the old armchair and advertises for it. He is besieged by people who bring dilapidated furniture. Finally, the second-hand man puts in an appearance with the original back of the chair, which he sells for $250. Then Augustus finds to his chagrin that his antique is the old Captain's chair. He tears it to pieces, hoping to find money, but only get kindling.

THE RIGHT TO HAPPINESS (June 27).—Kate Morris, born amid an environment of poverty and neglect, has never known real happiness, but in spite of all has maintained a certain dignity that wins the dislike of creatures like Dan Weaver, and others of such coarse fibre. At the age of twenty, she is left alone in the world with a shiftless younger brother, Bob. He associates with Dan Weaver and his gang, and is eventually shot while escaping from a house which they had robbed. He succeeds in dragging himself home, and gives Kate the jewelry he has stolen. This is found in her possession; she is accused, convicted, and then sentenced to two years in prison. While serving time, she learns bookkeeping.

She is hardly out of prison, however, before she is shadowed by the sinister Weaver. In desperation she goes to another city, and secures a position in an office where she wins the love of John Blake. She reciprocates his affection, and when he proposes, fearing that she will lose her only chance for happiness she fails to tell John of her past, believing it is a sealed book. A short time after their marriage, John, who is treasurer of a building loan association, after the meeting takes the funds to his own home. He is trailed by Weaver, who observes the disposition of the money, and recognizes Kate, the wife. John finds that he has forgotten his books at the meeting room, and returns for them. When he leaves the house, Weaver emerges from concealment, rings the bell, and as Kate responds, forces his way into the house. She determines to fight for the money entrusted to her husband, and picks up a revolver. Weaver falls over a chair, and the revolver that he has snatched from Kate, is discharged, killing him. At this moment, John and a passing policeman hear the shot. They rush into the house, the policeman identifies Weaver as a desperate criminal; and in his death Kate's happiness is assured.

HEARTS OF MEN (June 30).—John Gaunt, called "outlaw," not a bad man, a victim of circumstances —is discovered on the edge of a desert, armed with a revolver and a water canteen slung over his shoulder. The placard at the Sheriff's office describes: "John Gaunt, wanted by the law, dead or alive." Justice or injustice, he shows the hunted man in every move. Far out over the desert he sees a man on horseback —recognizing him as Billy Stark, the man hunter. Suddenly the rider in the desert starts, stares; sees the figure in the shadow of the rock and guesses it is Gaunt. The men drift deeper into the desert. Stark leaves his horse and rifle in the shade, and stalks cautiously, revolver in hand. Gaunt fires and runs under cover. Then begins a running fight with both men firing.

Gaunt takes a drink from his canteen and shows he has his last cartridge. In the interim, Stark has been almost overcome by desert thirst. Gaunt wings Stark with a shot in the leg, but the latter is game and covers the former's hiding-place with his gun. Finally Gaunt waves a truce flag, and shouts: "I will trade you a drink for a dozen cartridges." Stark accedes the request. He drains the canteen, and Gaunt, having refilled his belt, the men are about to part, realizing that they have played the game fair. Suddenly Gaunt picks up a picture that Billy has dropped on the sand, and Billy tells him that if he lives she is to be his wife. Gaunt then reaches into his own shirt-pocket and pulls out a photograph. It is the portrait of a sweet-faced woman sitting with a boy and a curly-haired girl at her knees. Both the men stare at the picture, and Gaunt tells Billy it is his wife and babies. These grim, sunburnt sons of the desert who have fought to a truce push their revolvers into their holsters; Gaunt staggers on through the desert carrying the wounded Billie. Finally they see men and horses coming. Gaunt buries himself in a trench and escapes while Billy engages the attention of the men, and they take him away with them. Five years later shows Gaunt in the joy of a new life with his wife and children. A "dissolve" shows Billy Stark telling his own little boy of the escape in the desert. Honors are even for the two brave men.

THE EMPTY SLEEVE (July 1).—Adam Bent, a soldier who lost his arm in the Philippines, has a lovely daughter, Clara, who is much admired by John Ellis, a young collegian. His parents know nothing of this attachment, and the mother, who is a cold and ambitious woman, has arranged a match for her son, and writes telling him of her plan. As he is about to sail for Germany to take a post-graduate course, she tells him the girl of her choice will be a passenger on the same ship. On his graduation, John tells of his love, but his mother is obdurate, and intercepts a letter from Clara in which she tells John that they must be married before he goes abroad.

Clara, while waiting for an answer, frequently sits at her father's knees and to keep him from observing her stress of mind, asks him to recount how he lost his arm. He tells her that it was in rescuing an officer in another regiment, and how, in the confusion, resulting from arrival of a rescue brigade, he lost sight of the officer and never even knew the name of the man whose life he saved at his own sacrifice.

John's mother tells her husband of the state of affairs, and insists that they must make some settlement with Clara. Amos, the husband, does not approve of this, but is overcome as usual, and visits Clara's home on the unpleasant errand. Adam Bent is cutting flowers in his garden, and Clara is alone in the house. When Adam returns with his arms full of roses—he stops in the doorway, and the two men gaze at each other, fixedly. Adam drops the flowers as he raises his arm in salute to the man whose life he saved. He asks Adam for the hand of his daughter in marriage for his son, insisting that it is to take place immediately. On his return Amos gives his son the intercepted letter and he is furious; but Amos tells him that Clara and her father are there. A stormy scene ensues between Amos and his wife, and when she hears of Adam's sacrifice to save her husband's life, she relents. Adam takes up his abode with the man who was the cause of his empty sleeve, and the young people are happy.

MAKING GOOD WITH HER FAMILY (July 3).—Jimmie Stone is in love with a girl who has a large and varied sort of family. She understands their eccentricities better than he does, and suggests that he had better remain at her house and get acquainted with the several limbs of her family tree before he becomes affiliated in matrimony. She warns him it is a necessity to make a bit with her grandfather, as he is the richest of all her relatives, and must be pleased with the match. Jimmie undertakes this task and finds it not only diverting, but difficult. Grandpa is a gay old bird, but when Jimmie tries to entertain him, he gets up and walks away, leaving Jimmie stunned. Ruth's grandmother is another eccentric, equally hard to entertain. Besides, she has a father, a mother, and a sister, the latter being particularly peculiar, as she is "putting it over" Jimmie in embarrassing ways. Additionally, Ruth has an athletic brother, who bangs Jimmie about until he is black and blue and a dissipated brother who insists upon his accompanying him in midnight trips to cabarets, where he proceeds to fill up, the suitor forced to act as a committee of safety to get him home.

The girl acted wisely in advising Jimmie to get acquainted with the family, but he is almost half dead before he does so, and is on the verge of becoming a nervous wreck when he boldly concludes to elope with the girl. He advises the family that they are eloping and are going to live at the North Pole and to come and see them sometime. As he ties the note to the front door and rings the bell, various members of this happy family rush to the windows and shake their fists at the departing pair. The grandfather, however, has secured a front seat on their taxi, and accompanies its rapid movement by playing on a mouth-organ, as they go rushing out of the town on their wedding trip.

THE LITTLE HOBO (July 4).—The little hobo (an orphan girl) falls into charge of an idle loafer, who makes her beg for a living. She resents this, garbs herself like a boy and runs away to become a wanderer. She is discovered at a deserted hobo camp by the telegraph operator, Jimmie Maxwell, of "the lonesomest station on the West Division," and is brought into the station to get warm. The operator is having a lot of trouble with an "extra" which has strikebreakers on board coming from the South. He is interested in the Little Hobo, as she recounts her pitiful story. Following come many scenes in dissolve in the little girl's life, showing the habitations and habits of the lowly.

On the lonely station platform is Big Bill Daly with rough associates, evidently looking for the "extra." As the whistle sounds, the operator in the station tells his little guest that she will have to leave, as it is against orders to have anyone in the office. He opens the door and shows her to the baggage-room, and tells her to stay until the train goes by. He then turns to his instrument. Big Bill Daly enters unobserved, sees the revolver on the operator's table and snatches it. The operator tells him that he is as poor as a church mouse. Big Bill sneers and indicates that it is the train he is after. The operator assures him the train carries no money "only a crowd of strike-breakers." This is satisfactory to Big Bill. Those are the people he is after; indicates that he wants the train to go through without orders. Then begins a struggle between the men. The child in the next room hears the conflict, and taps encouragement to the telegraph operator, who is now bound a prisoner on the floor. While the men who have taken possession of the office are wrangling he whispers to the child: "Run to the water tank and turn on the water." The Little Hobo sneaks

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out of the baggage room and carries out the orders. Although the semaphore signals "safety," the fall of water through the windows of the cab alarms Bill, the engineer, and the fireman, and they stop the train. They find their suspicions are correct, rescue the bound telegraph operator and save a wreck. In gratitude to the Little Hobo (finding out that she is a girl), he takes her home and consigns her to the care of his mother.

THE LEOPARD'S FOUNDLING (Special—2 parts—June 29).—The scene opens on the road to Kingsley as Peter Herman and his wife, Anna, are trekking slowly along, she holding the baby in her arms while Balu, their idolized seven-year-old daughter, is on the seat beside her father, holding a line. The little family reach a lone clearing a distance from the roadway, and decide to camp for the night. Away from the dusty veldt, little Balu feels the joy in her young life that demands freedom, so she runs about exploring. Then is flashed in the picture a leopard that has awakened from his long day's napping and is out prowling for prey. Peter starts the camp fire and the mother busies herself about with preparations for the evening meal.

In the meantime, little Balu has wandered farther and farther away, gathering flowers, that leads her into the depths of the forest. The leopard is now between her and the friendly camp fire. The father misses the child and calls, but she is too far away to hear. Balu now shows her own confusion—is evidently lost; but widly wanders on. By the shifting light that comes through a clearing, she sees the mouth of a cave, which welcomes the weary one. The father and mother, thoroughly alarmed, have begun a search, but their knowledge of the locality avails them little. They return to their camp exhausted. In the interim, Balu, thoroughly tired out, enticed by the warmth of the cave, goes in, lies down and falls asleep. It is the leopard's den, but the cubs strangely do not resent her as an intruder. In fact, they lie all about her and her head is pillowed among them. In the morning she awakens and seems to sense danger in the presence of the mother leopard, but the great cat looks at her indifferently and does not attempt to harm her as she pets the kittens. The father and mother in their distant camp have found the child's apron, and conclude that she has been carried away by the wild beasts. They have done all they can; so they sadly break camp and go on.

Fifteen years intervene. Balu, a child of the forest, is now twenty-two years of age. She has been raised with the leopards, and is as wild and resourceful as the big felines themselves. Stanley, a young American, who is hunting in that neighborhood, comes on the scene accompanied by a party of native beaters. Night comes on and it shows the hunters making camp. The next morning they decide to separate, stalk game individually and report to Stanley, their chief. Stanley and his guide, Wamba, then go to another part of the jungle near Balu's cave. He dismounts and tells Wamba to hold his horse. He next goes forward and observes Balu, who is sitting near a pool. She sees him and springs away like a frightened deer. Stanley returns to Wamba and cautiously asks him if he has ever seen or heard of a white woman living in that locality. The latter looks at him in fear and terror, and says: "Yes, she is the Great White Spirit. If she looks upon you, you will die."

On the rock ledge beyond the leopard's cave Balu is seen playing with the leopards, and after a time she tires of the game and goes down to the jungle pool to drink. Bold Stanley has concealed himself in the neighborhood, watching and waiting. Presently his patience is rewarded. Balu comes stealthily to the pool, lies over, drinks deeply and then rolls into the warm shadows and goes to sleep. Stanley, waiting until she is fast asleep, creeps toward her and slips a noose over her feet. His companion, Wamba, is almost paralyzed with fear at this action, but is forced to come in and help hold the struggling goddess, who drops divinity and breaks into savagery when she finds that she is bound. The natives, called upon by Wamba, look upon this act of indiscretion with horror, but they are forced to obey Stanley at the point of his rifle, so they bind the screaming Balu to the back of an elephant and carry her triumphantly back to their camp.

Time passes quickly, and Stanley is now manifesting something more than a curious interest in his captive; in fact, love has come into his lonely life, and the wild girl has quickly become reincarnated with human emotions. He teaches her how to read and write as his hunters scour the country for game. His popularity, however, has not gone apace, and his capture of the White Spirit has prejudiced the natives against him. He is himself captured and threatened with death; in fact, is bound and placed upon the ledge of the leopards' cave. The natives have designed to leave him there helpless, a prey to the savage beasts. Balu comes upon the scene—the natives flee—then the leopards come, but they obey her every behest, and do not harm Stanley.

The upshot of all this is that Stanley and Balu eventually find their way to the coast, and he brings her over seas to his own home where he purposes to make her his wife. A series of comedy scenes follow in which the girl from the wilds of Africa has strange experience getting accustomed to the garments and habits of civilization. Finally things come to a pass, so that the girl wearying of it all, dons her robe of leopard's skins, and paces her lonely room in anger and deep mortification. Stanley finds her there, and observing her pondering the great step, asks her if she will stay with him in the new life, or go back to the jungle. She sees a vision of herself back in the leopards' cave, and declares in favor of the new life—and the scene fades as she drifts into his arms.

ME AN' BILL (Special—2 parts—June 22).—Young Sam, who represents "Me," and young Bill come on the scene, a pair of barefoot boys on their way to school. They stop at the old swinging gate, and there come young Jean and young Kitty, misses of tender years, who are met by the barefoot boys and permitted to carry their luncheons and books as they trudge away down the lane toward the little old red schoolhouse. After school the returning scene repeats, and the youthful gallants part from their little sweethearts with a kiss as the sun sinks low in the West. The scene changes to manhood. The boys, "Me An' Bill," call upon and court the dainty and demure maidens, Kitty and Jean, "standing with reluctant feet—where the brook and river meet." They wander in company down the woody aisles of the forest; they are seen far out on the lake drifting idly in a canoe, then follows the plighting of troth and finally marriage. Then comes the greatest epoch of life, motherhood. Jean bears a son, and Kitty a daughter, marking the beginning of the second generation.

Time flies and the babies grow to manhood, to womanhood. Love buds in their hearts, and their parents look forward to a fresh alliance with fond hope. About this time the beautiful mother, Jean, fades like a delicate flower in the glory of womanhood and dies, and her husband, Sam, now silvered about the ears, is left to walk alone and in the shadow. A cloud no larger than a man's hand brings darkness over the land; the wild drumbeat of war is heard, and brother confronts brother upon the field of battle in the great civil strife of '61. Sam's boy marches away to the battle front under the banner of the Union flag, leaving his sweetheart, Bill's girl thinking proudly of the hour when her soldier lover will return to her in triumph. Alas, Sam never comes back!

The scene changes to the vivid and spirited episodes of war, of conflict and of carnage. Sam, the intrepid soldier, while rushing ammunition forward in the face of the enemy, is slain by a bursting bomb. Then slowly the news drifts back North, and the old men who live from day to day reading their papers with eagerness see that dreadful column, double-leaded, and leading all the rest is Sam's name among the "missing." They know too well what this means. As the old men bow their heads in grief, Kitty comes in, snatches the paper, learns its dreadful import and slips silently away to sob out her grief alone. She goes down to the old mill stream, pushes out in the clumsy flatboat, buries her head in her hands, and then as the craft strikes an eddy it overturns and she is drowned. In the course of time the entire community is enlisted in a search. They find Kitty's body like another Ophelia, at rest amid the watery reeds and rushes. It is now Sam's turn to comfort the bereaved Bill, and he pushes aside his own sorrow to meet this new emergency as only a lifelong friend can. Alone in the world, bravely facing the darkling shadows, the two old friends, leaning the one upon the other, trudge homeward in the gathering gloom of the nightfall.

VITAGRAPH.

This special two-part subject entitled "His Wife and His Work," a synopsis of which is herewith published, has been substituted in place of the special two-part subject named "The Evil Men Do," a story of which was given on page 1723 of last week's issue. The latter subject will be released at a future date. Exhibitors will please note the change.]

HIS WIFE AND HIS WORK (Special—2 parts—June 27).—Worn out by incessant toil in designing an immortal frescoe, Knowles, an artist, decides on a trip to the beach to recuperate. He there

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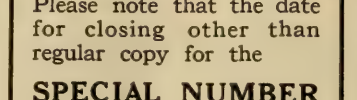

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rescues a young girl from drowning, continues the acquaintance, and shortly afterward, they are engaged. His design is accepted by the Board, winning the thousand dollar prize and the commission to paint the frescoe. He marries the girl and they depart on their honeymoon.

On their return, Knowles buckles down to his work in carrying out the commission. His wife has no knowledge of art, will not consent to his painting from female models. Driven nearly frantic by her opposition, he suffers a collapse. His wife, greatly alarmed, calls a doctor, who persuades Knowles to carry out his work as he sees fit, regardless of her feelings. On hearing this she flies into a rage and goes to her mother's, who takes her on a European trip. While on their travels, she is surprised to learn all the beautiful statues in the solemn cathedrals and show-places were posed for by living models. Heavily veiled, she then visits the exhibition of her husband's masterpiece, and overcome by the magnificence of his great work, weeps in tribute. With broadened ideas, she returns to him thoroughly repentant, and willing to enter into his labors and the joys which his love will not deny her.

THE GANG (June 29).—In a narrow street in the tenement district of a large city there lives "Toughey O'Brien," twelve years old, the leader of a typical gang of boys. While fighting with another rival gang, Toughey breaks a window in Ikey Ikenstein's pawnshop, is arrested and taken to court. He is released on parole and reports to the Probation Officer each week. The boy gets work at a small grocery store, delivering parcels. Margaret, a settlement worker and the daughter of Judge Wright of the Children's Court, is lured by Red McVane to his room on pretence that his mother is very ill. He locks the door and Toughey, hearing her scream, rescues her from Red's clutches.

A few days later, Red seeing Toughey in Ikey's store, plans with his pals to rob Ikey and at the same time have revenge on Toughey. On his way home from the Probation Officer, Toughey is dragged into Ikey's shop, which has been looted by Red and left there alone with the unconscious and wounded Ikey. Red then tells a policeman of the robbery. The officer finds Toughey in the store and on Ikey's accusation, arrests him, taking Red along as a witness. At his trial next day Judge Wright is very stern. While Red is testifying against Toughey, Margaret enters the courtroom and pointing to Red says, "That's the man who locked me in his room." She tells her story and Toughey accuses Red of the burglary. He is searched, Ikey's store key is found in his possession and Red is pronounced guilty. Toughey is reelased and sent away to Judge Wright's farm. He refuses to go without the gang, so they go along too, where after a few years of the new life Toughey and the gang have changed through kind and intelligent treatment to useful citizens.

THE POOR FOLKS' BOY (Special—Two Parts—June 30).—The great fear that they cannot keep up the interest on the mortgage on their little home and few acres of land, has burdened the Benson for years. Bradley, who holds the mortgage, is a brutal money-grabber and hounds the family continually. The father dies, leaving his widow, Kate and Ben, their son, to keep up the interest. After sacrificing almost every cent they can rake and scrape, the boy returns home one day and finds Bradley has taken his dog. Broken hearted, the lad goes to Bradley, demands his dog back and is brutally refused. That night the boy hears Bradley tell his mother she must apprentice Benny out to him and pay the interest through the boy's work. Kate dares not refuse and Bradley gives her money to bind the bargain. The boy, realizing that a life with Bradley means cruelty and abuse, runs away. In the hills he finds his dog and thinks of his mother striving alone to keep up the interest on the mortgage and decides to go back. Bradley sees him, confronts Mrs. Benson and demands the boy. Awakened at last to the true sense of protective motherhood, Kate seizes a rifle and when he starts for the loft, where Benny is hiding, she convinces the rascal she would shoot him without the slightest compunction. He cringes and she, giving him back his money, orders him out. Kate now thoroughly aroused says: "This time we will run away together," and leaving the old farm to Bradley's greedy clutches, they set off on a new day finds them driving over the hills, bravely facing the possibilities of the future.

THE CIRCUS AND THE BOY (July 1).—While out walking with his Aunt Maria, Sonny Jim, who has been left in her care by his parents, steals over to a crowd of youngsters standing entranced before some circus parade. Auntie abruptly hauls him away from the spot, and determining no evil influence shall enter his life during his stay with her, she puts the quietus on Sonny's hopes of going to the circus. Auntie sends him to town on an errand, but the boy finds the circus has arrived, and he forgets all else. He sees the dwarf and the fat lady about to elope and is given fifty cents not to tell. Auntie gives him a good scolding for forgetting what he was sent after, and Sonny decides to run away and visit the circus without permission. He tells the circus manager what became of his freaks and he decides to pass the boy off as the only tattooed dwarf in captivity. Sonny is hugely delighted with the fake tattooing business and the thought of being the cynosure of all eyes. In the meantime, Mother Dear has arrived to find out how Sonny is getting along. She and Auntie discover a note telling of the boy's whereabouts, and both rush to the circus. Sonny is making a great hit with the crowds, until he proclaims his real identity to some boy friends. This creates quite a commotion and in the excitement, Mother and Auntie rush in, grab Sonny and nearly break up the show. He refuses to have anything to do with Auntie, but is overjoyed to see Mother. At home, the tattoo marks are removed with much scrubbing, and Mother, after lecturing him, forgives Sonny, showing she understands the heart of a boy.

TWO STEPCHILDREN (July 2).—Born with an artistic temperament, Joe Leigh feels keenly the bitterness and drudgery of life on a small farm and longs to get away from it. Jabez, his uncle, who owns the farm, is a hard, matter-of-fact man, utterly out of sympathy with his nephew's ambitions. The boy's only companion is Hazel Hall, whose life is made miserable by a nagging stepmother. Joe falls heir to five hundred dollars, and Jabez tries to induce him to invest the money in the farm. Joe tells him plainly, because of his former treatment, he intends using the money to go to New York to study art. While there, Joe loses his money in a get-rich-quick scheme and, ashamed to write to his uncle, he unsuccessfully tries to make a living by selling his drawings. Home becomes unendurable to Hazel, and she comes to New York in hopes of finding Joe. She obtains work posing as a model for Cecil Grace, a young artist, but he tries to make love to her and she abruptly leaves his employ. The terror of her lonely life in the great city overwhelms her and she despondently steals forth to end it all. By a strange coincidence, Joe, homesick and tired of the struggle, wanders down to the river, where he sees Hazel fling herself into the water. He plunges in and brings the half-unconscious girl to shore. Each learns the story of the other's trials and experiences. Joe's sense of protection is aroused by her helplessness and he goes to work with a purpose. Shortly afterward, an art patron, who has become interested in Joe, gives the young man a start, which enables him to care for Hazel for life.

A TRAIN OF INCIDENTS (July 3).—Betty Browne received word she will inherit a large legacy left her by an uncle, provided she goes to Dead Man's Gulch, Arizona, and marries the son of an old friend, whom she has never even heard of. She imagines him to be a rough cowboy and refuses until her chaperone, Miss Prim, prevails upon her to investigate before deciding. Far from being a Westerner, Billy is an Eastern college chap. He receives the same information as Betty, feels certain she must be an adventuress, but Bunny, his tutor, advises him to see the affair through. By chance, Billy, Bunny, Betty and Miss Prim all take the same train, and after some amusing incidents, the four become well acquainted. The two young people fall in love, as do Bunny and Miss Prim. Bunny claims to be Billy Wells and Miss Prim, Betty Browne. The ensuing tangle convinces Betty she could never marry Billy, as she believes Bunny to be him, while Billy asserts he positively could not love Betty in the person of Miss Prim. The train stops at a station just before reaching Dead Man's Gulch and unknown to each other, the two young people get off, determined to go back East, on the platform coming face to face, and learning each other's real identity, Billy proposes on the spot. Betty accepts him and they make a wild dash for Dead Man's Gulch. On discovering the young couple have disappeared, Bunny and Miss Prim, who have become very good friends, are nearly frantic, but the lost ones turn up safely and there is a gladsome reunion. The coy Miss Prim whispers "Yes" to Bunny's proposal. Betty nestles lovingly in Billy's arms, and soon the two happy couples are speeding back East on a double honeymoon.

THE TOLL (Special—2 parts—July 4).—While traveling in Italy, John Steele, a young American millionaire, is kidnapped by Antonio Perino, and fellow members of the Camorra. They demand an immense ransom, but he defies them. Marta, Antonio's wife, feels sorry for Steele. She is left to guard the prisoner alone and Steele induces her to help him escape. He takes her to America with him to escape the vengeance of the Camorra and the girl secretly falls in love with him. Antonio furiously vows to follow Marta to the ends of the earth if necessary to fulfill his vendetta. He traces them to America and learns Steele has sent Marta to a hotel and then gone to see Elaine, his fiancee, about their recent escape. On his return, Marta tells him she has seen her husband watching the hotel. Steele offers the terrified girl a position as maid in his new home with himself and wife, which she gladly accepts, knowing it means protection from Antonio. Elaine becomes jealous of Marta and misinterpreting a conversation between the two, believes him to be unfaithful. Leaving an explanatory note for him, she sorrowfully goes to her mother's. Steele is nearly frantic and Marta decides to go away at once, despite the danger. Antonio discovers his wife's whereabouts, and stabs her. She retaliates by fatally shooting him. Steele and his father find them and Marta tells Elaine's father everything before she dies. At her request, Steele kisses her farewell. Mr. Forsythe explains all to Elaine, after which she and her husband are reunited in their love, although neither can forget the little Italian girl who saved his life.

LUBIN.

THE WALKO SISTERS (June 30).—The great Walko Sisters, billed like a circus, who in real life are no other than man and wife, walk the ties into the town of Gloucester burdened with luggage and two children. The town is wild for the night which marks the opening of "Crum Hall." Will, his wife and children are directed to the opera house followed by many curious eyes. The country men recognizes Will's wife from the hand bill, but cannot figure out who he is. Will and his wife stand before the three sheet in front of Crum Hall admiring the beautiful poster when Will remembers that he hasn't been shaved for several days. Instructing his wife to wait with the children he hustles back to the group of country men and writes them six passes for the price of a shave.

Will and his wife then locate in an attic, put the children in bed, dispose of their scanty meal and prepare to start for Crum Hall. Elated at their prospects they take a last look at the children sleeping. When Will, attracted by an odd sound, looks toward the window and sees it is pouring rain, their fondest hopes of packing the house as they did in Drift Wood are shattered. In front of the hall the manager constantly rings his bell and yells "Hot Opery Tonight." He is joined by his assistant, who has been papering the town with band bills. Along with the pouring rain comes the crowd, even to a fat woman with eight children who, when she gets inside finds they are so wet she checks them. On the stage Will has fixed it with the stage hand to pull the ropes which lift his wife in their hand balancing act. Everything goes fine until the consumptive stage hand, played out, drops Will's heavy wife on his head, pulling off Will's wig, which turns the applause and cheers of the audience to jeers and hisses. Will scrambles to his feet and tries to continue the act, but the stage hand is all in and without his aid at the other end of the rope Will cannot lift her off the ground. The audience now realizes that the Walko Sisters are not two women but man and woman, and that they are also fakes. They hurl over-ripe eggs and vegetables until Will and his wife are forced to not only leave the stage, but to take their exit from the hall through a back window.

THE LIVING FEAR (Special—2 parts—July 1).—Dr. James Brent, surgeon and psychologist, receives a strange case in the person of Richard Wayne, a young man who, although upright in all other respects, is obsessed with a monomania for appropriating diamonds. Struck by Wayne's appearance, and his unfortunate plight, Brent agrees to study his case. He allows Wayne to remain in his house, acting as his private secretary. After a few days at Brent's home, Wayne forms an attachment for Elsie, Brent's daughter. Elsie is horrified to see Wayne steal a diamond pin from a guest in the home. She follows Wayne to his room and there learns of his mania. Wayne, heartbroken by the realization of where his trouble is leading him, returns the pin and swears to Elsie to fight his strange obsession stronger than ever.

Dr. Brent has always decried the growing extravagance of his wife, whom he dearly loves, and now he holds her to a stated allowance. But the wife, Julia, continues her social ambitions, and gives a magnificent ball which plunges her into debt. At the ball one of her guests, Mrs. Gannon, loses a valuable diamond sunburst. Wayne, coming unexpectedly across the gem, is desperately tempted through his strange fascination. Secretly watching him from another part of the room is Julia. Wayne fights down his temptation and leaves the jewel where he found it. Julia, realizing that Wayne will be blamed if the jewel disappears, confiscates it. She sees a chance to emerge from her debts by pawning the jewel. Brent, when he hears of the jewel's disappearance, immediately suspects Wayne and calls upon him to give it up. Wayne vehemently denies the accusation. Brent, realizing Wayne's love for Elsie, and now believing that he is either a deliberate thief or a helpless monomaniac, commands him to leave the house. Wayne does so, after a heartbreaking farewell with Elsie. He is followed by the private detective at the ball, and next day arrested on suspicion. Julia has pawned the jewel, which is later found at the pawnshop by the detective.

At the same moment, Elsie discovers that her mother was the real thief. While she insists that Julia make a confession to Brent, the detectives are on their way to the house to arrest Julia. Julia finally gathers her nerve together and faces Brent in his study with a full confession. Brent has just received a wire from the National Medical Association electing him president of the organization, and the confession of his wife's dishonesty crushes him completely. Mrs. Gannon, the owner of the jewel, who is indebted to Brent through the saving of her life by his skill, intercedes in Julia's behalf. She prevents Julia's arrest, and finally obtains an understanding and reconciliation between Brent and his wife. Wayne has been released from custody and now, thoroughly cured, through Brent's skill and the realization of Elsie's love, goes to her to ask her to become his wife.

THE SHADOW OF TRAGEDY (Special—2 parts—July 2).—Robert Sterling, while inspecting old books at a club library in a distant city, avails himself of a few idle moments to write a lover-

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THE Box Office Attraction Company, William Fox, President, has decided upon another broad step in the way of expansion. Besides operating exchanges and booking features in New York City and State, Northern New Jersey and each of the New England States ——

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like note to his wife. This note he fails to date. The letter is duly addressed to "Mrs. Robert Sterling," sealed and stamped. A few moments later Sterling is stricken with heart-failure, and in his struggle closes one of the books on the letter. In time the book is replaced on a shelf without the letter being discovered.

Twenty years later, Robert Sterling, son of the dead man, brings a bride to the old home. He knows nothing of her history. Robert is of an intensely jealous nature, and his wife's actions arouse suspicions. There appear good reasons to believe that the girl, Mary, is still in communication with an unknown lover, and Robert sets a trap by leaving the house, declaring he will not return until the next day. Mary has made an appointment with the mysterious stranger and is much relieved at her husband's announcement.

Robert's suspicions have become certainties through the reading of the letter written by his father twenty years before, and which fate has now caused to be delivered, and which Robert has opened before observing that it is addressed to "Mrs." and not "Mr." Robert Sterling. Robert secretly returns to the house and follows Mary to the conservatory, where he finds her with a stranger. In a wild rage, Robert attempts to shoot the man, but Mary throws herself between and receives the bullet. Before Robert can fire again, Mary declares the stranger to be her brother, Tom, who had been a scapegrace and black sheep, whom Mary has vainly tried to save from evil ways, and whose existence she had determined to keep secret from her husband. The meeting in the conservatory was arranged that she may give him money to leave the country, he having promised to begin life anew. Robert's mother arrives upon the scene a few moments after Robert fired and now begs her son to be calm, urging that perhaps Mary has told the truth. Robert thrusts the fatal letter into her hands, demanding to know how he can ignore such proof of his wife's guilt. The mother is dumb for a moment then looks more closely at the letter and in amazement recognizes her own husband's handwriting, and calls attention to the fact that the stamp is of an issue used twenty years before. Robert cannot be convinced and is filled with remorse.

Mary's wound proves not fatal, however, and she freely forgives her husband. Tom is assisted to leave the country, he declaring that hereafter his life shall be straight. With the dissipation of the secret which has cast a shadow between them, Robert and Mary feel that before them lie years of happiness.

THE DOOM OF DUTY (July 3).—Capt. Hugh Barker and his troop of U. S. cavalry are camped near the boundary of the United States and Mexico with orders to patrol the border. Capt. Barker has met and fallen in love with Rita Valdez, daughter of Benito Valdez, a Mexican, who lives on the American side. Rita returns the captain's love. Unknown to the cavalry officer, Valdez is engaged in the business of arming recruits for the Mexican insurrectos. A band of recruits are camped in a ravine near the Mexican's house. Valdez receives word to arm his recruits and send them across the border into Mexico. The same day, Capt. Barker gets a communication from his colonel, stating information has been received that recruits for the rebels are being shipped across the border and instructing that this violation of the neutrality law be stopped at all cost.

The next day, Valdez opens cases of rifles and ammunition and arms his recruits. One of the recruits loading his rifle, accidentally discharges the weapon. Capt. Barker hears the shot and sends scouts to investigate. The camp of the recruits is found and the captain prepares his forces for a raid. When he discovers that the cavalry is advancing Valdez tries to make the recruits hide the arms and ammunition. This they refuse to do, declaring they will fight before submitting to arrest. Valdez finally prepares to resist the attack. Troopers on foot attack the camp from the sides. The other troopers, mounted, block the retreat from the mouth of the ravine. The recruits fight desperately for a time and Valdez comes face to face with Capt. Barker. The Mexican, beside himself with passion over the failure of his plans, raises his revolver to shoot the surprised captain. Before he can press the trigger, Valdez is shot by one of Barker's troopers. The recruits surrender, but Valdez manages to escape. The Mexican, terribly wounded, staggers to the door of his house, where he finds Rita waiting. She takes her father into the house, places him on a cot and starts to attend to his wound.

Meanwhile Capt. Barker looks among his prisoners for Valdez. Finding the Mexican missing he goes to the house. Rita receives the captain in the front room and denies that her father has reached home. Valdez, in the next room, separated from the front room only by a canvas curtain, hears the captain's voice. He rises from the cot and staggers to the window. Here his strength gives way, and to save himself from falling he grasps the canvas curtain. In the front room, Capt. Barker is about to leave, accepting Rita's word that her father is not in the house. Valdez's grip on the curtain tears it from its fastenings and he falls into the front room. Barker has Valdez lifted back to the cot. Then it is that Rita pleads with Barker not to arrest her father, really making the situation a test between his love for her and his duty. Barker goes into the rear room with his troopers to carry Valdez a prisoner to the camp, and discovers that Valdez is dead. Barker and his men retire from the house, leaving the girl alone with her grief.

IT'S A SHAME (July 4).—Mike Casey and Gus Schwartz like to play pinochle together, though they scrap all the time they are playing. Mrs. Casey objects to Mike staying out so late, and Mrs. Schwartz is in the same state of mind. They decide to go down to the saloon and beat up their disobedient husbands as they come out. Just before they get there, Mike and Gus have a quarrel that attracts a passing minister and he goes in the saloon to remonstrate.

Mike and Gus are talked into being sorry and they go home sober enough, making their exit through the front door. The minister leaves by the side door and it is he that gets the double blow. The women are horrified and make a quick getaway. Mrs. Casey lands home and starts to take it out on Mike, but he points to the late hour and demands to know where she has been. Now how is she going to tell him she has been beating up a minister? Mike turns the tables on her and chases her to bed, ending with a big laugh for Mike.

THE KIDNAPPED BRIDE (July 4).—Lena Krautheimer and Daniel Cassidy, escorted by Cassidy's brother officers, leave the house for the church, where they are to be married. Emil Schweitzer and Tango Heinze, two of Lena's rejected lovers, are fished out of the river, where they have attempted to commit suicide. After being revived they start for home and on the way meet the wedding party returning from the church. Angered, they plan to kidnap Lena. A fight is started, the officers leave the side of the bridal carriage. Emil and Heinze dash in, throw out the groom and gallop away with the bride. The groom (Cassidy) returns with the officers and all dash off after the kidnappers. Arriving at the minister's, Emil and Heinze have a dispute as to who shall have the bride; they fight. Emil knocks Heinze out and Lena knocks Emil out, just as the rescue party arrive on the scene. Lena faints in the arms of her chosen husband, while the cops give three cheers.

PATHE.

PATHE'S WEEKLY, NO. 41, 1914 (June 17).—**Washington, D. C.**—President Wilson officiates at the unveiling, in Arlington Cemetery, of a monument of soldiers of the Confederacy.

Cantania, Sicily.—Sicily is rocked by an earthquake. Eight towns are wiped out: 500 persons killed.

Quebec, Canada.—Funeral services for members of the Empress of Ireland's crew who perished when she sank are held here.

Omaha, Neb.—Twenty thousand children—Omaha's school population—make merry with drills and games at Fort Omaha.

Quincy, Mass.—The Submarine tender Fulton, newest addition to the Navy is launched here.

Cincinnati, Ohio.—The Latonia track, scene of many a famous race, opens for the season of 1914.

Annapolis, Md.—President Wilson officiates at the commencement exercises at the United States Naval Academy.

New York City, N. Y.—Resolute, Defiance and Vanitie, the three yachts contending for the America's Cup defense, race over the International Course. Resolute wins.

Gosport, England.—Shamrock IV, Sir Thomas Lipton's challenger for the America's Cup as she takes to the water while thousands applaud.

Paris, France.—The latest Paris styles in gowns and wraps for evening wear.

Comic Section.—Business is brisk with the live exhibitors at the Moving Picture Exhibition in New York.

Picture Theatres Projected

Ft. Wayne, Ind.—Sprague Green contemplates building a three-story moving picture theater, with seating capacity of 850.

Berne, Ind.—Solomon Bowsher is planning to open a moving picture theater here some time during the summer.

Terre Haute, Ind.—Hippodrome Amusement Company are planning the erection of a two-story theater and office building, 97 by 139 feet, to cost $100,000.

Mason City, Ia.—L. M. Valcentine, owner of the Unique Theater, is having plans prepared for another theater to be erected in this city in the near future.

Hawarden, Ia.—Mrs. W. A. Nelson, owner of the Electric Theater, is having plans prepared for extensive alterations to her theater. More modern equipments will be installed.

Garden City, Ia.—G. H. Strout and J. C. Tapps have opened a new moving picture theater in this city.

Galesburg, Ill.—Benjamin Huff, Jr., and William Sullivan are having plans prepared for a modern moving picture theater, which will probably be completed before the end of summer.

Steubenville, Ky.—Work on the erection of the Olympic Theater is well under way. The structure will be one of the most modern in this part of the state and will have seating capacity for about 1,000 persons.

Crowley, La.—D. E. Lyons is having plans prepared for an airdome with a seating capacity of about 1,800.

Denton, Md.—Carl A. Parker will shortly erect a moving picture theater at the corner of Main and Fourth streets. It will be modern in all its equipment.

Federalsburg, Md.—Plans are now under way for the erection of a $15,0000 moving picture theater, with a seating capacity of about 1,000.

Baltimore, Md.—Edmonson Amusement Company are having plans prepared for a one-story moving picture theater to cost $15,000.

Hagerstown, Md.—The Maryland Theater Company, care the Potomac Real Estate Company, are having plans prepared for a four-story theater building, 78 by 150 feet.

Detroit, Mich.—C. Howard Crane has completed plans for the erection of a moving picture theater on Greenwood avenue, near Calumet, for A. Cohen & Sons.

Three Rivers, Mich.—Theodore Godchalk is preparing plans and specifications for a modern moving picture theater to be erected here shortly.

Grand Rapids, Mich.—Powers Theater Building Association will remodel their theater lobby.

Duluth, Minn.—Thomas Furniss, manager of the Rex Theater, is having plans prepared for a modern moving picture theater to be erected in this city.

Duluth, Minn.—Col. Thomas Birdy is planning the erection of a moving picture theater, to cost about $35,000.

Luverne, Minn.—Peter Rober & Son have purchased a store property which they will convert into a moving picture theater.

plans prepared for a two-story theater and store building, 44 by 100 feet.

Minneapolis, Minn.—Rea Realty Company, Tribune building, art having

St. Louis, Mo.—Gallinis & Co. are planning the erection of a two-story theater building, 40 by 150 feet.

Bogola, N. J.—Carmalite Fathers are planning the erection of a two-story hall and auditorium, to cost $20,000.

New York, N. Y.—Moving Picture Film Development Co., 69-71 West 90th street, have awarded the contract for alterations to their studio to H. H. Vought & Co., 346 Madison avenue.

New York, N. Y.—Herbert Baer is preparing plans and specifications for the erection of an open-air theater to cost about $10,000 for the Economy Real Property Co.

Zanesville, Ohio.—A. A. Vinsel and Dunzweiler Bros. are having plans prepared for a $20,000 theater building. It will be known as the Imperial Theater.

Tiltonsville, O.—Harry Walker of Dillonvale, O., is planning the erection of a moving picture theatre to cost about $10,000.

Centersburg, Ohio.—Edward Haller is having plans prepared for an airdome which is to be erected shortly.

Sebring, Ohio.—O. H. Sebring is having plans prepared for a two-story brick vaudeville and moving picture theater, 40 by 90 feet, with seating capacity of 400, to cost $10,000.

Portland, Ohio.—Portland Amusement Company, Globe Theater building, are having plans prepared for a two-story theater building, 50 by 100 feet, to cost $25,000.

Apollo, Pa.—Harry Wood has awarded the contract to Alcorn Bros. for the erection of a two-story brick and hollow tile moving picture theater, to cost $8,000.

Hilewood, Pa.—Penn Mary Coal Co. are having plans prepared for a brick moving picture theater, to cost about $9,000.

Harrisburg, Pa.—Isaac Silverman, manager of the Photoplay Theater, is planning the erection of a new moving picture theater here in the near future.

Mt. Washington, Pa.—T. E. Cornelius, House building, Pittsburgh, Pa., is preparing plans for a one-story moving picture theater, 40 by 100 feet, to cost $11,000.

Philadelphia, Pa.—Adolph Bonnem has sold to John Doyle the moving picture theater at the northeast corner of Pike and Sixth streets, 103 by 75 feet, subject to a mortgage of $13,700.

Ft. Worth, Tex.—E. H. Phillips is preparing plans for a two-story moving picture theater, to cost about $18,000.

Waco, Texas.—The owners of the Hippodrome Theater are expending several thousand dollars on improvements to their present building.

Memphis, Tenn.—Frank Hankel is planning the erection of a new moving picture theater, to cost about $6,000.

Columbia, Tenn.—J. H. Slater and D. W. Boyd contemplate the erection of a moving picture theater for colored people.

Ogden, Utah.—Alhambra Theater Company, Charles Zeimer president, is planning the erection of a commodious moving picture theater here, to cost $150,000.

Ashland, Wis.—Latts Bros. are having plans prepared for a modern moving picture theater, 50 by 133 feet.

IMPORTANT ANNOUNCEMENT

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INDEPENDENT FILM STORIES

UNIVERSAL

CRYSTAL.

THE GIRL IN PANTS (June 30).—Vivian's ma wishes her to marry De Forrest. Vivian prefers Arthur Coldfeet. Charlie calls. Ma entertains him while Vivian is in the garden with Arthur. Later Charlie meets Arthur and slaps his face. They agree to fight a duel. Vivian learns of it and goes to Arthur's room. She looks him in a closet, dons his clothes and goes to the dueling place. She presents a note to the effect that Arthur has been taken sick, and that the bearer will take his place. The duel starts. Charlie runs. She follows him. They race through the woods, each shooting. Vivian runs home. Charlie follows her. He goes into her room. She locks him in. She then tells her mother that there is a man in her room. Meanwhile, Arthur arrives. He captures Charlie. Vivian's mother denounces Charlie. Arthur kicks him out and with mother's permission takes possession of Vivian.

HER NEW HAT (June 30).—Hubby won't buy Pearl a new hat. She is angry. His friends visit him and they indulge in a game of poker. Pearl waxes angry. They hear her coming and hide the cards. She goes to sleep and awakens again at 1:30. She steps downstairs again and sees her husband paying out his last dollar. She goes upstairs and dons his clothes. Hubby holds his first winning hand when she enters, levels a revolver and takes all the money. She then goes up to bed. The next day she buys the new hat. When hubby sees it she explains.

FRONTIER

THE BROKEN BARRIER (July 5).—Dolly's father and mother refuse to accept Arthur for their son-in-law when he is accused of ambushing and killing Charlie, his bitterest enemy. The engagement is abruptly broken. Arthur's guilt appears certain, but for lack of evidence he is freed.

Dolly undertakes to deliver an important order for her father, the manager of a merchandise store. Returning she loses her whip. While trying it she picks up a piece of paper. From his look-out the forest ranger, Joe, discovers a runaway and gives chase. While going at full speed, Joe rescues Dolly from the runaway team.

Joe, who is also a suitor for Dolly's hand, now feels quite certain that he has won her. But when she shows him the piece of paper, Charlie's dying confession which accuses Joe of the crime, he changes his mind. Joe is given five hours' start by Dolly; this for having saved her life. At the expiration of that time she tells her father. The posse follow. Joe tumbles over a high cliff. As for Arthur, Dolly tells him that the barrier is broken.

NESTOR

SOPHIE OF THE FILMS (Series No. 2—June 12)—Although Sophie is a frost as an actress, she has graduated from a bunk dramatic school, and as the general manager of the Uneeda Film Company has designs on her. she is made a leading lady. Eddie, the leading man, is honestly in love with her, but as Sophie's inexperience has ruined every scene thus far taken, the director hates her like poison. The director can't discharge her, so he decides to terrify her into flying the coop.

Sophie is called to venture into a lion's cage after her papier-mache baby. It is most pathetic. It is all completed but the part wherein Sophie goes after the baby. She refuses. The scene is ruined. The director, furious, decides to take one more chance with her. The company goes to the seashore. Sophie is tied to a rock-lashed rock and left there while the rest of the company enacts additional scenes. A fisherman discovers the helpless girl by means of a spy-glass. The director and his company are arrested on a charge of murder.

THE LOST ARROW (July 1).—Lo has forgotten the days of his forefathers. But time was when love was a thing to place on one's altars besides the gods of harvest and rain and all-life, when it was a thing to be purchased with "being," not "having," as to-day. So Hemanova, purifying himself with a seven days' fast, sees a vision of the One Woman and goes in search of her. He finds her, Waupena, daughter of the arrow-maker. Sakuruta also loves the girl and asks for her hand. Meanwhile Hemanova ties wampum to his horse and drives him out into the wilderness, trusting that the gods will guide the animal to the girl.

Waupena finds the horse and her heart tells her that she loves the unknown one. Hemanova arrives in the village; but the old arrowmaker cannot choose between the two suitors for his daughter's hand. He decides on the arrow test. From a high peak he shoots an arrow into the valley below and the lovers hunt for it.

Sakuruta, who has duplicated the arrow, manages to get the girl. A year passes. Hemanova, still faithful, searches for the lost arrow. His sweetheart's horse finds the arrow in a sandbank and brings the arrow to her. She knows the deceit of her husband and goes to the mountaintop. There she meets Hemanova. Sakuruta finds them together the two men fight. Sakuruta is thrown over the cliff and the picture fades with the heroine in her lover's arms.

THOSE COLLEGE DAYS (July 3).—In "Those College Days" we are dropped into the midst of a lively co-ed college life. Jack loves Mary, who naturally returns the emotions, though the dignified professor has forbidden love-making between the co-eds. The janitor tattles and there is trouble. Jack and his mates, deciding to get even with the janitor, lay in wait for him with bricks. Back and forth goes the love-making, tattling and trouble.

The girls in chic bathing suits take their plunge. While the teacher, set to guard them, sleeps, the boys join them in frolic. The janitor finds the boys' clothes and more trouble starts. The boys get away but are told to stay in their rooms. The girls meanwhile have taken the boy's clothes and that night dress up and invade the boys' dormitory for a feast of goodies. They are discovered, again by the janitor, and there is more trouble and fun.

ECLAIR.

SNOWDRIFT (Two Parts—July 1).—While a broken-down, gray-haired old fellow is silently sweeping snow in front of a prominent club, one of the club members decided to take him in to enliven the evening with a story of his life. After taking a drink the old man is induced to tell his life's story. The club scene fades out and the spectator is carried into the wilds of the Great Northwest when snow is on the ground and in the air.

It was thirty years ago. While prospecting in a blinding snowstorm the man lost his way and with the map of a valuable strike clasped tightly in his hand he was buried in the snow. The man has a sweetheart who loves him much and fears for his safety. This girl is loved by Arcon, another miner. On the promise that she will marry him, Arcon starts out with his hunchback to find the missing man. They return with him more dead than alive, but not before stealing the map. The hunchback demands his share while the two men are in an adjoining room. Arcon binds and casts him into a closet and then forces the prospector's sweetheart to go away with him. She leaves a note saying that she loves another.

When the miner recovers, he is told the story by the hunchback and in a frenzy of unbelief, he kills the cripple. Broken in body and with his life wrecked, he is sentenced to life imprisonment. After ten years of hard labor, a pardon comes. He makes his way from camp to camp, playing the piano and singing for a living, always with the purpose in his mind of killing the man who had wrecked his happiness.

As the old man comes to this part of his story, one of the club members who had been most prominent in poking fun at him, starts violently. Turning around, the miner of former days sees standing before him, Arcon, now a prosperous and respected citizen. The shock of the meeting and his fright causes Arcon to be stricken with heart failure; but before he dies he places the hand of his daughter in that of the man whom he had wronged and tells her that the old and dying tramp is the only man her mother ever loved.

THE GREATEST OF THESE (July 5).—Peter, a kind old shoemaker, is the idol of the neighborhood children. Rose, his daughter, is infatuated with a visiting artist named Harmon. Realizing the man's character, Peter forbids his daughter to see him. The fascination is too strong, however, and Rose elopes. Struck by the blow, the old shoemaker's nature hardens until he becomes the fear of the little ones and a creature to be spoken of in whispers. Time progresses and the artist, tiring of Rose, treats her cruelly. She returns to her old home. One of Peter's little friends has been stricken ill and her mother goes to him for money. The better side of his nature is touched and remembering the former days of happiness, he comes to the little girl. Meanwhile the mother has met Rose and brought her to her home. Father and daughter meet and after a moment of suspense, fly to each other's arms.

Margaret, with the help of a plank torn from the sinking boat, manages to regain the barge in an exhausted state. She immediately decides to bring the hated "Black Nissen" to justice and in company with William, proceeds to the Colonel's house with intent to expose him. "Black Nissen" meanwhile has secured the Colonel's consent to his engagement to Ellen. As a dutiful daughter she submits much against her will. At a house party "Black Nissen" is demonstrating the remarkable points of his dynamite motor when Margaret appears on the scene. She widely brushes restraining hands aside and charges "Black Nissen" with a revolver, dashes in anger after Margaret. She reaches the landing stage of the Colonel's house and hides in the motor boat "Black Nissen," failing to see her, also jumps into the boat, intent on escaping.

He starts the motor going but has not gone far before he discovers Margaret's presence. A fierce struggle ensues, and gripping the girl by the throat, he drives the boat at full speed. Midway in the river he forces Margaret into the water, but his attention having been diverted from the engine, his own doom is brought about. There is a sudden burst of flame which envelops him and although he jumps overboard, his injuries have made him too weak to battle against the swift current. His struggles soon cease, and his lifeless body drifts along with the wreckage of his motor boat, while the woman he has sought to make his victim gains the shore, rid forever of the evil influence of "Black Nissen."

POWERS

THE BRAND OF CAIN (June 19).—Moved by anger and a keen sense of having been wronged, a cowpuncher sets out to kill his enemy. In his anger he justifies his act. As a result of a coincidence, he kills his own brother. He becomes a fratricide, a thing to loathe, and he realizes what it is to kill.

On a cattle ranch in the far West, two brothers, Pete and Ned Cullen, work for Thomas Bender, the ranch owner. Ned is the ranch foreman. He is faithful to his trust. Pete was born an enemy to the world. All his passionate longings and feverish objections to the work turns inward and lay waste his rebel soul.

Pete has trouble with Bender and is discharged. He drinks and nurses the venomous sentiments until he decides to kill Thomas Bender. The ranch owner rides a white horse. While riding home from town, Bender's horse goes lame and the owner exchanges mounts with Ned. As the dusk gathers, the two brothers draw near to each other on a lonely stretch of road. Pete, believing that the rider of the white horse is Bender, shoots. He runs up to the mortally injured man to find that he has killed Ned, his younger brother—the one man he had to live for in the world. Ned made no resistance when the cowboys rode up and took him—he just stumble along toward the end which awaits such men.

JOKER

BESS THE DETECTRESS (June 6).—The show busted. Not that shows are especially delicate, but at least they represent an accepted form of female occupation. But the show busted. Bessie left with insufficient funds, pondered upon her future means of existence. John pondered too. John was the stage manager and equally poor.

Bess returned to the ball bedroom. But not before she had read a sign offering $200 reward for the capture of Honey Hall, a crook. Taking her ribbon-trimmed toy revolver, Bess started out to be a detective. The judge appears. His descriptions fits. Hah! And the detective follows him home. His wife objects and Bess goes back once more to the hall bedroom.

John, meanwhile, has been pinched for shooting craps. Into the jail with him is thrown Honey Hall. Both finally escape and the chase begins. Bess has overheard the judge make a suspicious appointment to meet a friend at "the old mill at twelve and don't forget the papers." Hah! More villany. She tracks him down, only to find the old mill a gathering place of feeble old men. But good intentions always bear fruit and some kind and Bess succeeds in aiding John to capture Honey Hall. They get the reward and all is well.

BESSIE THE DETECTRESS IN TICK, TICK, TICK (July 1).—"Tick, Tick, Tick" shows Bessie, ex-cow girl, with an office where, as Bessie Pinkerton Holmes, she detects anything and everything. She even manages to evade detecting the rent. The landlord threatens her with the detection of another office. Bessie reads of bomb outrages in which the police are baffled.

Meantime, Tony ha sgone to work. His wife and son plan to buy him a birthday present. Bessie observes Marie and Angelo on the street. Tony comes by and they hide. Bessie hears the "Tick, tick, tick" of the package under the boy's coat and her suspicions are aroused. Later Bess is thrown out of Tony's flat and she returns to her office to don an Italian disguise.

Tony has received a blackhand letter. He returns home to find Bessie, disguised as an Italian. He captures her after she has snatched up the "tick" box and thrown it down stairs. It hits a policeman. Friend policeman passes it on to the next man. Marie approaches, grabs the box, and throws it upstairs. Following there is a general scramble all around. Bess offers to open the box for ten dollars. The money is forthcoming. She opens the box and finds the clock, the birthday present for Tony. Bess has enough money to pay her week's rent.

CAPTAIN KID'S PRICELESS TREASURE (July 4).—Two lovers, Johnnie and Lucy, desire to wed. Lucy's dad, however, has first to be shown that John has enough worldly goods to be worthy of his daughter's hand. John brings his wealth in a steel-bound chest. The richness of the contents of this chest amazes dad and he gives his eager consent. Just at this time Capt. Kidd puts ashore to raze the town. The first inhabitant Kidd meets is old Hezekiah, the village sot, who to save his skin leads them to John's treasure chest.

Kidd captures Lucy and drags her with the treasure chest to the pirate ship. Here the chest is opened. John comes aboard to rescue Lucy. A bloody battle ensues. All the pirates are slain except Kidd and two of the crew. John and Lucy escape. Kidd and his two survivors put ashore

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with the chest, which they bury. Kidd makes a plan of the spot. His two men then do away with themselves. Kidd becomes poisoned by drinking water and dies in the house of John and Lucy, first secretly hiding the plan wheer the treasure is buried.

Two hundred years later we find the descendants of John and Lucy still occupying the same house. Having a hard run with poverty, they are about to be ousted by the sheriff when, quite by accident, Capt. Kidd's old plan of the burial place of the treasure is found. The shovel brigade concentrates about the spot. Happily the treasure is discovered by the descendants of the original John and Lucy. They need never fear poverty now, for the chest was found to contain "the fruit of hen, the most costly food in the realm of men."

REX.

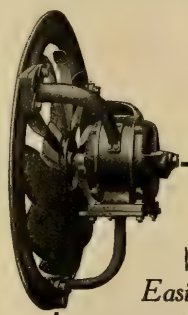
CLOSED GATES (June 7).—The two old aristocrats, upheld in their pride by each other, think themselves not only forgiving but high-minded in caring for their scapegrace son's little daughter. The son may not see his child though he pleads for an hour with her. And the lonely little girl can find no real companionship with the nurse and governess and the two old aristocrats who have long ago forgotten what it meant to play. The child longs to play with the keeper's children in the mud puddles outside the wall. But the gates are closed.

One day she slips out. The old man and his wife discover that she is gone. They find her contaminated by contact with these poor children. They would take her back to the garden's seclusion, but the young father has watched the girl's happiness in the simple things of a free child's life. He recalls his own miserable tradition-bound boyhood, and against the protests of the old aristocrats, he takes his daughter to supper in the keeper's cottage.

But the bolts have been slipped, the gate is turning. The tiny boat recalls a spark of boyhood's joy to the old man. The silk-clad doll draws a bit of memory's sweetness into the old lady's heart. A note of forgiveness and welcomes goes to the man and his child. And the closed gates swing wide.

A LAW UNTO HIMSELF (Two Parts, June 18).—George Chester is found murdered. Detective Bob Steele, sent on the case, examines the body of the deceased and finds in his hand a locket with the picture of a woman. He visits the Italian quarter and there discovers a girl, the counterpart of the picture in the locket. She takes him to her home. The detective meets her father and shows him the locket. The Italian claims it. Steele is about to arrest him when the accused man pleads permission to tell his story. He tells of his courtship of Maria back in Italy, of their marriage, of the coming of George Chester into their life, of his wife's falling in love with the rich American, and of her running away with him, leaving the husband alone with their little girl. He tells of his wife's being deserted by Chester, and of her return home and to her death. He then relates his coming to America, where he earned a livelihood as an organ grinder. Then comes the time when he sees Chester, and of his biding the time until nightfall, when he entered the house through a window, confronted Chester with the locket and accused him of murdering his wife. He tells how they grappled and how he killed Chester. His story finished, the old Italian breaks down and falls over the table, dead. At the climax, Rosa's sweetheart, Pietro, enters the room where his loved one is lying in mute despair. The lover gathers Rosa to his arms with an appealing attitude of proud yet gentle protection. She buries her head in his bosom.

Detective Steele gives Rosa the locket, the only connecting link of evidence, and silently leaves them with their dead. He feels that farther intervention in the decision of the Great Judge would be sacrilege. As he passes down the tenement-house stairs, the picture fades out.



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ON THE RIO GRAND (July 5).—Dick Harrod is elected sheriff of Mexia County, on the strength of his promises that he will put a stop to Mexican federals running cattle across the border. James Russell is ranch manager for the Cross S Cattle Company. Harrod is in love with his daughter Anna.

Harrod receives a letter signed "A Friend," telling him to watch both fords that night. Russel and Harrod and his men watch the fords but nothing comes of it. Harrod observes Russel conversing with Pedro, a questionable character. His suspicions are aroused. Pedro gives Russel a bag of gold and from thence onward the sheriff watches Russel. He follows him home and watches him hide the money. Harrod then arrests Russel as the leader of the gang. The sheriff's sweetheart, however, pleads for her father. Harrod tells him to get over the border.

The cowboys return. They have captured Pedro and a band of federals. When Pedro discovers that Russel had admitted his guilt and implicated him, he shoots Russel dead and then makes a dash for liberty. The Mexican, however, is shot in his tracks. The new sheriff has done his duty but in his path is the dead body of one of his best friends, his sweetheart's father.

UNIVERSAL

ANIMATED WEEKLY, No. 119 (June 17).—Trying Out Cup Defenders.—"Resolute" outsails "Vanitie" in test races for International contest off Sandy Hook, New York.

St. Louis Commemorative Pageant.—Masque depicting scenes in St. Louis' history from Mound Builders to Civil War, St. Louis, Mo.

Royalty Visits London.—Cheered by multitudes, the King and Queen of Denmark proceed to the Guildhall where they are given rousing welcome, London, England.

Rockefeller Held Up.—Railroad company refuses to allow John D.'s 40-ton rock which is to be carved into a fountain for his estate, to cross bridge connecting his home, Tarrytown, N. Y.

National Swedish Singers Convention.—Societies from all points in America unite in immense demonstration, Minneapolis, Minn.

Scouts Perform for President.—President Poincare of France witnesses interesting exhibition drill given by the boy scouts of Paris, France.

Training Cornell's Crews.—Charles Courtney, ex-champion oarsman and grand old man rowing, gives his crews hard spin on the Hudson, Poughkeepsie, New York.

Cleaning Up Vera Cruz.—Many thousands of guns, revolvers and knives are confiscated from Mexican residents of Vera Cruz by Uncle Sam's soldiers.

Fencing a Popular Pastime with the Officers. ..With the Kiddies in Park.—Seven thousand children of the public school athletic league hold their annual fete in Central Park, New York City.

Mrs. John P. Mitchel, wife of the Mayor of New York.—George Brande, the famous Danish writer. They spy the movie camera.

The Great International Derby.—Many world-famous racers entered for the $20,0000 Canadian Durval Derby, Montreal, Canada.

Cartoons by Hy. Mayer, world-famous cartoonist of Puck.

West Point.

Wilson at Princeton.

VICTOR.

A TWENTIETH CENTURY PIRATE (June 29).—Jack Farrell, rich dilletante and dreamer, is in love with Penelope Summers, an athletic young girl who longs for an ideal man. Jack courts Penelope in the most approved manner, but she rejects him. Following the refusal, Jack throws himself into the pursuit of one of his favorite hobbies, geology. Employing an expert to aid him, he traces back certain branches of his family.

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This booth is exceedingly attractive and very serviceable. It is made so that the sides can be folded together and the booth moved to the wall or out of the way at any desired time. The brass is lacquered to prevent tarnishing and saves polishing. Can be furnished in brass oxidized, gun metal, statuary bronze, and various other finishes which also do not require polishing, at 10 per cent. extra. The size of the booth: 42 in. wide, 42 in. deep, 86 in. high. If the booth is wanted for summer use only, the three sheet brass poster frames which make up the sides can be detached and used for poster display during the winter. Prices of cheaper or smaller ones on application. Price complete as shown in cut, **$150.00** Price complete without electric wiring, **$125.00**

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Farrel family, the genealogist makes a startling discovery—he finds that Jack's forefather was hanged for piracy. Jack dismisses the genealogist. His family pride is severely wounded. He thinks of himself as the offspring of the desperate buccaneer, and then the big idea that changes his whole outlook on life begins to take shape. That morning he stocks his racing, he gets a plan of the best road to the mountains and then he calls upon Penelope and invites her for a ride. She is loathe to go. Jack insists. She finally consents and despite Penelope's protests they drive far into the hills. When night falls they are in a little town. There the village minister performs the ceremony. Jack vouchsafes an explanation, describing the terrible ancestor from whom he descended and whose blood forced him to take by force that which he could not otherwise gain. Penelope is thrilled and forgives. They return home.

Back in Jack's room the butler enters with a letter from the genealogist telling Jack that his discovery was all wrong—the priate belonged to another family of the same name and in no way connected with his ancestors.

IMP.

THE ADVENTURES OF A GIRL REPORTER (2 parts—June 29).—At the opening of the play it would appear that the famous Moore collection of jewels had been stolen from the home of the wealthy Moore family. Tom Wall, a reporter on the Clarion, is assigned to cover the story. He is refused an interview by Mr. Moore. His suspicions are aroused by Mrs. Moore's attitude and particularly so when he observes Carl Clement, a gentleman crook, entering the Moore home. He reports to his editor and suggests that Ethel, the society reporter, be assigned to the case and that she gain admission to the Moore house in the capacity of a maid.

Ethel has little trouble in securing the position of maid, as one has been recently discharged. She soon discovers that Clement has Mrs. Moore under his influence, that she has lost enormous sums of money to him and to cover this up and keep Clement from informing her husband, she has turned over the jewels to him and pretended that they were stolen. Ethel telephones the facts to Tom. Her conversation is overheard by Clement who succeeds in drawing her from the house on a fake message and capturing her.

With the aid of his gang he takes her to his rooms on the East Side, where he makes her a prisoner. Ethel, after clever maneuvering, manages to escape with thejewels in her possession. She informs the police, who raid the den, arrest the crooks, and apprehend Clement himself at the Moore home to which he has returned.

It is Ethel who brings about the reconcilliation of the Moores. She returns to her desk at the newspaper and gets out her "big story." And Tom—well, he is far from being jealous over her success for, as it is said, love is blind.

ONE BEST BET (July 2).—Jack, who is engaged to be married, is somewhat of a rounder. This is the only objectionable fault he has in the stern eyes of his prospective father-in-law. When the old man finds that Jack has been betting on the races, he forbids him the house. In the meantime, Jack, who has not abandoned his determination to win the girl, plays the races with success. The old man hears of nothing but the races at his club and he threatens to resign. Finally, his curiosity aroused, he visits a poolroom. While he is there, the poolroom is raided. The old man is captured and jailed. Through the influence of Jack, after consent has been given to the marriage, prospective father-in-law is released.

THE BAITED TRAP (2 parts—June 15).—Dennis McShane is driven by poverty to leave his home in old Ireland and seek his fortune in the "land of the free." He leaves behind his father, mother, and sweetheart, Nora. With a heart full of hope, and very little else, he arrives in New York. The first day of his arrival, while walking uptown from the dock, he sees a sign in a saloon, "Porter Wanted." He asks for and is given the job, little knowing that the boss of the place is a notorious character, named Black Louie, a keeper of several dens of vice. His henchmen, Lefty Logan, and Blondy, have informed him that through a raid on one of his places, the inmates have been depleted, and that he must have new ones. Louis is at his wits' end when he chances to see a photograph of Nora, that Denny had pinned on the wall of the storeroom. Learning that it is his sweetheart, and that he will send for her as soon as he has saved enough, Louie plants some money where Denny will find it.

When Denny returns the money to the bartender, he is told that it is Louie's way of making a present. Denny is overjoyed, and sends immediately for Nora. On the day of her arrival, he gets permission to meet her at the dock. Louie and his henchmen follow and accuse him of having stolen the pocketbook that the policeman finds on him. While Louie is at the station house making the charge against him, Blondy and Lefty meet Nora, and under the pretext of taking her to the home of her lover, entice her to one of Louie's houses.

Denny, in the meantime, with the aid of a newsboy, whom he had befriended, succeeds in establishing his innocence. He hurries to the wharf only to find that Nora has already left. The newsboy learns of her whereabouts and informs Denny, who, with the aid of a friendly cop, succeeds in rescuing her from the den of infamy. Louie is finally caught, and with his satellites, is given a long term in prison.

Denny succeeds in getting on the force, and in a few years sends for his father and mother. The last we see of them they are in their own little parlor, celebrating the christening of their first born.

BISON

THE FORBIDDEN ROOM (3 parts—June 20).—Dr. James Gibson's mother on her death-bed makes him promise that he will find his sister, Pauline, and give her a dying mother's blessing. He seeks Pauline out. He finds her with a nameless child in her arms. Shame and sorrow have so preyed upon her that she has become insane. Dr. Gibson takes her and the baby to his home.

A score of years pass. The doctor's niece grows up in ignorance of the conditions of her birth and is led to believe that she is an orphan. Pauline, her mother, is kept confined in a room, the door of which is kept locked, except when attending nurse comes and goes.

The niece is engaged to marry the prosecuting attorney, a rising young man. Dr. Gibson is making a study of hypnotism. John Morris, a wealthy neighbor, is likewise interested in the same subject. To settle a point in an argument on the subject, one night Gibson hypnotizes his niece and pointing to Morris, tells her: "Your worst enemy sits upon that chair. Kill him!" She goes to a table and reaches for a paper knife, but is given a piece of paper instead. With the imaginary weapon in her hand she goes to Morris and goes through with the action of stabbing him.

A short time afterward, Pauline, the insane woman, sees Morris from her window. Dim recollections of the past are recalled. Morris is the man responsible for her ruin. When Gibson learns this all his relations with Morris are broken off.

In the meantime vague ideas are fermenting in

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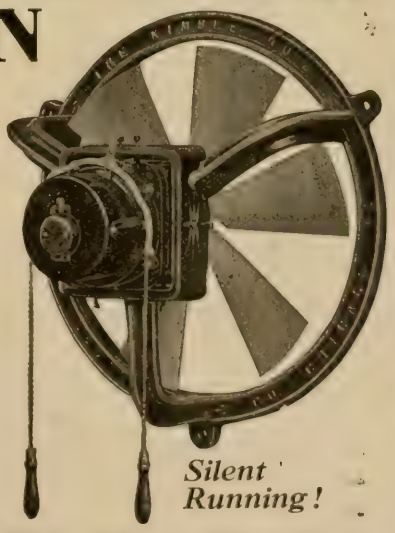

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the mind of the crazy woman. One night she escapes from her room and creeping downstairs finds her daughter asleep in a chair. She takes a shawl from the daughter's shoulders and leaves. She finds John Morris and kills him with the same paper knife used in the hypnotic experiment. Returning she finds her daughter still asleep. She strokes her hands and leaves bloodstains upon them, then returns to her room.

Morris is found murdered. Gibson is called and finds his niece's shawl near the dead man. The girl is then located asleep in a chair, and the blood upon her fingers is discovered.

She is arrested and convicted of the murder of John Morris. At last, however, God's charity intervenes. Pauline, the insane woman, is found dead in her room. In her hand she holds a watch which she took. Her daughter's innocence is established.

GOLD SEAL

LUCILLE LOVE, THE GIRL OF MYSTERY (Series No. 9—2 parts—June 9).—After Lucille is abducted from the ocean liner on its arrival at San Francisco, she is hurried to Hugo Loubeque's house by his accomplice. Although Lobeque treats his pretty captive kindly, she is never left unguarded. Again the extreme prowess of Loubeque is impressed upon the unfortunate girl. His house, even, has been specially constructed to trap his victims and deceive the police. Ordinary-appearing staircases sink into secret chambers at his wish. The side walls of rooms contract as it were with dungeons of the Inquisition, and even the floors of rooms move upward and downward, from story to story. Never had a successful outcome of her mission looked more hopeless.

While Lucille is held incommunicado, Captain Clarkson, of the liner, and her friend, is not idle. He locates the house where the girl is held prisoner, and has it surrounded by detectives.

In the meantime Loubeque becomes a victim of his own cleverness. He stumbles into a pitfall of his own making. One of the moving floors comes down upon him by accident and crushes him into unconsciousness. Before he has regained his senses Lucille is in his pocket, and is again in possession of the papers. Fearing the consequences of her act she hides the papers in the baseboard of a wall. When Loubeque awakens he misses the documents, and, although the girl denies all knowledge of them, he knows that only she would take them. His plans are interrupted, however, by the arrival of Captain Clarkson and the police. Loubeque allows them to search every nook and corner of the house. The house was built for just such an emergency, and they do not find uLcille, although they are sure she is there. Shortly afterward Lucille communicates with the detectives. The officers of the law fight their way into the house, and a terrific battle with Loubeque's henchmen follows. Collapsible rooms close in and crush the fighters. Traps open and receive the unwary, and the floors of rooms move from one story to another. In the midst of the fight a rope is dropped to Lucille, and she escaped to the roof. Loubeque is hot on her trail, overcomes the police or slays her rescuers, and the fight continues at a dizzy height over housetops. Lucille at last sees an opening. She climbs down a fire-escape and Loubeque does not follow. He has a better plan.

Lucille finds her way into an office building and rejoices at her freedom. She starts downstairs and meets Loubeque coming up.

"You are too much trouble here," comments Loubeque. "I will take you to my ranch in Mexico."

The words daze Lucille. Her tongue cleaves to the roof of her mouth. Her usual poise and self-possession flee. Ordinarily, she would have sought safety in flight. Now she seems to sense the futility of such a move. Crestfallen and supine, she follows the man of iron will down the stairs and into the street.

MUTUAL FILM CORP.

THANHOUSER.

THE MAN WITHOUT FEAR (June 19).—John Sinclair, banker, discovers that his daughter loves his private secretary, George Travis. He angrily discharges the young man, and does his best to force his daughter to marry a wealthy suitor.

Anarchists plot to take Sinclair's life. Travis accidentally learns that one of the band has been appointed to execute the death sentence, but he is captured by the band before he can warn Sinclair. However, he risks his life in a daring way, and succeeds in escaping from his captors, arriving just in time to save Sinclair's life. The banker realizes the truth and the worth of the "man without fear," and the young man and the girl are soon married.

THE OUTLAW'S NEMESIS (June 21).—Jim Reynolds, the old sheriff of Tucson County, has for months vainly endeavors to capture "Red" Anderson, a noted bandit. George Carter, a young rancher, wishes to marry Grace, the sheriff's daughter, and Reynolds tells him that he cannot marry her unless he captures "Red."

All Carter's efforts are in vain and he seems doomed to failure when his sweetheart takes a hand. Dressed as an Eastern tourist she encounters the bandit in the hills, and succeeds in capturing him. The sheriff, delighted at her success, consents to her marriage to Carter.

PRINCESS.

THE LITTLE SENORITA (June 19).—Hendricks Island, a little place of only a few acres but boasting of very handsome residence, is purchased by a mysterious South American who takes up his residence upon it with his wife and daughter. Senor Carraza is very reserved and no visitors are welcomed at the island.

Tom Maitland, a wealthy young man of the neighborhood, has his curiosity aroused, and, seizing an opportunity, visits the island. He discovers that Dolores Carraza, the daughter, is a pretty girl. He succeeds in meeting her, and soon Tom and the "Little senorita" become fast friends. The friendship soon grows into a stronger tie, but the father refuses to let his daughter marry an "American."

One of Carraza's enemies follows him to America, and Carraza is in great danger until it is averted by the courage of his daughter who swims the river to bring assistance which comes in the person of the despised "Americano," who, by his valor, wins the respect of Carranza and the hand of Dolores.

BEAUTY FILM

VIA THE FIRE ESCAPE (June 30).—Richard Harding, the son of millionaire Harding, is in love with Aneta Bowen, the society reporter for the Morning Post. The elder Harding has matrimonial views for his son. The papers are all anxious to get a personal interview with Mr. Edward Harding. The Morning Post sends Aneta to his hotel for the required interview. She tries several plans to get in touch with him, but without avail. Finally she takes a room directly above his and watching her opportunity, climbs down the fire-escape into his room. At first he is furious, but realizes he is dealing with no ordinary young lady. He grants her an interview. Aneta, being a wise young lady, decides to procure his consent to her engagement with his son. She manages to involve him in several little compromising situations. Finally to extricate himself he gives the requested consent.

AMERICAN.

THE LITTLE HOUSE IN THE VALLEY (Two parts—June 29).—Prentiss, a retired literary man in ill health, has created a garden solitude for himself and his young wife down in a small lonely valley. Fate toward whom Prentiss harbors much bitterness since his health began to fail, now brings a heavier stroke in the form of young David Scott, who is in charge of the preliminary survey of a new railroad, the line of which follows the narrow valley. Just preceding the arrival of David and his crew comes Valdez, a Mexican renegade, with a band of his men. Their eyes fall upon Prentiss' fine pair of horses which are being harnessed in the yard for their master's afternoon drive. Laura's servants desert her and Valdez laughs at her own feeble strength. Prentiss staggers onto the scene and falls in a faint just as David rides into the yard. He holds up the raiders, but Prentiss must be looked after and in the excitement Valdez and his men make their escape. The subsequent appearance of more of the survey party reveal part of the circumstances to Prentiss and David tells him the rest. At once in the helpless invalid's mind hatred takes possession and an almost insane determination to thwart David's plan that means the destruction of this desert solitude.

David leaves the place with his surveyors much disturbed by Prentiss' bitter opposition, but remembers the raid of the Mexicans and writes a note to Laura directing her to call for help to his camp if the outlaws return. Prentiss continues to brood morbidly over how he, with his physical weakness and his loneliness, can block the threatening invasion. Laura tries to conceal her apprehensions of the return of the outlaws from her husband, but is intercepted by him that evening when she goes out to post a messenger who is to ride to the camp on the firm alarm, and Prentiss sees the note and learns her plan. On her return to the house Laura is seized and bound by Valdez and his men, who proceed to the house and find Prentiss alone. The one idea in Prentiss' mind at present hirs upon a desperate plan. He tells Valdez that a man is on his way to the camp. At first murderously angry, Valdez listens to the invalid and agrees to his proposition. Prentiss pours all his money and valuables into the outlaw's hands if the latter will ride by a roundabout route to the camp while the surveyors are on their way to the house and destroy their maps and instruments. Laura has got herself free and overhears the interview and as the outlaws return to their horses in the rear of the house she takes to the road and starts for the camp on foot. She intercepts David and his rescue party and they lay a trap for Valdez. The outlaws are defeated and the booty recovered. In the meantime Prentiss has recovered consciousness and undergoes a complete lapse of memory. He sees the signs of disorder and robbery and knows that something terrible has happened. Death hastens to claim him, but before he breathes his last, David enters with Laura. Prentiss sees his lost property recovered. But seeing David, the cause of his intense hatred and passion knows no bounds and he succumbs to meet its awful weight. David promises to remain near the house of mourning, and goes forth into the night to think of the future.

NATURE'S TOUCH (July 1).—A poor woman dies and leaves a young girl in the care of a vicious family with a crew of ill bred children in the household. The care of the children combined with the drudgery which is forced upon the poor girl instils a hatred in her heart for children, and she grows to loathe all children with an unreasoning hatred. As time goes on the old hag who is the mother of the children, heaps so many abuses on Clara's head she begins to fear that in a moment of intense rage she will kill one of the children.

After an extremely revolting abuse on the part of a young son in the household, and half starved, the young girl takes a suit of the boy's clothing and runs away, making her escape like a hobo riding the brake beams. She goes to a country where but recently a young widower left with a motherless babe has taken up his abode with an old mountaineer couple. The old lady becomes so enchanted with the child, and the young widower finds so much peace and contentment in the hill country, that he buys a home in the woods.

Clara dressed as a boy applies to the mountaineers' house for food. The old man sets her to chopping wood and she faints at her task. Richard Stone, the young widower, discovers her fainted and in picking her up her hat falls off and her hair falls down and he discovers her to be a girl. The girl tells her story of abuse and finds a sympathetic home.

In the course of time Stone and Clara marry and a little stranger is expected. Clara develops the peculiar hatred for Stone's little girl, and he with perfect understanding takes his little girl to the mountaineer's wife. Stone on hearing from the doctor that he is a father, rushes to the mountaineers' home and take his little girl back to his wife. Clara, the new mother, is transformed into a new woman and takes Stone's little girl, "Billie," into her arms with a world of affection and tenderness and a happy household is established through Mother Love.

MEIN LIEBER KATRINA CATCHES A CONVICT (July 3).—Heine wants to attend the Cornville Masquerade Ball as a convict, but Katrina, his wife, kicks up such a row that he promises not to go. At the first opportunity, however, Heine sneaks from the restaurant, and hiking to a quiet spot in the woods, starts donning his convict "make-up." Katrina misses Heine and sets out for the ball with a large club. The boys are having a grand time with the girls and especially the village constable, who has stolen a march on Heine, and arrives at the ball dressed as a convict. Reaching the hall, Katrina mistakes the constable for Heine and is about to murder the poor devil when the constable removes his mask and arrests her. Katrina begs off, however, and deciding to remain at the ball, accepts the constable as an escort.

Meanwhile, in the woods, Heine has donned the convict "make-up" and is about to start for the ball, when a small boy sees him and informs a party of hunters that a desperate convict is at large. Heine is furiously pursued by the hunters, whom he imagines are a band of villainous cut-throats. Making a frantic dash for liberty, Heine dashes into the restaurant and causes a panic. The hunters arrive in pursuit and Heine dives through a window. After a desperate chase, the hunters are about to capture the supposed convict, when Heine dashes into the ballroom and hides under a table. The hunters follow him and mistaking the other convict for Heine, they seize upon the village constable and drag him out of the hall. The constable soon proves worthy of his star, however, and turning the tables on the hunters, he marches them off to jail. Heine comes out from under the table and to his horror bumps into Katrina. Off comes his mask and what happens to Heine is sufficient. At the conclusion Katrina is once more seated in state at the cash register and poor miserable Heine is back on the job as a waiter.

MAJESTIC

THE SEVERED THONG (Two parts—June 21).—Margaret MacDonald was fearless. She lived in the pioneer days when a woman had to be ready, at a moment's notice, to defend her life and the lives of her children. Her courage asserted itself that stormy night when she gave shelter and food to Dark Cloud, the Sioux. She soon forgot the incident—but the Indian remembered. One morning in 1820, James MacDonald went to the settlement for supplies, leaving the wife alone with the baby. She was busying herself about the premises, when She spied a strange Indian creeping toward the cabin. She ran to the house, hid the baby and barred the door. Then, putting teh flint-lock muzzle to the loop-hole, she fired.

Eagle Eye had seen the gun barrel, and dodged the bullet. The second time, he leaped as if hit and fell over, feigning dead. As he had expected, Margaret came out to examine the body. She was about to put another bullet into him, when Eagle Eye sprang up, bounding aside. The next instant he had seized and bound her. Helpless, horror-struck, she watched him set fire to the cabin where her baby was hidden. Then, deaf to her agonized pleadings, he dragged her away. They were threading the trail, deeper and deeper into the forest, when a bullet sang past them. Dark Cloud had discerned the Black Foot, of the tribe of his enemies, and had recognized his captive. Binding Margaret to a tree, Eagle Eye answered shot with

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shot. Exultant that Dark Cloud's missles all passed beyond him, he failed to apprehend the target of his enemy's aim. The burning bullets were cutting the buffalo thong which held Margaret prisoner. Suddenly, a steady flash blinded the Indian's eyes, and he reeled over with a knife in his breast.

Margaret staggered back from the dying savage, and fled. Guided by Dark Cloud's haloos, she reached the clearing. The friendly Indian rushed before her into the flaming cabin—and reappeared with the baby, unharmed, in his arms.

THE TAVERN OF TRAGEDY (June 28).—Maximillo Corto, a Mexican crook, keeps a tavern on the Mexican border and has a daughter whom he abuses and who has to do all the hard work around the place. One day, Bob Jamison, really an American spy in the service, comes to the inn and stops over night. He falls in love with the daughter of the innkeeper. She is infatuated with him, as he is the first human being who has ever been kind to her. He goes away but promises to return.

While he is away a large reward is offered for his capture, dead or alive. The innkeeper tells the messenger of the news that if Bob ever comes back, he will put him into room 7 and hold him. The daughter overhears this, and when Bob returns, unable to warn him, she changes the number on the door of room seven to that of six. When Bob is sent up to his room by Corto, he goes in what he thinks is seven but the daughter afterwards shifts the door numbers back to their original positions. Corto decides to kill Bob in his sleep and steals upstairs. The girl ties a note of warning on a weighted cord and flings it from her open window into his room. He reads it and escapes through the window.

Corto slips into Room 7 in the dark, with knife upraised. A shaft of moonlight discloses his daughter. He then knows that he has been tricked and slips off to six. Bob rides beneath the girl's open window—she jumps into his arms and they ride away together and escape Corto's vengeance.

RELIANCE

THE STOLEN CODE (June 20).
MAN OF MYSTERY A SUICIDE.

Left-handed victim shoots himself in Cheapside lodgings .... The morning papers were full of it. But in all London there were two persons only who knew the inside facts of the strange tragedy—and that was a story none of the papers got.

The evening before, in London, a woman confronted Stepan Petritsky, secret spy of the Czar, in his room. She had been his accomplice for two years. She was the intense, Slavonic type, oddly silent save in moments of strong emotion, with a half savage imagination, and a great beauty which made her one of the most valuable instruments of the Petersburg detective service. She was passionately demanding of the spy the copy of their partnership agreement and he stood, revolver in hand, guarding the papers which she was well aware were concealed upon his person.

Suddenly she laid hands on him. There was a struggle, a sharp report, the body of the spy collapsed. The woman heard footsteps on the stairs, and hastily thrusting the revolver in the dead man's hand, she hid herself in the wardrobe. There she leaned, half fainting, listening with pounding heart to hurried steps and voices in the room. One of the two men left presently, and the door of her hiding place was swung open.

Irina Levin sprang into the room with a smothered cry, seizing the hand of her discoverer. He was a well-known diplomatic agent of the English government.

"The code!" she gasped. "I came to steal it back for you. My heart has been—Ah, it has tortured me!—"

She broke off, turned pale and held up a discolored wrist.

"He threatened me—I wrested the gun from him—it was all over in the next moment." Her eyes flashed. "See, I took pains—they will think he shot himself."

The Englishman nodded slowly. He had noticed at first glance that the revolver had been hurriedly placed in the man's left hand, while the fingers of the right were stained with ink. He handed the woman a card.

"Go there. Get a good sleep—and do not worry. Tomorrow early I will come to you."

He took her hand. And she sank her head, with its crown of glossy black braids, on her breast. Then below their breaths they swore to partnership.

Irina glided from the room. The diplomatic agent emptied the Russian's clothes. Then he cleaned the stain from the dead man's right hand and inked the fingers clutching the revolver—That was how the officers found the "man of mystery."

OUR MUTUAL GIRL (No. 24—June 29).—They were all sitting on the broad veranda of John Travers' country house, looking out over the rhododendron garden, brilliant with bloom. Margaret was the magnetic center of the group. Mrs. Knickerbocker watched her fondly. There was quite a little color in the dear child's cheeks. Margaret's aunt exchanged grateful glances with Miss Morris, the nurse, and Madge Travers nodded brightly and sympathetically to Mrs. Knickerbocker. Dunbar and Travers sat by with relieved faces.

"If it wouldn't tire you too much, my dear," said Mrs. Knickerbocker, addressing her niece, "won't you tell us the whole story from the very beginning?"

"Why, yes. But Mr. Travers will have to help me out." Margaret laughed, casting a teasing glance at the young millionaire. "You see, from the time he ran me down to when they brought me upstairs, I did not know a thing that was happening to me."

They told everything between them. And what, such a short while before had seemed so serious, now appeared a most amusing story. When the recital was finished, Margaret forgave Travers before them all. And Dunbar came in for hearty congratulations from everybody, though it was evident that Margaret's beaming smile of gratitude was the thanks he prized most.

When Mrs. Knickerbocker and her niece were left alone, the older woman remarked that the girl's face had lost its animation.

"You are tired, child. We shouldn't have kept you talking so long," she said.

"Oh, no, it did me good. But perhaps I am a little weary. Someway, I feel so blue, auntie dear."

Mrs. Knickerbocker drew the phone toward her and called up the doctor. When the big man came, he merely glanced over his patient keenly and said, "A hearty laugh is the best medicine."

That evening Mrs. Knickerbocker motored back to town. She wrote a note and addressing it, sent her butler with it. The missive read, "Mrs. Knickerbocker asks a favor of a distinguished humorist." In a short time the car returned, and James ushered into the drawing-room Irvin S. Cobb. It was arranged that Mr. Cobb should drive out to Travers' country place with Mrs. Knickerbocker the following day. When Our Mutual Girl found herself sitting beside the famous humorist, listening to one of his funniest stories, the doleful look vanished from her features. She burst into her old, clear, rippling laugh, throwing back her pretty head in an abandonment of mirth. And from that hour to this, the improvement in her health and spirits has been simply miraculous.

BRONCHO

SHORTY GETS IN TROUBLE (2 parts—July 1).—The boys of Simms' ranch play a joke on Shorty by putting a stale egg at his place for breakfast. Shorty gets angry and throws the egg at the cook, who dodges, and the egg hits Simms in the face. This starts an argument and Shorty is "fired." Shorty bundles has few clothes, mounts his horse and rides away. He sees a notice offering $500 reward for the capture, dead or alive, of a bandit known as the "Desert Rat." Shorty sees the "Desert Rat" holding up the stage and plans to capture him, but instead he is wounded by the bandit. One of the passengers who had shot at the bandit, tells the sheriff that he has hit the man and that they can trail him by the blood stains. They find the trail and follow Shorty to the bandit's cabin, where he has taken refuge. He is arrested, found guilty and sentenced to be hanged, but is saved by the bandit's wife, who persuaded her husband to make a written confession before he died.

DOMINO.

HIS HOUR OF MANHOOD (2 parts—July 2).—Anne Larson, tired of the brutality of her husband, Pete Larson, decides to leave him. She goes back to her father. Her father dies and she starts south again. She runs short of provisions while on her way, and is in a very weakened condition when Jim Dawson, a young hunter, rescues her. He takes her to his home, and his mother cares for her until she recovers.

Jim falls in love with Anne and proposes marriage. She accepts his offer, believing her husband dead. A stranger comes up to their home and asks for something to eat. Jim takes him in. Anne recognizes him as her husband. Larson promises to keep silent if she supplies him with all the money he needs. This she promises to do. One day while intoxicated Pete Larson has a row that ends in a tragedy. He escapes from the posse and seeks shelter in Jim Dawson's home. The posse comes there to hunt for him. He again escapes them, but later is caught and killed.

KOMIC

HUBBY TO THE RESCUE (June 14).—Jane Mersey got to the point where she had to have a little fun or die. John, her husband, always was too busy to take her anywhere; so when an agreeable young man, whom she chanced to meet at the home of a mutual friend asked her to lunch with him next day, she accepted with alacrity. She did not quite catch Jerry Harcourt's name on introduction, and he was equally vague as to the identity of his new acquaintance. However, this was one of the cases where ignorance is bliss. Jane and Jerry met incognito, and had enjoyed a sumptuous meal.

When the waiter slid his cheque to him, Harcourt discovered that he had left all his cash in his other clothes at home. Concealing his agitation from the lady, he rushed to the phone. Calling up his old acquaintance, John Mersey, he told him that he must have five dollars right off the bat. Mersey, always a friend in need, promised to run right around to the cafe with the sum. When John arrived, and saw for himself, he changed his mind. He dragged Jane away, and Jerry was left to be plundered of watch and raiment by the restaurant keeper.

THE DECEIVER (June 21).—Simon Jenks, always out of cash, falls in love with Bridgeen, an enterprising cook.

"Sure and when you'll be having a nice, tidy sum in the bank one of these days," says she. "I'll think about it, maybe."

Jenks is naturally opposed to work. He put on some old togs and a pair of blue goggles, placards himself with "Help the Blind," and succeeded in collecting quite a bit of change. Meanwhile Clancy, his rival, is cutting out Jenks with the cook. The latter sees Clancy calling on Bridgeen off his beat, and gives the police the tip. The cop is caught, degraded and transferred to a lonely part of town where saloons are not. Bridgeen turns him down. Jenks marries the cook. She refuses to work any more, and Jenks is forced to sham blind man again. He avoids the neighborhood where he is already known to the police, and in picking an unfamiliar quarter of the town, gets into Clancy's precinct. His ex-rival recognizes him, beats him up and hauls him in. Jenks has to send for his wife to get out of jail, and is sentenced by Bridgeen to work for a living the rest of his days.

ROYAL

THE BUSY MAN (June 20).—Squire Higgs was the busiest man in Dogs' Corners. He was fire department, minister, doctor, constable, postmaster—everything, in fact, in way of a public official.

One hot day, returning from sundry duties, he was summoned to stop a street fight. He put on his police hat, but had scarcely arrived upon the scene when the fire bells began to clang. Tearing back to the office, he hastily exchanged police hat for fire helmet and rushed to the burning property. But no sooner was he getting the flames under control than he was pulled off the job to prevent the fighters murdering each other. A lightning change of hats saw the squire separating the bloodthirsty combatants, when the fire broke out afresh. The helmet back in vogue, he was handling the conflagration heroically when he was attacked by a love-sick young man who insisted that he perform his marriage ceremony on the spot. Back to the office flew the first citizen of Dogs' Corners, hustled into his clerical hat and was about to pronounce the matrimonial blessing, when the town arrived in a body to drag him back to the fire. The love-sick young man and his bride went, too, clinging onto the squire's coat tails. Higgs put the bridegroom in the bucket brigade, swashed out the fire, called in the erstwhile fighters to stand as witnesses, married the young couple, and collected his fee.

SUCH A BUSINESS (June 20).—Ike Levy, hatter, finds business dull. He is raving up and down in front of his store, when two Irishmen get into an argument across the street and one of them throws a brick. Ike is hit in the back, which doesn't improve his temper, until he is seized by a bright idea. He calls his son, Sammy, and arming him with the brick sends him up the street to break some gentleman's hat. The scheme works. A tall silk hat is sacrificed, and the owner hurries to Ike's shop to buy a new one. Sammy doubles his ammunition, with a brick in either hand, proceeds far and wide to demolish headgear and to drive the trade into the parental establishment.

There is such a thing as choosing one's victims sagaciously. When Sammy, who is not an infallible marksman, bricks a celebrated pugilist in the chest, his little game abruptly comes to a close. The prizefighter rounds him up in Ike's shop and by the time he gets through with the place, the hatter has decided that honesty is the best policy.

MUTUAL WEEKLY.

MUTUAL WEEKLY NO. 76 (June 11).—**The Autoped.**—Boston man shows new machine within the reach of everybody.

Joans of Arc Anniversary.—Celebrations of birthday of French Saint is held at Orleans.

A Feminine Flight.—Miss Ruth Law makes perilous trip on Staten Island in a new Bi-plane.

A Quick Drop.—A new parachute is tride out on Aviation Grounds in Vienna.

Shakuntala.—Second annual performance of Hindu Drama is given on Mount Tamalpais, Calif.

Railroad Cars Without Wheels.—German inventor produces mechanism of peculiar type.

Harvard Ver susCornell.—Latter bests Boston crew in boat races on the Charles River.

The Ulster Volunteers.—West Belfast Anti-Home Rule Regiment looks like the real thing.

A Peculiar Fire.—Flames partially destroy Portland, Oregon's steel bridge.

An Entire Town Destroyed by Fire.—Lebam, Washington is wiped out with a loss of $4,000,000.

July Releases

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"THE BANKER'S DAUGHTER" Five Part Drama

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Boston Boys in Annual Outing.—5000 High School pupils enjoy day on Boston Common.

Red Men Visit New York.—Great Northern Railroad brings band of Original Americans to Manhattan.

Troops Four into Texas.—Government concentrating enormous forces on Northern Mexican border.

MUTUAL WEEKLY, No. 77 (June 18).—Trio of American Cup Defenders.—"Defiance," "Resolute," and "Vanitie" have first trial over International Race Course off Sandy Hook.

Naval Cadets Graduate.—154 Midshipmen receive diplomas from President Wilson at Annapolis.

Future Generals of the Army Receive their Diplomas at West Point.

Submarine Tender "Fulton."—First of its kind in Uncle Sam's Navy, is launched at Quincy, Mass.

U. S. Consul, J. R. Silliman, long held prisoner by Huerta, is returned to Vera Cruz after suffering many indignities.

Japanese Cruisers, "Azama" and "Azuma," arrive in San Pedro Harbor.

How They Build Good Roads in California.—20 tons of dynamite used to remove mountain to clear a highway between Santa Anna and Riverside.

Monument to the Confederate Dead is unveiled at Arlington Cemetery, Washington, D. C.

Children of New England present three elephants to the city of Boston.

His Majesty Christian X of Denmark and his Queen, Alexandrine, visit Paris, France.

The Sultan of Turkey open Parliament at Constantinople.

FEATURE FILM STORIES

FILM RELEASES OF AMERICA.

THE TIGER COUNTESS.—Countess Mary, who is subject to sudden whims, sometimes of a sinsister and violent character, look with favorable eyes upon John, her coachman. His bravery in rescuing horses from the burning stable ignited by a cigarette carelessly thrown aside by the Countess, leads her to quite ignore distinctions of class and show her attachment to John, much to his embarrassment, for he loves Lucy, the Countess's maid. On the way to the railroad station to meet arriving guests, the Countess presses upon the reluctant John her cigarette case which he stuffs into his pocket.

Baron Winfield, one of the guests, is fascinated by the maid and markedly evinces it. His stolen kiss is hotly resented by the girl and by John who, entering during the course, lays hands on him roughly. At the hunt on the following day the Countess commands John to ride by her side in attendance. Riding off with him apart from the other hunters she feigns illness. John lifts her from the saddle. He is startled the next moment to find the Countess's arms around his neck and a fervent kiss upon his lips. Baron Winfield's gun is discharged accidentally and he is badly wounded. The Countess accuses John of shooting him out of revenge for kissing Lucy.

Ten years imprisonment is John's sentence. Lucy is accused of stealing the cigarette case which she found after John had put it in a drawer. John learns of Lucy's disgrace. Seizing an opportunity to escape he takes to the country where he meets Lucy. John hides in his mother's home and evades efforts of the police to find him.

The Countess, her wild passions finding no one upon whom to vent her malicious temper, one day goes too far in her maltreatment of her pet cats. Biting one of them in a frenzy, the feline turns upon her and claws her fatally. Upon her deathbed she confesses to her vindictive charge against John, leaving him free to love Lucy in liberty.

BROADWAY STAR FEATURES, Inc.

WIFE WANTED (Two parts).—The action develops around Henry, a young man whose Uncle Joe insists that the youngster shall marry and settle down. The young man is engaged to a charming young lady, and, believing their marriage is imminent, the uncle is advised that his nephew has been married two months, so that the uncle's financial promise may be realized, Henry being desperately hard pressed for money. When Henry explains the situation to his fiancee, she readily consents to an elopement, because her father forbids an immediate marriage, and she sets 7:30 p. m. that night as the most convenient time. The uncle, overjoyed at the good news, wires that he may be expected any time, and is soon on his way to make the acquaintance of the new member of the family.

Uncle Joe arrives unexpectedly and complications follow rapidly. Henry has to have a wife in a hurry. His friend, Billy, and his wife, are to help in the elopement and Henry conceives the idea of passing Billy's wife off as his own little helpmate. After considerable argument, Billy is induced to lend his wife for an hour or two and is, himself, relegated to the position of butler. Uncle Joe is finally admitted and introduced. To make sure the newlyweds really love each other, Uncle Joe insists that they kiss before he gives Henry a check for the amount promised. This enrages Billy and he makes it uncomfortable for Uncle Joe in more ways than most butlers ever conceived.

In the meantime, Henry's fiancee becoming anxious, as it is long past 7:30 p. m., phones his apartments. Uncle Joe answers the phone and surprises her with the announcement that Henry has a wife. Incensed at her lover's supposed duplicity, she immediately proceeds to investigate. She arrives on the scene and interrupts what she supposes to be a happy family party. Henry tries to explain, but she will not listen. She returns home and tells her father that Henry has jilted her. Father starts after the culprit with a gun. He arrives with blood in his eye and Henry, seeing that he is getting in too deep for comfort, explains everything. Uncle Joe favors the girl Henry has picked out to be his life's partner and all ends happily.

CAPTAIN ALVAREZ (Six parts).—Robert Wainwright, arriving in the Argentine Republic to look after his father's business, finds himself in a hotbed of revolution. Stopping at the home of Don Arana, foreign minister to Rosas, the tyrant, he meets and falls in love with Bonita, Don Arana's niece. Bonita favors the rebels and through Wainwright's love for her, wins him to their cause. He communicates with General Urguiza, the rebel leader, but the messenger is intercepted by Tirzo, Rosas' spy. As Tirzo also aspires to the hand of Bonita, he schemes to get Wainwright out of the way, and insinuatingly sugests that he leave the country at once.

Wainwright arranges for passage on the first ship leaving for the north, but contrives to escape, after the vessel leaves port. He returns to Don Arana's house, meets Bonita and acquaints her with his plan to join the rebels. She makes him a present of Mephisto, a wonderful horse, and suggests he change his name to Alvarez. Wainwright, now a rebel under the name of Captain Alvarez, so distinguishes himself that he becomes the scourge of the Federals. He is commissioned by General Urguiza to get in communication with Don Arana, who is secretly in sympathy with the rebels, and arrange for the capture of a convoy of a million in currency dispatched to the Federal forces.

Captain Alvarez and Don Arana are arranging for the delivery of the convoy when the house is surrounded by the Federals through the work of Tirzo. Captain Alvarez is captured and led off a prisoner. Tirzo remains and promises Bonita to save Alvarez's life is she will marry him. She is about to consent when word comes that the prisoner has escaped. Alvarez returns to Bonita's home, fearful that harm has befallen her, and promises to return again at midnight to make sure of her further safety.

Alvarez returns to his command, and captures the million in currency and is on his way to keep his midnight appointment with his sweetheart, when he hears Tirzo plotting with a band of gypsies to kidnap Bonita. Alvarez arrives at Don Arana's first; waits for Tirzo, who comes alone, and in a fight kills the spy whose body is carried off by the gypsies. A band of Federals intercept them, recognize Tirzo, and rush to Don Arana's house, where they capture Alvarez, and he is to be shot at sunrise. In the meantime the Federals are defeated and Rosas, the tyrant, flees for his life. Alvarez, by a trick, induces the Federals guarding him, to flee. The rebel forces arrive opportunely, and all ends happily in a picture emblematic of the birth of a new republic.

FEATURES IDEAL.

THE ACTRESS' REDEMPTION (Four parts).—While Charles is making love to the actress, Evelyn, his old parents at home are fondly believing their only son is devoting himself diligently to his studies. Evelyn, enraptured by her friend's necklace, begs Charles to buy her one. That night he writes a letter to his parents asking for more money to devote to his studies. Charles' mother has saved up a little money of her own, and once more helps her son. With the money his mother sends him, Charles procures the much-coveted necklace, but owes the dealer a balance of some thousand francs. The balance of the money not forthcoming quickly, the jeweler threatens drastic measures. Evelyn has heard all, and decides to terminate her friendship with Charles. Desperate, he appeals to his father, but in vain.

Gorsip, a notorious usurer, sees in Charles a new victim, and tells him it will be necessary for him to sign a draft in his father's name. Charles, frantic at the thought of losing Evelyn, yields to the usurer's subtle suggestion. At a mask ball Charles sees Evelyn again. Amidst the gaieties and smiles of Evelyn, Charles forgets the crime he has committed. Gorsip comes to collect the money on the forged draft. In the meantime Charles receives a letter from his heartbroken father, telling him about the forged draft, and that he had to sell the home of his ancestors in order to save the honor of the family. Charles then writes a letter to Evelyn, telling her that his love for her has caused him to commit this crime. His father is ruined, and he is going away to try to redeem his foolish mistakes.

Charles' parents have left the home where they have spent many happy years. Evelyn becomes sanguine, and she determines to right the great wrong she has committed against Charles' parents. She plans to rent the house which once belonged to them, and which now belongs to Gorsip. The inhabitants of the village do not take kindly to the newcomer. Charles' father, homesick, takes advantage of the darkness to go to see the beloved home once more. The old man recognizes Evelyn as the one who has caused his son's downfall and curses her. By this time Evelyn notices that Gorsip has fallen in love with her and wishes to marry her. He will give her as a dowry a deed to the house in which she is now living. He signs his name to the document, but immediately becomes suspicious of the motives of Evelyn and tries to recover the paper, but Evelyn succeeds in hiding the precious document in one of the books in the library. Gorsip meditates his vengeance. He bribes the gardener to allow him to enter the house and search for the deed. Evelyn demands to know what he is doing in her house.

During this period Charles has returned to his home, having succeeded in business, and begs his father to pardon him, telling him he has suffered greatly. Evelyn has made up her mind to take the deed to Charles' parents, and Gorsip, maddened by the thought that he is about to lose his precious document, uses his revolver. He wounds Evelyn, but she succeeds in running away and reaching the house in which Charles' parents now live. The would-be murderer is conducted to prison and Charles' parents are touched by Evelyn's act of bravery and redemption and forgive her.

WARNER'S FEATURES.

MOTHER LOVE.—A young girl is a talented violinist, and wins a scholarship in a school of music. In the village is a banker who is a deacon of a church of whom everybody is afraid. He convinces the father of the girl that music is leading her astray, and declares that the only way to save her is to make her his wife. The father falls dead at the wedding. A year later a child is born. The young wife leads a life of sorrow and abuse. The husband takes her violin away from her and refuses her girl friends permission to come and see her. When she rebels, he drives her out of the house.

She goes to the city and makes a name for herself as a musician. Her husband, chagrined at her success, tries to worry her. He sends a box of crepe intimating that their baby is dead. Being unable to stand the strain, she hurries home. He refuses her any information but takes her to the cemetery where there is a freshly made grave and makes her believe her child is buried there. Friends intercede in her behalf and she finds her child is alive and well.

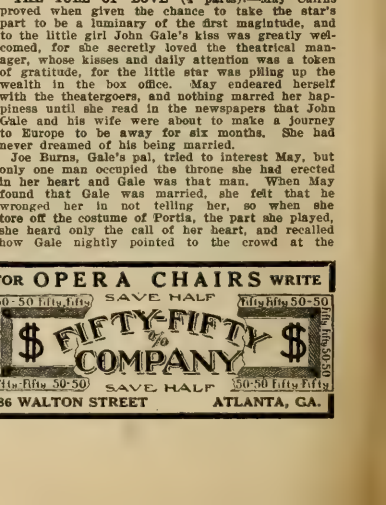
The banker and deacon is a hypocrite. The climax of the picture is his denunciation in church by his wife. She is aided and her charges are proved by his housekeeper who, up until the last minute, had been a staunch supporter. The picture ends with him fainting on the steps before the congregation.

BRINGING IN THE LAW (Three parts).—Jilted by his sweetheart, Bob Fordyce, a Texas cowboy, leaves home and goes farther West. In San Miguel he gets into an argument with one of the followers of the Cibelo Kid a notorious outlaw, who draws his gun and cold bloodedly shoots him. When his mother and brother, Clay, hear of his death, the latter vows to avenge it, and, going to San Miguel, he also is wounded in an altercation with the Kid. He takes refuge at Doc. Booth's ranch, and in order to make old man Booth give him up, the Kid captures Freda, his only daughters, and takes her to the outlaws' mountain stronghold, and there keeps her prisoner. The scenes are, by the way, very fine indeed.

GARRISON FILM CO.

THE TOLL OF LOVE (4 parts).—May Cairns proved when given the chance to take the star's part to be a luminary of the first magintude, and to the little girl John Gale's kiss was greatly welcomed, for she secretly loved the theatrical manager, whose kisses and daily attention was a token of gratitude, for the little star was piling up the wealth in the box office. May endeared herself with the theatergoers, and nothing marred her happiness until she read in the newspapers that John Gale and his wife were about to make a journey to Europe to be away for six months. She had never dreamed of his being married.

Joe Burns, Gale's pal, tried to interest May, but only one man occupied the throne she had erected in her heart and Gale was that man. When May found that Gale was married, she felt that he wronged her in not telling her, so when she tore off the costume of Portia, the part she played, she heard only the call of her heart, and recalled how Gale nightly pointed to the crowd at the



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box office as he helped her out of his automobile and said, "All because of you, dear, and all for me." She became obsessed with a desire to go away somewhere to forget, so she quit the company. She felt a snapping in her heart. She realized her future was dead. Then Joe came back into her life. She visited the cafe where she and Gale had passed so many happy hours. Soon her purse became empty. Some of her old stage pals replenished it. Antonio was particularly helpful but the gaunt figure of want began to look up large. She had to let her maid go. Joe took her out to dine, when he heard that the little girl was leading the life of a butterfly. A silhouette of May and another kissing held away the hand that poised above the door knob, and Joe read failure through the shadow from the lamp's glare.

Then the Gales returned. May was dining with Antonio as Jack and Mrs. Gale entered. May saw only Jack. Love overpowered her—her senses fled, and, coatless she wandered to the street. A policeman thus found her and took her to the police station. The prison bars, against which she beat her frail body in an attempt to cry out against injustice, appalled her. She longed for the path that was straight. Her past life floated before her in panoramic mockery, and she was beckoning a victim of despair when Mrs. Gale interested herself in uplift work. She became interested in the little star, and unknown to each other they planned a future. Mrs. Gale took her home with her. Jack was away with a road company and she learned to love her angel of mercy. Gale returned. May was heartbroken when she found herself in the home of the man who had wronged her. She wanted to protect the little wife that had become so dear to her, and at night planned to go quietly away.

Gale had the same thought until he could get May away with a road show, and they came together in the drawing-room. Jack was taking away a bag of money. May didn't need any, but when Mrs. Gale awakened by the sobs of the little star and she found she and her husband together, doubt began to creep into her mind. May took it all in at a glance. Insisting that Jack play his part and remain with the woman he swore to love, she took the bag of money to cast suspicion upon herself. The wife believed her to be a thief and set the police onto her trail; but they didn't find her, although the trail led to the water's edge. They recovered the money, but decreasing ripples told a dramatic story to what end the little star had gone to protect the sanctity of the home of the woman she had learned to love.

ECLIPSE-URBAN.

THE BIRD OF PREY (2 parts).—Lawson is a banker and two of his clerks, Will Deeds and Joe Harvey, are in love with his daughter, Eva. Deeds proposes and is accepted, but in spite of the rivalry between the two young men, Joe Harvey still remains a faithful friend to Deeds. A few days later Deeds gets an opportunity to take a wax impress of the safe key and has a duplicate made. He then persuades Eva to see him late that evening and tells her that he must disguise himself to leave the house so that people will not talk. Instead of going directly away, however, Deeds goes into the office and steals some money and papers. Joe Harvey, who lives opposite, sees a bearded stranger leave the house, and next day, on discovery of the theft, describes him to Mr. Lawson. Eva, hearing Joe's story, is suspicious, and begs Deeds to come and tell her that he is not a thief. In his usual disguise, Deeds comes again to the bank that night. Joe follows him in. Deeds confesses to Eva and promises to return the loot if she will come for them herself next day at the docks, where he has it hidden. She consents and Deeds leaves her. In the passage he meets Joe, who springs at him, but Deeds is a powerful man and overpowers Joe, forcing him into a room, and locking the door, escapes. Joe opens a window in the room and springs onto the slender top branch of a tree and is soon on the track of the bearded thief. He follows him to an attic and is dumbfounded to recognize Deeds. Deeds declares that he is sorry and will do all in his power to undo the damage done. He promises to return the money to Joe if he will come to the docks the next day. Joe agrees. In the meanwhile Deeds arranges for a tugboat with Captain Mayne. Eva arrives at the docks and goes out to the tug in a boat. Joe Harvey arrives at the docks shortly afterward, but becomes suspicious and refuses to go in the boat. In a moment he is seized and carried by force, but on the way out to the tug knocks one of the crew into the water. This sailor is later rescued by a police boat, and forced to confess. Another tug is soon in pursuit of Deeds. Eva and Joe are locked in a cabin. Shots piercing the wooden partition apprise Joe that a boat is in pursuit. Deeds takes Eva on the deck and ties her to the stren of the boat, making it impossible to risk shooting again. Joe is successful in breaking out of the cabin, and seeing that the rescue party are helpless to give aid, he climbs over the side of the boat and entangles the rope in the propellor. The other boat steams alongside and Deeds and his accomplices are captured. Eva is released from her awful position, and finds loving shelter in the strong arms of Joe Harvey.

THE MYSTERY OF GREEN PARK (2 parts).—It is night. In the garden of a magnificent villa appears a mysterious visitor. He climbs over the wall and enters a waiting motor car; he is heavily masked. Next day the papers are full of the latest sensation. Mr. Vgo Chancer, a rich landowner, has been assassinated in his villa, Green Park. The police being unable to throw any light on the affair, the noted detective is called upon to investigate the case. He is playing bridge at the house of a friend, who is a millionaire named Crawford, when the note is brought to him summoning his aid, and his host promptly offers him the loan of his motor car to go out to the villa. The detective can find no trace of a wound upon the murdered man, and nothing appears to have been disturbed. In searching through a desk Barnet-Parker finds a receipt for £500 in bank notes which has been changed into sovereigns by Fronsin, a money changer, and in a drawer he finds in a bag a quantity of sovereigns which are counterfeit. Finding trace of sand upon the carpet, Barnet-Parker concludes that Chancer was sandbagged and the tracks of the sand lead him to the garden gate, across the pavement, and then abruptly cease.

A clearly defined track of a motor tire of somewhat unusual pattern is plainly imprinted in the mud, but to Parker's astonishment he finds that it tallies exactly with that on Crawford's car, but which has not been driven right up to the gate. Baffled by this coincidence, Barnet-Parker scraped acquaintance with Sims, Crawford's chauffeur, who is washing the car down in the yard of the house. Parker has divested himself in an old suit and pulled a cap over his eyes and easily persuades Sims to talk to him by offering to help him in his work. He finds out that only Crawford himself uses the car and after a good deal of conversation, accompanies Sims to his room over the stable, where he learns that Crawford has a weak heart and is afraid of syncope, and insists that Sims every night should come to the passage outside his room, in which he has caused a window to be placed, through which the man has to look at his master to make sure he is sleeping peacefully and record his visit at the same time on a time chart. Now Sims has told Barnet-Parker all this because he wants a night off, and thinks he can easily persuade this new friend to punch the clock for him. The detective agrees, but as soon as the chauffeur has taken his departure, he follows him to make sure that he is really only out for the pleasure. Seeing him meet his girl and take her to a music hall, Barnet-Parker returns to Crawford's house and examines the time charts, finding that these show that Crawford was at home on the night of the crime.

Abandoning this clue, Barnet-Parker determines to follow up that of the counterfeit coins, and repairs to the offices of Mr. Fronsin, the money-changer. Here he discovers that it was Chancer's habit to have a small cross stamped on all gold coins, of which he required a quantity each week, and thus Barnet-Parker discovers that these counterfeit coins must have been substituted for the marked gold by the thief, giving the incentive for the crime. Leaving word with the chief of police of his discovery, and asking him to detain anyone passing sovereigns marked in this manner, the detective returns home, where he received a visit from Crawford, who invites him to dinner that night at a gaming club, so that they may play cards afterward. Now Parker is still very much inclined to believe that Crawford has been mixed up in the Green Park murder.

When they are seated at the tables, Parker is horrified to discover that his wallet has been stolen, in which he has placed a very large sum of money in notes. Unwilling to spoil the party, he borrows £10 from Crawford, who gives it to him in sovereigns, one of which is marked with a small cross, which is immediately noticed by Barnet-Parker. His suspicions again thoroughly aroused, on the following night Barnet-Parker breaks into Crawford's house to make a search. Curiously enough, before he has made an entrance the millionaire comes quickly out of the house, and hurries away without seeing the detective who has hidden behind the railings. This makes things a good deal easier for Barnet-Parker, who is accompanied by his assistant. When they arrive at the window outside Crawford's room and raise the blind, they discover that to all intents and appearances he is in bed, peacefully sleeping. This, of course, managed by a cleverly made dummy. Searching through his desk Barnet-Parker finds his own pocketbook, also several bags of marked sovereigns which must have been stolen from Green Park Villa. Hiding the dummy under the bed, Barnet-Parker takes its place, his assistant getting into a wardrobe, and when at daybreak Crawford returns, he is confronted with the evidences of his guilt and makes a full confession, to the triumph of Barnet-Parker.

HEPWORTH-AMERICAN.

THE CRY OF THE CAPTIVE (2 parts).—Austin Temple meets Zorah Vibart, a beautiful girl, who lived all her life in a little cottage in the woods with her invalid mother, Hannah Vibart. Zorah's mother dies and leaves a letter to her brother-in-law, Thornly Vibart, begging him to take care of the girl. Now Thornly is a gentleman and card-sharper, and he decides to accept this strange legacy, forcing Zorah to be of use to him in his profession. One day a friend brings Austin Temple with him, having previously held forth on the great beauty of the strange young girl whom he has discovered. When Temple is introduced to Zorah, the poor girl tells him of the shameful life she has been forced into leading. Temple threatens to expose Thornly if he does not allow Zorah to go free and marry him. Having no other alternative, much against his will, Thornly is forced to consent. A burglary which he has planned fails ignominiously, and one of the gang betrays Thornly, who is arrested. Thornly is sentenced to a long term of imprisonment, leaving the lovers free to start a new life together.

A THROW OF THE DICE (2 parts —His intemperate habits cause Buck Evans to be discharged from John Henderson's coal mine, at which he was employed. In a very short time, he arouses the sympathy of his fellow-workers to such a degree over his dismissal that a general strike is declared. The men refuse to return to work unless Buck Evans is reinstated. Repeated efforts on the part of the mine foreman, Mark Grimsby, to induce the owner of the mine to reinstate Evans and end the strike, prove unavailing and conditions among the works become critical. The foreman makes a final appeal to Henderson, who offers to settle the controversy by a throw of the dice. Fate decrees that the strike shall continue and the foreman gives up, having done all in his power to bring the contending factions to an agreement. The baby boy of Buck Evans dies as a result of his father being unable to provide sufficiently for him. Driven mad with grief, Buck Evans' wife steals Henderson's baby, which occupies the one soft spot in his heart, and conceals it. She then returns and after telling Henderson, how, as the result of his game of dice, her own baby died, she declares that she will now play him for the life of his child. The die is cast and the woman wins. She rushes off to slaughter her enemy's child. Henderson follows and comes upon her with his baby just after her better nature had prevailed upon her to spare the youngster and she returns it to its father. Buck Evans, who still continues drinking, falls down a steep railway embankment and is killed. The way is thus cleared for a happy settlement of affairs. The men return to work, while Mrs. Evans is installed as foster-mother to the child, whom she once sought to injure, but now has grown to love.

POPULAR PLAYS AND PLAYERS, INC.

MICHAEL STROGOFF (5 parts).—The Czar of all the Russians was holding a great court fete when General Kissoff quietly told him that the Tartars under Feofar-Khan were in active rebellion commanded by Ivan Ogareff. The Czar needed a fearless, faithful courier, a man with a frame of iron to carry a dispatch through hostile territory to Irkutsk, where his brother, the Grand Duke, at whom the insurrection would first be aimed, was stationed. So Michael Strogoff was selected as best fitted for the dangerous mission.

Strogoff set out bearing passports made out to him under the name of Nicholas Korpanoff. On board the boat in his guise of a simple trader Michael Strogoff met a beautiful young girl, Nadia Fedorova, who was going to join her father, Wassili Fedorova, a political exile at Irkutsk. At Perm, Strogoff and Nadia continued their journey as quickly as possible by carriage. Michael and Nadia were separated when they were attacked by Tartars and Nadia was captured. Later Strogoff was captured and again met Nadia and also his mother. When his mother spoke, Michael was obliged to disown her, lest his identity become known. He escaped from the Tartars, only to be recaptured.

At the big Tartar camp, the forces under Feofar-Khan and those under Ivan Ogareff joined each other. Through Sangaree, Ogareff learned that Marfa Strogoff was among the captives and determined to torture her to make her disclose the identity of her son. As Michael Strogoff saw the knout descend on his mother's back, he disclosed his identity. Seizing the knout, he struck Ogareff across the face. The Tartars made a triumphal entry into Tomsk, where a big festival was held. At this festival Ogareff took Strogoff before Feofar-Khan. At his orders, Michael Strogoff was blinded by having a hot sabre passed close to the eye ball.

Michael and Nadia escaped, the girl serving as eyes for the blind man. They struggled along, enduring horrible hardships. At Lake Baikal they met some refugees who were planning to float by raft down the Angara to Irkutsk. Soon they found the river choked by ice. The stream was coated with oil from natural petroleum beds. This the Tartars fired. Michael and Nadia escaped over the ice cakes. Ivan Ogareff going to the Grand Duke atat Irkutsk, he posed as Michael Strogoff, the messenger from the Czar, and delivered the official message. Then he plotted to deliver up Irkutsk to the Tartars. He fired the oil-covered river.

As the blaze started, Nadia entered Ogareff's room. She and Michael Strogoff had reached Irkutsk in the confusion and were searching the palace for the Grand Duke. The traitor knew that his hope of safety lay in killing her. He drew his sword when Michael Strogoff entered. Ogareff thought to make quick work of the blind man armed only with a long Siberian knife, but was surprised to find that Michael Strogoff could see. Soon Strogoff dispatched his worst enemy.

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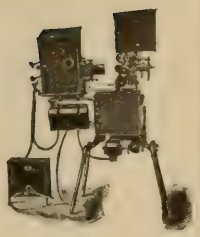

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When the irons had passed before Strogoff's eyes, his tears had saved him and the optic nerves were only temporarily paralyzed. He had hidden the fact that he could see until such time came for his supreme revenge. Nadia was reunited with her father, who had been pardoned for organizing a band of the exiles to defend Irkutsk. The brave girl and Michael Strogoff were wedded. The dauntless courier to the Czar was later rewarded by the cross of St. George, a decoration from his Emperor.

MECCA FEATURE FILM CO.

A HIGHWAYMAN'S HONOR (5 parts).—Alice, the daughter of old Squire Standish, is secretly loved by Dick Poynings, her father's steward. During a run with fox hounds, Alice's horse bolts, and but for Dick, who stops the runaway on the edge of a precipice, she would have been killed. Sir Philip Standish, the squire's nephew, the suitor he (the squire) intends for Alice, also witnesses the affair, but is unable to help. Dick's heroism is soon rewarded, for Alice confesses her love, and gives him her portrait in a locket.

Encouraged by this, Dick boldly approaches the squire, but is dismissed with insults. Dick elopes with Alice to the cottage of an old nurse. The father sends his son, Rupert, and Sir Philip in pursuit. They track down the lovers, now married, and in the duel that follows Dick accidentally kills young Rupert. He is arrested and condemned for murder. Full of resource, however, he manages, after a tremendous struggle, to escape from the prison to the open country, where in his exhaustion he is befriended by a notorious highwayman, "Black Dick." Soon after chance brings them together again. The robber, mortally wounded, dies in Dick's arms, who then changes clothes with the corpse. Dick takes to the road as "Black Dick," thus enabling himself to "earn" enough to help Alice and her child, who believe him to be dead.

Years pass. The child, now a young girl, has a suitor, Cornet Lovelace, of His Majesty's Dragoons. Meanwhile the exploits of the supposed "Black Dick" have caused a reward of 1,000 guineas to be offered for his capture. It further happens that Joan, the daughter of Dick, riding in the coach of her uncle, a bishop, the only one of Alice's relations who have not abandoned her, is thus found by Dick, who stops the coach and makes the occupants surrender their valuables. Among these is the locket that her mother once gave to him. Overcome by this discovery, Dick pursues the coach and reaches it just in time to aid the travelers who have been set upon by footpads. Having completed this, Dick returns home with the bishop, to whom he tells the nature of his life. The bishop promises him help.

Some time later Joan and Alice, returning home by coach, stop at the Chequers Inn, to which place also comes Dick, closely pursued by Lovelace and his Dragoons. Dick is hidden by the friendly landlord behind a secret panel, but emerges from his concealment, to come face to face with his wife and daughter. He is thus found by Lovelace, to whom Dick surrenders himself. The young officer, though torn with conflicting feelings, is true to his duty, and is sorrowfully giving orders for Dick's removal, when the door opens and the old bishop rushes in with a pardon.

PLAYGOERS FILM CO.

MANON LESCAUT.—The story opens in the country home of Manon and her brother, who have been brought up by a religious father. The father insists that Manon shall enter a convent for life. He compels her to go. But on the way, stopping at an inn at Amisne, she meets the Chevalier Des Grieux. It is a case of love at first sight between them. Manon and Des Grieux escape the vigilance of her traveling companions and flee to Paris.

The Baron De Bretigny, a rich nobleman, occupies a residence adjoining their home in Paris. He sees the lovely Manon and, attracted by her beauty, makes her acquaintance. Failing in his attempts to separate her from Des Grieux, the Baron finally writes to Des Grieux's father, an old friend of his in Picardy. The father, objecting to his son's choice, sends his elder brother and two servants to Paris, who takes Des Grieux away by force. The Baron bribes Manon's maid, who tells her mistress that Des Grieux has deserted her, and, as he does not return, the heartbroken girl believes he has left her forever.

Alone in Paris without friends or money she is finally compelled to accept the protection of the scheming Baron. Meantime the Chevalier, believing that Manon no longer cares for him, is persuaded by his faithful friend, Abbe Tiberge, to renounce the world and become an abbe. He goes to Paris and begins his studies at St. Sulpice. But Manon is still the unforgotten object of his affections.

Through the false maid Manon discovers the trick by which the Baron separated her from her lover. She leaves the Baron's house and visits the Chevalier at St. Sulpice, where, after a pathetic and emotional scene she induces him to go with her. Manon's brother, Lescaut, a dissolute and unprincipled guardsman in the army of King Louis XV, is hired by the Baron to attack the Chevalier and bring Manon back to him. Ruffians engaged by Lescaut carry out this plan. But after a furious street combat the Chevalier escapes. Manon, however, is taken to the Baron's house and kept prisoner. Here the Chevalier follows her and alone and unaided rescues her after a struggle with the perfidious Baron.

The lovers leave Paris and establish themselves in a suburban villa, where Lescaut comes and convinces them that he had no part in the plot. Their financial circumstances go from bad to worse. Des Grieux finds himself beset by creditors and is finally persuaded by his false friend, Lescaut, to gamble at a fashionable club in Paris. The Baron is present, induces the Chevalier to play with him and accuses him of cheating at cards. Manon interferes, but both are arrested and thrown into separate prisons. The Chevalier escapes from St. Lazare after wounding a guard and compelling the prison governor to open the doors for him.

Meantime Lescaut has quarreled with the Baron and decides to help the Chevalier rescue Manon from the Magdalen. This is accomplished, and disguised in boy's clothes, Manon escapes in a coach with the Chevalier, driven by Lescaut. The prison guards start in pursuit. The coach is wrecked in an accident, Lescaut is killed and Manon recaptured. Taken back to prison she is sentenced to be transported to America, to the French province of Louisiana, as was the custom of that period. Chained to a number of unfortunate women prisoners Manon is taken to Havre. Des Grieux follows, seeking for some means of saving her, but finding none he smuggles himself as a stowaway on board the ship, which carries his beloved to far-away New Orleans.

In the new world Manon and the Chevalier are kindly treated by the Louisiana Governor. But when the Governor's nephew becomes infatuated with Manon the Governor decides to separate them on his nephew's account. The Chevalier fights a duel with the nephew, then escapes with Manon to the forests, where she dies.

CHARIOT FILM CO.

THE SENSATION OF THE AGE.—The day that Dr. Hall's lighting patents are issued he learns that his pretended friend, Schatte, has received patents on the same device. Dr. Hall attends Schatte's demonstration and learns that his ideas have been stolen. Schatte sells his patents to the electrical combine and gets a large advance. Dunn, Hall's assistant, has been stealing his employer's secrets to Schatte. Dr. Hall discharges all his assistants, not knowing which one betrayed him, and advertises for a new one. Mrs. Hall after pleading with her husband is allowed to become the assistant and while working with her husband in the laboratory she is blinded by escaping current. She becomes totally blind. Dr. Hall, later, while conferring with his financial backers, telephones his wife, and while doing so conceives the idea of constructing a seeing telephone or "tele-photophone." Schatte tries to get a further advance from the head of the electrical combine, on his stolen invention he has sold and is told that he cannot get more money until he invents something epochal. He is shown the clipping describing Dr. Hall's "tele-photophone." Dunn demands more money from Schatte and Schatte has Dunn arrested for blackmail. Dunn, convicted and sent to prison, exposes Schatte in the court room and Schatte is later expelled from the electrical academy for his trickery. Dr. Hall is perfecting the "tele-photophone" and wires are strung between his villa and laboratory for the first public demonstration. He telephones home to his wife and can see his wife and children through the "tele-photophone." Schatte by crooked means gains control of the electrical combine and attacks Hall through the press.

Dunn escapes from prison by a daredevil feat and makes for Dr. Hall's home. Schatte intent that Hall's demonstration must fail tampers with the wires. The guests arrive for the demonstration. An electrical storm comes up. Dunn makes for the Hall home and Schatte on top of the telegraph pole attempts to cut the wires. Mrs. Hall becomes frightened at the storm and while she and her children sit huddled in the front room of their home the children see Dunn peering through the glass door. Mrs. Hall telephones her husband and a realistic demonstration is seen of the tele-photophone.

Dr. Hall over the telephone sees Dunn trying to gain entrance to his home. Just then lightning strikes the wires, hurls Schatte from the telegraph pole, killing him, strikes dead Dunn on the front porch of the inventor's home and the current running into Dr. Hall's laboratory stuns the inventor. Dr. Hall recovers, however, and later gives his tele-photophone, the sensation of the age, to the world.

SCHILLER FILM CO.

THE EVILS OF DIVORCE.—Martha and Bob are lovers. While picking wild roses along the country road Bob proposes. Martha kisses him and runs home. Bob follows and obtains the consent of Martha's mother to their marriage. After several years Bob is a successful attorney and his fortune enables him to buy a new home for his wife and child. In a case of his he secures a divorce for one of his clients, a Mrs. Stanley, who is an adventuress. Bob introduces her to his wife, and she becomes a friend of the family. She tries to win Bob, whom she loves. Circumstances are such that they are left alone a great deal, and one evening when Martha is unable to attend the opera because of the illness of their child. Mrs. Stanley and Bob go without her. They drink champagne, and it is Bob's first deception.

At a dinner some time later, Mrs. Stanley teaches Martha's child to swear and drink; and the friendship of the two women is broken. Bob takes the part of Mrs. Stanley and in order to save their child, Martha leaves home. Bob employs a detective to follow his wife and kidnap the child. In this object he is successful. Upon discovering the loss of her child, Martha becomes despondent and pawns her jewelry so that she may return and plead with her husband to give her the boy. This he refuses to do and informs her that he will secure a divorce, if possible, and give the child to Mrs. Stanley to raise. Martha is almost crazed with fear, and secures an attorney who gives her very little hope.

Court convenes. The testimony is now in. The pleas have been made and because Martha left her husband the judge grants him a divorce and the custody of the child. This is more than Martha can stand, and knowing that this decision means the ruination of her only child, she sacrifices her reputation, and swears that her ex-husband is not the father of the child. Martha faints. The ex-husband swears the opposite, but the words of Martha had its desired effect. The judge changes his decision and returns the child to his mother. Bob and Mrs. Stanley are married and continue to live the fast life that Mrs. Stanley has been used to. On the other hand Martha and the boy, also named Bob, are struggling to live. Bob is now selling newspapers to help his mother, while his former father has lost his practice and has now become a drunkard.

Time passes and Bob has become a young attorney, resembling his father. The former Mrs. Stanley pays the penalty of her adventurous life during one of her joy rides when she is dashed to death over a high cliff while in her machine. Previous to this Bob had left his second wife and cares for nothing but drink. During one of his drunken spells he is seen lying in the gutter. He is arrested and thrown into jail. The son has fallen in love and before proposing to his sweetheart tells all to his mother. The mother is finally compelled to explain to him that he is living under an assumed name. This only makes Bob's love deeper and truer and with this thought he proposes marriage to the girl he loves. The next day in the police court many drunkards are up for trial and when the name of Robert Walters is announced, Bob realizes that it is his father. He immediately asks the judge if he can pay the fine. The judge acquiesces and Bob takes his father home. When the father realizes that he is face to face with the woman who once bore his name and whom he had deceived, he starts to withdraw when Martha calls him back and says, "I forgive you because you are the father of my child." In the meantime Bob, Jr., rushes to his sweetheart's home just as the reconciliation takes place.

GENERAL FILM CO.

WOMAN AGAINST WOMAN (Three parts—Biograph K. & E.).—Bessie Barton and John Tressider are sweethearts. Rachel Westwood, a friend of Bessie, is in love with John and jealous of his attentions to Bessie. John escorts Bessie to a dance and Rachel upbraids him. He shows plainly his love for Bessie and Rachel vows to be revenged. Bessie's father is killed and her sister, Miriam, and she are compelled to work. Rachel tells them about the fine opportunities in the city and urges the Barton girls to accompany her. Rachel, instead of going to work, spends her time with George Crooke, a man about town.

Rachel introduces Bessie and Miriam to Crooke and his friend, Gilbert Craven, who invite them to take an automobile ride, but they refuse. Bessie and Miriam find employment. Rachel, eager to be revenged, tries to lead Bessie astray and invites her to a show. Bessie has to work that night and Miriam consents to go. Rachel writes to Crooke asking him to meet her after the show and to bring Craven for Miriam. Rachel and Miriam meet Crooke and Craven and they invite the girls to supper. Miriam protests, but Rachel persuades her to stay. Rachel plies Miriam with drink and leaves her alone with Craven. Bessie is frightened when Rachel returns without Miriam and implores her to tell her where Miriam is. Rachel sneeringly tells her she left Miriam with Craven. Miriam returns home later and confesses all to Bessie. Bessie demands an explanation from Rachel, but Rachel refuses to answer. Bessie throws Rachel out of the room and when the landlady learns what Rachel has done she orders her to leave.

Bessie sends for Craven and tells him he must marry her sister. He refuses his name, but offers his money. Bessie resents the insult and tells him she can care for her sister alone. Crooke, Craven, Rachel and a few of their friends go horseback riding. Craven is thrown from his horse and seriously injured. Bessie and Miriam happen on the scene and meet Rachel. Craven is carried to a clergy house nearby and when he hears Rachel tell Crooke that Bessie and Miriam are outside, he indicates he would like to speak to Miriam. Craven

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gets Miriam's forgiveness and marries her before he dies. Miriam becomes a mother and Bessie assumes the care and responsibility of the child. Later Miriam meets Henry Chesterton, a wealthy bachelor, who falls in love with her. Miriam implores Bessie to keep her secret and Bessie tells Chesterton the baby is hers. Bessie is taken ill and the doctor orders rest. She returns home. Miriam places her baby in the care of Mrs. Crone, a nurse near her mother's home, and Bessie promises to look after it secretly. With mother's care and John's love, Bessie is restored to health and marries John.

Miriam marries Chesterton and writes Bessie that she cannot go to see the baby any more, because it would mean her ruin if Chesterton knew. Bessie calls on Mrs. Crone to see the baby and is seen by Rachel. Curious to know what Bessie is doing at Crone's, Rachel peers in at the window and sees the baby. John meets Rachel and is amazed when she remarks about Bessie having a fine baby. He denies it and she tells him his wife is a hypocrite. Rachel leads John to Crone's cottage and the evidence is all against Bessie. Rachel tries to console him, but he angrily pushes her away. Bessie's mother is puzzled at John's actions when he returns home and when Bessie enters and tries to kiss him, he stops her and asks her where she has been. Bessie tells him she has been to the village, but he becomes enraged and tells her she lies, adding "There is a child at Crone's that calls you mother." Bessie is horrified and tries to explain, but John will not listen. He leaves the house in a rage and surprises his friends by taking his first drink of liquor. Bessie thinks of her promise to Miriam and when questioned by her mother, who has guessed the truth, Bessie confesses and tells her mother the story of Miriam's misfortune. John, drunk and miserable, meets Rachel, who taunts him. John grabs Rachel and is about to strike her when Crooke interferes. Rachel jumps between John and Crooke and Crooke shoots her.

Mrs. Barton determines to see Miriam and have her set Bessie right with John. Miriam is overcome with grief when informed that John believes the baby to be Bessie's. Miriam determines to tell the truth and leaves with her mother. John is ashamed and overcome when Miriam confesses she is the guilty one and implores Bessie's forgiveness. John and Bessie adopt Miriam's baby and it brings sunshine into the Tressider household.

SEVEN DAYS (Biograph and K & E—Three Parts)—In the opening scene Bella Wilson is shown waiting impatiently for her husband, Jim, who is late as usual in returning home to dinner, he having tarried with his friends, Dallas Brown and Tom Harbison. On his arrival home, Bella takes him to task, causing a quarrel which results in Bella leaving the house. At the end of a month Jim is notified that Bella has been granted a divorce in Reno. He is very blue when he receives the news, and his friends, Mr. and Mrs. Dallas Brown, Tom Harbison and Kit McNair, try to cheer him up. Tom and Kit are in love with each other. Tom jokes about the divorcé, which Jim resents. Kit takes Jim's part, which leads to a quarrel between her and Tom. He leaves in a rage, and on returning to his home resolves to go abroad for a year.

A year later Jim gives a dinner on the anniversary of his divorce. Jim is informed by Charlotte, the cook, that Talka, his Jap butler, is ill, and when Jim goes to the butler's room a burglar enters. On Jim's return the burglar, to avoid being detected, hides behind a screen. The Jap is removed to the hospital. Charlotte informs her sweetheart, Flannigan, the cop, of this. The other servants believing Talka has the smallpox, prepare to leave the house. Charlotte departs with them. Flannigan remains in the kitchen to finish his smoke. Jim wants Kit to marry him, but she asks him to wait. Anne has been studying spiritualism and is convinced she is a wonderful medium. Her belief is augmented by two or three cocktails. Jim receives a telegram from his Aunt Selina advising him that she is coming to see him. Jim is afraid that if his Aunt finds that he is divorced from Bella she will cut him out of her will. He explains this to his friends and asks Anne to pose as his wife during his Aunt's short stay. Anne refuses, but Kit volunteers to play the part. Jim with help of his friends prepares for Aunt Selina's arrival. They remove such things in the room as might meet with her disapproval, throwing them over the screen where the burglar is concealed, much to his discomfiture. Aunt Selina arrives and Kit is introduced as Jim's wife. Bella, Jim's divorced wife, having regretted her hasty action, calls under pretense of seeing Charlotte, the cook. She meets Anne, who sends her to the kitchen. The burglar accidentally moves the screen, which causes Anne to believe more firmly than ever in her power as a medium. Tom arrives and meets Kit, who is presented to him as Jim's wife. The Board of Health, having diagnosed Talka's illness as smallpox, order the house quarantined and forbid any of the occupants to leave.

Guards are placed outside the house to enforce the qaurantine. Bella, desirous of keeing her presence in the house unknown to Jim, spends the night in the kitchen. Early the next morning Aunt Selina wakens Jim and Kit, reminding them of their duties under the circumstances. When Kit goes to the kitchen she discovers Bella, who explains that she is there to see the cook. To prevent Jim seeing her, Bella hides in the cellar and accidentally falls into the coal bin. Jim discovers her and she explains her presence to him also as being the result of a call on the cook. The burglar, who is roaming all over the house, gets into Anne's bedroom by mistake and in crawling under the bed he accidentally pulls the coverlet off her and retreats from the room on hands and knees, taking the coverlet with him. Anne, who is only half awake, is still further convinced by this incident of the presence of spirits in the house. Dail finds Aunt Selina's bottle of Pomona, apatent medicine of which she is very fond, and samples it. He leaves it where the burglar finds it and carries it off. Aunt Selina misses the bottle and has the whole house searching for it. This necessitates the burglar making quick changes in his hiding places and in doing so he makes considerable noise which Anne tries to convince Flannigan is spirit manifestations. Bella is introduced to Aunt Selina and a friend of the cook's. Aunt Selina decides that in the absence of servants, each must do their share of the housework, and they draw lots. Kit draws "Cook"; Anne, "Butler"; Dal, "Laundress"; Jim, "Scullery Maid and Chambermaid"; Harbison, "Assistant Cook and Plumber"; Flannigan, "Ladies' Maid"; Selina, "Barber"; and Bella, "Furnace." Bella and Tom start building a furnace fire. Bella believes Jim is still in love with her, and to arouse her jealousy she persuades Tom to pretend they are engaged, which he does much to the annoyance of Jim and Kit, who are making a vain attempt to prepare breakfast. FlannigaLn, always on the alert, hears the burglar again and tries to discover the source of the noise. He is unsuccessful as the burglar hides in the dumbwaiter and as Flannigan runs upstairs he lowers himself in the dumbwaiter, and when Flannigan rushes downstairs he pulls himself up. Dal outlines to the others a plan of escape from the house which is frustrated by the guards. Aunt Selina is discovered missing and they all hope she has escaped, but much to their disgust she is captured by the guards and returned to the house through the window.

The seventh day of the quarantine finds all the occupants of the Wilson house, with the exception of Aunt Selina, in an extremely nervous and upset condition. To add to their discomfitures they have all been forcibly vaccinated with the exception of the burglar, whose presence in the house has not been discovered. Flannigan's food is appropriated by the burglar when his back is turned. Aunt Selina compels Flannigan to scrub the roof and Bella to dress her hair. The bottle of Pomona is again removed by the burglar, and this time Flannigan is punished for stealing it. Bella and Tom keep up their pretense of being engaged and complain that the quarantine prevents their being married. Dal suggests they be married by telephone. Tom, frightened at this idea, tells Dal the 'phone is broken. Dal endeavors to repair it, but Tom prevents him by throwing it down the chimney, where the burglar is at the moment concealed. Anne discovers the 'phone is missing and hearing the burglar sneeze, believes the spirits are in attendance. She drops the clothes line down the chimney and commands the spirits to give her a sign. She is delighted on pulling the rope up to find the missing 'phone which the burglar has tied on the line. Kit attempts to cut the 'phone wire to prevent Tom from marrying Bella. She is discovered by Tom, who is amazed to see the 'phone, as he tells Kit he threw it down the chimney. Kit explains to Tom that she is not Jim's wife and they embrace. Aunt Selina finds them in each others' arms and is horrified as she naturally believes Kit is her nephew's wife. Jim also wishing to prevent Bella from marrying Tom, tries his hand at putting the telephone out of business. Bella discovers him, which leads to explanations, and they are discovered embracing by Aunt Selina, who refuses to listen to them. The presence of the burglar is discovered, and through him Aunt Selina learns the true state of affairs. The Board of Health announced that the Jap has not had the smallpox after all, and the quarantine is lifted. Jim and Bella are forgiven by Aunt Selina and all are happy, including the burglar, who makes his escape. Thus were seven days passed in the house of James Wilson.

LORD CHUMLEY (Biograph & K. E.—Four Parts).—Gasper La Sage and Blink Blunk, his tool, serve their prison term and are released. La Sage, masquerading as a gentleman, plans a robbery, resulting in Blink Blunk being caught. Several years elapse and La Sage goes to England in search of more victims. Lieut. Hugh Butterworth invites his chum, Lord Chumley, to spend the season at his home. Chumley meets Eleanor, Hugh's sister, and Jessie, his sweetheart. Lady Adeline (Hugh's aunt) is taken with Lord Chumley and sets her cap to win him. Chumley falls in love with Eleanor, but receives no encouragement from her as she considers him a fortune hunter. La Sage meets Hugh at the Club and invites him to his room (which is a veritable gambling parlor). Hugh loses heavily and La Sage, seeing in him an easy victim, forces a loan upon him. Hugh weakens and becomes tighter in the grasp of La Sage. At the barracks a collection of £1,000 is taken up for the widow and orphan of McGregor. Hugh contributes liberally, and the money is intrusted to him to give to Mrs. McGregor. Hugh meets La Sage and confides the importance of his mission. La Sage persuades Hugh to drop in for a little game and later drugs and robs him of £800. When Hugh awakens he hurries to Mrs. McGregor's and is startled to find only £200. He returns to La Sage's and is horror-stricken when told he lost the money at cards. Mrs. McGregor sends him a letter of thanks acknowledging the £200. In desperation Hugh appeals to La Sage, who, anxious to gain possession of the letter, promises to try and raise the money.

The day before Hugh leaves with his regiment, La Sage threatens to expose the letter to Hugh's Colonel unless Hugh helps him to marry his sister Eleanor. Hugh confides his troubles to Chumley, telling him the conditions La Sage has made. Chumley feels certain that Hugh was drugged and robbed. Blink Blunk demands money from La Sage for going to prison for five years for him. Chumley overhears conversation. While La Sage is trying to raise some money, Chumley promises Blink Blunk freedom and money if he will tell what he knows of La Sage's history. Blink Blunk shows Murder-de-pris prison mark on chest and swears La Sage has similar mark. Chumley warns La Sage not to show letter to Hugh's Colonel or he will expose him. They have a violent quarrel and are separated by Hugh's father. Chumley pretends he is under influence of liquor and is ordered to leave house. Chumley assures Hugh he will raise the money and urges him not to worry. Chumley sells his effects and takes cheap lodgings in order to raise money. He secures a room in Mrs. McGregor's home—unaware that she is the widow he is looking for—having lost the address. Jessie is puzzled to see him coming from such humble lodgings. He asks her to keep his address confidential, but she tells Lady Adeline. La Sage poisons Eleanor's mind against Chumley by telling her that he is responsible for Hugh's trouble regarding the McGregor money. Chumley is astonished when Meg anuonnces Lady Adeline. Just as she is making desperate advances, Hugh's father calls. Lady Adeline hides in the fireplace. Butterworth is worried on account of Hugh being reported missing. Chumley apologizes for his previous behavior and is forgiven. He explains his present humble conditions as being the result of gambling. Meanwhile Meg has been cleaning the chimney, and when Lady Adeline appears she is covered with soot.

The regiments are reported to disembark, but no names are available. Eleanor reproaches Chumley for inducing her brother to gamble away Mrs. McGregor's money, and announces her engagement to La Sage. Chumley pleads with her not to marry him, that he is a scoundrel, but to no avail. The troops arrive and they are all thankful when they see Hugh among them. Meg waves to Hugh, saying that he is the man who brought them the regiment money. Chumley is astounded to learn this and takes package from his desk which is the £800 he has saved) and gives it to Mrs. McGregor, receiving a receipt in full from her for the £1,000. He swears all to secrecy and explains a scheme to defeat La Sage's villainy. Zavier, a detective, takes charge of the case, and Blink Blunk, who is anxious for revenge, agrees to help with his evidence and arrangements are made to deport La Sage as a crook. A ball is given in honor of the home-coming troops, and La Sage insists upon Eleanor marrying him at once. Hugh declares that she shall not marry him. La Sage is defiant and tells them that while they may prove him a crook it will not prevent him from disgracing Hugh by showing letter to Colonel Pemroke. Eleanor agrees to become his wife to save her brother. Chumley tells Hugh not to worry as he has a plan that will fix La Sage. Hugh explains all to Eleanor and she asks Chumley to forgive her. Chumley tells her of his love, and La Sage, seeing them embrace, demands satisfaction. He is furious when Hugh produces the letter from Mrs. McGregor acknowledging receipt of £1,000. La Sage demands an explanation of the original letter stating the amount as £200. Meg explains by saying that the £200 was a wedding gift to her from Lieut. Butterworth which her mother acknowledged. La Sage makes accusations again Hugh to

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the Colonel which Chumley strongly denies, ending in Chumley and La Sage having a violent quarrel. Chumley tears open La Sage's shirt, showing fleur-de-lis prison band. La Sage is still defiant until he discovers Zavier, when he is only too glad to leave the country. Chumley briefly tells the guests how he got rid of La Sage and Butterworth is deeply grateful that his daughter has escaped marrying such a scoundrel. He takes pleasure in announcing the engagement of his daughter to Chumley and Jessie to his son Hugh.

STRONGHEART (Biagraph & K. & E.—Three Parts).—Frank Nelson and his sister Dorothy are on a hunting trip. Soangataha—"Strongheart," a Chief's son, saves Frank from drowning. Frank and Dorothy are deeply grateful to him for his kindness. Strongheart is so impressed with Frank's tales of the East that he decides to return with them to acquire the wisdom of the white man for the benefit of his race. When Strongheart reaches his destination he gives Dorothy a string of beads and a knife to Frank as a parting gift. Later Strongheart is a star on the Columbia College eleven and a great favorite with the boys. They are all enthusiastic over their big Football game which they are training. Ralph Thorne is in love with Dorothy Nelson, who treats him with indifference. Dorothy favors Dick Livingston, her brother's chum, and Thorne, insane with jealousy, plans to disgrace Dick by getting him intoxicated and persuading him to gamble. Dick yields to the temptation and loses heavily. Thorne makes him a proposition to loan him $3,000. Dick consents and bets the entire amount on Columbia, thereby hoping to get out of the debt. Thorne exchanges his list of signals for Dick's and sends them to the opposing team. Billy Saunders makes love to Molly, Dick Livingston's sister. As a proof of his love she asks him to give her something he has sworn never to part with. He gives her the Football signals (which are in Thorne's handwriting) and warns her of their importance.

Dick is very devoted to Dorothy, but she gives him no encouragement for she realizes that she has fallen in love with Strongheart and leads him to hope she cares for him by giving him a rose. The signals are received by the opposing team, who are too honorable to take advantage of the stolen information. Their manager, Farley, decides to take the matter up with Buckley, the manager of the Columbia team. Thorne suggests that perhaps you can tell who sent the signals by the handwriting. Strongheart recognizes Dick's handwriting and refuses to show the signals till after the game. In trying to shield Dick, Strongheart allows himself to be suspected of having sent the signals and is not allowed to play the closing half of the game. Under the promise of secrecy, Strongheart allows Billy to see the signals. Billy believing that Molly has double-crossed him. Dorothy and Molly, unaware of what has transpired, are astonished at not seeing Strongheart in the game. Strongheart is frantic with excitement when Columbia wins the second half. Mrs. Nelson gives a dance in honor of the winning team. Billy accuses Molly of sending the signals to the opposing team. She denies this and gives the signals she has to Strongheart. They are astonished to find them in Thorne's handwriting.

Thorne attempts to make love to Dorothy, but she repulses him. He leaves her and meets Billy, who asks him to send a telegram—merely a scheme to compare his handwriting with the signals in Strongheart's possession. Strongheart is convinced that Dorothy cares for him, and asks her to be his wife. Dorothy tells him of her love for him and tells him to come the following day for her answer. Frank enters just as they are in a fond embrace. Strongheart tells Frank that he loves Dorothy and wants to marry her. Frank upraids him for daring to love a white girl and orders him out of the house. The following day a banquet is given to the football team. Billy begs Molly to forgive him for ever having doubted her. She finally relents and when he asks her to marry him she consents. Dick treats Strongheart coldly until he learns that the signals sent to the opposing team were in his own handwriting. He is overcome and apologizes to Strongheart. The members of the team hold a meeting for the purpose of discovering the guilty man. Dick is unable to explain how his signals were sent. Strongheart is called next and he accuses Thorne of having sent Dick's list to the other team and produces Thorne's own copy which Billy has given to Molly. Thorne realizes that he is caught and confesses his guilt. Thorne leaves in disgrace. Strongheart cannot be urged to join the Boys' dinner, saying that he has been taught that he is not one of them. He prepares to leave for home and Dorothy tells him of her great love and that she is ready to go away with him. Black Eagle arrives with the news of the death of Strongheart's father. He tells Strongheart of the great need his people have for him and forces Strongheart to realize that Dorothy could not live the life of his people. Strongheart struggles between love and duty. Dorothy entreats him to take her with him. He begs her to leave him while he has the courage to do what is right and despite her pleadings he decides to follow the path of duty and return to his people. He kisses her a sad farewell and is led away by Black Eagle.

IN DEFIANCE OF THE LAW (Three Parts—Selig).—Billy McVeigh, a member of the Royal Northwest Mounted Police, runs amuck another person of this service undeserving of its uniform, named Nome. The latter becomes his sworn enemy and is alert for a chance to "get even." A mysterious murder is committed in the forest far to the north of the barracks, and Scottie Deane is reported to have committed same. Billy and Nome are selected to make the arrest, and the instructions are that Billy take the trail in one direction and Nome in another, the two converging later on. So they leave headquarters—the two enemies on their long, lonely and perilous mission.

Some time later, as Billy battles his way through a snowstorm, he meets a young woman urging along a dog team almost exhausted. On the sled is a long box like a rude coffin. His inquiries elicit from her the story that she is taking the body of her dead brother to the settlement. The warm-hearted Billy, deeply moved, decides to accompany her, and they camp for the night. He sets up a tent for her and one for himself. During the night she slips into his tent, takes his rifle, goes to the apparent coffin, opens it, and liberates a live man, her husband, Scottie Deane—the man wanted. Scottie, however, is not a criminal, as he slew the other man in self-defense. Scottie's wife, Isobel, in extenuation, puts a note in Billy's tent explaining this, asking forgiveness for her seeming ingratitude and asking him not to follow them for her sake.

Nome and another constable, Carter, happen across Billy's camp the next morning. Billy seeing his enemy, instinctively reaches for his gun, and then realizes that it is gone. Nome grows suspicious, and begins to question Billy concerning the two tents. Billy then tells the latter that a half-breed spent the night with him, but Nome, still suspicious, investigates the second tent and confronts Billy with some strands of golden hair from Isobel's head. Billy takes it from him, and makes as if to throw it in the fire, but really keeps it as a sacred souvenir. Nome and Carter laugh at his inability to explain away the hair, and tell Billy that after they have rested they intend to trail his "half-breed." They then retire to the second tent. Billy now realize that the only way to save Isobel, with whom he is deeply smitten, is to rush on ahead and arrest Scottie himself. He appropriates the sleeping policeman's gun and sets out on his snowshoes to overtake the fugitives. He is a skilled trailer, and he soon overtakes Scottie and Isobel in their camp and overpowers the former. Isobel turns furiously on Billy. At this moment Nome and Carter appear. Nome denounces Billy, coarsely accuses the girl most unjustly, and a stand-off fight ensues, in which Carter and Nome are driven off. Billy then explains to Isobel why he arrested Scottie, liberates his prisoner and bids them good-bye. When Nome's report reaches headquarters, Billy is dismissed from service and he become a hunter in the solitudes.

Scottie and his wife return to the wilds. He goes to a distant place to get their little daughter, who was placed in charge of a French family when they made their original flight. While he is there, the house is attacked by Indians, and all the whites are on the verge of being wiped out when Billy comes to the rescue. He finds Scottie dying, but Billy recognizes him as he enters the room, and he places his little girl (Isobel) into Billy's keeping, begging him to restore her to her mother (of that dear name) in the far forest home. Billy regards this trust as sacred, and they make the long trip to find the mother down with the smallpox, and deserted even by her Indian servants. He gets help from a missionary, and Billy having obeyed the request of the dying man, resumes his wanderings. Some months later he receives a letter from the missionary, telling him that the mother and child were saved. Learning that little Isobel is in Montreal, and seized with a longing to see her again, he goes to the big city, finds the little girl and meets the mother once again. Eventually both the Isobels—mother and daughter—become the members of his own family.

APEX.

AN ALPINE TRAGEDY (Five Parts).—After a severe storm in the Alps a party of guides discover a deserted infant lying in the snow. They carry the child to a peasant woman who agrees to bring it up with a crown little son. The only clue to the baby's identity is a gold locket engraved with a regal monogram, and it is not until twenty years later that the truth is discovered. Then Ivan, Grand Duke of Slavonia, learns that the girl is his own niece who was reported lost in a snowstorm, and he sends Count Thurnia to bring her back to Slavonia. The girl, Clarissa, has married Boris, the son of her rescuer, and learning that the Duke wishes her to abandon her humble husband, she refuses to go with Count Thurnia. Whilst Thurnia is in the cottage Clarissa's husband returns home, and the woman, not wishing him to know of her high birth, hides the Count in an attic. Boris enters with a stranger who he has saved from the snow, and the unknown reveals himself as Captain Gergius, a Slavonian officer who is carrying dispatches through Slavonia being at war with Greria. Boris promises to help the Captain and lends him a suit of clothes. Then they leave the cottage door together. Count Thurnia who has overheard their plans decides on a treacherous plan to remove Boris from his path. He hastens to the camp of the Grerian Army near and betrays Boris to the soldiers of Greria. There is an exciting chase through the snow, and Captan Sergius, exhausted, gives the dispatches to Boris to deliver. Boris escapes, but Sergius is captured and executed, although because of his dress and the fact that he carries no papers, the soldiers believe him to be a peasant. Thurnia returns to Clarissa and tells her that her husband has been killed, and the woman, for the sake of her child, agrees to accept the Grand Duke's offer. She becomes a member of her uncle's household, but although surrounded by every luxury, is always unhappy. Thurnia, who is badly in need of money, presses her to marry him, and when she persists in her refusal, engages a desperado to kidnap Clarissa's child. He then tells Clarissa that unless she allows him to announce their engagement she will never see her child again. Meanwhile, Boris, after many adventures, returns to his mountain home to find it deserted. He tries in vain to trace his wife, and, broken-hearted, obtains employment as a boatman on a river in Slavonia. By a turn of fate Boris is able to save his own child from the hands of Thurnia's hireling, and there follows a happy reunion between husband and wife. Count Thurnia takes his own life, and the clouds that had settled over Boris and Clarissa are dispelled forever in the sunshine of happiness.

GAUMONT.

BLACK NISSEN, THE HUMAN BEAST (Three Parts).—"Black Nissen" is one of the "boys" of a Western mining camp. He is known as "Black Nissen" because of his surly and disagreeable character. As usual, when pay day arrives he has nothing coming to him, as his bad habits keep him constantly in debt. The rest of the boys, enriched by the dollars handed to them by their chief, make off for the saloon to gamble and make merry. "Black Nissen" cannot join them as he is absolutely broke. While slouching away, an attractive woman, named Margaret, crosses his path. She is under his influence and he forces her to give up all the money in her possession. He saunters off to the saloon to be with the rest. At the table a heated argument comes up and guns are quickly drawn. "Black Nissen" recognizing discretion as the better part of valor, beats a hasty retreat.

Still faced with the need for money, he plans to rob the chief, whom he has seen hide some cans in a box beneath the bed of his cabin. He awaits a favorable opportunity, and then forces Margaret, his unwilling slave, to climb through the cabin window to secure the box. The chief, with his Chinese servant, returns just at this moment and captures Margaret. Because she is a woman, the rough justice meted out to the thief in the West is tempered by mercy. She is set upon a horse and expelled from camp. From fear of "Black Nissen," Margaret keeps her actions secret and does not expose the bully. When the hubbub is quieted down, "Black Nissen" endeavors to rob the chief himself.

With the stolen plans he goes to Europe, and by constant study succeedes in perfecting the dynamite motor which is destined to revolutionize motor boat propulsion. He carries off a valuable trophy at a big regatta, winning at the same time large sums in wages. Subsequently he ingratiates himself in the favor of Col. von Wentheim, President of the Motor Boat Club, and immediately lays siege to the affections of his charming daughter Ellen. One day while out sailing with Ellen, a sudden squall overturns their yacht, and the pair are soon struggling for life in the water. "Black Nissen" swims ashore and gives the alarm. A search party is organized, but they find no trace of the girl. Ellen is rescued, however, by William, son of an old barger. His sweetheart is a charming girl, who happens to be none other than Margaret. This being one of those coincidences which everyday life reveals as stranger than fiction.

Margaret discovers that a reward of $5,000 is offered by von Wentheim for news of his daughter, and is fortunate enough to be the lucky recipient of same. After giving the colonel the information he desires, to her surprise she finds that "Black Nissen" is commissioned to bring Ellen home. Under the name of Evinrude, he has outwardly acquired the semblance of a gentleman, but his innate brutality is once again betrayed. Incensed by Margaret's slow progress with the oars, he strikes her viciously. Reaching the barge and finding no one on deck, in a fit of rage he thrusts an oar through the bottom of the tiny craft and with a push of the foot sends the rapidly foundering boat adrift. Ellen, much against her will, returns home under the escort of "Black Nissen."

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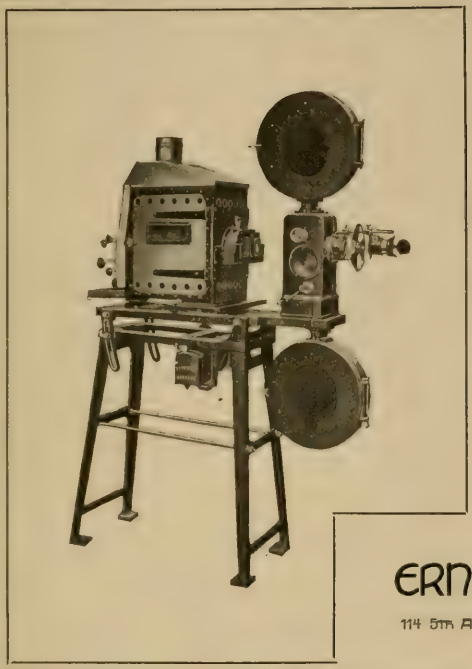

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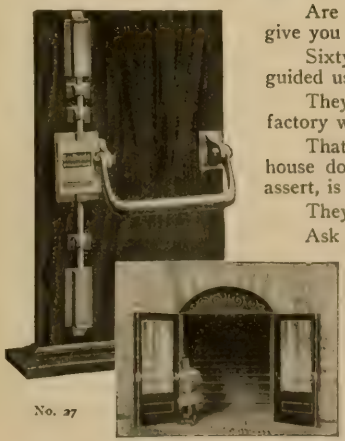

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INDEPENDENT RELEASE DATES

AMERICAN.

June 10—Sparrow of the Circus (Drama).....
June 15—Jim (2 parts—Drama).....
June 17—The Unmasking (Drama) .....
June 22—The Painted Lady's Child (Two parts—Drama) .....
June 24—Blue Knot, King of Polo (Drama)..
June 29—The Little House in the Valley (Two parts—Drama) .....
July 1—Nature's Touch (Drama).....
July 3—Mein Lieber Katrina Catches a Convict (Comedy) .....
July 6—Cameo of the Yellowstone (Two parts—Drama) .....
July 8—Feast and Famine (Drama).....

BEAUTY.

June 9—Nancy's Husband (Drama) .....
June 16—The Dream Ship (Drama).....
June 23—The Tale of the Tailor (Drama)....
June 30—Via the Fire Escape (Drama).....

"101" BISON.

June 13—The Isle of Abandoned Hope (2 parts—Drama) .....
June 20—The Forbidden Room (Three parts—Drama) .....
June 27—The Old Cobbler (Two parts—Western Drama) .....
July 4—The Hopes of Blind Alley (Three parts—Drama) .....

BRONCHO.

June 10—A Tragedy of the Orient (Two parts—Drama) .....
June 17—The Hour of Reckoning (Two parts—Drama) .....
June 24—Desert Thieves (Two parts—Drama)..
July 1—Shorty Gets Into Trouble (Two parts—Drama) .....

CRYSTAL.

June 16—Boxes and Boxers (Comedy).....
—Foolish Lovers (Comedy).....
June 28—In Wrong (Comedy).....
June 30—The Girl in Pants (Comedy).....
—Her New Hat (Comedy).....

DOMINO.

June 4—The Latent Spark (2 parts—Drama)..
June 11—A Relic of Old Japan (Two parts—Dr.)
June 18—In the Southern Hills (Two parts—Drama) .....
June 25—A Frontier Mother (Two parts—Dr.)...
July 2—His Hour of Manhood (Two parts—Drama) .....

ECLAIR.

June 10—Wife (2 parts—Drama).....
June 14—Aunty's Money Bag (Comedy-Drama)..
June 17—The Mask of Affliction (Two parts—Western—Drama) .....
June 21—The Blunderer's Mark (Western—Dr.)
June 24—Dead Men's Tales (Three parts—Western—Drama) .....
June 28—Prince Willy (Comedy).....
—Nutty and His Father (Comedy).....
July 1—Snow Drift (Two parts—Drama)....
July 5—The Greatest of These (Drama).....

FRONTIER.

May 60—Brother for Brother (Drama).....
June 4—The Girl Next Door (Drama).....
June 14—His Dress Rehearsal (Drama) .....
June 21—The Gun Men of Plumas (Dr.).....
June 28—On the Verge (Drama).....
July 5—The Broken Barriers (Drama).....

GOLD SEAL.

June 9—Lucille Love, the Girl of Mystery—(Series No. 9—Two parts—Drama)..
June 16—Lucille Love, the Girl of Mystery (Series No. 10—Two parts—Drama)
June 23—Lucille Love, the Girl of Mystery (Series No. 11—Two parts—Drama)
June 30—Lucille Love, the Girl of Mystery (Series No. 12—Two parts—Drama)

IMP.

June 15—The Baited Trap (Two parts—Dr.)..
June 18—The Fatal Step (Drama).....
June 22—Papa's Darling (Comedy).....
June 25—The Skull (Two parts—Drama).....
June 29—Adventures of a Girl Reporter (Two parts—Drama) .....
July 2—The One Best Bet (Comedy).....

JOKER.

June 10—Mike Searches For His Long Lost Brother (Comedy) .....
June 13—The Cure (Comedy).....
June 17—The Fatal Letter (Comedy).....
June 20—A Quiet Day at Murphy's (Comedy)..
June 24—Willy Walrus, Detective.....
June 27—Love and Electricity (Comedy).....
July 1—Bess the Detectress; or Tick, Tick, Tick (Comedy) .....
July 3—Captain Kid's Priceless Treasure (Comedy) .....

KAY-BEE.

May 29—The Embezzler (Two parts—Drama).
June 5—Tennessee (2 parts—Drama).....
June 12—From Out the Dregs (Two parts—Dr.)
June 19—The Voice at the Phone (Part 1—Two parts—Drama) .....
June 26—The Voice at the Telephone (Part 2—Two parts) .....
July 3—The Heart of a Crook (Two parts—Drama) .....

KOMIC.

May 31—An Exciting Courtship (Comedy)....
June 7—The Last Drink of Whiskey (Com.)..
June 14—Hubby to the Rescue (Comedy).....
June 21—The Deceiver (Comedy).....
June 28—The Wild Girl (Comedy).....
July 5—"Bill" No. 1 (Comedy).....

KEYSTONE COMEDIES

June 4—Her Friend the Bandit Comedy)....
June 6—Our Country Cousin (Comedy).....
June 8—(No release this day).....
June 11—The Knockout (Comedy).....
June 13—Mabel's Busy Day (Comedy).....
June 15—A Gambling Rube (Comedy).....
June 18—A Missing Bride (Comedy).....
June 20—Mabel's Married Life (Comedy).....

LUX.

May 1—Only an Iceman (Comedy).....
May 8—Jim's Mother-in-law (Comedy).....
—In Good Company (Comedy).....
May 15—The Girl in the Auto (Comedy).....
May 22—Just Neighbors (Comedy).....
May 29—Sweethearts (Comedy).....
—Venice (Scenic).....
June 5—In Love with a Suffragette (Comedy).
June 12—A Family Feud (Comedy).....
—View of the Alps (Scenic).....
June 19—The Newlyweds (Comedy).....
June 26—A Day's Outing (Comedy).....
—The Telephone Operator (Comedy)....

MAJESTIC.

June 14—The Rebellion of Kitty Bell (Two parts—Drama) .....
June 16—Their First Acquaintance (Dr.).....
June 21—The Severed Thong (Two parts—Dr.)
June 23—The Burden (Drama).....
June 26—The Idiot (Drama).....
June 28—The Tavern of Tragedy (Two parts—Drama) .....
June 30—(Title not yet announced).....
July 5—The Angel of Contention (Two parts—Drama) .....

NESTOR.

June 10—A Wife On a Wager (Drama).....
June 12—Sophie of the Films (Comedy Series No. 2) .....
June 17—'Cross the Mexican Line (West.—Dr.)
June 19—Sophie of the Films (Series No. 3—Comedy) .....
June 24—The Den of Thieves (Drama).....
June 26—Sophie of the Films (Series No. 4—Comedy) .....
July 1—The Lost Arrow (Drama).....
July 3—Those College Days (Comedy).....

POWERS.

June 5—Heart Strings (Drama).....
June 8—The Undertow (Drama).....
June 12—The Masked Rider (Drama).....
June 19—The Plot That Failed (Drama).....
June 26—The Love Victorious (Two parts—Dr.)
July 3—Pearl of the Sea (Drama).....

PRINCESS.

June 5—His Enemy (Drama).....
June 12—The Toy Shop (Drama).....
June 19—The Little Senorita (Drama).....
June 26—Professor Smith (Comedy).....
July 3—The Decoy (Drama).....

RELIANCE.

June 12—Dan Morgan's Way (Drama).....
June 13—The Horse Wrangler (Two parts—Drama) .....
June 15—Our Mutual Girl, No. 22.....
June 17—The Peach Brand (Dr.).....
June 20—The Stolen Code (Two parts—Drama).
June 22—Our Mutual Girl, No. 23 (News)....
June 24—Izzy's Night Out (Drama).....
June 27—The Broken Barrier (Two parts—Dr.)
June 29—Our Mutual Girl, No. 24.....
July 1—Izzy the Detective (Drama).....
July 4—The Weaker Strain (Two parts—Dr.)

REX.

June 11—The Awakening (Drama)..
June 14—The Pursuit of Hate (Drama).....
June 18—The Law Unto Himself (Two parts—Drama) .....
June 21—The Boob Detective (Comedy).....
June 25—The Woman in Black (Drama).....
June 28—Lost By a Hair (Comedy).....
July 2—The House Discordant (Two parts—Drama) .....
July 5—On the Rio Grande (Western Drama)

ROYAL.

June 13—Handle with Care (Comedy).....
June 20—Such a Business (Comedy).....
—The Busy Man (Comedy).....
June 27—A Hasty Exit (Comedy).....
July 4—Did She Run? (Comedy).....

STERLING.

June 18—Billy's Riot (Juvenile—Comedy)....
June 22—The Flirt (Comedy).....
June 25—A Jealous Husband (Comedy).....
June 29—It's a Boy (Juvenile—Comedy).....
July 2—The Crash (Comedy).....

THANHOUSER.

June 7—The Scrumb Lady (Comedy).....
June 9—Rivalry (Two parts—Drama).....
June 14—The Girl Across the Hall (Drama)...
June 16—Remorse (Two parts—Dr.).....
June 19—The Man Without Fear (Dr.).....
June 21—The Outlaw's Nemesis (Com.-Dr.).....
June 23—For Her Child (Two parts—Drama)..
June 28—The Widow's Mite (Comedy).....
June 30—The Harlow Handicap (Two parts—Drama) .....
July 5—The Cooked Goose (Comedy).....

UNIVERSAL IKE.

June 9—Universal Ike Is Kept From Being An Actor (Comedy) .....
June 16—Universal Ike, Jr., Bearly Won Her (Comedy) .....
June 23—Universal Ike, Jr., in a Case On the Doctor (Comedy) .....
June 30—Universal Ike, Jr., and the Vampire (Comedy) .....

VICTOR.

June 8—Uncle Sam In Mexico (Top. and Edu.)
June 12—Enmeshed By Fate (2 parts—Drama)..
June 15—The Sandhill Lovers (Western—Dr.)..
June 19—A Singular Cynic (Two parts—Com.)
June 22—The Silent Witness (Two parts—Dr.)
June 26—The Slavey's Romance (Drama).....
June 29—A Twentieth Century Pirate (Comedy-Drama) .....

HEPWORTH.

June 15—A Throw of the Dice (Two parts)....
June 22—Creatures of Habit—(Comedy) .....
June 22—Fair Game (Comedy).....
June 22—Flotilla the Flirt (Comedy).....
June 29—The Cry of the Captive (Drama)....

ECLIPSE-URBAN FILM CO.

June 15—Sammy and the Slit Skirt (Comedy).
June 22—The Bird of Prey (Drama).....
June 29—Sammy's Umbrella (Comedy).....
—Dupin Gets the Bird (Comedy).....
July 6—The Mystery of Green Park (Drama)

WHITMAN FEATURES.

GARRISON FILM CO. DISTRIBUTORS.

May 30—His Flesh and Blood (Three parts—Drama) .....
June 13—The Toll of Love (Four parts—Dr.)
June 27—Jane Eyre (Five parts—Drama)....
July 11—Lena Rivers (Five parts—Drama)....

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A Two-Part Drama depicting spectacular encounter of Mexican Brigands with Corps of American Engineers.

Under direction of Thos. Ricketts.

Featuring ED COXEN and WINIFRED GREENWOOD, supported by an all star cast.

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MARGARITA FISCHER and HARRY POLLARD in

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A Breezy Newspaper Story.

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"Nature's Touch"

Under direction of Sydney Ayres.

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Exploiting Psychological Tenets.

Release Wednesday, July 1st, 1914.

"Mein Lieber Katrina Catches a Convict"

Featuring GEORGE FIELD and IDA LEWIS in a rollicking comedy sketch under direction of Thos. Ricketts.

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AMERICAN FILM MFG. Co.

CHICAGO

LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Pathe, Selig, Vitagraph.

Tuesday—Edison, Essanay, Kalem, Geo. Kleine, Pathe, Lubin, Melies, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

June 13—The Opal's Curse (Drama).....
June 15—The Prize Employer (Comedy).....
—Brown's Bachelor Supper (Comedy)..
June 18—Her Neighbors Next Door (Drama)..
June 20—By the Old Dead Tree (Drama).....
June 22—The Song of Sunny Italy (Drama)..
June 25—The Ragamuffin (Drama).....
July 27—A Spanish Omelet (Comedy).....
—Ribbons and Boxing Gloves (Comedy)

EDISON.

June 16—The Gap (Sixth of "The Man Who Disappeared" series—Drama).....
June 17—A Modern Samson (Comedy).....
—On the Steps (Comedy).....
June 19—The Hand of Horror (Special—Two parts—Drama).....
June 20—In the Days of Slavery (Drama).....
June 22—The Basket Habit (Comedy).....
June 23—A Foolish Agreement (Drama).....
June 24—The Mysterious Package (Comedy)..
—On the Ice (a demonstration of fancy skating at Wengen, Switzerland—Sports).....
June 26—The Man in the Street (Special—Three parts—Drama).....
June 27—Dolly Plays Detective (Tenth of the Dolly of the Dailies—Drama).....
June 29—The Revengeful Servant Girl (Seventh of the Wood B. Wedd series—Com.)
June 30—The Mystery of the Fadeless Tints (Eighth of the Chronicles of Cleek series—Drama).....
July 1—Back to the Simple Life (Comedy)...
July 3—The Shattered Tree (Special—Two parts—Drama).....
July 4—Molly, the Drummer Boy (Drama)..

ESSANAY.

June 12—The Song in the Dark (Special—2 parts—Drama).....
June 16—The Little "He and She" (Com.-Dr.)
June 17—The Fable of the Brash Drummer and the Nectarine (Comedy).....
June 18—The Wooing of Sophie (Western Com.)
June 19—Finger Prints (Special—Two parts—Drama).....
June 20—Broncho Billy—Outlaw (Drama).....
June 23—The Countess (Drama).....
June 24—The Epidemic (Comedy).....
June 25—Sophie Finds a Hero (Comedy).....
June 26—The Chasm (Special—Two parts—Dr.)
June 27—Broncho Billy's Jealousy (Drama)..
June 30—The Daring Young Person (Com.-Dr.)
July 1—The Fable of "The Good Fairy" (Comedy).....
July 2—Sophie Gets Stung (Comedy).....
July 3—Trinkets of Tragedy (Special—Two parts—Drama).....
July 4—Broncho Billy's Punishment (Drama)

KALEM.

June 16—The Missing Jewels (Drama).....
June 17—Home Run Baker's Double (Special—Two parts—Drama).....
June 19—The Wages of Sinn (Comedy).....
—Military Tattoo at Aldershot, England (Topical).....
June 20—Brought to Justice (Drama).....
June 22—The Show Girl's Glove (Special—Two Parts—Drama).....
June 23—The Conductor's Courtship (Comedy-Drama).....
June 24—Through the Flames (Special—Two parts—Drama).....
June 26—An Elopement in Rome (Comedy).....
—Labor Demonstration in Hyde Park, London (Topical).....
June 27—The Gypsy Gambler (Drama).....
June 29—The Flaw in the Alibi (Special—Two parts—Drama).....
June 30—The Wire Chief's Reward (Drama)..
July 1—The Fatal Portrait (Special—Two parts—Drama).....
July 3—Fleeing from the Foes (Comedy)...
—Trooping the Colors (Topical).....
July 4—The Political Boss (Drama).....

GEORGE KLEINE.

May 12—The Toreador's Romance (Cines—Special—2 parts—Drama).....?
May 19—Mystery of the Fast Mail (Special—Eclipse—2 parts—Drama).....
May 26—The Cigarette Maker of Seville (Cines Spec.—Two parts—Drama).....
June 2—Trapped By Wireless (Eclipse—Two parts—Special—Drama).....
June 9—The Trap-Door Clue (Cello—Special—2 parts—Drama).....
June 16—One Woman's Way (Cines—Special—2 parts—Drama).....
June 23—A Midnight Guest (Cines—Special—Two parts—Drama).....

LUBIN.

June 10—The Changeling (Spec.—2 parts—Dr.).
June 11—The Lure of the Pit (Special—2 parts—Drama).....
June 12—Claim Number Three (Drama).....
June 13—He Changed His Mind (Comedy).....
June 13—A Bargain Automobile (Comedy).....
June 16—The Shell Comb Industry (Ind.).....
—Good Cider (Comedy).....
June 17—The Struggle Everlasting (Special—Two parts—Drama).....
June 18—The House of Darkness (Special—Two parts—Drama).....
June 19—The Parent Strain (Drama).....
June 20—Getting Solid With Pa (Comedy).....
—Long May It Wave (Comedy).....
June 23—Mice Nursery (Comedy).....
—Brown's Big Butler (Comedy).....
June 24—The Greater Treasure (Special—Two parts—Drama).....
June 25—The Candidate for Mayor (Special—Two parts—Drama).....
June 26—A Practical Demonstration (Drama)..
June 27—Who's Boss (Comedy).....
—His Sudden Recovery (Comedy).....
June 30—The Walko Sisters (Comedy).....
July 1—The Living Fear (Special—Two parts—Drama).....
July 2—The Shadow of Tragedy (Special—Two parts—Drama).....
July 3—The Doom of Duty (Drama).....
July 4—It's a Shame (Comedy).....
—The Kidnapped Bride (Comedy).....

MELIES.

June 16—On the Beach (Comedy).....
June 17—At the Mercy of the Waves (Drama).
June 18—Hidden Death (Spec.—Two parts—Dr.)
—His Dream Fulfilled (Comedy).....
—Everybody's Doing It (Comedy).....
June 20—Pills and Pills (Special—Two parts—Comedy).....
June 23—A Good Time Spoiled (Comedy).....
June 24—Mother (Drama).....
June 25—A Peculiar Inheritance (Comedy)....
June 27—A Shadow On the Wall (Special—Two parts—Drama).....

PATHE.

June 1—The Joking Bricklayers (Comedy).....
—Monaco (Architecture).....
—When Dreams Come True (Drama)...
June 2—Dogs of War (Drama).....
June 3—Pathe's Weekly No. 39 (News).....
June 6—The Lost Heir (Special—2 parts—Dr.)
June 8—Woof! Watch Whiffles (Comedy)...
—Picturesque Scandinavia (Travel)....
June 9—The Poison of Serpents (Educa.).....
—River Travel in Indo-China (Travel)..
June 10—Pathe's Weekly, No. 40—1914 (News)
June 15—Whiffles, the Spotter (Comedy).....
—Brittany, France (Travel).....
June 16—Simple Experiments in Electricity (Educational) .....
—Through the Bosphorus, Turkey (Travel)
June 17—Pathe's Weekly, No. 41—1914 (News)
June 22—Max the Magician (Comedy).....
Historic St. Cloud (Educational)....
June 23—Glacier National Park in Winter (Sc.)
June 23—The Mormot (Educational).....
June 24—Pathe's Weekly, No. 42—1914 (News)
June 29—Visit to Paris (Travel).....
—Rapids and Water Falls of New Zealand (Scenic) .....
June 30—A French Village in Senegal, West Africa (Scenic) .....
—Venomous Serpents (Educational).....
July 1—Pathe's Weekly, No. 43—1914 (News)

SELIG.

June 6—Rose o' My Heart (Drama).....
June 8—Hearst-Selig News Pictorial, No. 29..
June 8—Judge Dunn's Decision (Special—2 parts—Drama) .....
June 9—Eugenics At Bar "U" Ranch (Com.).
June 10—The Doctor's Mistake (Drama).....
June 11—Hearst-Selig News Pictorial, No. 30..
June 12—Bombarded (Comedy) .....
June 12—Doc Yak's Zoo (Picture Cartoon).....
June 13—When the Night Call Came (Drama)..
June 15—The Adventures of Kathlyn, No. 13—The Court of Death (Special—Two parts—Drama) .....
June 15—Hearst-Selig News Pictorial, No. 31 (News) .....
June 16—How Lone Wolf Died (Drama).....
June 17—Castles in the Air (Drama).....
June 18—Hearst-Selig News Pictorial, No. 32 (News) .....
June 19—Peter's Relations (Comedy).....
—Chicken (Comedy) .....
June 20—The Girl at His Side (Drama).....
June 22—Hearst-Selig News Pictorial, No. 33 (News) .....
June 22—Me An' Bill (Special—Two parts—Drama) .....
June 23—The Servant Question Out West (Com.)
—Doc Yak and the Limited Train (Com.)
June 24—Somebody's Sister (Drama).....
June 25—Hearst-Selig News Pictorial, No. 34 (News) .....
June 26—The Captain's Chair (Drama).....
June 27—The Right to Happiness (Drama)....
June 29—The Leopard's Foundling (Special—Three parts—Drama) .....
June 29—Hearst-Selig News Pictorial, No. 35 (News) .....
June 30—Hearts of Men (Drama).....
July 1—The Empty Sleeve (Drama).....
July 2—Hearst-Selig News Pictorial, No. 36 (News) .....
July 3—Making Good With Her Family (Com.)
—Doc Yak Wishes (Novelty).....
July 4—The Little Hobo (Drama).....

VITAGRAPH.

June 1—Miss Raffles (Comedy-Drama).....
June 2—The Last Will (Special—2 parts—Dr.)
June 3—Wanted, a House (Comedy).....
June 4—A False Move (Comedy).....
June 5—The Maid from Sweden (Comedy)....
June 6—Too Many Husbands (Special—2 parts Comedy) .....
June 8—Eve's Daughter (Drama).....
June 9—The Right of Way (Special—2 parts—Drama) .....
June 10—The Widow of Red Rock (Comedy)....
June 11—The Power to Forgive (Drama).....
June 12—The Accomplished Mrs. Thompson (Comedy) .....
June 13—Our Fairy Play (Spec.—2 parts—Com.)
June 15—The Crime of Cain (Drama).....
June 16—A Wayward Daughter (Special—Two parts—Comedy-Drama) .....
June 17—The Ladies' War (Comedy).....
June 18—Only a Sister (Drama).....
June 19—The Persistent Mr. Prince (Comedy).
June 20—Father's Flirtation (Special—Two parts—Comedy) .....
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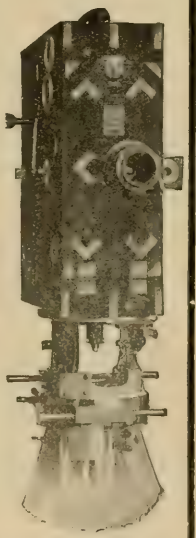

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Our Country Cobsin –June 6 (Keystone)
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Our Mutual Girl, No. 17—May 11 (Reliance)..1016
Our Mutual Girl, No. 18—May 18 (Reliance)..1170
Our Mutual Girl, No. 19—May 25 (Reliance)..1170
Our Mutual Girl, No. 20—June 1 (Reliance)..1302
Our Mutual Girl, No. 21—June 8 (Reliance)..1452
Our Mutual Girl, No. 22—June 15 (Reliance)..1598
Our Mutual Girl, No. 23—June 22 (Reliance)..
Our Mutual Girl, No. 24 –June 29 (Reliance)..1878
Outlaw's Daughter, The –May 9 (Frontier)..... 720
Out of the Dregs (2 parts) –June 12 (Kay-Bee).1600
Out of the Far East (2 parts)—April 6 (Imp).. 114
Outlaw's Nemesis, The (Thanhouser)
Out of the Night (2 parts)—April 20 (Domino) 868
Out on Business—May 5 (Crystal)..... 720

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Painted Lady's Child, The (2 parts)—June 22 (American)..... 1734
Pair of Birds, A—May 10 (Crystal)..... 720
Pair of Cuffs, A—June 3 (Reliance)
Papa's Boy—May 14 (Sterling)..... 1164
Papa's Darling—June 22 (Imp)..... 1732
Passing of Izzy, The April 11 (Keystone)
Passing of the Beast, The –May 27 (Nestor)..1164
Pawns of Destiny (3 parts)—May 8 (Victor).. 722
Peace Brand, The –June 17 (Reliance)
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Princess For a Day, A –May 29 (Victor)
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Protecting New York's Millions from Fire—April 10 (Powers)
Pursuit of Hate, The –June 14 (Rex)..... 1592

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Quack, The—May 6 (Nestor)..... 720
Quicksands, The—May 1 (Majestic)
Quiet Day at Murphy's, A –June 20 (Joker)..

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Race For a Bride, A –May 10 (Komic)
Rebellion of Kitty Bell (2 parts) –June 14 (Majestic)
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Rose Bush of Memories, The (2 parts)—June 6 (Reliance)..... 1302
Ruby Circle, The (2 parts) –April 9 (Imp)..... 416
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Sand Hill Lovers, The—June 15 (Victor).....1590
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Scene of His Crime—May 10 (Komic).....
Schultz the Barber—May 9 (Joker).....1164
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Scrub Lady, The—June 7 (Thanhouser).....1598
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Seat of Trouble, The—April 6 (Powers).....112
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Sharps Want a Flat, The—April 25 (Joker).....858
Sheep Herder, The (2 parts)—May 25 (Victor).1590
Sheltering an Ingrate—May 27 (American).....1170
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Shorty Escapes Matrimony (2 parts)—May 6 (Broncho).....
Shorty Gets Into Trouble (2 parts)—July 1 (Broncho).....1878
Shorty's Strategy (The Adventures of Shorty, second episode) (2 parts)—May 13 (Broncho) 868
Shorty's Trip to Mexico (2 parts)—June 3 (Broncho).....1452
Shultz the Paper Hanger—April 8 (Joker).....416
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Si Puts One Over—April 8 (Crystal).....418
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Skeleton, The—April 13 (Powers).....720
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Snitz Joins the Force—June 4 (Sterling).....1590
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Some Hero—May 31 (Crystal).....1164
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Stirrup Brother, The (2 parts)—June 3 (Eclair).1299
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Stolen Code, The—June 20 (Reliance).....1878
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Stone in the Road, The—May 31 (Rex).....1448
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Angel of the Mine, The (3 parts)—April (Ambrosio).....422
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Queen of the Smugglers, The (4 parts) June (Sawyer) 1748

R

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Red Flame of Passion, The (Four parts) May (Mittenthal Film Co.) 1018
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Round Up, The (4 parts)—June (Superior Film Mfg. Co.) 1316

S

Samson (Six parts) April (Universal Special Features) 274
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Saved From Himself (Three parts) June 1 (Canadian Bioscope Co., Ltd.)..... 1602
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Shore Acres, April (All Star)
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Spy, The (Four parts) June (Universal Special Features) 580
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T

Tale of Love (4 parts—June (Garrison Film Co.) 1880
Tempting of Justice, The (Five parts) June 8 (Eclectic) 1606
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Through Fire to Fame (Four parts) May (Apex).1314
Throw of the Dice (2 parts)—June (Hepworth-American) 1882
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Tito, The Terror (Three parts) April (Warner's Features) .....
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Tower of Terror, The (Four parts) May (Mittenthal Film Co.) 1018
Tracked Across the Desert (Three parts) April 8 (Italia) 582
Trail of the Lonesome Pine, The (Five parts) May (Broadway Producing Co.)
Trapped in the Great Metropolis (Five parts) April (Rolands Film Co.)
Treachery (Four parts) May (Mundstuk)..... 1028
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Triumph of Right, The (Four parts) April (Pan-American Co.) .....
Twilight (3 parts) June (Warner's Features) 1748

U

Uncle Sam in Mexico (Five parts) May (Magnet Film) .....
Under the Mask of Honesty (Three parts) April (Warner's Features) 582
U. S. Mexican War on the Border, May (War Feature Film Co.)
Uriel Acosta (Five parts) May (Great Players)

V

Vampires of the Night (Five parts) April (Greene's Feature Photoplays) 122
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W

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Woe to the Conqueror or The Law of War (Four parts) April (Italian-American) 580
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Won in the Clouds (Three parts) April (Universal Special Features)..... 274
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Y

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Z

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Zingo in Africa (Three parts) April (Warner's Features) 122
Zingo's War in the Clouds (Three parts) April (Warner's Features) 122

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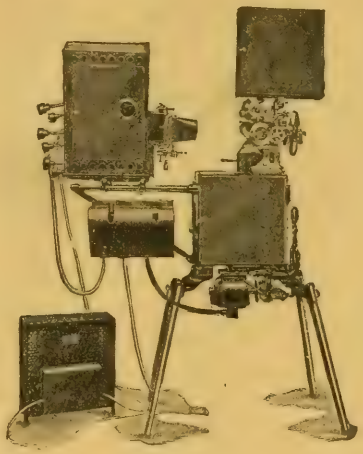

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